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Yüksek Lisans Tezi

**THE USE OF DRAMA ON DEVELOPING PRONUNCIATION OF YOUNG
LEARNERS**

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TEZ ÇALIŞMASI ORJİNALLİK RAPORU

The Use of Drama on Developing Pronunciation of Young Learners başlıklı tez çalışmamın toplam **61** sayfalık kısmına ilişkin, 15/10/2023 tarihinde tez danışmanım tarafından **Turnitin** adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı **%18** olarak belirlenmiştir.

Uygulanan filtrelemeler:

1. Tez çalışması orijinallik raporu sayfası hariç
2. Bilimsel etik beyannamesi sayfası hariç
3. Önsöz hariç
4. İçindekiler hariç
5. Simgeler ve kısaltmalar hariç
6. Kaynaklar hariç
7. Alıntılar dâhil
8. 7 kelimedenden daha az örtüşme içeren metin kısımları hariç

Necmettin Erbakan Üniversitesi Tez Çalışması Orijinallik Raporu Uygulama Esaslarını inceledim ve tez çalışmamın, bu uygulama esaslarında belirtilen azami benzerlik oranının (%30) altında olduğunu ve intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

15/10/2023

Tuğba SAĞLAM

Doç. Dr. Galip KARTAL

BİLİMSEL ETİK BEYANNAMESİ

Bu tezin tamamının kendi çalışmam olduğunu, planlanmasından yazımına kadar tüm aşamalarında bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez hazırlama kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını ve bu kaynakların kaynaklar listesine eklendiğini beyan ederim.

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SYMBOLS AND ABBREVIATIONS

Abbreviations

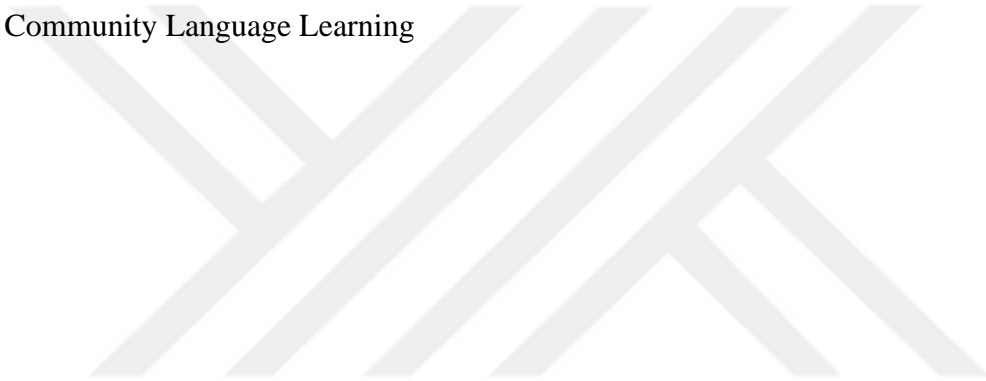
EFL: English as a Foreign Language

L2: Second Language

SLA: Second Language Acquisition

CLT: Communicative Language Teaching

CLL: Community Language Learning



ÖZET

Necmettin Erbakan Üniversitesi, Eğitim Bilimleri Enstitüsü

Yabancı Diller Eğitimi Anabilim Dalı

İngiliz Dili Eğitimi Bilim Dalı

Yüksek Lisans Tezi

KÜÇÜK YAŞTAKİ ÖĞRENCİLERİN TELAFFUZUNU GELİŞTİRMEDE DRAMA KULLANIMI

Tuğba SAĞLAM

Bu çalışma, drama etkinliklerinin İngilizce dil öğretiminde küçük yaştaki öğrencilerin telaffuz becerilerinin gelişimi üzerindeki etkilerini araştırmaktadır. Küçük yaştaki öğrencilerin telaffuzunu geliştirmek için araştırma, rol yapma, doğaçlama ve yazılı performanslar gibi drama tekniklerinin kullanımı incelenmiştir. Araştırma hem nicel hem de nitel veri toplama yöntemlerinden yararlanan karma yöntem yaklaşımıyla yürütülmüştür. Araştırma, Konya'da aynı ortaokulda öğrenim gören 14-15 yaşları arasındaki 8. sınıfta öğrenim gören 15'er öğrenciden oluşan bir kontrol grubu, diğeri ise deney grubu olmak üzere toplamda 30 küçük yaştaki öğrenciyi kapsamaktadır. Gruplar aynı hedef konuyu öğrenmiştir. Deney grubunda, İngilizce öğretim müfredatının bir parçası olarak bir dizi drama etkinliği kullanılmış, kontrol grubunda ise drama etkinliği olmaksızın geleneksel öğretim yöntemi kullanılmıştır. Veriler, ön ve son testler, sınıf gözlemleri ve öğrencilerin kişisel günlükleri aracılığıyla toplanmıştır. Bilgiler, öğrencilerin ön test ve son test telaffuz analizi olarak sesli okuma görevlerinin kaydedilmesiyle elde edilmiştir. Çalışma küçük yaştaki öğrenciler için ilgi çekici ve etkileşimli bir öğrenme ortamı yaratmada dramanın rolünü vurgulamıştır. Bu sonuç, drama temelli etkinliklerde sosyal etkileşimin, yaratıcı problem çözmenin ve teknoloji kaynaklı yenilikçi yaklaşımların değerini göstermiştir. Bu çalışmanın sonuçlarının, küçük yaştaki öğrencilerin telaffuz becerilerinin drama temelli dil eğitimi ile geliştirilebileceği gerçeğini ortaya koyması ve özellikle telaffuz alanında, İngilizce öğretiminde drama etkinlikleri kullanmanın potansiyel avantajlarına ilişkin farkındalığı artırması beklenmektedir.

Anahtar Kelimeler: Drama; yabancı dil olarak İngilizce; telaffuz; küçük yaştaki öğrenciler

ABSTRACT

Necmettin Erbakan University, Graduate School of Educational Sciences

Department of Foreign Language Education

English Language Education Program

Master Thesis

THE USE OF DRAMA ON DEVELOPING PRONUNCIATION OF YOUNG LEARNERS

This study investigates the effects of drama activities on the development of young learners' pronunciation skills in English language teaching. The use of drama techniques such as exploration, role-play, improvisation, and written performances to improve young learners' pronunciation is examined. The research was conducted using a mixed-method approach that utilized both quantitative and qualitative data collection methods. The study involved a total of 30 young students, one control group and one experimental group, each consisting of 15 students between the ages of 14 and 15 in the 8th grade studying in the same middle school in Konya. The groups learned the same target topic. The experimental group used a series of drama activities as part of the English curriculum, while the control group used the regular teaching method without drama activities. Data were collected through pre-and post-tests, classroom observations, and student's personal diaries. The information was obtained by recording students' reading-aloud tasks as pretest and posttest pronunciation analysis. The study emphasized the role of drama in creating an engaging and interactive learning environment for young learners. This result demonstrated the value of social interaction, creative problem-solving, and innovative technology-based approaches in drama-based activities. The results of this study are expected to demonstrate the fact that young learners' pronunciation skills can be improved through drama-based language instruction and raise awareness of the potential advantages of using drama activities in English language teaching, especially in the area of pronunciation.

Keywords: Drama; English as a foreign language; pronunciation; young learners

CHAPTER 1

1. INTRODUCTION

The purpose of this chapter is to provide a brief overview of the present study. The chapter focuses on the benefits of drama methods for enhancing young English learners' pronunciation abilities. This chapter consists of statement of the problem, the purpose of the study, the importance of the study, statements of hypothesis, limitations, and the definition of terms.

1.1. Statement of Problem

Language shows a community's culture, history, and identity and serves as more than just a tool for communication. Countless individuals only speak their native language while many people worldwide speak multiple languages. Speaking another language has many advantages in today's globally connected world that go far beyond simple communication. The many benefits of being bilingual or multilingual—including cognitive, cultural, professional, and personal advantages—are examined here:

Cultural Enrichment: Learning a new language enables you to immerse yourself in the culture you are learning fully. It helps you develop a deeper understanding of traditions, values, and practices that might not be similar to your own. This cultural awareness encourages tolerance and empathy.

Enhanced Communication: Language serves as a link between individuals. Speaking another language enables you to communicate with a wider range of people and build lasting personal and professional connections.

Travel and Tourism: Speaking the local language when visiting a foreign country significantly improves your travel experience. You can get around more quickly, talk to locals, and find hidden gems that non-speakers might not know about.

Personal Development: Learning a new language is a rewarding and mentally stimulating activity. It gives one a sense of success and increases self-confidence. It also pushes you to experience new things and leave your comfort zone.

Opportunities for Careers: Multilingual people are in high demand in the job market. Employees who can communicate with clients, partners, and coworkers from around the world

are valued by many multinational corporations. Additionally, knowing a second language can be useful in fields like translation, international relations, and tourism.

Access to Information: One of the most widely spoken languages in the world, English allows us access to a significant quantity of knowledge. You can access extensive information, books, research papers, and online resources by learning one of these languages that might not be easily accessible in your mother tongue.

Academic Gains: Learning a foreign language has cognitive advantages as well. It enhances creativity, problem-solving abilities, and memory. Academically, multilingual people frequently perform well and readily take on new learning challenges.

Diplomacy and Global Relations: According to experts, multilingualism is essential in diplomacy and international relations. It makes negotiations easier, helps prevent misunderstandings, and promotes international cooperation.

Global Citizenship: Being multilingual is evidence of your commitment to global citizenship in today's interconnected world. It shows your readiness to interact with various viewpoints and make a constructive contribution to a more accepting society.

Whether it is for professional or personal reasons, acquiring fluency in another language greatly facilitates the achievement of goals. Consequently, millions of individuals across the globe recognize the necessity of learning English and embark on this language journey from a young age.

There are several reasons for teaching English to young learners. Numerous advantages come from teaching English to young students, including improved language acquisition skills, economic opportunities, cultural awareness, and cognitive development. First of all, since children can learn a language faster and easier than adults, it is preferable to begin earlier. Secondly, governments believe that to compete with other countries, they must have an English-speaking population. It gives young learners useful skills and perspectives to improve their lives and prepare them for a future in a diverse and interconnected world. Additionally, young learners spontaneously and unintentionally grab a foreign language. They are capable of imitating pronunciation and defining the rules on their own. Thus, they are more likely to have better pronunciation and a better sense of the language and culture than older learners who intentionally learn a language.

Teaching young learners should not be the same as teaching adults. Young children tend to be more energetic. They struggle to sit quietly and focus on something for about forty or forty-five minutes. However, they show more enthusiasm than adults to take part in activities if they are motivated enough. To motivate them, the teacher has to be careful and creative in providing a wide variety of interesting activities and must expose them constantly. Regular pronunciation exercises like repetition drills may not match the productive nature of language learning. It will be much better if they encourage learning through meaningful, communicative exercises. For this reason, drama is one of the most valuable methods for teaching English to young learners. Drama allows learners to freely express their active nature by giving them roles. Drama works better with young participants than other data collection techniques (Cahill, 2006).

