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TEACHING ENGLISH THROUGH DRAMA

İlay Zeynep KIRÇIÇEK

YÜKSEK LİSANS TEZİ

Danışman

Prof. Dr. Hasan ÇAKIR

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BİLİMSEL ETİK SAYFASI

Öğrencinin	Adı Soyadı	İlay Zeynep KIRÇIÇEK
	Numarası	128304031036
	Ana Bilim Dalı	Yabancı Diller Eğitimi Ana Bilim Dalı
	Bilim Dalı	İngiliz Dili Eğitimi Bilim Dalı
	Programı	Tezli Yüksek Lisans
	Tezin Adı	Teaching English Through Drama

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Öğrencinin
İlay Zeynep KIRÇIÇEK



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YÜKSEK LİSANS TEZİ KABUL FORMU

Öğrencinin	Adı Soyadı	İlay Zeynep KIRÇIÇEK
	Numarası	128304031036
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	Bilim Dalı	İngiliz Dili Eğitimi Bilim Dalı
	Programı	Tezli Yüksek Lisans
	Tez Danışmanı	Prof. Dr. Hasan ÇAKIR
	Tezin Adı	Teaching English Through Drama

Yukarıda adı geçen öğrenci tarafından hazırlanan “**Teaching English Through Drama**” başlıklı bu çalışma 20/09/2018 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

	Ünvanı Adı Soyadı	İmza
Danışman	Prof. Dr. Hasan ÇAKIR	
Jüri Üyesi	Dr. Öğr. Üye Fahrettin ŞANAL	
Jüri Üyesi	Dr. Öğr. Üye A. Kadir ÇAKIR	

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English is taught in schools from the 2th grade. It is expected that students will be able to learn and use that language. The lack of English in our country is the main problem in language learning. students must love that language. When students learn English with games, they love more. Learning English with drama techniques, it is thought that it will affect students' attitudes towards the lesson and motivation positively an. Therefore, it is expected that the study will keep light on the works that are likely to be done in the future.

I would like to thank my students who helped me during the study. I also thank my dear friends Mükerrerem ÖNLÜ and Suna KOCA who helped me do the best for the study.

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ÖZET

Öğrencilerin motivasyonu, günümüzde öğretme-öğrenme sürecinin ana konularından biri haline gelmiştir. Öğrencilerin sınıf etkinliklerine aktif katılımı, özellikle öğrenci merkezli methodolojiye dayanan öğretmenler için zor bir süreçtir.

Bu çalışmanın amacı, dramanın eğitimdeki önemini açıklamak ve kullanılan drama etkinliklerine örnekler vermektir. Bu bağlamda, çalışmanın birinci bölümünde, çalışmanın temel amacını vermektedir. İkinci bölüm, Türkiye'de ve dünyada yabancı dil öğretiminin gelişimini ve bu alanda en iyi bilinen yaklaşımları içeren literatür taramasından oluşmaktadır. 'Drama' teriminin kökeni ve tanımı, dramanın eğitimdeki yeri ve yabancı dil eğitimi anlatılmaktadır. Ayrıca, bu bölüm drama'nın yararlarını incelemektedir. Drama aşamalarının sınıftaki öğeleri belirtilmiştir. Isınma ve gevşeme çalışmaları anlatılmakta, yabancı dil öğretiminde uygulanan drama çalışmalarına ve buna bağlı olarak kullanılan etkinliklerinin örnekleri yer almaktadır. Yabancı dil öğretim yöntemleri ve teknikleri, drama ile dil öğrenme ve öğretimi arasındaki ilişki, dramatik aktiviteler ve bunların nasıl kullanılacağı belirtilmiştir. Üçüncü bölüm, çalışmanın methodolojisini göstermektedir. Dördüncü bölümde toplanan verilerin analizi yer almaktadır.

Çalışmanın sonunda, konunun genel deęerlendirmesi yapılmıř, arařtırmadan elde edilen sonuçlara ve önerilere yer verilmiřtir.

Anahtar Kelimeler: Motivasyon, Drama, Yabancı Dil Öğretimi, Teknikler





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SUMMARY

The motivation of the students has become one of the main topics of the teaching-learning process. Active participation of students in class activities is a difficult process for teachers, especially those based on student-centered methodology.

The purpose of this study is to explain the importance of drama in education and to give examples of drama activities. In this context, in the first chapter of the study, introduction chapter gives the basic aim the study. The second chapter consists of the literature review which includes the development of foreign language teaching and best known approaches defined in this area. The origin and definition of the term 'drama', the place of drama in education and foreign language education are mentioned. In addition, this section examines the benefits of drama. The elements of drama and drama stages in class are mentioned. Warming and relaxation activities are explained and examples of drama studies applied in foreign language teaching and examples of various class activities used depending on drama are included. The third chapter shows the methodology of the study. In the fourth chapter analysis of the collected data are included.

At the end of the study, the general evaluation of the subject is made, the results obtained without the research and the recommendations are given.

Keywords: Motivation, Drama, Foreign Language Teaching, Techniques

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, the statement of the problem, the aim of the study, research questions and definitions of terms.

1.1. Background of the Study

In Turkey; many students cannot use English as a means of communication after years of studying foreign languages and cannot reflect what they have learned in everyday life. The reason for this is that the techniques used are inadequate and the lessons are not fun and realistic to enhance the motivation of the students.

This study aims to demonstrate the role of drama in making English teaching more effective by bringing real life conditions into the classroom and providing meaningful communication to students.

Drama helps reduce tension in traditional classrooms as students want them to be someone else out of the classroom. The drama provides a mask with the role that the students undertake; it gives them the opportunity to freely express their feelings and thoughts. Drama also adds a semantic dimension to tedious and complex grammatical rules. With drama, students learn to tell the right thing, the right place and time. In short, the drama establishes a bridge between the real world and the classroom. Another positive effect of using drama is that drama also adds 'fun' elements to the lectures; so that all learners learn by 'doing' effectively by participating in the activities.

1.2. Problem

The inability of foreign language teaching to reach the targeted success is a very common situation both in our country and in many parts of the world. Even after years of studying a foreign language, students often cannot reach the level that they can use the language. In traditional language classes, students do not have many opportunities to improve their fluency. For this reason, the development of communication skills, which is the true aim of language learning, is unfortunately neglected.

The use of drama in language teaching has emerged as an effective way to solve this problem. In the drama class, the students use the knowledge of the source language found in them, encouraging them to listen and speak in a real context. Thus, the students develop the language skill. However, especially in the foreign language lessons in our country, the number of teachers who are able to demonstrate the skill and courage to use drama techniques in their lessons by stripping out traditional models is not much. It is estimated that the most important reason for this situation is that foreign language teachers should be informed about this area.

1.3. Aim of the Study

Fortunately; over the past few years, there has been increasing interest in the communicative use of English in the language classroom. Many communicative interaction activities such as group problem-solving activities, dialogues, role plays and plays have been designed and incorporated into foreign language teaching. As there has been a move toward oral proficiency in learners' needs; this study aims to focus on the use of drama in teaching English to explore and develop communication.

This study will help foreign language teachers to use drama techniques. Study is expected to contribute to foreign language teachers who want to implement more competent practices in their field. The contribution of drama in foreign language teaching will be studied.

This study will provide information on foreign language teaching in Turkey. Then, approaches and methods in foreign language teaching and foreign language

teaching techniques will be mentioned. The aim of the course is to explain the drama and its application in foreign language teaching.

The aim of the study is to observe and get information about students' situation before, during and after drama works and analyze the results of questionnaires, notebooks and showing whether drama has a significant effect on enhancement of motivation of the students.

1.4. Research Questions of the Study

This study tries to find answers to these questions:

1. What is drama in language teaching?
2. How to use drama activities in language teaching?
3. Does drama have positive effects on language learning and what are these effects?
4. Does drama enhance the motivation of the students for language learning who are under the pressure of the university exam?

1.5. Methodology

In the first section of the study, introduction chapter gives the basic aim the study. The second chapter consists of the literature review which includes foreign language teaching methods and techniques, the definition of drama, the relation between drama and language learning and teaching, dramatic activities and how to use them. The benefits of using dramatic activities effectively are also given. The third chapter shows experimental research. Analyses of the collected data are also included.

Using drama and drama activities have advantages for language learning. It encourages the students to use the language and gives them chance to communicate using body movements, gestures and mimics. So, it will be investigated that drama will motivate the students who are 12th grade under the pressure of the university entrance examination for learning and using the target language.

Drama techniques are applied in the experimental group. The group "treated" by means of a classical method will be the control group. Drama increases the

acquisition of meaningful and fluent interaction in the target language. Thus, it is hypothesised that activities related to drama will increase student fluency in the target language. Specifically, students who are taught grammatical knowledge with drama techniques will be more competent in speaking skill at the end of the treat study.

In the study, in Bornova Anatolian Religious Vocational High School, two classes were chosen; 12-A and 12-E. 24 students in 12-A and 23 students in 12-E took part. 12-E was control group and 12-A was experimental group. While there are 10 boys out of 24 in the experimental group, there are 10 boys out of 23 in the control group. Similarly, while the experimental group consists of 14 girls, the control group consists of 13 girls. There is only one extra student in experimental group. Thus, in both groups, student numbers in relation to gender seem very close to each other. A multiple intelligences questionnaire was applied to both the experimental and the control groups. The results of questionnaire showed that each group has approximately similar intelligence types.

This study lasted 2 months for 8 weeks from October to December. Per week they had 2 hours language lesson. In order to administrate this research, at the beginning, a pre-test was applied to both the experimental and the control groups. Different teaching methods and techniques which were prepared in accordance with the course book were practised in these two classes during the research. At the end of the study, a post-test which contained the same questions (as with the pretest) was applied to them.

The same course book was used in both groups. For the control group, especially, classical method had been used during the study, so the control group hardly had chance to participate the lesson and to use extra activities to use the target language because of the course book used in the lesson. On the other hand, the experimental group learnt the same topics using drama activities for 8 weeks during the study by using the same book.

1.6. Limitations and Assumptions

In this study, the number of the students in both group participants and the number of girls and boys in the experimental group and control group are the same except one girl in control group. They were chosen to eliminate the threats to internal validity. Also, to understand the variables according to learning styles of the students, a multiple intelligences questionnaire was applied. However, there are some variables about personality of students, the lessons' time which is different in two classes and especially the pressure of university examination which may affect the results concerning depression, exhibition and inhibition.

1.7. Definitions of Terms

English as a foreign/second language: ESL (English as a second language) and EFL (English as a foreign language) both refer to teaching English to learners whose native language isn't English.

Target language: A language which is tried to be learnt by a language learner in addition to his/her native language (Larsen-Freeman, 1986: 123)

Mother tongue: The language which a person has grown up speaking from early childhood.

Motivation: Motivation is commonly thought of as an inner drive, impulse, emotion, desires that moves one to a particular action.

Mime: It stands as a non verbal representation of an idea without words.

Improvisation: It is the creation and performance of a role without having a pre-determined dialogue or a list of lines.

Simulation: It is an imitation of the operation of a real world process. It can be used as a problem solving activity by which learners put their personalities, experiences and opinions to the task. Role- playing is usually a part of simulation in classroom.

Puppet: A movable model of a person or anim animal that is typically moved either by strings controlled from above or by a hand inside it.

Script: The written text of a play, film, or broadcast.

Role-play: Act out or perform the part of a person or character, for example as a technique in training or psychotherapy.

Evaluation: The making of a judgement about the amount, number, or value of something; assessment.

Theatre: "The art form of the dramatic process, theatre is the formalised and codified product of drama whereby 'the costumed player*' is at the centre of the form. Theatre art can be supported by playscripts, dance, song, lighting and decor. But this is not always the case" (Courtney, 1980: vii).

Verbal communication: The sharing of information between individuals by using speech. Individuals working within a business need to effectively use verbal communication that employs readily understood spoken words, as well as ensuring that the enunciation, stress and tone of voice with which the words are expressed is appropriate.

Non-verbal communication: Behaviors and elements of speech aside from the words themselves that transmit meaning. Non-verbal communication includes pitch, speed, tone and volume of voice, gestures and facial expressions, body posture, stance, and proximity to the listener, eye movements and contact, and dress and appearance.

Warm-up activity: A kind of activity which is used for focusing the learners' attention, and getting them interested in the subjects that are going to be taught (Ladousse, 1987: 21).

Relaxation activity: An activity or recreation that provides such relief, diversion, entertainment.

CHAPTER II

REVIEW OF LITERATURE

2.1. History of FLT

Foreign language learning has always been important for people, because of the need of communication with the people with different native language. It is unknown when second language education started. But second language education has changed through languages. People were trying to learn Greek, and then Latin became popular. Finally, English is the important language now. But there are differences between why and how people learn the language. According to many approaches methods and techniques have been developed for the needs of language teaching.

When Latin was the popular language in Europe in the 16th century, main objectives of learning it were to understand the classical text, grammar of Latin and translation. Then, English got the popularity. Although it got the popularity, the same way to teach Latin was used to teach English. This is how the Grammar Translation Method emerged. It is not true to say when it was used, because it can be still used somewhere. As it is the first method of the language teaching, it has many inefficient sides. For example, it doesn't give importance to oral communication.

Then, Grammar Translation Method was started to be questioned. Linguistics was revitalized as a branch of science. Linguists led reformist ideas. There were some common beliefs that all reformers defended like spoken language was primary, there was an interest in developing principles for language learning such as the first language acquisition. This was the beginning of the Natural Approach and Direct Method. Direct method has some opposite ideas to Grammar Translation Method apart from its new ideas. For example, grammar is taught inductively, target language is the medium of classroom interaction, and accuracy in grammar and pronunciation is emphasized. Direct Method is, of course, better than Grammar Translation Method. At least, it gives more importance to oral communication, and the usage of objects and realia in the class is a good progress for

language teaching. However, learning process could not be natural and fluent because of the obsession with the accuracy of pronunciation. When the U.S. entered to World War II, they needed to have personal that had fluency and accuracy in other languages than English. Thus the Audio-Lingual Method emerged. In this method, especially, drills were used to teach the target language.

Because of this, students were unable to communicate outside the classroom. In addition to ALM, Communicative Language Teaching is emerged. It takes its origin from the British language teaching tradition. It has some principles such as language is for expression of meaning and its primary function is interaction and communication. The silent way is the method devised by Caleb Cattegno. In this method, sounds are coded to colors. The most important feature of this method is the teacher's silence. But teacher's silence is not a useful way. Another method is community language learning. It uses the counseling-learning theory. Teacher is a guide for the students in the classroom. Furthermore, there is another method Suggestopedia.