1.2. The Purpose of the Study

With a growing focus on communication-centered pedagogies, the field of English language instruction has undergone a noticeable and transformative change in recent years. The outdated paradigms of rote memorization and grammar-based learning have given way to more dynamic and interactive approaches, aiming to equip learners with practical language skills that enable effective communication in real-world contexts. While this pedagogical shift is widely recognized as essential for fostering language proficiency, the practical implementation of such approaches remains a challenge for many educators.

Despite the emphasis on communicative language teaching (CLT), where language is viewed as a tool for communication rather than a set of rigid rules, a significant number of language classrooms still operate within the boundaries of form-focused instruction. This form-focused approach is rooted in the belief that mastering the structure of the language, including grammar and vocabulary, is fundamental to language acquisition. However, in the pursuit of grammatical accuracy, the fluidity and spontaneity of genuine communication can often be compromised.

As educators struggle to find the right balance between form and function in language teaching, the potential of experiential and communicative activities, such as drama, has come to the forefront. Drama, with its inherent focus on context, interaction, and meaningful expression, aligns seamlessly with the principles of CLT. By engaging learners in role-playing, miming, and dialogue performances, drama provides a platform for learners to not only practice language in authentic situations but also to refine their pronunciation, intonation, and overall

communicative competence.

The allure of drama lies in its ability to transcend the classroom's limitations, transporting learners to scenarios where language is a tool for negotiation, expression, and connection. Through dramatic activities, learners can step into different roles, experimenting with language in ways that encourage active problem-solving and creative thinking. In this process, the necessity of clear and effective pronunciation becomes evident, as learners strive to convey meaning accurately and convincingly. The very essence of drama demands that learners pay close attention to the nuances of pronunciation, rhythm, and stress, fostering an environment conducive to honing these crucial language aspects.

However, the practical integration of drama-based activities into language classrooms is not without its challenges. Many educators might lack the training or resources to effectively incorporate drama, and concerns about managing classroom dynamics during dramatic performances can arise. Furthermore, assessing the impact of drama on specific language skills, such as pronunciation, requires a structured and systematic approach, necessitating thorough observation and analysis.

It is within this context that the current study seeks to explore the potential of drama as a catalyst for developing young learners' pronunciation skills. By closely examining the progression of learners' pronunciation before, during, and after engaging in drama performances, and by delving into their reflections through diaries, this research aims to provide empirical insights into the efficacy of drama in enhancing pronunciation. Such insights could pave the way for more informed pedagogical practices, equipping educators with evidence-backed strategies to close the gap between theory and implementation in the classroom.

In conclusion, the transformative shift towards communication-centered language instruction has opened avenues for innovative pedagogies that go beyond the confines of regular form-focused methods. Drama, as a powerful experiential tool, offers learners the opportunity to experience language in its dynamic and living form, fostering authentic communication and refining essential pronunciation skills. As educators continue to navigate the evolving landscape of language teaching, the exploration of drama's potential holds promise in not only enriching the language learning experience but also in equipping learners with the ability to communicate effectively and confidently in English.

The primary objective of this study is to examine the potential of drama-based activities

to facilitate a remarkable enhancement in the pronunciation skills of young English language learners. Pronunciation, being a crucial aspect of effective communication, plays a pivotal role in language acquisition. As the linguistic landscape shifts towards communication-centered pedagogies, educators are faced with the challenge of effectively integrating experiential learning methods, such as drama, to foster a more holistic language learning experience.

The underlying hypothesis is that drama, with its interactive and context-driven nature, can serve as a powerful tool to not only engage learners but also to refine their pronunciation skills. The study aims to provide empirical evidence that learners who engage in drama activities will demonstrate noticeable improvements in their ability to articulate sounds, stress patterns, intonation, and rhythm.

To achieve this objective, the research will adopt a comprehensive approach. Firstly, the study will closely observe and analyze the development of learners' pronunciation skills in a controlled setting. This will involve a pre-assessment phase, where participants' baseline pronunciation abilities will be evaluated through standardized tests. Following this, the participants will engage in a series of drama-based activities, specifically designed to encourage authentic communication, role-playing, and expressive language use.

The heart of the study lies in the process of drama performances. During these performances, learners will have the opportunity to apply their linguistic knowledge in real-time communication scenarios, simulating everyday situations where language serves as a bridge for interaction. The research team will meticulously observe these performances, paying special attention to changes in pronunciation accuracy, fluency, and expressive qualities.

Furthermore, the study acknowledges the significance of personal reflections in measuring the impact of the intervention. Participants will be encouraged to maintain personal diaries, documenting their thoughts, feelings, and experiences throughout the study. These diaries will serve as windows into the learners' perspectives, shedding light on their engagement with drama activities, perceived challenges, and perceived changes in their pronunciation abilities.

By combining quantitative analysis of pre-assessment and post-assessment pronunciation tests with qualitative insights from observation notes and personal diaries, the study aspires to provide a comprehensive view of the benefits of drama-based activities on pronunciation abilities in young learners. This mixed-methods approach aims to offer a well-

rounded understanding of the degree to which drama can catalyze significant enhancements in pronunciation.

In conclusion, this study addresses an important question in the realm of language education- Can drama be utilized as a means to foster considerable improvements in young learners' pronunciation skills? Through careful observation, meticulous analysis, and the incorporation of learners' perspectives, this research endeavors to provide educators with valuable insights that bridge the gap between theory and practice. By understanding the potential of drama in enhancing pronunciation, educators can embrace innovative methodologies that not only nurture confident communicators but also equip learners with the skills required for effective language use in diverse contexts.

1.3. The Importance of the Study

Many individuals who are learning a new language hope to acquire advanced speaking skills. However, even after dedicating years to studying, some people express the difficulty of understanding a language and struggle to speak it. This is because they have unfavorable attitudes toward language learning. This unfavorable attitude is frequently the result of seeing language as purely an academic subject where the only goal is to get better grades. Unfortunately, using this method alone to learn a language is insufficient and ineffective. However, you cannot learn a language that way

This study was created to find out whether drama techniques are effective at improving young language learners' pronunciation abilities. The study will explore how these students' pronunciation skills can be influenced and enhanced by the inclusion of drama activities. By conducting this study, we hope to offer insightful information and support for the use of drama techniques in young learners' foreign language instruction. Numerous studies in the area of language learning have shown the many advantages of drama techniques in classroom settings.

Notably, using these strategies can create a lively and interesting learning environment, which is especially advantageous for younger students. Students are encouraged to actively participate and immerse themselves in the target language because drama activities are interactive, and this helps them develop a more natural pronunciation.

Moreover, drama techniques can also help learners overcome boundaries and increase their self-confidence when speaking a foreign language. Role-playing, improvisation, and scripted scenes give students the chance to practice pronouncing words in a variety of settings,

which helps them develop more accurate and idiomatic speech patterns.

In addition to its pedagogical advantages, drama can help young language learners enjoy and remember their language learning experience. Students may feel motivated to keep learning and using the language outside of the classroom as a result of this positive experience, which will improve their overall language proficiency.

1.4. Statement of Hypothesis

Drama can provide learners with a great opportunity to practice pronunciation by boosting communicative language activities and encouraging imaginative interaction among students in English language classes. Consequently, drama can be used to foster correct pronunciation and speaking patterns. Therefore, it is hypothesized that activities including drama will improve young learners' pronunciation and fluency in the target language. Students who learn English pronunciation via drama will, at the end of the process, be more proficient in oral skills.

Drama methods will be used to introduce English patterns to the experimental group. The control group will be those who are taught these patterns via teacher-centered drills.

- 1) **Zero Hypothesis:** The individuals in the experimental and control groups will have similar post-test scores.
- 2) **Alternative Hypothesis:** Students in the experimental group who participate in drama-based lessons will perform considerably better than students in the control group.

1.5. Limitations

The current study expected some limitations while trying to figure out how drama affects young learners' pronunciation skills. While analyzing the data, the following limitations are considered:

1) Since the thesis author teaches two 8th-grade classes, 30 students from these classes will participate in the research. There are only male students in the school and there will be no chance to compare the success of students' improvement by gender. The participants are restricted to 30 male students from two classes at İsmail Kaya Anatolian Imam Hatip High School.

- 2) As the thesis author works in a secondary school, The drama activities will be carried

out by early adolescent students (aged between 13 and 14), which certain authors do not consider to be young learners.

3) Assessing pronouncing abilities might be difficult as well. Pronunciation can be evaluated in two different ways: subjectively utilizing listener ratings or objectively using tools like phonetic transcription. However, each strategy has limitations. While listener judgments could be affected by personal biases and preferences, phonetic transcriptions can be time-consuming and need specialist knowledge.

4) Finally, due to the participants' insufficient English proficiency, some lesson plan structures unavoidably will seem simple.

1.6. Definitions of Terms

The following terms are used in the study, so they are defined as follows:

English as a foreign/second language: ESL (English as a Second Language) and EFL (English as a Foreign Language) are two terms used to describe teaching English to students whose first language is not English.

Mother tongue: The language that a person has spoken continuously from early childhood.

Motivation: An intrinsic drive, urge, feeling, or desire that prompts one to take a specific action.

Mime: The dramatic technique of acting out a play or part only via gesture and movement, without using words to convey action, character, or emotion.

Script: The written text for a visual work of art, such as a play, television program, or film.

Role-play: The art of acting out or portraying a person or characters.

Evaluation: An attempt to make a judgment regarding the quantity, frequency, or value of something.

CHAPTER 2

2. LITERATURE REVIEW

This chapter focuses on a review of literature related to using drama in teaching English to young learners. First, educational drama and drama in foreign language classes will be described. The discussion will then turn to drama in language skills and finally the role of drama on affective factors to express how to use drama effectively in developing the language skills of young learners.

2.1 What is Educational Drama

In general, the term "drama" refers to a genre of literary or theatrical art that uses actors to perform on a stage or, in some circumstances, through other media like television, cinema, or radio to depict fictional or real-life events. It is a form of narrative that frequently concentrates on the inner-personal struggles and progression of the characters.

Drama is described in an educational environment as an art process focused on role-playing that allows students to discover, talk about, deal with, accept, reject, and understand the complex world them around (Kodaz, 2007). Drama teaching (drama in education) refers to the application of drama to teaching, learning the knowledge of various subjects through the situation of drama, in other words, incorporating comedy elements into education and teaching, through the form of drama education or subject knowledge teaching. (Chen,2019)

Educational drama is an improvised drama medium used as a tool for learning. Educationaldrama differs from regular role-play methods to learning since participants act out their ownexperiences in an improvised dramatic context. It supports active learning.