The decoration of the class, furniture and the use of music are important in Suggestopedia. Another method is Task-Based Language Teaching and Content-based Instruction. In TB language teaching, students are given a task that will make them communicate in the target language. As for the CBI, the main goal is that teaching something in the target language rather than teaching the language. However, this method can only be used with learners who have high level of proficiency in the target language. Another method is the Multiple Intelligence Method. In this method, language is taught by using every person's dominant intelligence.

2.2. Approaches to Foreign Language Teaching

2.2.1. Grammar-Translation Method

Grammar - translation method is a widely applied method from the middle ages to the day. At the beginning of the grammar-translation method, more emphasis was given to teaching grammar rules. Later on, the main aim was not to teach

grammatical rules, but to advocate language teaching. Significant features of the grammar translation method are:

- a) Foreign language teaching is attempted by making use of grammar rules. The emphasis is on formality and syntax rules.
- b) Both mother tongue and foreign language are used together during teaching.
- c) Sentence is the basic teaching and practice unit.
- d) In translation, accuracy and certainty are the two most important features; students are asked to come to the top level in the translation action.
- e) Induction is applied when grammar rules are taught.

Other activities include translating literary passages from one language into the other, memorizing grammar rules, and memorizing native-language equivalents of target language vocabulary. Class work is highly structured, with the teacher controlling all activities.

2.2.2. Direct Method

When a direct connection is established between the language being learned and life, this method is also referred to as a straightening method or a direct method. In this method, the mother tongue is not used. Course description is done on the target language. It was born in reaction to the grammar-translation method. Direct method started to be used in the beginning of the XX. Century and it attracted great attention in a short time. The basic principles of direct method are as follows:

- a) The language being taught must be used effectively within the classroom.
- b) Contemporary textbooks should be taught.
- c) The emphasis should be on the country's culture.
- d) Grammar rules should be taught by induction.
- e) Contemporary literary works should be taught,
- f) Written exercises should be done; homework should be given a lot.

The Direct Method allows learners to understand direct meaning because translation is not allowed. Visual materials and mime are used to explain the meaning of words and concepts. Students talk a lot in the target language and talk as if they are in real. Reading and writing are taught from the beginning, but conversational and listening skills are emphasized. Grammar is learned inductively

2.2.3. Audio-Lingual Method

Between the years of 1930-1950, it is a method that has come into being in the United States. This method gives more importance to listening-understanding and speaking than other skills. Behaviorism is adopted in terms of learning psychology. In terms of linguistics, it is structuralist. According to behavioral psychologists, habits in foreign language teaching are very important. Each language has its own unique structure. First, the basic sentence that determines structure must be taught, and then new sentences similar to this structure should be produced.

Speech is more important than writing; people learn to speak first, then to write. For this reason, language teaching follows: listening comprehension, speaking, reading comprehension and writing. After learning a specific pattern, the speaker can change the words to create new phrases. The teacher directs and supervises the behaviors of the students, provides a model and strengthens the correct answers.

2.2.4. The Silent Way

This method was developed by Gattegno in the early 1970s. In this method, rather than performing intensive listening comprehension studies, the teacher is often silent and wants to give only one sample of the new construct and reproduce the sentence from the students and build similar sentences. This method is based on the hypothesis that learning through discovery and problem solving is more effective than learning based on juxtaposition (Davies and Pearse, 2000: 190).

In silent way, Reading skills are studied from the beginning, but this skill is developed on what students can say. Mistakes are important and are necessary for learning. While the students are working on the language, they work with each other in teaching. Students learn from each other. Keeping the teacher silent strengthens co-operation in group work. Students gain autonomy by researching their language and making their own choices. Silence is a tool. The teacher keeps the students active by keeping himself silent. The teacher only gives help if it is necessary. (Larsen-Freeman, 2000: 60-64).

2.2.5. Suggestopedia

Lozanov's method seeks to help learners eliminate psychological barriers on learning. The greatest contribution of this method to the teaching of foreign languages is to make classroom communication in a comfortable environment. For this purpose, foreign language classes are arranged in a way to communicate freely and music is used as the most effective course tool. In this method, the classrooms of foreign language learners seem like a living room. The floors are covered with carpet. Students are taught on the comfortable seat rather than in the row and in deep music accompanied by a deep light. Before beginning the course, every student is taught to have a new name and a new identity, and daily conversations on the foreign language are taught in music accompaniment. Dialogue teaching is very important in this method.

When a dialogue is taught, dialogue in the first stage is read from beginning to end with necessary explanations. In the second stage, attention is paid to music accompanied by emphasis and tone, and explanations are made in the native language where necessary. In the third stage, students are asked to sit in their comfortable armchairs and listen to the dialogue in the classical music context, keeping their eyes closed. Lessons are handled in this way.

2.2.6. Community Language Learning

According to Curran; while learning a foreign language, it has been observed that individuals can not express themselves because of fear of making mistakes and internal anxiety. Curran emphasizes not only the teacher but also the learners should have responsibilities to overcome the fears arising from this anxiety and making mistakes. Sharing of responsibilities suggested that second language learning would be easier. In CLL method, students are at the center of the learning process, and when the course is processed with this method, students form a circle in the class. The teacher is out of this circle. A student is selected as a consultant for each student or for groups of 3-4 people. Thus, students have the opportunity to communicate with advisors in the way they understand. In the first lessons, voice recorders are used in the classroom, and only those that students speak in the target language are

recorded. Students can discuss what they want to do in group work. The teacher who watches group work from the outside tries to help the students by translating the mother tongue into foreign language. In this way, students are supported to ensure that they communicate in the target language. This course is generally followed by this way.

Mutual goodwill, interest and positive attitude play a very important role between the teacher and the students at the basis of the language teaching method with the group.

2.2.7. Total Physical Response Method

Asher's approach begins by placing primary importance on listening comprehension, emulating the early stages of mother tongue acquisition, and then moving to speaking, reading, and writing.

With this method, foreign language teaching starts with the command types. Such exercises require a physical response. Teaching conversation through dialogue is done towards the end of the work. The student responds to the order given by the teacher through a physical response. Students are expected to be in both individual and whole reactions. In this method, the teacher is the director and the student is the actor. There is no need to use teaching materials for beginners while this course is being taught. Because the teacher's movements, facial expressions and voice are enough for class activities. Then the teacher uses the objects in the classroom. As the lessons progress, various visual tools such as paintings, dia, posters are used. This method is more useful for beginner level foreign language teaching studies.

Students demonstrate their comprehension by acting out commands issued by the teacher; teachers provide novel and often humorous variations of the commands. Activities are designed to be fun and to allow students to assume active learning roles. Activities eventually include games and sketches.

2.2.8. Task-Based Language Teaching

Subjects are determined according to student needs. It goes from the batch to the piece. It gives social interaction opportunity. It encourages independent learning. Each class assumes its own sociocultural context. Since it is a system based on the

needs of learning, it aims at the development of the student in specific subject areas. It also aims to form the applied learning process by transferring the information to the communication environment. Teaching success is measured by a variety of methods to determine the extent to which goals are achieved and the basis for subsequent stages is established.

Content and communication are the center of the teaching. It is based on the use of the target language instead of academic learning. The students discover interesting contents. It teaches in the language context. The flexibility of creating the curriculum is prevalent. The strategic presentation of the information arouses learning passion in the students. It offers better learning opportunities through cooperative learning application.

2.2.9. Multiple Intelligence Method

The multiple intelligence teaching approach tends to meet the student's need for natural learning. No student is seen to be inadequate. The student is treated as a whole with biological and cultural dimensions. It follows the way of teaching a foreign language different from the acquisition of the mother tongue. First, it is necessary to determine the intelligence types of the student and the teacher and to plan accordingly. A student-centered teaching is made. Every student assumes that he has the following qualities and makes a teaching accordingly.

- Every student has all the intelligence.
- Every student can develop every intelligence field.
- All intelligence areas are complex.
- Intelligence can be improved on every field.

They supervise learning using a language development portfolio. Art based curriculum should be established. Learning stations are established and various activities are organized. Intelligence areas of students are integrated with training and research projects are prepared. Students are evaluated with what they have learned in project and course work. An intelligence profile is issued for each student to determine success.

2.2.10. The Communicative Approach

Hymes, one of the leading sociologists, criticized the cognitive method and said that Chomsky's performance and competence concepts were insufficient to explain the nature of language and that a third concept of communicative competence should be added to these concepts. It is the development of targeted communication in the communicative approach that emerges from the theory that language is communication. Language is not a goal, but a mean. The main purpose is to provide written and oral communication. Words and sentences are just some comprehended transmissions. For this reason, language use should be emphasized instead of language rules.

In general, students are taught to acquire the ability to form sentences appropriate to the rules in language teaching. For this, the sample is established and these subjects are repeated with different exercises and the things taught are reinforced. However, communicators do not build proper sentences with rules that are important in the method. Establishing the totality constitutes only one aspect of language teaching. What is important is to know what these books mean in the narration.

First of all, this approach defends the necessity of bringing the fluency. It is important that the learned language does not remain in the knowledge circulation but is applied. For this, the most important task of the teacher is to teach to use language as a communication tool. In doing so, all audiovisual tools should be used, teachers should not become an absolute authority in the class and teaching should be dominant in the student. Students should be able to move easily in the class and easily transfer their views to each other.

2.3. Foreign Language Teaching in Turkey

When the history of foreign language teaching in Turkey is examined, it can be seen that Turks have entered into communication with various cultures throughout history and have been influenced by the language of that culture. With the adoption of Islamic religion (955), Arabic enters into Turkish culture life. In the Seljuk, teaching Persian is common as the state and literary language; teaching Arabic is also common

as science and religion language of education. In the Ottoman period, Arabic is seen in the education of science and religion, the written language is encountered with the teaching of Arabic and Persian.

Westernization movements that started with the Tanzimat were also reflected in the field of education and foreign language teaching has gained a more modern appearance. Parallel to this, the teaching of western languages such as French, German and Italian has become widespread.

Teaching English as a foreign language coincides with later dates. After the declaration of the Republic, German, French and English were started to be taught instead of Arabic and Persian, which were taught as foreign languages for a long time in educational institutions of the Ottoman Empire (Demirel, 2004).

Within the historical flow, developments in the field of foreign language teaching in the western world have been tried to be arranged in the direction of these developments, reflected in Turkey before and after the Republic period. In the previous periods of the Republic, the direct method, which was the foreground of the activities aimed at acquiring verbal skills (speech, listening) and grammar-translation method aimed at making the students acquire the skills of translation and literary reading of literary texts entered foreign language teaching.

Foreign language teaching was carried out by following the same methods until the 1950s; until 1941 and for a long time thereafter, teaching for reading comprehension and translation was carried out, in a sense the Grammar-Translation Method continued. Subsequently, Direct Methods, considered as an extension of Natural Methods, have become widespread in foreign language teaching.

Between 1955 and 1965, the Audio-Lingual Method developed under the influence of Structural Linguistics has been involved in foreign language teaching programs in Turkey. This method, which evaluates language as a habit of language and advocates that foreign languages can be learned in a similar way to the acquisition of mother tongue, has been extensively applied and still applied until the 1970s. In the 1970s, Communicative Approach and Functional-Notional training program, which was regarded as the first training program, was introduced. So communicative applications were started. The application of the communicative approach in the teaching of foreign languages has come to the present day.

2.4. What is Drama?

Drama is the act of using the imagination to become someone or something other than you. It is only limited by the imagination, the participants' fear of risking, or the leader or teacher's set limitations. There are different definitions for drama. For instance, Richard Courtney defines drama as, "The human process whereby imaginative thought becomes action, drama is based on internal empathy and identification, and leads to external impersonation" In their book, *Imagining To Learn*, Jeffrey Wilhelm and Brian Edmiston define drama simply as, "wondering, 'What if...?' and then interacting with others in a drama world as if that imagined reality was actual" Through looking at these definitions of drama, one can see the impact it could have in the classroom. "Watching children working in drama provides fascinating insights into the richness of their imaginations, the skill with which they negotiate with one another, their present level of critical thinking, and the sophistication of the language they use" (Verriour, 1994: 7). Gavin Bolton calls the form of drama used to teach in the classroom, dramatic playing. "Dramatic playing is characterized by a high degree of spontaneity as teacher and students work to create a fictional world in which they assume roles to explore issues that are of concern to them" (Verriour, 1994: 9). Many educators in the field of education would agree that drama is a participant in the world of fantasy and the role of others in taking part and learn from other perspectives. The art of drama and theater has existed since ancient times. "What is most familiar to us in the western world is the celebration of the golden age of the ceremony and the ancient Greek theater from danstan" (McCaslin, 1998: 271). These art forms and artists were highly respected. It was used as a form of entertainment and a drama for teaching. The idea of using drama as a tool for teaching is not a new idea. Even though drama in education is not a new idea, new brain and educational researches are leading to an increase in popularity. Educators who use drama to teach their students see it as a very successful method and spread the word for this reason. According to Hornbrook, people first comment on events, then they think to effect; this is the situation of drama in education. For many years throughout the course, many speeches on methods and dramas in school procedures dominate.

The use of the drama in different meanings has made it an indefinite term. Nowadays, drama is mostly used in the sense that it is written for stage, television or radio. These plays staged in front of spectators such as dance and musical performances are the basic elements of theater art. Drama in theater arts means abstracted action. With its general definition, drama art is a work of artistic value written by one or a few people in accordance with the scene. "Human life is based on the essence of certain dramatic events one after the other. People have different attitudes during different events and situations they encounter. They play the roles they need in the situation they are in. There is no script written here before. Life is similar to the theater where improvisation is played. In this sense, drama is a way for people to turn their designs into action "(Nutku, 1987: 5).

The drama is the recreation of a situation in which it is or has been practiced in life or in a sense with a simulated element of the event. This process turns into works of art in skilled hands thanks to the open side of the creativity of drama. But the drama, at the same time, is a creation that offers instant creation space without bending a text or a fiction step by step. For this reason it is an activity that can exist in every place and time. Although the drama is a planned activity, the outcome and evaluation stage can give different results in each application depending on the individual characteristics of the individuals involved in the activity. This is because the process is an interaction process for the participants at the same time.

Thanks to these features, drama goes beyond being only an activity. It finds its use in various areas such as psychology and education. The use of drama in education takes place in two ways. In the first approach, drama is considered as the main element of theater art. Students are included in both the preparation and presentation stages of the game. In the other approach, drama is treated as a process only. Dramatic activity is carried out in order to bring targeted behaviors to students.

2.5. Drama in Education and Foreign Language Teaching

Education is the process of helping people to find essential meanings in life and involves both teaching and learning. Therefore, drama can be useful for learning. Because of this education and drama are closely linked in the learning process. Traditional education may be summed up the center as curriculum centred outside the child. It is a fact that the meaning of learner centered education is deemed close to learners' play rather than subject centered education (Bolton, 1984: 152). Moreover, drama is seen as the "play way" to education. Both imagination and play are inherent parts of effective education. Thus, drama is a vital part of education in schools (Üstündag, 1988: 11).

The school is a form of community in which everything concentrates on helping a student to share in the inherited resources. When students first enter school, most are faced with an environment where learning is more cognitively and emotionally demanding than that experienced in the home (Verrior, 1985: 181). At the moment the teacher should try to find drama models to calm them. Using drama for calming means that students can interpret their own feelings, learn to work together in a conducive environment. These activities have different views concerning their use in schools. There are two things that should be clearly understood when drama is chosen as a method in education: the meaning of drama and purposes of drama.

Teaching should always be a reflective activity but it is often difficult to see in the classroom. The teachers should notice personal needs of individual students and be aware of their reactions, who is isolated, thinking, feeling, so that teachers can assess feedback for each individual student, so bringing a social or imaginative capacity into the classroom for satisfaction and fulfilment by using drama as a method (Dodd and Hickson: 1977: 99). It is the teacher working with the students within the drama, who will build on the students' ideas and make a bridge for them between their own experience of the world and the meaning of drama, so that both insight and understanding arise from the activity (O'Neill and Lambert, 1989: 17). It is the process of imagining meaning through acting that is important. The educational significance is that the student will learn through his own experience. Therefore,

drama in education has enormous potential for the teacher (Adıgüzel, 1993: 223). If drama is successful it will be because of the skills the teacher use to motive their students, to build on their contributions with the different activities in the classroom.

Drama can be thought as a powerful model of learning because through drama, students are encouraged to gain skill on their own thinking. Furthermore, when drama used as a method, it helps students in some different areas. With drama, students find an opportunity to work and also are aware of the divergence of views both within the classroom and the wider social context. Drama develops the quality of the child's language usage. It offers an opportunity for trying out different models of discourse. Drama is a particularly useful way of "opening up" problems, themes and topics that are of social concern.

Drama-related techniques used in various fields of education since the early 20th century, has come to the agenda with the importance of communication-oriented language teaching and foreign language education in the field. With drama, students learn how to act on which condition. With this feature, drama is a good way to teach the foreign language meaningfully (Demirel, 1993: 62). Many researches have been made on drama's usefulness in foreign language teaching in our country and the world. Drama techniques have a wide field of use in all areas of education nowadays. Drama is the strongest weapon that can be used in the strengthening communication and teaching. Drama activities are useful for interpreting, memory and teacher. At the same time, drama provides the cooperation of logic and creativity. It is a way of learning simple active experiences, also, includes four language skills: listening, speaking, reading and writing. With these features drama is an important vehicle in teaching foreign language field (Hoskisson & Tompkins, 1987: 130-135).

Drama in foreign language teaching includes mime, play, puppet, improvisation, role playing and the use of events such as simulations in foreign language classes. All of these events make learning easy by keeping the students' imagination alive. In many drama events, students are expected to have their own dramatic events with their identities or with the identity of different person realizations. In traditional foreign language books used in our schools, there is

insufficient emphasis on its suitability. When communicating in daily life, we choose the expressions we use in accordance with environment we are in. In actual communication we determine the tone of voice and the way we speak according to the person we talk. In the school books, there are unnecessary and impersonal characters that are neither serious nor unhappy about their thoughts. However, the people we communicate with during the day are not like those. They have real emotions and characters, some of them talk so fast that we cannot understand a single word; some of them speak very slowly. We need to know who they are, who we are talking to. We need to know whether the difference in age between us is important.

The use of drama activities is the most important part of the lesson plan because of the emotional content and the use of body language ignorance in classical methods. Most language teaching is applied with the belief once sentence is made correct, there is always a place of it is applied. 'Build first then meaning', approach is misleading, even may be dangerous; because students have to comply with structural patterns. As an analogy: This is similar to designing a building without examining the arcs to be built on it. Nobody can deny that correct structures should be taught, but it is important that they should be taught on a meaningful basis from the beginning (Maley & Duff, 1982: 7). Students learn with drama how to arrange texts in the target language, how to use expressions according to the situation, how relations are expressed. If the dialogues are read and played in class, the students will understand certain expressions and learn how to pay attention to elements such as pronunciation, intonation, and body language. Teachers mention that some parts of the game played by students in the class increase communication and cooperation. Students have an active role in the learning process, so their motivations are increasing. However, in relation to a real life situation mental and emotional motivation is also provided when they are studying. In this way, students can share their experiences and establish emotions with others (Whiteson & Horovitz, 1998: 15). The dramatic activities used in foreign language lessons give chance to use students own personality in creating materials for the subjects. These activities can be used to express themselves using imitations, mimics and facial expressions of students, it reveals their natural ability to play. At the same time, drama gives

students the chance to use their imagination and memories (Maley & Duff, 1994: 8). Drama is not a new language learning theory like communicative language teaching, it is a method used to improve language skills. According to some teachers drama is a verbal communication activity aiming to gain competence that can be applied to entertaining and often outgoing students. According to others, drama must be located at the very center of the education program and used for each stage of instruction. It would be more appropriate to find the middle of these two mentalities. With the drama technique, students learn how they should behave by living. It enables the language to be taught in a meaningful way, develops problem-solving and communication skills. The language learned in this way is meaningful and useful within the class usage (Demirel, 1993: 62). The use of drama in language teaching has been examined with different aspects. One of the main problems that the drama helps to solve is that each student has different perception level and talents in the classroom. It is not possible to collect the common perceptions of the students determined one by one and to prepare a personal program. However, drama succeeds to serve different perceptions. The drama opens a new door. A text, word group, or grammar rules will be learned more easily. According to Demirel, the benefits of drama, which provides practical solutions for language classes at different points, can be summarized as follows:

- Improves the ability to listen effectively and carefully.
- Increases the self- confidence.
- Increases understanding ability and creativity.
- Allows to practicing the target language and improve fluency.
- Improves language dominance and good expression ability.
- Ensure effective use of information and improve them (Demirel, 1993: 62).

The benefits of using the drama in foreign language teaching in a different resource are also sorted by:

- Provides students with a wide range of language practice.

- Promotes the special use of language that is often overlooked in foreign language teaching.
- Builds trust with sharing of ideas and group work.
- Makes rememberable gathering attention to any area of the study easily forgotten, bring a new light of awareness and clarity.
- Enhances the written text appreciation and criticism, and encourage the student to create his own written work
- Reorganizes all students' cognitions for success and offers opportunities for weak students to succeed.
- Helps the exploration and breaking of especially sexual and racial patterns with the thoughtful activity that drama always requires (Evans, 1984: 12).
- Dramatic events also reveal students' own creativity in the acquisition of a second language.

These activities are designed to show each student's natural abilities. The creative side of the student who imitates, uses mimic and verbal expressions develops. So he gets confident. Each student has a different life. Through learning, he shares this experience by playing. Besides, the drama allows them to monitor their sociological and the psychological development (Maley & Duff, 1982: 8).

Drama events always lead the student to research and ask questions. Particularly, simulations and role-playing exercises enable the students to observe and investigate effortlessly. Regular animation activities will make the students sure that what they need to do on the situation given to the student or dialogue. The student knowing that the drama activity will be done on the next lesson needs self-research. The teacher does not give homework, but the fact that he is against the possibility of reviving a special event, this leads to an investigation. The drama, which enables the student to ask meaningful questions and controlled (by the teacher) practice, provides unlimited creativity and brings excellent results (Byrne, 1988: 30-31). Many researches have been carried out that techniques that take the forefront of creativity in language teaching have been successful. The use of these techniques increases the motivation and efficiency of the course. It also reduces exam stress. Many surveys have shown that drama activities have increased the

efficiency rapidly within the class no matter what the length or the forms of the drama events. Teachers also use many different applications with drama more different and functional than classical methods.

2.6. The Benefits of Drama

The teaching of the English language has not been achieved for a long time. Even after years of studying English, students can not gain the confidence of using language. The outputs of the learners are limited to producing accurate but isolated sentences from the grammatical point of view. True communication involves ideas, feelings, emotions, appropriateness and adaptability. Conventional English classes do not give students the ability to use fluency. For this reason, the main aim of the language teaching course, namely the development of communication skills, is ignored.

Drama encourages children to talk and gives them the opportunity to communicate on a limited basis with non-verbal communication such as body movements and facial expressions (Philips, 1999: 18). Creating new understanding and self-expression lines allows the use of drama in class with different techniques such as movement and pantomime, improvisation, role playing and characterization; children have the chance to explore themselves and the world. (Annarella, 2000: 6). As Nellie Mc Caslin (1990: 88) implies, drama is used to raise children's awareness, to look fantastically into reality, and to make them come to the meaning of the surface of actions.

The most obvious benefit of using drama activities with second language learners is that they not only learn new vocabulary and grammar structures but also apply them. In addition, students discover variations and develop speaking skills such as turn taking, conversation, and separation (Whiteson, 1996: 145). Drama activities also increase opportunities for using English by encouraging non-verbal communication, such as body movement and face expression, even on limited occasions.

2.6.1. The Benefits of Drama for Teaching Four Skills and Vocabulary in FLT

When considering the theoretical dimensions and general characteristics, it is not possible to ignore the relation of drama with foreign language teaching. According to some researchers, teaching English simultaneously brings drama activities. For this reason, drama is seen as a powerful tool in improving the communicative competence of individuals.

All four skills such as listening, speaking, reading and writing are all about drama. Drama provides a context for listening and meaningful language usage; students are forced to use language resources and thus increase their language skills. It creates situations for reading and writing. As noted by Colin Peacock (1990: 24), the drama approach allows learners to use their learning for pragmatic purposes; it is the hardest thing to learn through explanation. While teaching English using drama techniques, the monotony of a classical English class can be disrupted and the curriculum can be transformed into a language that prepares students for face-to-face conversations with their own worlds because it gives them the opportunity to use this language.

a. Drama for Verbal Communication

Drama activities open the doors of the class to the world and it prepares students a communication environment only limited with their imagination. In other words, through drama, natural communication situations and environments are set up by moving world outside the class into the class. With this feature drama studies are useful for practising in speaking lessons. Drama events contain the expressions we use in our daily lives. In the rapidly developing world, some expressions that people use in everyday life have patterned. For example, a greeting or thankfulness that when we are bored are occurred often mechanically without feeling. Drama, in contrast to this side of daily life, restores the moments we felt. In drama events he feels energy and he regains the energy he lost. So the person in the learning stage can break molds and gain different approaches. He becomes aware of what must be in real life (Maley & Duff, 1982: 7-9).

Wessels notes that communicative textbooks do not provide a real communication environment, have opposed the teacher and the student to the artificial dialogue. According to him, communication involves talking to someone else. In daily conversation there is excitement, discontinuation of speech, misunderstanding and silence. These sentimental feelings are also reflected; feelings are in conversations in a wide range of ranging from shouting to love. Speakers may be strangers who do not know each other, relatives, friends, lovers, delegates, students, or teachers. The social positions of individuals also affect the conversation. The use of the drama includes real communication elements (deep structure, relationships, social position, emotions, body language, etc.)(Wessels, 1987: 10).The dialogues used during the drama activity are completely improvised. However, the dialogues that are mostly ready are used differently according to the classical method usage. When dialogue is given with drama, it should not be practiced alone as much as possible. Student can repeat the dialogue as often as desired to adapt new dialogue and to absorb new words. He certainly should not try to memorize dialogue. He should also listen to the person who responds while reading the dialogue. Players who only memorize their own roles can not get favorable criticism. 'Memorize' and 'transfer' words should be removed and words 'learn' and 'communicate' should be put in place in foreign language class.

b. Drama for Non-Verbal Communication

In addition to listening and speaking activities that size the process of verbal communication, non-verbal items also affect this process. It is known that the body (hand-arm movements, facial expressions, mimics, etc.) plays an important role as effective as words at least language in communication. As far as the word is concerned, we also express ourselves with movements, gestures and facial expressions. We use face expressions to show or hide our feelings. Posture and acting are non-verbal communication elements that integrate verbal action.

In drama activities, students are required to communicate fully with body language and mimics as much as they are verbal. In this way, the confidence that students will have will help them to use foreign languages more comfortably in their classroom environment.

c. Vocabulary Teaching

Vocabulary teaching in foreign language teaching is always one of the most important points. This situation has the same importance for all four language skills (listening, reading, writing and speaking). Words taught with classical methods are easily forgotten because they are taught by memorizing them, regardless of the situations in which they are used. It is easy and fun to learn using words in the context in which they are used. Drama provides this opportunity. Since native language is not recommended for beginners at the initial level of language learning and it is difficult for the teachers to teach the target language to the student, the mime will help at this stage. As well as, teacher can mimic the words with hand, arm and make movements; students may also be asked to study the words to be learned newly and to share them with their friends in the same way.

d. Grammar

As a foreign language learner progresses, he thinks learning a new language requires to memorize its rules and makes an effort to do so. The same situation is not fully valid for students. We all know that the grammar rule that we memorize well does not make any use in different situations and in a very short while we forget. "Especially young students prefer to learn their grammar rules without being aware of. In addition, what age or tendency they are, it is a truth that learners have difficulty in experiencing what they know about grammar rules for" (Gerngross & Puchta, 1992: 2). Drama activities are a functional tool that can help overcome this difficulty. Since the student learns by living, learning becomes more permanent and easier.

e. Reading

In drama studies applied in foreign language teaching, story, legend, novel, poetry, various sources such as current events and news in daily life can be used in order to develop their skills, to motivate them. Students are provided to become identified in order for the texts to be understood better and to make the course more enjoyable.

2.6.2. Psychological Benefits of Using Drama in FLT

Dramatizing is very motivating and fun. The same activity can be done at the same and different levels, which means that all children can do it successfully. At the end of the product performance is clear, and students find themselves feeling safe and having an aim.

By assuming a role, students can get rid of their daily identity and lose their obstacles. This is useful for children who are hesitant to speak English or who do not like to participate in group activities. If the teacher gives them a special role, it encourages them to be this character and abandons shyness or embarrassment.

Drama allows students to work together and share responsibility. The main purpose of the trainers is self-actualization which is throughout life. If a student gains self-actualization, he will perform himself, realistic, creative, trustworthy and independent. Students engage in situations in terms of their past experience, and the current state of understanding. For this reason, drama activities provide them new experiences and new perspectives. Self-actualization has effects on students such as giving the students a chance to examine themselves, solving their own problems with a new perspective, making a reflect on experience and seeing what they do in common with other people, feeling freedom beside responsibility, showing students how to stay together and increasing the vocabulary of the learners.