The importance of drama which gives individuals the chance to direct experiences about their surroundings is increasing day by day. The place of drama among other teaching methods becomes even clearer, especially when children are thought to learn easier and lasting through their own experiences. Children show faster and more successful development in inappropriate physical and social environmental conditions and healthy interaction environments (İkinci,2019). Drama's unique ability to fit many different learning styles and to motivate students is one of the reasons for its increasing use in learning environments as an effective teaching approach.

The terms educational drama and creative drama are frequently used interchangeably. Creative drama is a kind of theater used for educational purposes that helps children work on social skills and academic subjects by using theater plays and improvisations while being directed by a trained educator. It creates a secure environment for students to explore behavior, ideas, creativity, and school subjects. Furthermore, creative drama is an out-of-the-box approach to learning that promotes imagination, concentration, and sensory awareness. Even though creative drama is not new, educators have just recently recognized its importance in improving learners' learning experiences.

Today, drama is commonly used in the teaching of language, geography, history, psychology, and mathematics. It is also used in the teaching of fields such as industry, politics, economics, and human relations. The use of drama in education has become so widespread that its popularity has grown every day.

2.1.1. Drama in Foreign Language Classes

Shakespeare's famous line, "Life is a stage, and all the people are actors," is the greatest definition of drama. Drama is an important part of English language instruction since it not only teaches language abilities such as listening, speaking, reading, and writing but also allows learners to acquire meaningful learning acquisition (Köylüoğlu, 2010). We can say that drama attempts to provide emotional meaning and body expression to a language. Drama in foreign language classes contains activities like mime, play, puppet, improvisation, and role-playing simulations. All of these activities facilitate learning by stimulating students' imaginations and make sense of the world around them. Thus, drama helps comprehension and interpretation of the target language.

One of the principal concerns in second language teaching is to find ways to create a more natural language learning environment for the learners. There has to be a reason, a context, a motivation, or a need to use the language. It is claimed that it is almost impossible to carry out meaningful teaching without employing creative drama (Demircioğlu, 2010). According to Cottrell (1987), it is not possible for learners to learn by transferring knowledge into memory without any prior experience on the topic, and as a result teachers must offer learning opportunities including the experience of the target language in order to succeed in learning.

Drama is one of the greatest methods for instructing young learners. Drama provides learners with several opportunities and allows them to improve in a variety of ways. It allows

students to use their language skills in an authentic, social, and practical context. It encourages students to use their creative thinking. It's an engaging tool that gives students the motivation they need to learn a new language. Learners are encouraged to actively take part in the learning process and to express and share their thoughts in L2. Drama-based language learning also promotes cognitive, metacognitive, and linguistic development in students. Learner-centered drama activities need engagement involvement from the students. As a result, it motivates students and increases their mental capacity. Additionally, through regulating the learning process, learners take responsibility for their learning. According to İkinçi (2019), going to the country where the language is spoken is the best way to learn it. If it is not possible, drama with education is the greatest option.

We are in the age of digitalization. Community Language Learning (CLL) is a precious opportunity to develop creative thinking, as language learning class is full of different life-like situations and full of characters and dialogue. Teaching a foreign language using drama can be effective in developing students' language skills and creative thinking (Desai, 2020).

2.2. Drama in Language Skills

Language teaching is the process and practice of a second language (L2) which is used to refer to any language learned in addition to one's native language. Conventional methods of foreign language instruction sometimes fail to provide students with proficiency in all four basic language skills. While some students may focus on improving their listening or reading skills, others may excel at speaking. Nonetheless, to truly learn a language, one must be proficient in every aspect. Drama can provide long-term learning because it teaches four language skills at the same time. Compared to the drama technique, information learned by memorization is quickly forgotten and cannot be used when it comes. (İkinçi, 2010)

Drama cannot be taught in isolation from other subjects in foreign language classes. Since language education includes both listening and speaking in addition to reading and writing, drama has direct and indirect links to four basic skills.

According to Thornbury and Slade (2006), drama activities encourage learners to engage with language in authentic contexts, fostering natural communication and enhancing fluency. Role-playing, miming, and improvisation enable learners to employ language creatively, promoting vocabulary expansion and syntactic flexibility (Lazar, 1993).

In drama-based language instruction, various types of drama techniques can be

employed to enhance pronunciation skills. These include:

1. **Role-play:** Role-play involves students assuming different characters and engaging in simulated situations. Through role-play activities, students practice pronunciation within the context of specific roles, enabling them to apply pronunciation rules and techniques in real-life scenarios.

2. **Improvisation:** Improvisation encourages students to spontaneously create dialogues and scenes. This type of drama activity fosters quick thinking and pronunciation flexibility, as students respond to unexpected language demands.

3. **Exploration and Creativity:** Drama activities encourage learners to explore language creatively. By experimenting with intonation, rhythm, and stress in various language situations, students develop a more nuanced understanding of pronunciation elements.

4. **Performance and Scripted Drama:** Engaging in scripted drama performances allows students to practice pronunciation through rehearsed dialogues and presentations, leading to increased accuracy and fluency.

2.2.1. Drama in Teaching Listening

Listening is an oral, receptive skill. People make sense of what is spoken to them. Listening is the most common way of communication, and one has to be able to listen and comprehend what the other person is saying or attempting to say to communicate with them.

We can say that by developing learners' listening skills, engaging in drama activities helps students establish a solid basis for effective communication and develop their speaking skills, which are essential for understanding and giving useful feedback as language learners. Through drama, students are forced to put their linguistic knowledge to use, which leads to enhanced language proficiency, as it provides a platform for both meaningful language usage and attentive listening within a contextual framework.

While trying to find out if drama had a positive effect on teaching vocabulary to young learners, Tokdemir (2015) found that young students took in a lot from the teacher and had good pronunciation skills. Since they were young, they learned pronunciation more easily. Students learned directly from the teacher as well as through the stories or games they played in class. Drama activities also encouraged students to interact and engage in the class. They

enjoyed taking part in the lesson. She has suggested that students will learn more easily and efficiently if educators, include them in the lesson.

2.2.2 Drama in Teaching Reading

Students must have strong reading skills in order to fully understand and use the information they read. However, many students struggle with reading. One way to increase reading skills could be to use drama-based teaching.

Drama has numerous advantages for language learning and development, as Wagner (1998) has argued in favor of including it in language classrooms. Her collection of studies offers solid evidence of the significant effect of drama on different language abilities, particularly in the area of reading. By putting students in dramatic situations, vocabulary learning is enriched as students come across and internalize new words within powerful stories. As students actively contribute to the creation and interpretation of narratives, the retention and recall of stories are also improved. The relationship between drama and cognitive growth is also significant because it fosters the abilities of critical thinking and problem-solving, both of which are essential for effective communication. Wagner's findings demonstrate how drama serves as a holistic language acquisition catalyst, enhancing vocabulary, comprehension, story retention, and thinking abilities.

The research conducted by Gibson and Ewing (2011) underscores the positive impact of drama activities on students' analytical and verbal communication skills. When students engage in drama-based discussions about characters' motivations, plot twists, and thematic elements, they are prompted to analyze the text in greater detail. This process of dissecting the narrative encourages critical thinking as students identify underlying themes, character development, and narrative arcs. By taking on the roles of characters and participating in interactive discussions, students are compelled to think deeply about the perspectives, desires, and challenges faced by the characters. This prompts them to articulate their thoughts, interpretations, and insights in a coherent and organized manner. In doing so, they refine their ability to express complex ideas verbally, a skill that is invaluable both within the classroom and beyond.

Al Rabeei et.al (2019) investigated the effects of drama instruction on EFL fifth graders' reading comprehension. They also investigated how drama in reading courses was perceived by the students and the teacher. The control and experimental groups were made up of 74

students who were chosen randomly. The research was carried out using a mixed quasi-experimental design. To investigate the effects of drama on reading comprehension, a pre-and post-test reading test was used. A survey was used to find out how students felt about drama. Students' and teachers' perspectives on drama were also investigated through semi-structured interviews. The data was examined quantitatively and qualitatively. As a result, there was no significant difference in reading comprehension between the experimental and control groups. Notwithstanding the fact that the experimental group had lower average scores in the pre-test, they exhibited superior performance in the post-test compared to the control group. Both the teacher and the students showed favorable reactions to the use of drama in reading lessons.

2.2.3. Drama in Teaching Writing

Most students believe that writing in a foreign language is challenging especially when it comes to freely expressing and organizing their thoughts. Thus, motivating students to write is not easy. Students' lack of ideas, organization of thoughts, rhetoric or pattern of thought, cohesion, and coherence are all examples of writing problems. The drama may be beneficial in the classroom by allowing students to dream and write down their thoughts.

In a study conducted by Bayraktar and Okvuran in 2012, the objective was to examine the impact of creative drama exercises on the creative writing skills of 5th-grade students. The data of this study was collected in three different classes of primary schools in Ankara by using a mixed study design. The principal, teachers, and students all agreed to take part in the study. At the beginning and end of the study, students in both the experiment and control classrooms were asked to write a story. The students in the experiment classroom participated in reading, creative writing, and creative drama activities eight times, each lasting roughly 40 minutes. The students read a storybook and discussed the story's elements such as theme, characters, events, time, and place during these activities. Students were asked to take part in creative drama activities based on their daily readings. Students' written stories from all three classes were reviewed and evaluated using a story writing rubric at the end of the research, and interviews were conducted with experiment classroom students about their experiences during the study. The results indicated that for three classrooms, students' post-story writing scores were not considerably different. While students' scores were falling in the control group with no interventions, the students' post-writing scores were rising in the remaining two classrooms. Additionally, students in the experiment classroom obtained the highest scores, although the differences between their scores were not significant.

2.2.4. Drama in Teaching Vocabulary

The basis of effective communication and literacy is the development of a broad and varied vocabulary. Regular vocabulary instruction frequently involves rote memorization and monotonous exercises that disengage students from the words they are learning. However, educators have discovered an innovative approach that not only engages students but also deeply embeds words into their understanding: the integration of drama into vocabulary instruction.

Linguist David Wilkins summarized the significance of vocabulary acquisition in his book "Innovations" by stating that while grammar is essential for effective communication, vocabulary is absolutely indispensable; without it, communication becomes impossible. Students cannot understand others or express their thoughts without an adequate vocabulary, which is why vocabulary is so important in English language teaching. Students must be exposed to the target language for transferring the words into long-term memory. One of the most successful methods for promoting vocabulary learning is using drama as a tool for active vocabulary exercise.

2.2.4.1. Expanding Vocabulary Gains

Numerous research studies emphasize the significance of enriching vocabulary acquisition through the incorporation of drama into educational settings. One such study conducted by Demircioğlu (2008) investigated the impact of drama on teaching vocabulary to young learners. Third-grade students were randomly divided into experimental and control groups. The experimental group engaged in a curriculum featuring warm-up stories, interactive games, and post-activity improvisations using drama, while the control group received vocabulary instruction through traditional methods. Results revealed that the experimental group displayed active participation, and their utilization of drama significantly improved long-term memory retention. They learned more effectively, retained new words for extended periods, and found the learning process enjoyable.