Using drama in language class assists students in discovering that what they know about themselves, directs students to see the real world more clearly, develops tolerance to various personalities and ideas, creates or experiences an abstract concept. In addition, drama encourages children to learn how they will influence others and how they place themselves in other people's places. Because of this, drama is valuable in terms of education. Some people claim that trying to replace someone else and imagining it in some situations gives a physical, visual and immediate experience (Philips, 2014: 6-9).

2.7. Functions of Drama Process

2.7.1. Environment

Drama activities require a number of arrangements different from the traditional methods used for foreign language education. In order to achieve the desired success, the environment to be built and the duration of the course should be organized on a very strict level. Otherwise, there may be various difficulties at the point of reaching the target. In order for drama activities to be carried out effectively, the physical structure of the class must be appropriate. There should be sufficient space for students to move freely in the classroom. There should also be a lighting scheme to be increased or decreased as needed. Drama applied environment should present every detail ready for student. "One of the reasons for the need of an open space is that movement is important. The second is to see the talking person, to approach or touch him is also a great way. It is important to note that such an arrangement is essential to establish communication, not just to answer questions. It is not at all easy for other people to have such communication only by looking at the back" (Maley & Duff, 1982: 18-19). Classic arrangements of tables, chairs and seats are an obstructive factor for the success of drama activities. It is preferred that there should be no table because it prevents student's movements. There should be only a few chairs near the walls. Another point that should be taken into consideration is to set up different forms of seating for different events. A completely empty space for some activities or semi-circular shaped chairs for some, chair groups for some is needed. In spite of all of this, a traditional classroom, pictures on the walls, writing board, resource books and other create a useful environment for activities with audio visual stimuli; because a bare empty class will cause to block the imagination or at least not to be able to use it adequately.

At first, the traditional classroom environment in which teacher is sitting in front of the students, the students is placed in sequence must be changed. "For drama activities, there are several ways in which such classes can be rearranged. At the same time, minor changes to be made in the lighting will also be beneficial. For example, "it is necessary to create a dim atmosphere by lighting the room with a dimmer lamp, or create a different atmosphere, if necessary, by closing the curtains."

(Wessels, 1987: 22-23). Most preferred of the class layouts that allow the application of the drama technique is the 'group sitting' arrangement in which the students form groups of four by putting their positions mutually. This seating arrangement is good to fit for role-playing and other group environment. The teacher can walk around the groups and observe the activities. On the other hand, a large blank space can be obtained by arranging the desks parallel to the walls of the class to form a large rectangle. This type of seating is suitable for a variety of games and mime activities.

In a seating arrangement where the chairs arranged in a circle, many games and role playing activities can be performed. This seating arrangement is also useful for seminar presentations. In a seating arrangement where the chairs are lined up to form a half circle, discussion, pair and group work, individual demonstrations and some role playing activities are carried out.

The position of the class also reflects a psychological truth. For most people, the orderly row of chairs and desks in a straight line expresses arrangement and discipline; messy groups of chairs or people crouching around express lack of irregularity and control. The fact is one of the reasons that most of the teachers do not accept the idea of working with a group. "Teachers think that somehow students get out of their control, according to them, this is at least potentially dangerous" (Maley & Duff, 1982: 19). Drama activities are mostly performed at the musical accompaniment. This is why commonly used tools are tape recorders, sound bands, or other musical instruments. As well as tape recorders, painting, visual aids such as photographs, posters, posters, display screens; cardboard, picture paper, puppet, colored paint crayons, toys, ornaments, boxes, vases, old clothes, various household goods, books, magazines, newspapers, banners, brochures, newspapers and magazines, printed materials such as news, writing, announcements, photographs; slide or overhead projector are important tools. The equipment to be used in the drama should be suitable for their situation, easy to find, not to harm them, useful for many purposes.

2.7.2. Game Group (Participants)

Drama is a group work, drama group consists of individuals. Individuals have different experiences and characteristics. So, one of the points to consider in the drama program is the participants. The ages, developmental levels, gender, interests and needs of the participants in the group influence how the drama will be directed and the time of the work. The researchers have conducted studies that show that students are ready to participate in drama activities, starting from the pre-school period. Studies suggesting that the symbolic game starts at the age of two emphasizes that what is important in the drama is not perfect, and it is appropriate for the students of all ages to participate in drama activity as much as they can. The difficulty of determining precisely which activity is appropriate for which age depends on the developmental level of the student as a criterion. Students need to be in an environment where they can remember and reflect on their previous experiences of the subject, whether they are actors or audiences. In this environment, they are able to make criticisms, to recognize individual differences in social, emotional and cognitive aspects, to interpret situations related to the senses, and to be able to discover sensory and exciting situations to use sub techniques of drama. Students also need to be able to react to objects, environments and concepts, to transform abstract concepts into expressible ones, to express ideas, to express emotions, to use language in individual observations and social interactions, and to use their own voices to emphasize different characters. It is also important that they all have developmental competencies for showing responsibility, social discipline, self-awareness, self-discovery, exploring similar and different aspects, interacting with the individual in the group environment, problem solving, improvisation, role play must be taken into attention. As you can see, the level of willingness and development not the chronological age of the participants is important for the participants in the drama activity to be able to concentrate attention, interest and make the necessary movements.

As the drama group has experienced living together, production and sharing, volunteerism should be taken into consideration in order to get pleasure from all the plays. To create good co-operation and a good group atmosphere, it should not be

contested against time and should not be hasty. The approximately duration of the drama for this should be determined by experiencing. In the drama group for the first time, the work should be started from simple to complicated works. The number of groups must be predetermined in order to obtain healthy results. The number of students in the group should be decided based on the age and development level and the characteristics of the group. The numbers vary according to these qualities, but it should not be forgotten that groups of 10-12 are ideal. Students' views should be taken into account in the events to be selected after the group is identified. Students concentrate better on their chosen activities and enjoy more enjoyment from their chosen activities. Besides, one of the things to keep in mind is to not let the student live the risk and tension of failing in any role. In this respect, necessary precautions should be taken.

2.7.3. Practice

Each drama activity has a specific structure and level. The activity identified in the drama, including the improvisation type, includes a starting point, a place to go, and a role to play. A plan must be made showing these routes for the start. Some points should be taken into consideration in the prepared plan. The points to consider are: Theme selection: What do students need to learn? Environment: Learning can be performed in the best possible environment. Role selection of children: Who are the kids? As children gain experience, they can choose different roles. For example: passenger, customer. Teacher's role selection: Who will I be? Will I stay as a teacher, direct the drama from the outside, or will I be in the drama? Determination of the frame: It identifies from which point of view the roles in this drama will be taken and increases the concentration. Focus point selection: What is the skill to be gained? Action selection: What will the children do? Determination of the trick point: Initially, what will be used to attract the student's attention to topic is determined.

Every drama activity should be talked about after the event. In addition, care should be taken not to resort to reward and punishment in all drama events, but also to give verbal awards as intermittent reinforcements. It should be kept in mind that drama work is never an actor training, so work should not be prepared as a representation to the audience. The points to be taken into consideration in the drama

program will lead to the successful implementation of the drama while achieving the goals of the drama.

2.7. 4. Role of the Teacher

The ability to benefit from the drama's activities depends on the teacher's approach and behavior. The teacher is the manager, the guide or the most widely used drama leader, who guides the participants in their drama work. The drama leader is one of the foundations and important elements of the drama process. It is because the individuals to enliven, to play and to express his/her experiences in a life or an event in the group are determined by the goals and methods of the leader. The person who gives, presents, evaluates and re-applies the first command in the drama process is the leader of the drama. The leader, who is planning and practicing drama studies, has an animated personality that is characteristic of drama in education. This person, who will protect and develop the child's playing ability, should be a pedagogical formation person, at the same time, he must learn to prepare warming activities, play, improvisation and formation, to get advice, interview and information, to practice the game group and finally to develop such activities together with the group. For all this to be done, the leader must have a qualified educational skill. In addition, a person working with children must also have knowledge of child development and education.

However, since development and action are important in the drama, it is expected that the leader will have a healthy and consistent personality because of the fact that there is no right or wrong in the activities. As you can see, the professional formation of the drama leader in the drama activities for all ages includes education, psychology, developmental psychology, theatre, music, plastic arts, games and theatre pedagogy. The drama leader must have self-raising, creative qualities, and openness and develop him to change in an interdisciplinary relationship.

As a teacher, the drama leader must exhibit teacher endurance as well as carry out certain other personality traits. According to this, the teacher should be open, willing and ready to the communication. The leader is a person who is able to find solutions to situations in an instant, who can decide immediately when necessary, who knows what information resources should be reached when they are inadequate,

who knows himself and others, and is active in practice. At the same time the leader must be a good friend and a confident person. He should be patient, even-tempered, tolerant, understanding and gain the confidence of the group. The qualities that need to be found in a leader are as follows:

- The leader must have his own values,
- Those being lived in the workshop should stay there,
- He must be democratic, respectful,
- He should be responsible for research and self-development,
- He must be a good listener,
- He should be respectful to the right of the group to stop, change, direct,
- He should be sympathetic and natural,
- He should try to improve, consolidate the group,
- He should be aware that he has also developed and learned,
- He should know the boundaries of the drama,
- He should be in cooperation, act in an honest manner.

Participants in the drama should be given the opportunity to create their own interpretations, judgments, values and perspectives. The drama leader should be a good observer during the events, primarily in terms of exhibiting teacher behaviors. Teacher should choose to observe by participating in activities rather than observing activities themselves. He should establish a positive atmosphere in the class. He must accept that each student's feelings and emotions are important. He should create a free environment in the psychological direction. He should accept students' ideas and behaviors. He should allow the students to experience more life. The living environment should be organized as an active learning environment and should consider the student's interest and skills in this process. It should be based on the student's own development. He should teach the students learning by showing the way of learning.

All of these are related to the teacher's professional skills. His knowledge of the profession influences how he plans carries out and evaluates his work. When beneficial situation occurs when he can apply his professional knowledge, it is very

important to have the ability to abandon his previous plan and to have the flexibility to achieve his success. It should not be forgotten that listening is a mutual process. The ability to listen and to ask qualified stimulant questions is necessary in order to reach the goals. However, in addition to teaching professional knowledge, a teacher who plans to use drama in education must first believe in the value of drama and ask himself "Do I believe in the importance of drama in education?" Although we can not clearly determine what will happen during the event so that we can organize and control the event once we make the final decision, we need the following answer for the organization:

- How will the groups be divided?
- How to start drama activity?
- Do we need materials and costumes for drama?
- How to use the class?
- What other resources are needed?

The leader before starting to work with group, these questions should have made it possible to study the objectives, content, methods, evaluation, use materials and work environment in the direction of these questions. When applying communication, adaptation, observation, interaction studies, it is necessary not to ignore the pleasure and entertainment dimension.

The goals of the drama leader can be summarized as: The group should ensure that it participates in the interaction process. In the drama, the student should be able to experiment with the group to gain consciousness, to respond to and develop values and ideas, to adopt and play a role, to examine the role and various situations with words and movements. The student should be encouraged to choose their own feelings and ideas in the future, to shape and present them with drama and to enhance their life experience. The leader should expand the use of oral and written language of students and show interest in effective language use and development. The leader should be effective and helpful in identifying the value of their own and others students' gratification and criticism in their work.

When the leader accomplishes these goals, he must pay attention to some important points to consider during the event. These can be listed as follows: In the drama environment created according to the student's experience, students should leave the students independent of making and using various tools, but they should try to eliminate the deficiencies by joining them. In some activities, the tools and materials to be used should be kept in a place that the student can reach and the student should be able to experience and explore with the tools.

The teacher should be critic, but he should not be restrictive. He should allow students to experience the sense of success. The teacher should not do what students can do for them. He should prepare the ground for students to use all their abilities and guide them to reveal leadership emotions. If the student is afraid of making mistakes, the teacher should do the work for the student's mistake and accept him/herself.

Teachers' behavior and attitude are important when students expressing their feelings. Two behaviors of the teacher are effective when students express their feelings. First of all, the teacher must share his/her own feelings with the students and be a model for the students and the second should accept the attitude instead of suppressing the student's feelings. Thus, the child can gain self-confidence. Teachers should not worry about the dialogue conflict and noise that arise during drama games. Noise is a masterpiece that includes learning, sharing, creativity, development and excitement. There is no need to worry as long as it is aimed at problem solving.

The teacher should take care to communicate experiences with students at the beginning of the activity, during and after the event, and to use the words they can understand. Participation in the event must depend on the wish; the student should never be forced. However, an invitation, encouragement, a reaction to word, word usage and behavior must be realized. When inviting to the event, he should be careful to call his activity not a game but drama. Such an explanation will cause the activity to perceive the students as a unique work.

The teacher should not forget that he can suggest the study topic, describe what will be revitalized, but not how to do it. The teacher should know well where to intervene in drama. These situations can be categorized like these: Notifying to start

the activity, introducing the scene, distributing the roles, placing the appropriate materials, when he feels that children are dispersed and passivated, he can give collective and moving verbal directions, during the activity he can stop the activity and ask questions to the group or certain students, ending the event, asking questions after the event and starting the discussion, summarize the lessons (if any) and judges to be deducted from the drama events, the activities to be done after the drama activity, the teacher should be careful of voice tone while giving instructions to make short and clear explanations in all these intervention steps. The teacher should be able to use his whole body and appropriate face expression to strengthen the oral expression.

The teacher should encourage participants in the stages of discussion and evaluation, which is one of the situations he intervenes. It should not be forgotten that criticisms should be made to the role, not the person, considering that there should be open-ended questions in the discussion and the questions will not have a single correct answer.

Finally, the teacher should not expect students to be good actors, considering that the main purpose of the drama activities is that students understand other people and put themselves in their place. All students in the world need a successful drama leader to better understand and evaluate each other.

2.7.5. Students' Mistakes

As regards the errors of the students, the teacher should discuss them later without interrupting the course activity. This is a basic requirement for students to feel free, not to cause any fear of making mistakes in "spontaneous reaction and spontaneous interaction" (Maley and Duff, 1982: 22). Correcting mistakes while students are talking can be an obstructive effect and "interfere with creativity" (Dougill, 1987: 133). For this reason, teachers need to be careful not to criticize the people who are supposed to be encouraged or supported in the flow of students. Wright et al observes that "the greatest mistake is that the learner can not speak at all" (2006: 3). Language becomes easier when students are in a friendly environment and do not worry about accuracy (Marshall, 1994). So how can I deal with the mistakes of the students? "A solution is to use hot cards", teachers can write notes about relevant

errors and pass them directly to the student in question (Dougill, 1987: 133). Another possibility, while watching the activities of the students, is to take mental or written notes that will be clarified later. However, mental observation is limited because it is easily forgotten, so the most appropriate system to monitor student's activities is using pencil and paper and discussing the next main error. The main disadvantage of this method is that students may be disturbed and blocked if they notice that their speech is being followed in detail. As a result, teachers should be as discrete as possible when examining the activities, and instead of taking a direct note when a student makes a mistake, they should wait the right time. A strong technique in this regard is that the teacher must write examples of mistakes or correct language use, which represents a way for students to encourage positive conversations and more conversation practice (Dougill, 1987). A positive approach is achieved by error correction. For this reason, the first teacher must find something positive to comment on and indicate areas that can be improved later (Phillips, 2003). This contributes to creating a non-threatening atmosphere that is the basis for the success of the courses.

2.7.6. Student's Resistance

Sometimes students can be reluctant or skeptical with dramatic activities. Some do not understand the meaning of the exercises; for this reason he sees them as a waste of time or maybe he is too shy. Maley and Duff (1982) refer to these students as "hard customers", because the problem is always solved in groups, Dougill (1987) states that he is a clear-cut teacher to avoid a student's resistance to the drama activities. He also needs to share the purpose of the teacher with each activity first (Dougill, 1987). Another common cause of students' reluctance is self-confidence that is they are laughing and fearing to speak or act in front of the classroom. This is very common among adolescents, which are usually quite shy or insecure.

As in other classroom techniques, drama activities need to be planned carefully; otherwise the course will create chaos (Dougill, 1987). In addition, to prevent the student's resistance, the teacher must be sure that the instructions are fully understood by everyone, so it may be appropriate to use the mother tongue. As we have already mentioned, one way of enhancing the interest of students is to diversify activities and make them unpredictable and entertaining. This will attract

students' attention and reduce the risk of indifference or reluctance. There are many possible exercises that can be performed according to class tendencies.

2.7.7. Evaluation

Many teachers believe that evaluation is one of the most difficult aspects. Any evaluation procedure must closely match what is being taught. Due to the dynamic and unpredictable nature of drama activities, making meaningful evaluation gets an even more complex and challenging task for language teachers.

A number of important issues should be taken into consideration when evaluating drama process in language class. These are evaluation time, what will be evaluated, students during the activity or at the end of the activity, from which aspects of the students' performance will be evaluated. The type of assessment they use should be chosen according to the teaching objectives they desire. The other issue is to evaluate students objectively.

The American Psychological Association, the American Educational Research Association, and the Council of National Mathematics Educators decided that validity is the most important aspect in evaluation. Validity here refers to the appropriateness, meaningfulness and usefulness of evaluation developed for a particular learner group or a particular course. If an assessment is not valid, the results of teaching and learning are not accurately reflected and the results will be of little value to teachers and students.

In order to ensure validity, any assessment should be based on the teaching approach used. Because the end-product of learning in a classroom is the experience of students during the activities, evaluation methods must consider this feature. This approach emphasizes the importance of communicating in authentic contexts; for this reason evaluation should be done in a natural and communicative environment.

To sum up, appropriate measurements for drama process should evaluate dynamic negotiations between participants in drama. This may include, for example, texts used for drama, or readings for homework, place students in meaningful and natural settings to ensure that they understand the true competence of the target language, become individualized to meet the specific goals of the course, have

written and oral language measures, provide a general picture of the teaching / learning process by monitoring developments throughout the course.

2.8. Application Steps of the Drama in Foreign Language Teaching

There are three stages of drama in language class that differs in form from each other as a whole in every work. These are; warming and relaxation exercises, drama activities, relaxation and evaluation activities.

There are three main stages in which drama activities can be used effectively in foreign language lectures: At the beginning of the course to warm up or promote the topic 'warm-up games' are played. Such games require students to relax, work together. It also aims to introduce the main topic of the course at the same time. Usually, it is useful to combine two games at first, one to dissolve the ice between the students, the other to the content of the course. Secondly, the information that has already been taught, which is part of the course recurring or reminder purposes. Such games are usually must be played before the 'exercise' or 'write' phase. These games are played by students should be selected from among those adopted. Because these are natural developments of course they are part of. No additional time is required for identification. Finally, if time is over, the games that finish the lesson are played. These are exciting and to keep the students calm after the highly active learning stages can be used as. Teaching the language taught repeatedly and is in a relaxed, entertaining situation also helps. Sometimes, for a variety of reasons, the course can become very boring. Whatever happens in such situations, one of these third type games can be played there.

2.8.1. Warming and Relaxation Activities

These studies are the first to be included in a drama workshop. In these studies, there is an exercise to integrate the individuals who make up the group. Participants meet each other and interact. They will be prepared and willing to live for their lives. Confidence starting with acquaintance is the process of warming up, harmonizing, using five senses, developing observation ability and sensing the body and brain. In this stage, ground-breaking exercises are carried out in the context of music or

rhythm, walking, running, jumping, and walking in time. In the warm-up studies, the individual examines the cognitive, emotional and kinetic characteristics of the city, and in this case the individual in front of him is also seen in this respect. The rules of this heat-stroke are definitively determined and must be carried out only by the leader. Gaining confidence, adapting, using five senses, observing enhancement, and feeling body and brain are generally possible through cohesion and concentration studies.

a. Inclusion Activities

At this stage, it is aimed that the entire group merges with each other. Mainstreaming is very important in terms of relief of the working group and the starting and continuing of working healthy. It is the most appropriate form of study to start with the name learning and introduction to mainstreaming studies.

EXAMPLES

Example 1:

Participants walk in the opposite direction in two circles inside the music accord. When the teacher (leader) stops the music, the participants on both sides stop and return to their friends in the direction they are in and say their names to each other. Then they say the name, shake hands, then ask each other, "How are you?"

Example 2: Name Chain

Participants sit side by side or in a circle. Somebody says his name. The one sitting on his left says his name firstly and his own name. Then, the other student sitting on the left tells the names of the first two of them sitting on his left and his own name. Thus the student at the end will try to tell the names of all the students who come before him and his own name.

b. Concentration Activities

At the end of the mainstreaming, participants are expected to be able to communicate better with each other. The aim of the concentration work is to collect the attention of the group to a point and direct it to the drama activity.

Example: Triangle Game

The whole group is separated into three groups. Those who are at the top of the triangle are chosen as the group leader. The other member of the triangle repeats what the leader has done. What is important here is not to look directly at the head of the group, but to pay attention to the field of view while looking directly across. It is important that he always looks in the same direction.

2.8.2. Drama Techniques that can be Used During Activity

It consists of playing games freely in specified rules and developing these games. The game is carried out by sharing and transcending with other people in the process of person's development. The mentioned games take place in practice by going out of this basic way. Creativity and imagination (fantasy) enter into business with games. At this stage the leader (the teacher) is paying attention to the fact that in the point-spot game, they do not run to extremes and the participants do not get too much. The games are selected according to the characteristics of the working group. For games, one or more of miming, role playing, improvisation, story building, puppets, smilation and guitar activities are selected. Some of these games may be vocabulary, senses, or games that develop attention, or occasionally quirky contest games.

2.8.2.1. Mime

Dougill defines MIME as "an expression of gesture, bodily movement and expression, or a non-verbal representation of emulation" (1987: 13). It is a very useful, powerful and worrying activity, especially with facial expressions and movements (Klippel, 1987), which emphasizes the importance of non-verbal communication. Mime ensures that students are comfortable with the idea of performing in front of their classmates without any problems. It is fun and can easily

be used as a warm-up exercise. Another advantage is the visual component, which plays a prominent role (Dougill, 1987). As a matter of fact, memory is strengthened by visual associations which help to protect the language. In addition, students have been trained in observing and improvising skills (Klippel, 1987). Even if no language is employed during mime, it is done in pairs or in groups with both teacher's instructions and student discussions, both when it is necessary to explain (Dougill, 1987). During discussion about the activity, the target language can be used to analyze and evaluate what is seen. When Klippel (1987) clarifies, the teacher should keep in mind that shy students can not find themselves as easily as they can in their class, especially on first flights.

Many foreign language teachers are unaware of the fact that in their technology. The words that teach a new word are insufficient uses mime technology to make sense in situations. Actions or adjectives can also be taught with mime technique. "In the textbooks, selected dialogues that pupils mime while other students watch them can be made with a more pleasing feel. Even weak learners, without using language because they can provide the agreement, they increase their self-esteem"(Wessels, 1987'den akt: Önder, 2004, 83). While mime studies are being carried out, experience should be exploited and these experiences should be considered. Interpretation of non-verbal actions is an important to create an impulse. For this reason, in the development of verbal skills, it should be utilized.

In the early years of development, mimes are made simple by using movements and sometimes by adding vocals without using mime words. Children are more preoccupied with mime, one of the preliminary studies in introducing creative drama to children. Thus, a specified event can express the movements of the characters and the state-of-the-line. In kindergartens, some basic (such as running, walking, tabbing) movements prepare children to mime. These studies are more pleasant in the music-accompaniment of the students. Because the voice of running horses, the movement of the jumping frog, music is effective in removing the noise of competing cars. When mime studies are being applied, observations and experiences from children should be used and these experiences should be considered. For example, a child who has not seen the sea can not be imitated by

rowing, and a student who has never snowed is not allowed to imitate a sidewalk or a snowman. For example, after a trip to the zoo garden, students may be asked to visualize the zoo garden and the animals there. Later imitations of various animals are made. The children first walk like an elephant and then they imitate something with a scarlet hose. Then they stand in front of the lion's head and roar like lions. Students concentrate their attention to remember past experiences in the mime. They try to remember what they read or see, and mentally picture and shape them. These skills are necessary in almost all learning processes. The learning process is strengthened by the work done during the mime activities.

Here is given some examples from Sarah Phillips' book that can be done with mime technique.

EXAMPLES

1. Mime a monster

This activity is suitable for beginner, elementary levels and all age groups. It takes about 15 minutes. The aim of the activity is to teach vocabulary of parts of body and listening for details.

The students work in pairs or groups. The teacher tells a monster which the students mime between them with their bodies.

Doing activity

Firstly, the teacher points out the various parts of the body that he or she will use during the activity and checks whether the students are familiar with them. Then, he asks two volunteers to come in front of your classroom and explains that they will work together to create a monster according to his instructions. The teacher tells the monster and assists the volunteers with their arms, legs and other parts of their bodies. He wants the class to guess the name of the monster and give positive feedback to help other children. He should repeat the event in all classes.

At the follow-up stage, the teacher can get the students draw the pictures of the monsters they mime and have a monster pictures catalogue.

2. The multi-purpose spoon

This activity can be applied for all levels and all age groups. It continues about 10 minutes. With this activity, students can revise and practise present continuous, can, simple past or other structures and also use their imagination.

Preparation for the activity

The students work as a whole class or in groups of about 8-10 students. One wooden spoon is needed for each group. The students can sit or stand in a circle and circulate the spoon around. Each student uses a spoon to represent an action. The other students try to guess what they're doing.

Doing the activity

The teacher shows students the spoon and makes a brief introduction to contextualize the content he wants to teach. He uses it to mime an action, and at the same time, says a sentence using the intended content. For example, pretending to write something, he uses the spoon as a pencil and says: " *I am writing something*". Then he wants the students to think of other things they can show using a spoon. If a student has an idea, he gives them a spoon to show the class and asks the other students to say the sentence. After the children have understood the activity, the class is divided into groups and ensured that each group stays in a circle. A spoon is given to each group. The students are explained that they should act on something using a spoon by taking turns, and that others must predict the sentence. When most of the groups are over, the activity is stopped and the teacher wants them to sit down. The groups should now try to remember what each of them did. It can be done in pairs or small groups with children in higher English.

As follow-up activity, each group can draw a poster of their sentence.

2.8.2.2. Puppet

Puppet is a very useful and enjoyable resource for the class. Students can use language eagerly when they use them, they usually respond to puppets more easily and are generally eager to manipulate them.

Students' response to puppets is attractive. They react to puppets as if they were real. This can be a useful way of encouraging learners to use language: many teachers have an 'English-speaking' puppet and they use it to encourage their students to speak English during the lesson. In addition, the students try to discover the others' names, ages, likes and dislikes made by other students, thus, puppets develop real communication tasks. Drama is essential, and brings an extra striking touch when the students show puppet activities to classmates; because the basic purpose is not to produce something for the public but to use students' enjoyment in language production. Being a part of a play, puppets are very suitable for helping the student to adopt his role and also it provides a protection for the student who is shy.

Puppets have a lot of use. Puppets can be used for singing, cheering, dialogue, improvisations and games. They encourage children to use their imagination freely and speak the language even a limited area. Puppets provide difficult characters on the stage, even ghosts, monsters, dinosaurs and so on. Puppets can be used to tell the story to the students and the students invent stories themselves.

Using puppets, using your voice, requires some skills such as acting, cooperation and memorization, but at the same time needs different ones. The puppeteers should learn how to use puppets skillfully, open their mouths in time, keep the puppets still moving, and move them properly. With these abilities being vital to a professional puppeteer, students are only supposed to adequately control their puppets, games, or sketch to make the products interesting and understandable to the audience.

Puppets provide to practice various, sometimes magical, activities in students' language classes. It can be seen easily that students who are co-operative or who do not show much interest in their class will respond puppets positively. They combine

audiovisual and cognitive (physical) resistance in a difficult way. They can easily combine visual, auditory, and cognitive (physical) resistance.

Here is given some examples from Sarah Phillips' book that can be done with puppet technique.

EXAMPLES

1. Puppet Conversations

Teachers can do this activity with all age groups at elementary level. Nearly it continuous 20 minutes. Students can practise asking and giving personal information with this activity.

Preparation for the activity

Students make an easy puppet for themselves, create an animal character for their puppet using their imagination and prepare a personal information card.

Doing the activity

Teacher shows the class his puppet and gets the class ask some questions to the puppet. And then, he shows the students how to make an easy puppet and want them to make their own. Students make their own, give an animal character to their puppet and prepare a personal card. Then, the class is divided into groups of two. The teacher leads them what questions they need to ask to learn the information of the other puppets. Now, it is students turns, they ask their pairs about his puppets and try to learn which animal. This activity provides the students the ability to fill in personal cards. The teacher can give the students two or three puppet speech time. Then students change the puppets and the activity repeats.

At the follow-up stage, students can give a film, pop or sports star character and glue his/her picture on his puppet.

2. Guessing game

This activity is good for all levels and students between 8 and 14. This activity aims to revise vocabulary and yes/no questions and also encourages the students to solve problems.

Preparation

The teacher uses a puppet to identify a problem for children to solve. For example, puppet tells children what kind of food it likes or dislikes. This may be about food or spelling. Students try to solve the problem by asking questions to the puppet. A puppet, fruit and vegetables are needed for the activity.