Similarly, Bulut-Yılmaz (2010) conducted a study focusing on the effects of creative drama activities on young learners' vocabulary acquisition. This research involved seventh-grade students, totaling 78 participants divided into experimental and control groups. The experimental group was taught vocabulary through creative drama techniques, and it was observed that these students excelled in vocabulary knowledge. Their perception of drama

lessons was positive. Additionally, a gender-based analysis revealed that girls outperformed boys in vocabulary gain measures. However, within the treatment group, males showed more substantial vocabulary acquisition improvements compared to males in the control group.

In another investigation by Terzier (2012), the influence of creative drama activities on teaching vocabulary to 7th and 8th-grade students in primary schools was explored over a six-month period during the 2010-2011 academic year. The study employed statistical methods such as the Mann-Whitney U test and the Wilcoxon paired sample test for quantitative data comparison. It was observed that well-organized drama courses effectively enhanced students' vocabulary acquisition, enabling them to grasp target vocabulary items more efficiently.

Likewise, Yumurtacı (2021) sought to assess and compare the effectiveness of creative drama and traditional instruction in terms of vocabulary development and creative thinking skills among young English learners. This study involved 45 2nd-grade students randomly assigned to either the experimental or control group, with data collected through pre- and post-vocabulary tests, pre- and post-creative thinking skills tests, teacher reflective journals, and student interviews. The findings indicated that creative drama-integrated education positively impacted young learners' vocabulary development and creative thinking skills.

Finally, Vardar (2019) conducted a three-week study involving 23 six-year-old students and seven English teachers in a private kindergarten in Istanbul, aiming to assess whether dramatization serves as an effective technique for enhancing the vocabulary of very young Turkish learners. Data collection included pre- and post-vocabulary tests, classroom observation checklists, teachers' reflective field notes, and student interviews. The study revealed that incorporating drama significantly improved vocabulary growth among very young students, making drama-based classes a valuable tool for enhancing their English vocabulary.

2.2.4.2 Linguistic Awareness

Language awareness is defined by a thorough understanding of target language forms and functions, as well as the right use of language. Thus, it is one of the most crucial components of learning a new language. Students should be motivated to improve their linguistic awareness.

On the benefits of using drama in teaching English to young learners in terms of their linguistic awareness and oral proficiency, Demir (2021) has carried out a study. There were 18 young learners (eight to ten years) at a language course in İstanbul for one semester. Teacher

diary entries, daily video recordings, and teacher-student interviews are used to collect data. The author has found that teaching English through drama has a significant positive impact on young learners' linguistic awareness and speaking skills. According to the findings of this study, there is a considerable difference between pre-drama and post-drama outcomes. The findings also show that drama was a great way to help them make positive mental changes and enhance their language skills. The outcomes of this study clearly demonstrated that students with a high level of language awareness use the language more effectively and appropriately. As a result, the students in this research demonstrated significant gains in both English language usage and language awareness.

2.2.5 Drama in Teaching Speaking

Speaking is an oral, receptive skill and it is by far the most difficult to learn. Understanding the situation and making the right decisions about what to say, how to say it, and to whom to say it while speaking a language is the main issue. It depends on a person's language learning capacity, motivation, learning environment, constant exposure, and past foreign language learning experience.

While learning L2, most of the students want to develop their speaking skills. However, they face some problems since they do not practice enough. Therefore, drama can be an efficient technique for dealing with this problem. Students do not feel confident enough to use English outside of the classroom, in a real communicative context, despite years of schooling. This is due to the regular teaching environment, which gives students little opportunity to practice the language and improve their fluency and they are also not exposed to spoken English outside of the classroom or to native speakers.

There have been studies that show that drama teaching improves students' skills in speaking. Hazar (2015) carried out her study on 48 participants from 7th-grade students at a private secondary school in Ankara, during a six-week period. The researcher conducted the study to find out how drama contributes to young learners in speaking classes. A qualitative method was used to determine if dramatic activities are beneficial for young English as a Foreign Language (EFL) learners in speaking classrooms. Three dramatic activities were conducted during the period, and the teacher kept diaries, videotaped, and observed the atmosphere and the attitudes of the students. Finally, 12 of the students were asked to respond to four questions in the interview related to the use of drama for its communicative purpose. In this study, the author has found that integrating drama activities into speaking lessons allowed

students to express themselves and communicate in their speaking classes because the drama activities provided a learning environment that was created through joy, in which learners practiced the language more and learned cooperation. It also helped them become more motivated to learn the target language because they were able to be more independent and engaged in the creative and collaborative setting of the drama activities, which provided them with opportunities to practice skills that they could apply in real life. Finally, it has been discovered that the drama framework promotes predicting, visualizing, and problem-solving in a variety of learning situations, as well as the explore and development of ideas and relationships through role-playing.

Saraç (2007) conducted a study to investigate whether creative drama has a positive impact on developing the speaking skills of young learners. This study was carried out with 25 learners aged between seven to nine. The researcher conducted eight English lessons in which creative drama activities were used. An Observer recorded and checked the lessons. Additionally, the students were asked to keep diaries in order to determine their expectations, feelings, and opinions regarding the impact of creative drama on the learners. The information acquired from the students' notebooks and lecture observations was analyzed and compared using a coding system. The author has found that creative drama provides a crucial opportunity for speech development. Even the shiest and the most passive students developed confidence and became more engaged in class. It was also demonstrated that creative drama, as a sort of performance art, makes use of skills, notably communication skills, and provides a natural environment in which these skills may be developed and strengthened. Moreover, it has been shown that creative drama activities increased children's awareness of their own speech, allowed them to experience reality through the filter of imagination, and allowed them to see under the surface of actions to their true meanings. This fact has given learners the ability to adapt themselves to the real context and develop spontaneous and creative conversations.

Another study carried out by Minh (2016) aimed to investigate how teaching English through drama activities affects the development of the speaking competencies of primary school students in a Vietnamese EFL class. A group of 4th-grade students from a rural primary school in Vietnam were randomly assigned to one of two groups: control or experimental. Before the experiment, questionnaires were used to evaluate both groups' initial motivation, attitudes about learning a foreign language, and speaking skill levels. While the research group followed a learner-centered curriculum focused on drama exercises, the control group went through their standard English language lessons for the four months. Students in both the

control and research groups were given a post-experiment questionnaire at the end of the four months to evaluate their motivation and attitudes. Furthermore, both groups were given a post-experiment speech competence test to check and evaluate their speaking competency development. As a result, the outcomes of this study revealed that the experimental group achieved considerable progress in all measures of their speaking competencies when compared to the control group.

Yuanyuan (2019) conducted a study to examine how the drama course is carried out and how the students' English competency is enhanced through the drama course. The students who took part in the study were 45 sixth graders from the school who had been studying English for more than five years. The study lasted two semesters and included courses in the classroom and the school auditorium, as well as the experimental group's final play performance in the Grand Auditorium. The data collection included the participating teacher's interview narratives, the principal's interview narratives, student diaries, and classroom observation notes and pictures, as well as videotapes. The author has found that drama course supported the development of students' language skills as well as their acting skills. They learned how to express themselves properly, how to conduct group brainstorming, practice stage performances in person, and make decisions and peer evaluations. Students' final test scores in English significantly outperformed those in other schools, despite the fact that they did not study the textbooks required by the local Bureau of Education for the final exam. It was demonstrated that the drama courses promoted students' English proficiency better than standard English lessons.

2.2.5.1 Oral Proficiency

Smith (2000) noted that drama provides young learners with opportunities to practice the four language skills and thereby increase their proficiency level. Drama also gives students the chance to tell stories in ways that get them ready to read and speak persuasively. Since oral fluency is so important for language proficiency, teachers should use drama in their lessons to foster oral fluency in their students. In this case, communication is the aim rather than merely repeating the teacher's intended goals. Speaking politely, effectively, and articulately is a sign of effective communication.

Galante and Thomson (2017), examined how a drama-based EFL program influences three components of oral communication: fluency, comprehensibility, and accent, all of which are widely recognized as major indicators of oral competency. They also examined whether drama-based instructional intervention affects L2 speech in task-specific ways. A first-person

picture narration, a third-person picture narration, a video narration, a role-play, and a monologue were the five activities they used. These activities were used together to elicit a variety of extemporaneous speech samples in order to provide a more comprehensive picture of the learners' abilities. The research was conducted at two independent locations of the same private language institute in the So Paulo, Brazil. To participate, two pre-intermediate intact classrooms were chosen from each site. All students have either completed six levels of a 14-level EFL curriculum or had been previously rated as level seven by the institute coordinator. The drama-based and comparative classes were both taught over a four-month period. Classes met twice a week for two hours each, for a total of 74 hours of instruction. To measure changes in L2 oral fluency, comprehensibility, and accentedness over time, five pretest and posttest speaking activities were employed. The findings imply that, when compared to other learner-centered communicative language practices, using drama techniques in language classrooms can have a significant influence on L2 oral fluency. Another notable finding of the study is that it suggests that the repetitive fluency-building activities shown in drama activities might facilitate the transfer of fluent extemporaneous speech.

2.2.5.2 Pronunciation

Language learning is a difficult process that involves pronunciation nuances in addition to grammar and vocabulary. Despite their significance in effective language acquisition, the development of second language (L2) fluency and precise pronunciation tends to be overlooked within the confines of language classrooms. Pronunciation, an essential component of language learning, plays a crucial role in enabling clear and effective communication. Yet, it is often relegated to the background in language classrooms, overshadowed by other linguistic competencies. Research by Derwing and Munro (2009) has emphasized the importance of accurate pronunciation, revealing its correlation with overall language comprehension and intelligibility. Neglecting pronunciation hampers learners' ability to express themselves coherently, potentially leading to communication breakdowns and reduced confidence in using the language.

One promising and innovative classroom strategy for fostering the advancement of second language fluency and refining pronunciation involves the strategic incorporation of techniques borrowed from the realms of drama and theater. These techniques possess the inherent ability to offer learners a platform for immersive and comprehensive speaking practice, thus propelling them toward greater proficiency in both fluency and the nuances of

pronunciation. Thus, the implementation of innovative teaching techniques becomes essential as educators work to design comprehensive language learning experiences. Drama plays an important role in this attempt as a dynamic and transformative tool, especially when it comes to enhancing young learners' pronunciation abilities. Pronunciation, a cornerstone of effective communication, benefits significantly from drama activities. Dalton and Seidlhofer (1994) emphasize that drama engages learners in authentic language use, which naturally requires attention to prosody, stress patterns, and intonation. The importance of pronunciation instruction in language teaching has been widely acknowledged. Accurate pronunciation is essential for effective communication, as it affects intelligibility and comprehension (Derwing & Munro, 2015).