Doing the activity

The teacher shows the children the fruits and vegetables and asks their names. If they know the names, teacher asks which fruits and vegetables they like and dislike. After this stage, The puppets tells them what it likes and dislikes, and the students ask questions and try to guess why it likes or does not like. The teacher has them discuss their ideas in pairs and let them ask questions to see if their guesses are correct.

2.8.2.3. Script

Script is mainly used to be performed by theater groups. However, before the realization, script is used for various purposes (Dougill, 1985). Firstly, it is read, it is then analyzed and discussed. Once students have studied one or two specific extracts, they can focus on the play as a whole. Later, students have to memorize and interpret the script in the guidance of the director. As a result, the script becomes a dramatic performance (Dougill, 1985).

In linguistic terms, the scenarios provide real and verbal examples of original language. Language can be compared to dialogues in textbooks, but they are often broken down in sentences or small units, so there is no continuity in speech presented in the script. In addition, Dougill says that "they provide psychological security for the students", says that "they are less threatening and less demanding than other

drama activities because the content is provided, not created" (1985: 23-24). In the language class, scripts do not necessarily have to be directed at a final performance. Dougill, however, believes that the performance of the script helps students develop self-confidence, self-discipline and collaborative work. Command sequences can be used in many ways such as reading comprehension, fluency practice, pronunciation, style and language analysis, and vocabulary study (Dougill, 1985: 23-24). Students are involved directly and physically in the activity, not just for the verbal language that the script contains, but for the paralinguistic features that the text suggests.

In order to be able to use it properly, the scripts must be carefully selected. First, Dougill "whatever the purpose, the relevant language should be involved and able to be accessible and be relevant to students' needs" (1985: 84-85). Then the teacher should think about the number and type of roles. For having not many characters in scripts, a solution is to divide the class into groups, or divide it between two students. Also, length is important because choosing a very long script is not advisable (Dougill, 1985: 85). Sometimes it is better to concentrate on a passage than the play itself. Finally, performance demand should be reasonable, because students are not real actors. Whatever the activity is teachers have to be sure and decided. Teachers are "the key to the success of these activities"(Maley and Duff, 2005). Because success depends on how teachers plan, introduce, explain and exemplify to the students what they do.

EXAMPLE

Any short play or script (according to levels and wishes of the students)

Any short play can be chosen according to the target aim and it can be applied on all levels and age groups.

Preparation

A script of chosen short play is needed. Firstly, the teacher introduces characters and tells the story. After these, he introduces the dialogue. When students understand the story, it is time to casting and character building. Some volunteer students are chosen for the cast, and then they learn their lines and rehearse them.

Doing the activity

The students are divided into groups. The teacher teaches the dialogue and gets the students to practise it. When the students are ready, they show their play and other students fill a feedback form while watching them. Each group plays and others give feedback. Characters and language that is used in the script can be varied to suit the class that will be applied.

2.8.2.4. Role Playing

As Livingstone (1985) argues, playing a role is "a class activity that gives students the opportunity to practice language and practice their classroom behavior and the actual roles they may need from outside the classroom" (1985: 6). According to Blatner (2009), role plays help students learn more and more care, especially by solving problems, evaluating alternatives, and implementing informational actions seeking original solutions. Students generally succeed in developing a wide range of talent, such as initiative, self-confidence, group work and communication. Role plays prepare students not only to communicate in a foreign language, but also in another cultural and social context (Kodotchigova, 2002). In order to play an effective role, the traditional relationship between the teacher and the student and the second student must be abolished (Livingstone, 1985: 11-15). Students must not hesitate to express themselves by being their master. This means that, in addition to pre-role gaming activities, the teacher needs to be out of performance if the teacher describes the presentation and how to carry out the exercise.

Among the many advantages of using role plays in the language class is the fact that the students have to be completely involved in the activity. In fact, "to succeed, students must be active about 100% of the time" (Livingstone, 1985: 25). In addition, role plays give opportunity to students to use the target language directly without manipulating their teachers. The feeling of doing relevant and useful things is important to increase the motivation of the learners and ultimately to ensure their participation in the learning process. Moreover, role-plays are useful for recreating various records and situations that would normally not be employed in a class (Dougill, 1987). Another advantage of Livingstone is the ability to play with mixed

ability groups. In fact, roles can be assigned according to the characteristics of the students, for example, by giving a confident and fluent student an important role and less talking role to a shy student. "The task of the teacher is to improve performance on the foreign language, rather than to change the personality, so that the role can be created not only in linguistic skills but also to fit the personality traits of individual learners" (Livingstone, 1985: 28). Role plays have a special quality of improvisation and spontaneity in the learning process (Blatner, 2009).

On the other hand, there are some practical disadvantages, especially when trying to play an organizational role. It is not interesting to start because the teacher works in very small and uncomfortable classrooms to manage different groups speaking the same majority (Livingstone, 1985). Another disadvantage is time, because if you add pre-role preparation and monitoring, role plays take almost a whole course. However, Blatner (2009) emphasizes the importance of warming up a class before starting to play a role because it is an improvisational event, so students need to feel safe before performing.

How do teachers control role plays? As Livingstone points out, "the role of the teacher in the role-playing phase should not go as far as possible" (1985: 31). You can either sit outside the performance area or walk around the teacher's classroom. Another possibility for the teacher to observe the activity is to play the role of herself or herself. There must be a small role that does not affect the speed of action. It should be chosen carefully considering a number of role features. Kodotchigova (2002) mentions six steps that must be followed to play a successful role in a class. First of all, the teacher must create a situation by taking into account the needs, interests, age and previous experience of the students (Livingstone, 1985: 35). For example, a role play chosen for young people will not generally be the same for business people or adults. After choosing the context, the role play is developed. To achieve this, teachers need to consider the levels of students, so the role play will be designed according to their foreign language proficiency (Livingstone, 1985: 36). The next step is a language preparation phase, predicting the language required for performance (Kodotchigova, 2002). Afterwards, students are given names, ages, characteristics, and so on. Definite role descriptions and information are given. In the fifth stage, this role is assigned and the role play is represented. Finally, follow-up

activity is devoted to informing students that they can express their views on performance.

2.8.2.5. Improvisation

Improvisation, which has a wide use in fields such as business, therapy, education and individual development, can be described as being monotonous in general and being creative in the face of sudden developments. The improvisation process can be observed very well in the presence of two new acquaintances. In such a case no one knows what the other will say later and how to say it. The way of being sincere is not acting artificially. It is also a typical improvisation that a child plays with all his movements, behaviors and dreams. There are no predefined roles, tasks, spaces, events, or scenarios in the game of life that students experience until they are adults. For this reason, a continuous improvisation is made in life.

When an unexpected event is encountered, it is often the case that a direct incident begins to take place, without much thought about what to do or how to do it, and how it is experienced at the end of the event. Here people live without naming it improvisation. These improvisations in their everyday lives are their natural behavior. There are no specific stages easily distinguishable in the improvisation. The improvisation process takes place not by writing or recording, but by playing in the mind. During these studies, the process takes place in an original way, since no details have been determined in advance. In other words, the main source of improvisations is the individual's own life. For this reason, it is a stage where participants can enjoy themselves individually.

Students in improvisation work have more difficulty than adults. Although the situation or story to be played back in the work is already known, conversation between children can not be realized easily. Therefore, implementing improvisation is more difficult for children to play. In the beginning, even the simplest stories are mixed. Sometimes a part of the story can be taken and developed. Sound effects, materials, costumes are also influential in the formation of the ideas and of imagination. In addition, different characters can be created using masks and costumes.

As in all other phases of improvisation work, the participants are traced by planning a certain stage towards a target which is determined in view of the characteristics of the participants. Measures at the choice of the subject or theme will vary depending on the experience and group the previous group has attended for this purpose. However, whatever criteria are taken into account, improvisations are the basis for almost every drama work.

Improvisation takes place as a tool in game development. The aim of the improvisation is to gain experience of the person who plays the game. The improviser learns how to plan his work, be creative and develop events, create situations. It helps to think independently, to make decisions, to take responsibility, to cooperate, to create social sensitivity, to give better expression as verbal and action. There is no such thing as failure in improvisation. Unlike real life, the individual gives a chance to try again in improvisation. The impersonator learns new things from his mistakes and tries to find the truth by observing other actors. Improvisation also has the function of educating people about thinking. It shows new ways of thinking by showing that acquired habits of thought can not always be achieved in the end. Thus, the person generates new directions in different situations.

Various types of improvisation can be used at this stage of drama work. The main known of these are improvisation of characters, improvisations developed by exploiting the objects or the use of objects, improvisations about the persons and their unique identities, improvisations made for the purpose of creating an object, article, structure, organism, tool using their own body or groups, the improvisations from the situation which are aimed at environments where the completion of a given poem, story, fairy tale or filming suffix or some of the formations.

Improvisation reveals the language skills students have and communicates testability. Careful preparation is necessary for improvisation practices. Because students have difficulty to do improvisation without adequate preparation in their native language. These preparations may contain:

- It is preferred to sit on the ground.
- Regulation of the class.
- Physical warm-up exercises (optional)

- Non-verbal games
- Oral games (Wessels, 1987: 83).

Improvisation improves creativity, imagination, and ability to think fast, and is one of the best ways to understand a given text as well as language development. To use improvisation for such purposes, students need to feel comfortable and to assimilate basic concepts.

According to Sarah Phillips, role play and improvisation can be considered together. Role play exercises include improvisation. In role playing and improvisation, students are expected to take on a role and make a situation using the language they have. The roles can be characters that the children know from their everyday lives or fantasy characters. Role play can be rather successful if it involves problem solving, or if there is a task to be applied rather than just fulfilling a situation. At higher levels, role play can be used to discover situations that children will encounter in real life: resolving dilemmas, assigning tasks, sharing resources, creating rules and protection, and so on. This 'educational' role play allows students to discover things in a safe way and can lead to interesting discussions. A role play can be applied easily, it requires little preparation. Role play may involve two or three students or the entire class.

Sarah Phillips says that there are three stages of role playing or improvising in a class. At the first stage, the teacher prepares the students to play a role, determining the situation and making sure the children have the necessary language. Secondly, when the students play a role, the teacher observes them and pays attention to the third stage as preparation phase. It is important that teacher should not intervene at this point if it is not necessary. After the role play is completed, the teacher reflects the process and the product and issues feedback.

Sarah Phillips gives some improvisation and role play activities together in her book. Here are some examples of them.

ROLE PLAY AND IMPROVISATION EXAMPLES

1. At a restaurant

This activity is suitable for elementary levels and students between 8 and 14. With this activity, students can activate food vocabulary and practise giving order, asking for food at a cafe or a restaurant. Preparation for the role play takes 30 minutes and also doing the activity takes approximately 30 minutes.

Preparation

In this role play, the students take roles of the people at a restaurant such as customers, waitresses and waiters and the cooks. Each student has a role card that gives him information about the character, and they add some additional information to personalize it. The aim of the customers is to get the food they want, the waitresses and the cooks to provide good service and get tips. All the students make ready the menu and the food and then they start playing the role. They need colours and papers to make food, paper plates, plastic or paper money and such things.

Doing the activity

The teacher divides the board into three parts: customers, waiters and cooks. The teacher explains how the activity works: the customers must order food; the waitress must take the order and ask the cook for the order. The cooks have to give the waiters the food if they have in their menu. If not, the waiters have to ask for another cook. If the customers like the service and the food, they will tip the waiters. And then, the teacher divides the class into 'Customers', 'Waiters and waitresses' and 'Cooks' and gives each student a role card and time to read their cards, then checks if they understand what they need to do. If it is possible, the teacher can arrange the class as a restaurant by dividing a dining area and a kitchen. The cook goes to the kitchen, customers wait at the door, and waiters stand beside of the tables. Each chef has paper plates and pictures of the children's dishes: all the cooks will not have all the dishes, customers have money and the waiters have the menus. The activity starts by playing the role as head waiter and showing customers to their tables. When

customers pay their bills, the game stops. At last the class finds out which waiter has had the most tips.

The activity can be repeated another day with different students, different roles.

2. First lines

This activity is more suitable for intermediate levels and the students between ages 12-16. This activity aims to develop language fluency and use of the whole language appropriately and also it stimulates creativity. For this reason it is not so suitable for very young learners. Doing this activity takes about twenty minutes.

Preparation

The teacher thinks a line that fits the subject or theme on which he or she works and gives it to the students. The students form a speech that begins with the first line of the teacher. The speech should tell a meaningful story and the students will animate the speech to the rest of the class.

Doing the activity

The teacher gives students a line to start by explaining the activity to the class and ask them to think about what they say and who they talk to. The teacher accepts all the suggestions and then selects two characters. He divides the students into two or three groups. He checks if they know what they need to do, and then writes a new first line to the board. He reminds them that the characters should be decided who they are in their dialogue. He starts the activity by setting a time limit. When the students are doing the role play, the teacher helps if they need. After the students form their conversations, they show it to the class.

The teacher can give last lines to vary the activity.

3. The quiz show

This activity can be done with intermediate levels and the students between ages 12-16. This activity aims to develop language fluency and to practise asking question. And also it stimulates spontaneity and taking on a role. For this reason it is not so suitable for very young learners. Preparing the questions for the quiz show takes students' fifty minutes and doing the improvisation takes also fifty minutes.

Preparation

The students prepare quiz questions and act out a quiz show. They prepare the questions in the first lesson and distribute the roles. In the second lesson they improvise. If they have cameras, they can take improvisation videos.

Doing the activity

In the preparation phase of the activity, the teacher asks the children if they watch quiz shows and who is involved in a quiz show such as competitors, assistants, spectators. After this, he tells the students that they will improvise a quiz show and asks them which categories there can be in a quiz show and writes them on the board. He divides the class as many groups as categories and wants each group to write down ten questions for their own categories. After this, he asks them to think what kind of things the quiz master, assistants, competitors and spectators say and do and make a list of useful statements on the board. At last, a basic order which is followed during activity is made and a poster is prepared and stuck on the wall of the class.

In the Improvisation phase, the teacher gives the roles to the students and gives them time to think about their role and what they need to do and say. During the activity the students use posters to remind the basic order. The class is set up using the tables at the front of the competitors, the assistants show to the spectator seats and helps the competitors. And the quiz show starts.

If the students enjoy doing the activity, they can change the roles by the help of the teacher and repeat the activity.

4. Become someone different

This activity can be done with pre-intermediate or intermediate levels and the elder students. With this activity, students can develop oral fluency and learn to listen for detailed information. It encourages student's creativity, thinking quickly and taking on a role using tips. In this activity, creating characters takes fifteen minutes, doing the role play takes fifteen minutes.