Korkut and Çelik (2018) studied with 12 Turkish volunteers from the English Language Teaching department at a state university. The aim of the study was to examine the effects of studying pronunciation through creative drama. It took six days to complete the work. The participants were given one session each day consisting of three hours. There were 18 hours of creative drama sessions. A read-aloud task as a pre-and post-test was used to collect the data. The text was chosen from a course book that suited the participants' level of proficiency. With the researchers, the participants' read-aloud performances were recorded. The researchers listened to the recordings and marked the performances using the key that had been developed. The 'Wilcoxon signed ranks test,' a generally used analysis method that can be used instead of the t-test for within-group research with a smaller number of participants, was used to analyze the data. It was revealed that the pronunciation teaching through creative drama sessions had a serious effect on the participants' skills to pronounce words correctly. The students who were exposed to drama improved at a suprasegmental level more than the control group. The findings of this study revealed that creative drama can be an effective alternative to regular pronunciation instruction. Moreover, the interactive and collaborative nature of drama-based lessons cultivates a supportive learning environment that fosters constructive feedback and peer learning, as highlighted by Kao and O'Neill (1998).

2.3. The Role of Drama on Affective Factors

Affective factors refer to feelings and attitudes of people toward themselves and their surroundings. Motivation, self-confidence, and anxiety are some examples of these factors. They can have either a positive or negative influence on second language acquisition (SLA). Teachers can reduce negative factors and promote positive ones by engaging students in

activities that promote learning suitable for their age and interests by using drama. There are numerous studies about the role of drama on affective factors.

Stinson's research in 2009 shed light on the challenges that educators encounter when working with students from Asian educational backgrounds. These students often come from educational systems that emphasize grammar and reading skills in English education. Consequently, they might not be accustomed to student-centered and drama-based teaching methods, which require active participation, collaboration, and creative expression.

Liu's study in 2000 further corroborated this observation by highlighting the potential cultural barriers that hinder the effective implementation of drama-based pedagogy in classrooms dominated by Asian students. The hierarchical nature of traditional Asian classrooms, where the teacher is typically regarded as an authoritative figure, can clash with the more egalitarian and interactive nature of drama-based approaches. This incongruity could result in resistance or discomfort among students when confronted with unfamiliar teaching methods.

Louis (2002) and Gaudart (1990) also contributed to this discourse by underlining the significance of investigating the perceptions and reactions of both students and teachers to drama-based pedagogy. These studies recognized that incorporating drama into education can foster a dynamic and engaging learning environment. However, without a comprehensive understanding of how students and educators from Asian backgrounds perceive and adapt to this shift, the potential benefits might remain untapped.

To address these issues, it is crucial to examine deeper into the perspectives of students and teachers in the context of drama-based teaching approaches. By conducting research that explores their experiences, challenges, and attitudes, educators can gain insights into the specific hurdles they face when implementing these pedagogical methods. This research could encompass diverse aspects, including the extent to which students feel comfortable with active participation, how teachers navigate cultural expectations, and the overall impact on students' language learning and confidence.

In conclusion, the collective findings of Stinson (2009), Liu (2002), Louis (2002), and Gaudart (1990) illuminate the difficulties educators encounter when introducing drama-based pedagogy to students from Asian educational backgrounds. The research underscores the necessity of investigating the viewpoints of both students and teachers to gain a comprehensive

understanding of the challenges and benefits associated with this innovative approach. Such insights can pave the way for tailored strategies that effectively bridge the gap between regular educational norms and the dynamic demands of drama-based teaching in culturally diverse classrooms.

2.3.1. Creativity

Humans are capable of producing words, phrases, sentences, and long texts. This is all about creativity. This skill is essential for learning a native language as well as a foreign or second language. Foreign language learners, in particular, need creativity since they do not have access to a variety of possibilities, such as being exposed to the language in natural settings, observing real situations, or communicating with native language users. Drama is an excellent way to encourage this. When a learner participates in a drama activity, he practices several cognitive skills like inventing, producing, predicting, assimilating, clarifying, eliciting, deducing, analyzing, accommodating, selecting, refining, sequencing, and evaluating. Drama particularly increases learners' imagination.

In her study, Kırçıçek (2018) aimed to explain the importance of drama in education and to give examples of drama activities. Two classes were chosen in Bornova Anatolian Religious Vocational High School. The experimental group has 24 students while the control group has 23. In the experimental group, there is only one more student (a girl). English questionnaire was utilized as a pretest and posttest. This study lasted eight weeks. The experimental group attended a two-hour language class once a week. During the study, the regular method was used for the control group. According to the findings, there is a considerable difference in attitudes toward the English lesson in favor of the experimental group.

The suggestion made by Ronke (2005) highlights the uniqueness of drama as a tool for language learning. Drama goes beyond the limitations of context that is taught in textbooks by requiring the collaborative creation of different situations, including events, places, and characters. Students can create dialogues and engage in communication that is not limited by predefined textbook scenarios. Even though the dramatic situations are constructed, this paradoxically encourages genuine and spontaneous communication. Students are encouraged to use language in a dynamic, problem-solving context through the process of collectively imagining.

2.3.2. Motivation

Motivation is a need for successful learning. Motivation drives students to achieve their learning goals. If they have a goal that they are passionate about, they will work hard to achieve it, no matter how challenging it might seem. When it comes to learning a second language, motivation is crucial. Students need to be consistent. Students do not learn when they are not motivated by what is being taught. A teacher will find it easier to teach a highly motivated student who has a goal than a student who has no goal. Nonetheless, a lack of motivation is a barrier to learning.

The term "motivation" finds its roots in the Latin verb "movere," which translates to "to move." It's evident that effective learning occurs when students are actively engaged and involved. Hillyard (2010) underscores the motivating and entertaining aspects of drama, which can offer distinctive opportunities for contextual language use. Drama extends its utility to the teaching and learning of cross-curricular content. The beauty of drama lies in its ability to establish a learning atmosphere characterized by enjoyment, where students not only immerse themselves in the subject but also physically engage, practice language skills, and foster collaboration with their peers. This heightened involvement kindles a deeper enthusiasm for acquiring the target language, as students become more self-reliant and actively participate in the imaginative and cooperative dynamics of drama activities. These experiences also provide them with practical skills that can be applied in real-life scenarios, thus promoting their motivation and engagement in the language-learning process.

In the recently conducted study by Kadan (2021), the researcher wanted to see how the creative drama method affected the achievement and motivation of 7th graders in English language classes. The study used a quasi-experimental design with a pre-test and a post-test control group. The study involved seventy 7th-grade students, 36 of whom were assigned to the experimental group and 34 to the control group. Three units were taught in the experimental group over a six-week period using a book created by the researcher, whereas the identical units were taught in the control group using the usual course book. Both groups were given the "English Course Achievement Test" and the "Motivation Scale" before and after the intervention. The experimental group was given a "Student Interview Form regarding the Implementation of Creative Drama Method" to collect their feedback on the method after the intervention. According to the results, the experimental group showed a better improvement. The difference, however, was not substantial. Conversely, when examining student interview

responses, there was a statistically notable contrast in average motivation levels between the two groups, with the experimental group exhibiting higher scores. Bournot-Trites et al. (2007) likewise found that in French sessions where drama was implemented, students in the experimental group displayed greater motivation compared to their counterparts in the control group.

Drama's potential to have a significant influence on students is underscored by Zafeiriadou's (2009) emphasis on the subject. Drama has a special ability to start and keep up students' motivation for language learning because of its natural element of entertainment and emotional engagement. Instead of just memorizing vocabulary or sentence structures, students who actively participate in dramatic scenarios actively apply language in a meaningful context.

Wright (2005) emphasizes the effect that drama has on students' motivation in language classrooms. In his research, Wright explores the ways that drama engages students and fosters a sense of ownership in their language learning process. According to Wright, drama-based activities give students a sense of control over their learning because they actively engage in creating and performing scenarios. Through active participation, one develops a stronger bond with the language, transforming it from an academic subject into a means of communication and self-expression. According to Wright's research, drama is a valuable tool in the language classroom because it fosters a genuine passion for learning in addition to improving language proficiency.

Finally, drama's capacity to start and sustain student motivation is evidence of its ability to change things in the classroom. Drama not only improves language acquisition but also encourages the intrinsic motivation that encourages students to become lifelong learners by providing an engaging, empowering, and purposeful learning experience. Drama's impact on motivation exceeds the boundaries of regular education, changing the way we approach teaching and learning, as educational researchers and practitioners continue to investigate the many advantages of drama in education.

2.3.3. Anxiety

It can be difficult to learn a new language, and taking risks is an essential part of learning a language. For many students, English class can make them feel anxious. Anxiety levels in the classroom can be raised by the fear of making mistakes, the pressure to perform well, and the challenges of learning a foreign language. However, a student's fear of making mistakes will

restrict their progress. Drama can help overcome learners' shyness and anxiety to communicate in the target language because it provides a stress-free and real-like environment supporting collaboration.

The importance of social interactions in learning was emphasized by Lev Vygotsky, a key figure in educational psychology. He made the case that imaginative play occurs best when children are in a social environment. By giving students the chance to interact with the English language in a collaborative and creative environment, the educational drama follows Vygotsky's principles. According to Vygotsky and Cole (1978), this method may reduce the anxiety associated with regular language learning methods.

The child-centered education pioneer Maria Montessori emphasized that learning is most successful when students actively construct knowledge. By allowing students to construct meaning and understanding through practical experiences, educational drama complies with the guiding principles of constructivism. By focusing on active engagement rather than rote learning, this strategy can lower anxiety (Montessori, 1912).

Zakhareuski (2018) argued strongly in favor of integrating drama into English language classrooms. She argued that participating in drama activities not only improves students' confidence and self-esteem but also lessens their anxiety about speaking. Regardless of students' academic abilities, drama fosters an atmosphere of assurance, reliance, and attention. Students can use expressive and dramatic language while "performing," free from worries about linguistic accuracy. Language barriers are removed by acting out a narrative, which also helps students understand the real meaning behind the new words they are learning. They are exposed to various language usages and linguistic idioms as a result, which promotes deeper learning.

In her study, Atas (2014) attempted to explore how drama affects the speaking anxiety of EFL learners. It was conducted with 24, 12th-grade students at a high school in Kozan for over six weeks. Pre- and post-tests, semi-structured pre- and post-interviews, and student diaries were used to collect and analyze the data. The teacher's reflections enriched the qualitative part of the study. In this study, the author has found that the effects of drama on students' anxiety, fear, nervousness, and shame when speaking in the FL were positive. The majority of the students benefited from drama exercises when they were unprepared, feeling confident while speaking English, overcoming the feeling of being worse at speaking English than other students, and overcoming the fear of being laughed at. More than half of the students admitted

having difficulty in pronunciation in the past. Almost half of the students said they used to avoid speaking English in class because they were worried about making mistakes, while others said they were afraid of making mistakes while speaking English. Similarly, some students stated that they used to become thrilled while speaking, while others stated that they had a limited vocabulary. However, with the use of a drama application, these unpleasant experiences were transformed into happy ideas and sensations. The majority of the students said their pronunciation had improved. More than half of the students reported they felt relaxed in English classes, and some students even expressed that they talked more fluently. Although there was no noticeable change in their pronunciation, students were no longer hesitant to make mistakes when pronouncing a word. Warm-up activities, such as pre-drama questions had a considerable impact in lowering speaking anxiety.