Preparation

Students do this activity with groups of five or six. Every student has a prop and creates a character from it. The teacher gives the students a situation and they create a speech as they are character. Various scenery options can be needed such as hats, bags, newspapers, backpacks and headscarves and also a role card. The teacher should find important props and arrange the settings for improvisation such as: on a dark street, hunting for a criminal, in a zoo full of escaping animals, in a football game, in a party.

Doing the activity

The teacher draws a role card like a personal file card on the board and shows the students' props. The teacher wants them to imagine the person these props belong to, and they help the teacher to complete the role card on the board. The teacher gives a prop to each student or student's pair. He asks them to imagine the person the prop belongs to and prepare a role card for him. Class is divided into groups of five or six. If students prepare their role cards in pairs, the groups must be 10 or 12. The situation is explained: they are in a zoo full of escaping animals and need to develop a conversation while hiding behind the elephant. Then the groups start. They may need to help when they do the role play.

As follow up activity, when groups have finished the activity, the teacher can write the incorrect sentences he has heard during the activity. Then, he can want them to get them correct. With this, the fluency can be reinforced more.

2.8.2.6. Simulation

Occasionally, role plays and simulations can be confused with each other or interpreted differently by various academicians (Dougill, 1987). Livingstone (1985) claims that simulations is different from role play because in simulation, you do not have to stick to real life so closely. The main point in simulation is that the student has his own personality, experience and thought". Livingstone (1985) points out that "from the language teaching point of view there is little difference between embarking on a role play, a simulation, or a simulation involving role play" (1985:2). Because it is important for the teacher to create an opportunity to produce spoken language. These two activities "can reduce the artificiality of the classroom, provide a reason for speaking and allow the learner to talk meaningfully to other learners" (Sturtridge, 1984).

According to Buckner (1999), "a simulation is an intense, interactive experience in which the content and roles that participants engage in are designed to reflect what people meet in certain settings"(p.1). For this reason, simulations create an ambience in which the participants have a meaningful activity in person. Sturtridge points out that "in a simulation, the student is given a problem that needs to be solved, the background information and the environment of the problem are simulated" (1984: 128). On the contrary, the result of a simulation in language learning today is of no importance, because the language used throughout the activity is really important.

Doing simulation event in a class has various stages. Firstly, a scenario is needed to be created: the problem and the environment are defined. Then, supporting materials are prepared (map, newspaper articles, etc.). These materials should contain enough information to stimulate the problem and the environment and enable students to play their roles in a meaningful way. For each participant, role cards are prepared. Role cards allow participants to interact each other. The scenario is presented with the necessary information. At next stage, the roles are given to the students taking into account the individuality and skills of the students. Students can act as themselves or in other identities. By working individually, in pairs or small

groups of students, they are asked to examine the details in detail and to perform their roles. Most of the speakers will have to think about what they really mean. At last stage, simulation takes place (approximately one lesson). As evaluation stage, the results and problems of simulation activity are discussed. In this activity, students should be able to make their own decisions (Byrne, 1988: 126-127).

Simulation is the essence of action. Each simulation activity involves a great deal of interaction; interaction involves the use of language. In simulation, the language is consistent and functional. Even if the participants start from anti-analogue angles, the movement brings them together. They are motivated to examine, to discuss, to give thought, to ask questions, to answer, to approve and to make decisions. Motivation increases as interaction progresses. Function and task-driven motivation is an important component of simulation.

Simulation allows students to identify each other and the teacher to identify students in an event that recognized. There may be weekly, even months long simulations, or short simulations that do not last longer than half an hour. It is important to note that the selection of simulation activities should be appropriate to the language level of the students. It should be taken care when selecting simulations. They should involve interaction, allow for broad role distribution, are well-organized, exciting, supportive.(Jones, 1982: 115)

In simulating practice, the teacher takes over the task of supervision and helps to come from above congestion. He controls the work without telling the students what to do. Students undertake simulations. So the participants are in the event and they form the event. The creation of simulation depends largely on adopting the duties and responsibilities of the participants and making them come from their hands when they are present. The students form the activity and they determine decisions and conclusions.

Post-Drama Activities

Drama is a complicated process that compliments each other. The process is not complete without monitoring and evaluation studies after the drama. Monitoring after the drama does not mean that the prospects are indicated and corrected. The

drama activity is over, and if the children are successful, they are happy and comfortable because they use the language correctly and on the spot. This sense of well-being can turn into discomfort and insecurity if errors are discovered.

This phase is a combination of all the classes and what is happening is a stage in which they can discuss. A few questions can be asked to learners at the beginner level; more advanced ones may be required to write a report. At this point the class will meet and be ready for the next event. This stage is a stage where students control themselves. Are they prepared enough? Were there any obstacles? What were the reasons if there was an error? The groups worked well? But this practice should not be done after every event. It can be boring if done. Occasionally, students feel comfortable when they are criticizing, self-criticizing and commenting.

Students' criticism and comments will help the teacher when preparing the next activity. Because, an activity that the teacher thinks it is well prepared will give a chance to learn how it is in the eyes of students.

2.8.3. Relaxation and Evaluation Activities after Drama

Relieving involves both physical and mental relaxation. It is used at the end of activities to move the joints comfortably, soften the muscles and calm the students. Quiet music and verbal directions are used to facilitate relaxation. The aim here is; to relieve the students and to feel that the event is complete.

Asking questions such as "what did you do?", "What did you feel?", "Where did you get the hassle?" and responding to the participants teach and every stage of the drama work are important steps in the drama. Having knowledge about the behaviour patterns, feelings, thoughts, and experiences of others after this study is important for the individual to consciously look into his/her life. Another goal at this stage of the activity is to free participants from the environment they are in and turn them into reality. This would allow the individual to observe better and analyze the process.

2.8.4. Resources that Can Be Used with Drama Activities

In drama activities in education, it is possible to use various sources such as fairy tales, stories, legends, novels, poetry, which can attract children and encourage them and help them to improvise their own fun games. Besides, current events and news in daily life are other sources that the teacher can use in their drama work.

2.8.4.1. Tales

It is a fictional tale that is often described as extraordinary people, events, adventures, and mouth-to-mouth tales, stories that are told from beginning to end. The tales are a type of writing that attracts children's attention for a long time and takes place in literature with original and translational examples. Not only there are extraordinary events that distinguish them from other writing types, but also the place and time of the event are unknown. At the stiations, time and place are usually given as "in one of the far countries", "years ago" and "beyond the mountain of Kaf". There are certain characteristics of the event heroes in the fairy tale. Princes are handsome, princesses are beautiful, stepmothers are bad, dragons and giants are frightful. The fairy tale usually develops in the frame of heroes such as the king, prince, poor girl or lad. Sometimes people who do not resemble real people with their qualities can also come out as a fairy tale hero.

Tales are in relationship with the drama because the child enriches the imagination, develops the target language, gives a listening habit, and prepares it for learning. Particularly in children's drama work, improvisation can be used. An example of how a drama leader (teacher) will use it in his master drama activity is as images or improvisations related to the whole picture.

2.8.4.2. Stories

A short story is defined as a "story" that describes a true event or character of a person passing between one or more people at a certain time and place.

The children in the preschool period listen with pleasure to the stories about the events taken from their lives in a moving narrative. In the stories, real events are taken into account, making it easier for the child to acquire knowledge and social expectations. The stories help to learn the cultural structure of the community in

which they live. The different characters used in the stories expand the child's perspective and gain experience. The handling of entertaining features, happy events help the child to have a good time and be happy. Children like to listen to stories because of them. A story told to children can be dramatized from time to time. In drama activities, the teacher is the person who acts closely with the students and guides the development of verbal expression. The teacher encourages the students to add something to them during the interpretation of the story. For this, even if the same story is dramatized several times, it is not alike; it is alive and fresh as a new game every time.

Some points should be considered when choosing a story book suitable for dramatization. Because story choice is the first step in the success of drama. It is necessary for the selected story to be addressed both to the teacher and to the student, to be easily playable, and to understand the language. Story choice is the first step in drama. Then the story is dramatized. Drama is the act of events and situations. The story is either read or the leader is told with his own words. Whichever method is used in storytelling, the point to be emphasized is that the student's movements and characters in the story interacting with each other.

When beginning drama, saying they will create a new story is a good way to get started. Then the students in the group will sit down on the ground. The teacher starts the story. For example; "One day the king in a country got up from sleep and looked at the mirror. Suddenly, he saw"The child sitting on the right of the teacher adds a sentence of him to the story and tells the group. For example, "his hair became white" ... Then another student who is in his right order calls another sentence to the story and so work continues. The story that is created is played by students.

2.8.4.3. Legends

Legend is the narrative of the people or the literature which fantasizes about the supernatural beings, imaginary events, and imagines the memories of the events that people live or the structures of the people based on their family order and social relations.

Legends have important social functions by their content and their spreading among many generations. In addition, legends often unite with rituals. For example, in Africa the transition period for a certain age limit repeats the myth of the first human, who is seen as the founder of the tribe.

2.8.4.4. Novels

Novel is a long, plain text that tells the adventures, characters, thoughts and emotions of people in their own way in detail. Novels can be based on imaginary or real life situations. Novel topics can be related to the nearby environment, about animals, humorous, about the adventure, regarding emotional issues, on historical issues or about sightseeing.

Stories and novels are very similar to each other as literary genres. But it is different in one respect. While the novels can be written in pages, the story is made up of several pages. In the novels, students can find the answers to the problems that they need to solve in relation to various topics, and the information and interpretations that explain the reason of the events. The novels enrich the student's life experiences and allow them to think about different kinds of people. It helps to clarify the values they are developing.

2.8.4.5. Poems

Poetry is a kind of literary genre, such as imagination, sensuality, adaptation. The child acquires beauty, humanity feelings. Poems are loved by students because they provide rhythm and harmony. Rides, word games, rhythm feeds the needs in students.

The poetry of events, people, lifeless assets in a sensuous, colorful and effective way, as in every period, responds to the emotional needs of the students and gives them emotional wealth. Poems also give them a wealth of ideas and flexibility.

Students' relationship with poetry begins with listening first. The latter continues this relationship by reading and memorizing themselves. The poems start with pleasing pieces and cause the aesthetic sense to develop in later ages. The students' favorite poems are vibrant, moving, melodic, rhyming and rhyming poems. Therefore, when choosing a poem, the teacher should take into account the way the

student perceives the events, the way he expresses his feelings, the vocabulary and the attention span. If the selected poem is difficult to understand or say for the student, it may be the case that the student develops a negative attitude towards poetry.

Poems can be learned and memorized immediately if they are as simple and appealing as the children of the early childhood can understand. These types of poetry also include rhyme-type poems called "finger games". While finger games are being said, finger and body movements can also be related to drama. However finger games are a very simple type of drama games. This type is selected when simple situations are read and heard. All of the activation is done by finger. The teacher shows himself how to do the finger movements to the students by doing himself first. Finger games can also be considered as a transition to other types of drama. In other words, this technique can be used for relaxation and warm-up work in studies with pupils in the pre-school period.

2.8.4.6. Current Events

The mass media enable individuals to become acquainted with the outside world, to follow developments in science and technology, to contemporary issues from social, cultural and political events that occur far away. The dramatic use of mass media in the drama process provides rich experiences for students. On the other side, it creates new opportunities for correcting negative perceptions about these tools or analyzing existing ideas. While the individual lives, the individual uses materials such as paintings, photographs, newspaper clippings in different forms for different purposes. Students learn with these studies.

Example 1:

Students are divided into four equal groups. Pictures of various colors and sizes cut from each group, newspaper and magazine are given. The groups are asked to create television programs by sorting or grouping these pictures in various forms. In doing so, it is explained that the voices behind the view will be themselves, and that the speakers will use these pictures according to their type. It is reminded that the area where each group is located is a television studio. Students are required to create

their own television news in the given time. After the students prepare the programs of four different television channels are followed and applauded. Later, each student is asked to write their criticism, suggestions and wishes about the television programs they watch. Later, these criticisms and suggestions are read. At the next stage, the person who writes the letter is discussed about how to respond. The answer to the decision of the group is appropriate. In all of these stages, each group gives a certain amount of time to play.



CHAPTER III

METHODOLOGY

3.1. Presentation

In this section, the model of the research, the data collection tools used in the analysis of data obtained methods and techniques have been described.

3.2. Research Design

This research was designed according to the experimental model commonly used in experimental studies. Experimental models are the research model in which the aim is to determine the cause-effect relations and the data to be observed are produced under the control of the researcher directly (Karasar, 2000: 87). There is absolutely a comparison in a research conducted with the trial model. Experimentation is effected by independent variables affecting dependent variables, systematic changes in controlled conditions and monitoring of results (Karasar, 2000: 88).

3.3. Research Population

In the study, in Bornova Anatolian Religious Vocational High School, two classes were chosen; 12-A and 12-E. 24 students in 12-A and 23 students in 12-E took part. 12-E was control group and 12-A was experimental group. While there are 10 boys out of 24 in the experimental group, there are 10 boys out of 23 in the control group. Similarly, while the experimental group consists of 14 girls, the control group consists of 13 girls. There is only one extra student in experimental group. Thus, in both groups, student numbers in relation to gender seem very close to each other. A multiple intelligences questionnaire was applied to both the experimental and the control groups. The results of questionnaire showed that each group has approximately similar intelligence types.

3.4. Data Collection Instrument

The English attitude questionnaire prepared by Yanar was used as pretest and posttest. The reliability factor of questionnaire had been found 0.95. 15 positive and 15 negative items are on the questionnaire. This value can be considered as a high reliability factor.

3.5. Data Collection Procedures

This study lasted 2 months for 8 weeks from October to December. Per week they had 2 hours language lesson. In order to administrate this research, at the beginning, a pre-test was applied to both the experimental and the control groups. Different teaching methods and techniques which were prepared in accordance with the course book were practised in these two classes during the research. At the end of the study, a post-test which contained the same items (as with the pretest) was applied to them.

The same course book was used in both groups. For the control group, especially, classical method had been used during the study, so the control group hardly had chance to participate the lesson and to use extra activities to use the target language because of the course book used in the lesson. On the other hand, the experimental group learnt the same topics using drama activities for 8 weeks during the study by using the same book.

During 8 weeks, the control group received a classical based practice. Grammar-translation method was used. Lesson was teacher-centered. The teacher was like a director. He wrote grammar rules on the board. Later, the teacher wrote his own sample sentences on the board. Later, the teachers asked them to write some sample sentences on the topics. Teacher sometimes used mother tongue while introducing new items the mother tongue. After the presentation of the new items, the teacher read the passage. Students were passive. Most of the time, they sat down and listened to what the teacher said. This was a teacher-centered class where the teacher directed the activities and only used the drills in the course book without resorting to any extra space activities or techniques. This reminded us of the classical

method of teaching. So, in this way, subjects were limited to grammar. They had small or no chance to improve their verbal skills in such a teaching procedure.

The experimental group received a communication based application. This method activated students and helped them participate in class activities. The course was student centered. Teacher was not like a director, he was like a guide, and sometimes he was friends for them. However, the courses were not limited drills in the book. The subjects were taught to practice language. Role playing events, games and additional events were selected according to the level and interest of the students. Most of the students did not want to speak at the beginning. The teacher used warm-up activities to make them feel comfortable. It was important to provide a safe and free atmosphere. There were also some shy students who believed they would fail in communication. However, this study was to make learners competent communicatively and linguistically. Students interacted with each other using warm-up activities, some roles in role-playing activities helped and relaxed them. This enabled him to control what was happening in the teaching process. The role also gave the teacher a stream to ensure that communication continued by providing support and encouraging students. The mother tongue was not used by the teacher to present to the students. He used gestures and imitations to explain the meaning to the students. Mother tongue was only used when the instructions were not clearly understood.

CHAPTER IV

FINDINGS

4.1. Introduction

In this chapter, it is aimed to present the analysis of the data obtained from the pre-test and post-tests that were applied before and after experiment process to experimental and control groups.

4.2. Results and Interpretation

The tables below show the results of the data analysis which has been gained through t-test.

Table - 1

The t-test Results Related to the Pre-test Scores of the Subjects in the Experimental Group and the Control Group

Group	N	\bar{X}	Ss	df	t	p
Experimental Group	23	86.35	4.05	22	-.448	.658
Control Group	24	86.87	4.86			

According to the result of "t-test" which is made to determine the effect of the experimental process applied, the pre-test scores of the experimental group do not differ significantly from the pre-test scores of the control group. ($t_{22} = -.448$, $p > .05$). When the value of t above table is examined, it is seen that $t = -.448$ and $p = .658$.

Table - 2**The t-test Results Related to the Post-test Scores of the Subjects in the Experimental Group and the Control Group**

Group	N	\bar{X}	Ss	df	t	p
Experimental Group	23	97.26	4.46	22	9.730	.000
Control Group	24	85.87	4.90			

According to the result of "t-test" which is made to determine the effect of the experimental process applied, the post-test scores of the experimental group differ significantly from the post-test scores of the control group. ($t_{22}=9.730$, $p<.05$). When the value of t in the above table is examined, it is seen that $t = 9.730$ and $p = .000$. It is seen that the students in the experimental group had $\bar{X} = 97.26$ of the post-test arithmetic average and $\bar{X} = 85.87$ of the post- test arithmetic average of the control group students. According to this, it can be said that the drama techniques applied in the English course have a positive effect on the attitudes of the students to English.

Table - 3**The t-test Results Related to the Pre-test and the Post-test Scores of the Subjects in the Experimental Group**

Group	N	\bar{X}	Ss	df	t	p
Pre-test	23	86,38	3.96	23	-32.695	.000
Post-test	23	97.42	4.43			

According to the result of "t-test" which is made to determine the effect of the experimental process applied, the post-test scores of the experimental group differ significantly from the pre-test scores. ($t_{23} = -32.695$, $p < .05$). When the value of t in the above table is examined, it is seen that $t = -32.695$ and $p = .000$. It is seen that pre-test arithmetic averages of students $\bar{X} = 86.38$ and post-test arithmetic averages $\bar{X} = 97.42$. According to the table 3, 10.91 point increase is observed between the pre-test and post-test averages of the experimental group in which drama is applied in the lessons. In this case, it can be said that the method applied is effective in the positive direction.

Table - 4
The t-test Results Related to the Pre-test and the Post-test Scores of the Subjects in the Control Group

Group	N	\bar{X}	Ss	df	t	p
Pre-test	24	86,87	4.86	22	1.825	.082
Post-test	24	85.87	4.90			

According to the result of "t-test" which is made to determine the effect of the experimental process applied, the post-test scores of the control group do not differ significantly from the pre-test scores. ($t_{22}=1.825$, $p>.05$). When the value of the table t above is examined, it is seen that $t = 1.825$ and $p = .082$.

DISCUSSION AND CONCLUSION

In this study, it has been tried to focus on how to use drama techniques in foreign language teaching and what are the benefits of this field.

With this study, it is seen that there is a significant difference in favor of the experimental group in terms of attitudes towards the English lesson between the experimental group in which the drama techniques is applied and the control group in which the classical teaching program is applied. It has been understood that the drama techniques are more effective than the classical curriculum in improving the attitudes of the students towards the English lessons.

The major changes that have taken place in our physical life in recent years. One of these changes is that the need to learn foreign languages spreads to a broader boundaries of society. Foreign language courses are one of the most time-saving courses in almost all countries of the world. For this reason, especially from the second half of the 20th century, it is seen that studies on foreign language learning and teaching have increased greatly.

At the basis of these studies, there are two basic bases: linguistic and psychological. Linguistics provides our knowledge of the nature of the language studied. Psychology provides the necessary information on the spiritual processes that occur during learning or acquisition of language. The methods, books and lessons used are largely determined by the influence of these two bases. Over time, language learning has begun to take its place in a multidisciplinary perspective, with new findings in various sciences, by stripping away from the structure based purely on sound and style. If we add that every researcher is based on a set of experiments, observations or examinations, we can say that in recent years our knowledge on this subject has increased in the same way.

Satisfactory results can not be achieved in language skills for communicating with classical foreign language teaching methods. The failure to use the foreign language learned in long time and effort in real communication reveals a situation

that causes disappointment for both students and teachers. It has been aimed to overcome the shortcomings of this subject by starting to use drama and drama related activities that have been used for a long time in the field of education in the field of foreign language teaching.

Drama has succeeded in establishing parallelism with various methods and techniques used up to now in foreign language teaching. It is a highly functional vehicle in this respect. Because foreign language acquisition differs from native language acquisition but depends on its stages. The success of the drama stems from its ability to provide situations in the native language learning process.

The drama allows the right and left hemispheres of the brain to cooperate. This means combining creativity and logic. Simple but effective experiences can be a way of learning. The student, who is acquainted with the new, takes a step towards learning while using the existing elements in a natural way. Besides, it will overcome the excitement or tension. This is very useful in foreign language teaching, especially during speaking activities. The sound and visual perception of a person who is comfortable becomes stronger. Responses will be healthy and right, so that learning can happen correctly.

During this work, it has been seen that there is an increase in the number of academic studies and researches carried out on the use of drama in foreign language teaching in recent years. The drama technique, which is widely used in the West, especially in England, is also used in various forms in our country. The use of drama in the teaching of foreign languages is very functional, which has many elements in life. In this regard, drama has become a basic tool in education.

Drama is seen not only a method but also a communication approach in foreign language teaching that can be used as a technique or a tool. Drama practice can cover an entire academic year or semester, as well as a fifteen minute activity at the beginning, middle, or end of the course. These activities enable students to view communication as a means of communicating rather than a language academically.

Drama is not a method that can be used separately from other studies in foreign language teaching. Because language teaching involves listening and speaking, as well as reading and writing. Drama is in direct relationship with listening and speaking, indirectly with reading and writing. In this respect, it is inevitable to integrate the drama effectiveness in language teaching with the efforts of reading and writing. For this, a strategy can be carried out as follows:

- Determining the subjects and the purposes of the subjects,
- To have students perform improvisation activities at the beginning level,
- To make the students have access to relevant resources and various articles on the topics to help them read,
- To let the students learn to improvise in a systematic manner taking the right way to play,
- In the context of the teaching process in which they live, to make them write their own narratives (Çebi, 1996:144-145).

In the light of all these quotes, we can say that: Drama is an activity that helps in familiarized lesson schedules applied in the classroom. Drama provides the students the environment in which they can use new structures. In this way, the students' communication skills become stronger. It covers all the social and psychological characteristics; affect the person as a whole. It becomes an alternative for children to learn foreign languages and allows them to respond more positively than normal learning. It helps to understand the target language more easily and to solve the codes. This allows the student to get rid of the prejudice against the foreign language.

The most important feature of the drama is that it is fun for students. The tension of the student, prepared by warming up with activities, games, mimes and improvisations, will decrease and the motivation will increase. Touching in warm-up activities, physical contact will help to bring out a happy group by eliminating the obstacles and hesitation among the students.

Drama is a very useful activity to develop interpersonal communication. It is easier to make friends in a comfortable environment in a group that works for a purpose. It is impossible to isolate one from other students in such events.

In foreign language teaching, traditional methods are often inadequate to train competent students with four basic skills. Some learners learn to speak, some learn to understand and others develop their reading skills. However, knowing a language also means to include four language skills.

Drama teaches four language skills, so it provides a lasting learning. Compared to the drama technique, the information learned by memorization is quickly forgotten and can not be used when it comes to its place.

It is also important from all of these things that drama is a technique based on the human being and a psychological aspect. This feature also removes the fears of foreign language learning. Shy and introverted students are afraid and stressed when they need to memorize and transcribe, or because of the questions they are asked to address. However, with drama technique, such students can find an environment in which they can express themselves easily.

Because of all these features, the drama technique is suitable to be used for all levels of learners to begin a foreign language with new learners.

RECOMMENDATIONS

According to the results obtained, the following suggestions can be given:

- It is possible for the teachers to be able to apply this technique to the application in order to disseminate the drama technique in foreign language teaching practices.
- The importance of drama education should be adopted to parents, teachers, students through meetings, seminars, panels and press.
- It can be investigated how English teachers are able to use drama in their classroom.
- It can be examined whether the creative drama technique will be an alternative technique for other basic skills.
- Applicability can be searched for other prerequisites that make up the basic skills of creative drama.
- Textbooks prepared for drama education are either quite theoretical or can not give enough applications. In particular, the fact that it is predominantly in translation is affecting it in the negative. For this reason, textbooks and materials should be prepared separately according to the grades (preschool, primary and higher education) as well as applicants. When this is done, applications should be prepared which show absolutely applications. Because the teacher and teacher candidates have a high level of knowledge and perception of the competences relevant to the drama. However, the level of practice of the teachers is lower than they need to know and see. It is hoped that this deficiency will be resolved in this way.
- The nature of the drama environment should be determined and the physical environment should be prepared accordingly. School administrations and teachers should be informed about this.
- There is a need to procure various materials in order to apply the drama. For this, teachers must be trained and the necessary financial support must be provided by the administration.
- Research on drama competencies of teachers should be continued.

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APPENDIX

Appendix – 1:

MOTIVATION TEST


	QUESTIONS	Never	Rarely	Sometimes	Usually	Always
1.	I attend English lessons willingly.	1	2	3	4	5
2.	I am bored in English lesson.	1	2	3	4	5
3.	English is a difficult lesson.	1	2	3	4	5
4.	I hate English.	1	2	3	4	5
5.	If possible, I would like to take a course instead of English.	1	2	3	4	5
6.	I am afraid of the English exam.	1	2	3	4	5
7.	I watch channels that broadcast in English.	1	2	3	4	5
8.	I want to spend more time to improve my English.	1	2	3	4	5
9.	I do not like reading English text.	1	2	3	4	5
10.	It is extremely unnecessary for me to learn English.	1	2	3	4	5
11.	Knowing English has an important place in my life.	1	2	3	4	5
12.	English lesson is a waste of time for me.	1	2	3	4	5
13.	I do not like speaking English.	1	2	3	4	5
14.	I enjoy listening to English movies, singing, dialogue	1	2	3	4	5
15.	I do not want to miss English lessons.	1	2	3	4	5
16.	I enjoy doing English homework.	1	2	3	4	5
17.	I want to speak English fluently.	1	2	3	4	5
18.	I like to write something in English (postcards, e-mails, letter etc.).	1	2	3	4	5
19.	It is very boring to read something in English.	1	2	3	4	5
20.	It is difficult for me to concentrate on the tasks given in English.	1	2	3	4	5
21.	I want to ask my teacher what I do not understand in English class.	1	2	3	4	5
22.	I can motivate myself even if my English homework is boring.	1	2	3	4	5
23.	I do not like writing English texts.	1	2	3	4	5
24.	I feel uneasy and unhappy in English classes.	1	2	3	4	5
25.	I am not interested in learning English	1	2	3	4	5
26.	I'd like to take English lessons.	1	2	3	4	5
27.	I spend my free time studying English.	1	2	3	4	5
28.	When I'm having difficulty learning English, I lose my enthusiasm for studying.	1	2	3	4	5
29.	I would like to share my lessons in English with friends.	1	2	3	4	5
30.	If English lesson hours are increased, I will be satisfied.	1	2	3	4	5

T. C.

NECMETTİN ERBAKAN ÜNİVERSİTESİ

Eğitim Bilimleri Enstitüsü Müdürlüğü

Özgeçmiş

Adı Soyadı:	İlay Zeynep KIRÇIÇEK	İmza:		
Doğum Yeri :	MANİSA			
Doğum Tarihi:	19/09/1984			
Medeni Durumu:	EVLİ			
Öğrenim Durumu				
Derece	Okulun Adı	Program	Yer	Yıl
İlköğretim:	Organize Sanayi İlkokulu		MANİSA	1990-1995
Ortaöğretim:	Ahmet Tütüncüoğlu Ortaokulu		MANİSA	1995-1998
Lise:	Dündar Çiloğlu Anadolu Lisesi	Yabancı Dil	MANİSA	1998-2002
Lisans:	Anadolu Üniversitesi	İngilizce Öğretmenliği	ESKİŞEHİR	2002-2007
Yüksek Lisans:	Necmettin Erbakan Üniversitesi	İngiliz Dili Eğitimi	KONYA	2011-
Becerileri:	İletişim Becerileri/ Eğitimde Drama Uygulamaları/ Beden Dili Teknikleri/ Hafıza Geliştirme Teknikleri/ Microsoft Office Word-Excel			
İlgi Alanları:	İletişim Becerileri/ Eğitimde Drama Uygulamaları/ Beden Dili Teknikleri/ Hafıza Geliştirme Teknikleri			
İş Deneyimi:	Milli Eğitim Bakanlığı 2008- Halen İzmir Bornova Şehit Erol Olçok Anadolu İmam Hatip Lisesi'nde İngilizce Öğretmeni olarak görev yapmaktayım.			
Aldığı Ödüller:				
Hakkımda bilgi almak için önerebileceğim şahıslar:	Saadet EREN			
Telefon:	0506 336 62 54			
Adres:	İzmir Bornova Şehit Erol Olçok Anadolu İmam Hatip Lisesi			