Similarly, Dursun (2016) intended to examine foreign language classroom anxiety in a secondary school EFL classroom, as well as the role of dramatized instruction in reducing foreign language anxiety. This research also aimed to identify the causes of foreign language anxiety by determining the most anxiety-inducing situations in this environment. The research was conducted with 22 seventh-grade students at a private school in Turkey. In verifying the data, students' self-reflective drama portfolios, teacher's observational field notes, and drama lesson plans were evaluated after the eight weeks of dramatic intervention. According to the findings of this study, seventh-grade EFL students had high levels of anxiety. Fear of making mistakes, teacher instructions, test anxiety, negative social comparisons, and a lack of confidence in speaking English are all possible factors of foreign language anxiety in secondary school students.

In conclusion, teachers can empower their students to overcome anxiety and develop the abilities and confidence to succeed in English by fostering an environment where students actively engage with the language, learn from their errors, and gain a deeper understanding of its cultural context. By doing this, language learning becomes an unforgettable and enjoyable experience for both teachers and students.

2.3.4. Self-Esteem and Self-Confidence

Self-esteem is defined as a feeling of personal worth - one's perception of one's own worth as a person. It is essential to the development and preservation of one's identity, while self-confidence is defined as the belief in one's capacity to achieve. These personal traits affect students' performance and therefore quality of learning. Various activities inherent in the drama

allow students to become more conscious of who they are and what they are feeling.

The attitudes of 9th-grade students and EFL professionals toward the use of drama in English lessons were investigated by Yılmaz and Dollar (2017). This study included 11 EFL teachers from the Department of Foreign Language Teaching and 23 Turkish EFL students from a 9th-grade class at a private high school in Istanbul. The research was carried out using a qualitative design. Intermediate and pre-intermediate students took part in the study. Data was gathered from a variety of sources including a teacher log, student feedback note cards, and semi-structured interviews with EFL teachers, IB teachers, and the director of the foreign language department. Four open-ended questions were posed to EFL teachers to obtain their views on the advantages and disadvantages of drama in English classes, as well as its potential role in the process of cultivating a foreign language like English. The head of the English department, who was in charge of 9th-grade English lesson planning and program development, was asked four open-ended leading questions. At the end of each session, students were given a student feedback note card to provide free responses to reflect on their thoughts and feelings about English language learning. There were eight "wh questions" and five "comment sentences" on using drama in English lessons to improve students' language learning skills and attitude as a positive concept. At the end of each drama activity, teacher logs were regularly evaluated during the English lessons. In this study, the authors have found that using effective strategic methods such as drama activity is necessary to develop students' positive attitudes and increase attention to the English language. There is a strong tie between learners' positive attitudes and their language performance as a result of drama-centered English instruction. Establishing positive behavior expectations in English classes provided positive outcomes. At a basic level, these techniques highlighted the importance of low anxiety, self-confidence, self-expression, and self-awareness in successful language learning. Students who were successful in establishing positive independence and oral language comprehension benefited greatly from the results connected to drama activities. Students' interests were raised through drama activities, which resulted in good attitudes about learning English in social and educational contexts.

2.3.5 Group Dynamics

Drama is an engaging teaching method that promotes cooperation, collaboration, self-control, goal-oriented learning, and emotional intelligence skills, according to Munther (2013). Drama, by its nature, emphasizes the importance of the group. It is a great way to bring students

together. Each student is dependent on the efforts of others to produce the best possible results. Group activities based on drama often provide opportunities for collaboration and teamwork. To create scenes, resolve conflicts, and accomplish common objectives, participants must cooperate, which strengthens relationships and enhances group dynamics (O'Toole, 2010). Working together over time builds trust among them. Students gain cooperative learning skills and the importance of individual diversity by working with a large group of people. During a drama session, students frequently work in groups or pairs. Children must make decisions as a group, listen to one another, and respect one another's ideas. To achieve their goals, they must work together. Children learn to collaborate and rely on one another.

According to the results of a study by Alasmari and Alshae (2020), drama in language schools was a highly effective and significant way to encourage students to actively participate. It inspired them to become more engaged and collaborative learners. It was useful for young students to learn English. It helped them improve their language abilities, particularly their communication abilities.

CHAPTER 3

3. METHOD

The purpose of this study was to find out whether drama is useful for young learners to strengthen their pronunciation. As a result, the research analyzes the way a particular set of students (the experiment group) learn the correct pronunciation of English sounds through drama and another group of students (the control group) learn those sounds through regular methods. This chapter gives detailed information about the model of the research and the data collection tools used in the analysis of data obtained methods and techniques in this study.

3.1. Introduction

The purpose of this study is to find out if teaching English to young learners through drama is successful. As an outcome, it compared how one set of students (the experiment group) learned English through drama and another group of students (the control group) learned vocabulary in a usual manner. According to the main hypothesis of this research, the subjects in the experimental group who participate in drama activities during class will do much better on the post-test than the subjects in the control group who get teacher-centered, regular instruction. This chapter begins by outlining the research design, participants, data collecting tools, data collecting procedures, and data analysis.

3.2. Research Design

This study was carried out to examine the effects of drama on young learners' pronunciation development when learning English in a class environment in state schools. It was created by combining qualitative and quantitative design techniques. Pre-tests, treatments, and post-tests as well as the subjective views of the students' diaries were used to gather the data. The same level of students (pre-intermediate level students) were divided into an experimental group and a control group to evaluate the central hypothesis of the study. Random selection was used to determine the two groups.

Both the experimental and control groups took a pre-test before the experiment to determine their previous knowledge of the target English vocabulary items. The text included 36 words from the British Council website as part of the pre-test (See Appendix A). The text was chosen from this reliable website based on the participants' level of proficiency. A read-aloud task as a pre-and post-test was used to measure the effects of the drama sessions. In the

presence of the researchers, the read-aloud performances of the participants were recorded. The passage that had been read by a native speaker was noted as the key for evaluation.

For six weeks, drama was applied in two lessons (80 minutes) each week. The experimental group examined the pronunciation of sounds, words, and sentences during each session through drama activities like role-playing and puppets, each of which included aspects related to the research topic. The researcher conducted the whole process by herself.

The same pre-test and post-test were given to both groups after the teaching process. The hypothesis of this study was validated through analysis of the post-test results. In addition, the personal diaries of students' subjective views provided qualitative results.

3.3. Participants

Students in the 8th grade at a secondary school in Selçuklu, Konya, Turkey, took part in the study. Two groups were chosen from among all the classrooms that had an equal number of participants, and the participants were chosen at random from among all the students; one was considered the Experimental Group and the other as the Control Group. A total of 30 male students were in the groups. The students in both groups were between the ages of 11 and 13 with approximately equal social and educational backgrounds. Before the beginning, the students and their parents were provided with the information they needed to fill out the informed consent forms. Throughout the whole semester, the students were quite nice and supportive and very excited to be a part of the research.

The study began at the very beginning of the second term of the 2022–2023 academic year (in February). The researcher carried out the study in her position as the regular class teacher for classes 8-A (control group) and 8-C. (experimental group). The researcher chose engaging activities that support English learning and were related to their academic areas. The students received instruction from the same instructor to avoid differences in lectures.

The Experimental Group participants were exposed to a variety of drama techniques during the study, most of which call for creating imaginary, unplanned, and unstructured situations with a pre-text. Since personal development is one of the main objectives of this study, which included the growth of socializing abilities and cooperative behaviors, setting goals before the class was crucial. Additionally, it was crucial to choose and organize the drama exercises, as well as to get ready the materials for lessons that would be needed to create the

backgrounds for the drama class. Poster paint, drawing equipment, chart paper, glue, poster board, flashcards, realia and narrative photos, CD players, and films were among the supplies. These elements were applied to selected role-play sketches to provide a genuine state of mind appropriate for the environment in question. The pre-text was employed as a motivating strategy since it greatly captured the interest of the students. Drama situations, songs, flashcards, micro roleplays, pantomime, imitation, brainstorming exercises, reading, and dramatizing were all included in the pre-text. The experimental group received subsequent designs of the phonetic items. Each student played a different part in the sketches. They repeatedly tested the sketches in various settings that they had imagined in advance. The final part was the evaluation part. Monitoring students' development was essential while teaching them through drama. As a means of conveying ideas, these exercises helped students improve their communication abilities as well as their overall growth.

The control group received vocabulary word instruction from the researcher herself. The teacher listed grammatical patterns and their pronunciations on the board during the first class. Students were taught about these patterns via drills that needed repetition. In this way, the pupils could easily comprehend the meanings of the terms. Students were also able to swiftly and easily grasp the new vocabulary terms as a result of this. For the chosen vocabulary topic, the pupils all received the same vocabulary terms. The approach was utilized in all the sessions.

3.4. Data Collecting Tools

Three separate types of instruments were used in this study to gather data: a pre-test and a post-test, student diaries, and various exercises and activities for feedback. Since there were two groups in this experimental research study—an experimental group and a control group—a test containing the target vocabulary items was selected to evaluate the effects of the drama treatment techniques. Due to the fact that the design of the study included comparison, the participants took the exam both before and after the treatment sessions. Six different drama activities from the “Drama with Children” book by Sarah Phillips was utilized as learning materials during the lesson with the experimental group.

3.5. Data Collecting Procedures

Data collection began in the academic year 2022-2023 at the beginning of the second semester (February). It is important to note from the beginning that the process started with the principal of İsmail Kaya Anatolian Imam Hatip High School approving the implementation of

the study. With permission, the researcher chose two classes at random among 30 students who were all taking English classes at the same level.

As mentioned before, the pre-test, post-test, and activity questions were given to both the experimental and control groups in order to determine the effects of drama on teaching English. The pre-test included a text that contained 36 words. Depending on the participants' level of proficiency, a text was selected from the British Council website. To evaluate the effect of the drama sessions, a read-aloud activity was performed as a pre-and post-test. The read-aloud performances of the participants were taped in the presence of the researchers. The text that a native speaker reads would be marked as the key for evaluation. Additionally, students' diaries were used to gain a subjective perspective on the lecture and how they felt while attending the sessions.

The drama sessions consisted of six-week separate sessions which focused on the correct pronunciation of certain sounds. The first session aims to realize silent letters, especially the (r) sound in the words. In the experimental group, the lesson plan does not focus on teaching students the pronunciation of words with silent letters consciously. Instead, it primarily focuses on using a creative and hands-on approach to engage students in understanding the concept of silent letters and indirectly improving their language abilities. In the control group, students are introduced to the silent r letter, and the basic vocabulary that contains the silent (r) letter is examined by repetition drills.

In the second and third sessions of the experimental group, the lesson plans emphasize peer learning. After drama performances, students provided feedback to their peers on pronunciation. They could focus on specific sounds and offer constructive suggestions for improvement. When paying attention to how things are pronounced, students are taught how to use the correct thinking techniques. In the control group, target vocabulary elements are taught explicitly. A comprehensive description of the specific pronunciation elements targeted in each session of the study is provided in Table 1.

For the rest of the study, the main focus of the experimental group's lesson plans was not the pronunciation instruction. The author wrote scenarios or brief scripts with the words or phrases the experimental group needed to focus on. Targeting the "th" sound, for instance, she created situations using words like "this," "that," or "those" and allowed students to practice these scenes, paying special attention to correct pronunciation. Even though the students were

not required to pronounce the words correctly, the researcher discovered that after playing out the story multiple times, they started to talk more fluently and effectively.

3.6. Data Analysis

First of all, the researcher listened to the recordings before marking the performances using the predetermined key. Another coder, an English teacher, also analyzed the performances. The 'Wilcoxon signed ranks test' was used to analyze the data, which is a popular analysis technique that can be used in place of the t-test in within-group studies with fewer participants. Versions 16.0 and 7.0 of SPSS (Statistical Package for Social Sciences) and Excel were used to analyze the data and to determine the derived values. The test was performed separately for each group, comparing the pronunciation scores before and after the intervention.

In addition to the quantitative data, qualitative data were collected through classroom observations and students' diaries. Classroom observations were conducted during the drama-based lessons for the experimental group to gain insights into students' engagement, interaction, and participation during the activities. Students' diaries were also analyzed for their reflections and perceptions of the drama-based language instruction.

CHAPTER 4

4. FINDINGS

This chapter gives a detailed information about the data analysis procedure, descriptive statistics, and inferential statistical analysis.

4.1. Introduction

The main aim of this study is to determine whether or not drama improves young learners' speaking abilities. As has been pointed out, in addition to its other advantages, drama offers a number of benefits that may help develop young learners' communication abilities. According to this study, drama is an excellent tool for improving young learners' speaking abilities. Additionally, it has been suggested that drama might help young students feel less stressed, resulting in a reduced affective filter and a more favorable atmosphere for learning.

In order to achieve this goal, a pre-test and post-test were given to 8th-grade students in a public school.

4.2. Data Analysis Procedure

A read-aloud assignment that included 36 words from the students' first and second units were provided to the participants as a pre-and post-test was used to measure the impact of the drama sessions. These vocabulary items were highlighted in a relevant context during the onset of the drama lessons. Prior to the drama training sessions, the researcher recorded their voices at school and determined their accurate responses. The results were also computed by another English teacher at the same school. The researcher created a 12-hour drama curriculum that addressed several issues that Turkish English learners may run across. The researcher consistently provided them with a communicative reason for prioritizing accuracy during the drama sessions. During a 6-week period, these sessions were conducted with a group of 15 8th-grade volunteers. The control group also recorded their voices twice. However, they continued learning in a regular way.

The results of the pre-test and post-test were evaluated by using Versions 16.0 and 7.0 of SPSS (Statistical Package for Social Sciences) and Excel.

4.3. Descriptive Statics

Table 1: The Average Points of the Experimental Group (Pre-test and Post-test)

Participant	Pre-test	Post-test
1 YEO	11	23
2 MY	9	17
3 AK	21	27
4 AT	25	30
5 AT2	5	13
6 EG	6	6
7 EA	16	26
8 FC	13	22
9HCE	9	11
10İS	12	23
11 VW	13	17
12KHK	2	10
13İBC	2	3
14AÇ	4	14
15MEŞ	9	14

When Table 1 above is examined, it is clear that almost all members of the experimental group improved their pronunciation and only one student's score stayed equal. Examining the pre-test results of the students who took part in the study as the experimental group, it was discovered that the lowest score was 2 and the highest was 25 out of 36. According to the post-test results, the lowest score was 3 and the highest was 30.

Table 2: The Average Points of Control Group (Pre-test and Post-test)

Participant	Pre-test	Post-test
1 EÖ	4	6
2 MİKA	3	10
3 AEA	7	8
4 AA	5	13
5 ABO	16	25

6 BMB	5	14
7 CA	1	10
8 FD	20	27
9KSC	12	8
10MG	14	15
11 MSK	2	5
12MA	19	21
13MAB	16	26
14MEE	26	28
15BM	1	3

It is evident from Table 2 above that practically all control group participants improved their pronunciation, and just one student's score dropped. Examining the pre-test results of the students who took part in the research as the control group, it was discovered that the lowest score was 1 and the highest was 26 out of 36. According to the post-test results, the lowest score was 3 and the highest was 28.

Table 3: Problems stemming from the silent r letter

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
hear	9 (experimental) – 8 (control)	10 (experimental) – 8 (control)
herself	0 (experimental) – 0 (control)	6 (experimental) – 12 (control)
early	2 (experimental) – 1 (control)	4 (experimental) – 10 (control)
hour	0 (experimental) – 1 (control)	1 (experimental) – 3 (control)
serving	2 (experimental) – 1 (control)	12 (experimental) – 12 (control)
everywhere	2 (experimental) – 3 (control)	1 (experimental) – 2 (control)
care	6 (experimental) – 6 (control)	9 (experimental) – 11 (control)
inspire	1 (experimental) – 1 (control)	4 (experimental) – 3 (control)

According to the table above, we can see that both the control and experimental groups understood problems stemming from failure to recognize silent r letters. The majority of the participants properly pronounced the targeting word “serving” in the post-test. The number of participants properly pronouncing ‘everywhere’ decreased in both groups. Students’ lack of awareness between /v/ and /w/ sounds might have been caused by pronunciation errors in the word. More students correctly pronounced all of the remaining target words from the passage in the post-test compared to the pre-test, which was used to evaluate students' pronunciation skills.

Table 4: Problems stemming from ʒ sound

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
strange	10 (experimental) – 8 (control)	14 (experimental) – 9 (control)
change	6 (experimental) – 8 (control)	12 (experimental) – 8 (control)
usually	5 (experimental) – 3 (control)	7 (experimental) – 1 (control)
huge	0 (experimental) – 0 (control)	2 (experimental) – 5 (control)

We can see from the table above that both the control and experimental groups were aware of the issues at hand. In the post-test, a significant number of participants correctly spoke the majority of the target items. In the control group, fewer participants correctly pronounced "usually." This can be explained by the fact that in the post-test, the students' attention was diverted from the individual sounds in the words and instead focused on the sentential stress.

Table 5: Problems stemming from ʌ sound

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
Funny	13 (experimental) – 12 (control)	13 (experimental) – 12 (control)
wonderful	10 (experimental) – 8 (control)	8 (experimental) – 10 (control)
anyone	0 (experimental) – 1 (control)	4 (experimental) – 6 (control)
Trust	5 (experimental) – 4 (control)	8 (experimental) – 7 (control)
Uncomfortable	0 (experimental) – 1 (control)	3 (experimental) – 2 (control)

The table above demonstrates that both the experimental and control groups had a reasonable knowledge of the difficulties caused by the ʌ sound. In the post-test, however, fewer members of the experimental group properly spoke the target word "wonderful." Articulation of /v/ instead of /w/, which does not exist in the Turkish language, might have been the reason for this mispronunciation.

Table 6: Problems stemming from θ sound

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
Things	3 (experimental) – 3 (control)	4 (experimental) – 6 (control)
With	0 (experimental) – 2 (control)	1 (experimental) – 1 (control)
Think	0 (experimental) – 3 (control)	1 (experimental) – 4 (control)
something	0 (experimental) – 3 (control)	3 (experimental) – 2 (control)

When compared to other phonetic items, the most common pronunciation mistake was, among other things, the mispronunciation of /θ/ in the pre-test. Nevertheless, the least progress was recorded on the θ sound. In the post-test, just the same students pronounced the sound correctly and a few more participants pronounced the /θ/ sound properly.

Table 7: Problems stemming from æ sound

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
happen	10 (experimental) – 8 (control)	11 (experimental) – 9 (control)
talent	6 (experimental) – 5 (control)	11 (experimental) – 6 (control)
channel	10 (experimental) – 10 (control)	11 (experimental) – 12 (control)
actually	2 (experimental) – 3 (control)	8 (experimental) – 7 (control)

As can be seen in the table, although not obvious, there has been a little improvement in the number of students who answered the questions correctly on the post-test as compared to the pre-test. The difficulty of learning æ sound stems from the fact that Turkish learners occasionally have trouble distinguishing between the sounds /æ/ and /e/ given that the letter E practically represents both sounds in this language.

Table 8: Problems stemming from ei sound

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
gain	12 (experimental) – 11 (control)	15 (experimental) – 10 (control)
tuesday	3 (experimental) – 1 (control)	8 (experimental) – 6 (control)
take	10 (experimental) – 9 (control)	11 (experimental) – 9 (control)
safe	10 (experimental) – 9 (control)	11 (experimental) – 11 (control)

Like in the pronunciation of the æ sound, a little improvement has been made in the number of students who correctly produce the ei sound. “Tuesday” was the most improved word in both groups and the pronunciation of the rest of the words improved almost equally.

Table 9: Problems stemming from ai sound

Target	students who pronounced it correctly in the pre-test (<i>n</i>)	students who pronounced it correctly in the post-test (<i>n</i>)
replying	1 (experimental) – 3 (control)	5 (experimental) – 4 (control)
recognize	2 (experimental) – 2 (control)	4 (experimental) – 0 (control)
realized	0 (experimental) – 0 (control)	0 (experimental) – 0 (control)
decided	3 (experimental) – 4 (control)	4 (experimental) – 5 (control)
privacy	0 (experimental) – 0 (control)	2 (experimental) – 3 (control)
advice	5 (experimental) – 2 (control)	8 (experimental) – 11 (control)
try	8 (experimental) – 6 (control)	7 (experimental) – 6 (control)

Except for the word “realized”, a remarkable improvement has been made in the number of students who correctly produce a sound. The table shows that for some items, the pre-test results were better compared with the post-test results. “Advice” was the most improved word in the control group and the number of participants pronounced the word “recognize” decreased in the control group.

4.4. Inferential Statistical Analysis

The findings demonstrate a significant change in the participants' performances before and after the treatment, with $z = 3.301$ by the researcher and $z = 3,31$ by a colleague, $p < .5$. both. In other words, the drama-based pronunciation lessons had a slightly remarkable impact on the participants' ability to pronounce words correctly. On the post-test, every participant student from the treatment group performed better. However, most of the students from the control group improved their pronunciation as well. The outcomes demonstrated that the students' pronunciation improved slightly more than in regular ways.

Table 10: Wilcoxon Signed Ranks Test

		N	Mean Rank	Sum	Z	P
Author_Experimental_After- Author_Experimental_Before	Negative Ranks	0	0,00	0,00	-3,301	0,001
	Positive Ranks	14	7,50	105,00		
	Equal	1				
	Total	15				
Colleague_Experimental_After- Colleague_Experimental_Before	Negative Ranks	0	0,00	0,00	-3,31	0,001
	Positive Ranks	14	7,50	105,00		
	Equal	1				
	Total	15				
Colleagu_Control_After- Colleague_Control_Before	Negative Ranks	1	1,00	1,00	-3,206	0,001
	Positive Ranks	13	7,96	104,00		
	Equal	1				
	Total	15				
Author_Control_After- Author_Control_Before	Negative Ranks	1	8,00	8,00	-2,963	0,003
	Positive Ranks					

Positive Ranks	14	8,00	112,00
Equal	0		
Total	15		

In Table 10, the Wilcoxon signed ranks test is shown to determine whether the difference between the participants' pre-and post-test scores is significant. "Author" represents the researcher herself and "Colleague" represents a colleague who also evaluates the students' scores.

Author_Experimental_After-Before P value <0.05 and statistically significant. There is no student whose score drops after the applied drama sessions. 14 students' scores increased. The average score increase is 7.5. The score of 1 student did not change before and after the training.

Colleague_Experimental_After-Before P value was 0.001 and was statistically significant (P<0.005). There was no student whose score was negative after the applied regular education routine. The scores of 14 students have increased and the average value of the increase is 7.5. 1 student's score has not changed.

Colleague_Control_After-Before P value is 0.001 and it is statistically significant (P<0.005). After the applied training program, 1 student's score decreased. The scores of 13 students have increased and the average rank of increase is 7.96. The score of 1 student did not change.

Author_Control_After-Before P value 0.003 is statistically significant (P<0.05). After the applied training, 1 student's score decreased. The score of 14 students is an increase and the average score increase is 8.

Table 10 clearly shows that the participants' ability to pronounce words correctly was significantly and statistically affected by the drama-based pronunciation instruction. The significant differences between the post-test and pre-test scores are strongly underlined by the consistently low p-values, which are all below the threshold of 0.05. Additionally, it is interesting that none of the students' scores declined after the drama lessons. This specific finding is very important because it supports the validity and efficacy of the drama-based method of pronunciation teaching. These results imply that the drama-based method not only improves students' pronunciation abilities but also makes sure that the gains acquired in class are maintained and do not deteriorate over time. These significant and persistent results highlight the potential benefits of integrating drama approaches into pronunciation instruction. Additional research and investigation may give deep insight into the specific procedures by which drama-based courses produce these favorable results and provide guidance for the continual growth of effective language teaching methods.

Table 11: Experimental Group Reliability Analysis

	Scale Mean if Deleted	Mean Item Scale Variance if Deleted	Corrected Item -Total Correlation	Cronbach's Alpha if Deleted	Cronbach's Alpha	N of Items
Author_Experimental_Before	43,8000	478,029	0,948	0,971	0,977	4,000
Author_Experimental_After	37,2000	423,029	0,946	0,971		
Colleague_Experimental_Before	44,1333	470,552	0,939	0,972		
Colleague_Experimental_After	37,6667	430,810	0,956	0,967		

Reliability analysis of the experimental group was determined and the Cronbach's Alpha coefficient was measured as 0.977. Correlation coefficients are also very strong at 0.939 and above.

Table 12: Control Group Reliability Analysis

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted	Cronbach's Alpha	N of Items
Colleague_Control_Before	39,7333	623,924	0,951	0,970	0,979	4,000
Colleague_Control_After	34,6000	604,400	0,951	0,971		
Author_Control_Before	39,6000	654,829	0,947	0,973		
Author_Control_After	35,0667	626,352	0,940	0,974		

Reliability analysis of the control group was determined and the Cronbach's Alpha coefficient was measured as 0.979. Correlation coefficients are also very strong at 0.94 and above. The reliability analysis for the two groups is presented in Tables 11 and 12. The high Cronbach's Alpha coefficients (0.977 for the experimental group and 0.979 for the control group) show that the measures used in this study have strong internal consistency and reliability. This suggests that the tools used to evaluate the students' pronunciation abilities were reliable and consistent.

4.4.1. Student Journals

Participants in this study were required to express their opinions on drama activities via the use of student journals. Additionally, the English teacher asked students to write about whether they liked the activities or not, as well as what they learned from this lesson. The participants fill out these diary entries at the end of each lesson. After each drama session, participants were instructed to keep a journal. The participants were previously informed of the purpose of the student journals. Participants discussed the aim of the drama activity for 5 minutes at the end of each course. While it was explicitly stated that participants might write in Turkish if necessary, they were requested to keep their notebooks in English.

By looking through students' journals and examining their thoughts and ideas on drama activities, researchers had the opportunity to learn more about the participants' perspectives or how they respond to a particular situation. The researcher concentrated on whether or not they thought the dramatization exercises were useful. The difficulties they encountered throughout the drama-based lectures were also documented in the field notes.

Table 13: Student Journals Checklist Analysis

Student Journals Checklist		Week 1-2		Week 3-4		Week 5-6	
		Freq.	Percent(%)	Freq.	Percent(%)	Freq.	Percent(%)
Students like the activities.	Yes	15	100	15	100	15	100
	Total	15	100	15	100	15	100
Students find it difficult.	No	8	53	12	80	15	100
	Total	8	53	12	80	15	100
Students focus on the activities.	No	15	100	15	100	15	100
	Total	15	100	15	100	15	100
Students learn something about the correct pronunciation.	Yes	7	46	8	53	8	53
	Total	7	46	8	53	8	53
Students are eager to join.	Yes	15	100	15	100	15	100
	Total	15	100	15	100	15	100
Students feel free to make mistakes.	No	7	46	13	86	15	100
	Total	7	46	13	86	15	100

Following are the explanations for the responses to the students' journal questions:

Question1. Did you have fun today?

More pupils each week claimed to have fun today than they were the previous week. After participating in drama activities, students not only felt good; most of them were pleased and enjoyed themselves. There was only one thing they said in a variety of ways: "I had so much fun."

St. 1: I enjoyed it.

St. 2: I had a great time.

St. 3: I love it!

Question2. Was it difficult?

An increasing number of pupils each week report that they didn't find anything challenging about the sessions.

Question3. What did you learn from this lesson?

This was the most important question in their journals. The result was not satisfying enough. In general, they responded in a simple and short way. Their answers were not about pronunciation. They developed their pronunciation through drama. Nevertheless, because they were focused on what was happening, they were not properly aware.

Question4. What do you feel about this lesson?

The question being asked was intended to find out how the pupils felt about the lesson. For six weeks, the question was asked immediately following each session. It was evident that the children enjoyed the activities towards the end of the six-week period.

Since they enjoyed themselves, they were inspired, wanted to participate in the same activities in future classes, and frequently asked about the upcoming lesson. They asked whether we would continue our amusing drama activities for the next week:

St. 3: What are your plans for next week? Can we repeat this activity?

Some of the students noted that this practice allowed them to speak what they wanted in a particular circumstance:

St. 4: This instructor is not annoyed with me, therefore I may say whatever I want to say! I don't have to make a full sentence.

CHAPTER 5

5. DISCUSSION, CONCLUSION AND SUGGESTIONS

This chapter examines the findings from the pre-and post-tests, as well as from the drama activities and individual diaries, and it discusses the consequences of those findings, their implications, limitations of the study, and suggestions for future research.

5.1. Discussion

The aim of this study was to investigate how drama affects young language learners' ability to pronounce words correctly. The results of this study provided some insight into the potential advantages of drama activities being included in language schools, particularly in terms of pronunciation development. Drama can have a remarkable impact on how young learners develop their pronunciation abilities. Children are exposed to a wide variety of sounds and intonations from an early age, and drama can aid in the development of their capacity to recognize and precisely replicate such sounds.

According to Schejbal (2006), drama offers students a special environment that is beneficial for developing their speaking abilities. Learners are given opportunities to immerse themselves in real-life scenarios and have meaningful conversations within the context of drama activities. Students are encouraged to step outside their comfort zones, and actively engage in the target language by using this experiential learning strategy. They can practice speaking clearly in a secure and encouraging setting as they take on different roles and scenarios. Children can practice making sounds in a way that feels natural and satisfying through drama-related activities and games. As pupils develop their ability to differentiate between various sounds and intonations, they can also improve their listening skills. Since students must comprehend and react to the messages and lines of other individuals, drama calls for attentive listening on their part. This enhances their capacity to understand and imitate linguistic sounds and intonation patterns. Students can improve their sense of hearing for pronunciation by listening to native speakers or actors who speak fluently.

One key advantage of using drama is that it provides learners with opportunities for repeated practice and reinforcement of target pronunciation features. Through various drama activities, students can take an opportunity to have an experience with different accents and dialects in a meaningful context. This is especially beneficial for kids learning English as a

second language. Students may internalize the proper pronunciation patterns and establish muscle memory for creating the right sounds thanks to repetition, which offers adequate practice for pronunciation. Children can learn more about the nuanced aspects of pronunciation and intonation by taking on different roles and speaking in various accents. This can improve their ability to communicate in a variety of settings. It also facilitates the consolidation of correct pronunciation patterns leading to improved accuracy and fluency.

Furthermore, drama naturally encourages the integration of language proficiency and interaction in the classroom, according to Maley and Duff's (2005) hypothesis. Language is a tool for communication and expression, not an isolated element, in a dramatic context. Students are encouraged to communicate honestly by expressing their feelings, ideas, and intentions through language. Students can gain confidence in public speaking by participating in drama activities. They can learn to talk loudly and clearly by practicing with their peers or performing in front of an audience. Similar to the study by Saraç (2007), which was cited in Section 2 of the literature review, this aspect of drama was noted in the research she conducted. For individuals who are shy or reluctant to speak in front of others, this can be highly beneficial. Drama frequently employs gestures and body language to improve communication. As a result of this physicality, students articulate sounds more clearly and improve their speech organs. Practicing good breath control, which is necessary for precise and successful speech, is another benefit of acting out situations.

Drama offers an environment for immediate feedback and growth. During practice sessions or performances, instructors and other performers might provide pronunciation advice. Students can then correct their pronunciation mistakes, improving their ability to pronounce words correctly.

Drama can help young people in the development of a variety of other language abilities in addition to pronunciation. Children can, for instance, increase their reading comprehension and vocabulary by reading and memorizing scripts. By coming up with their own screenplays or improvising conversations, they can further develop their writing abilities.

While drama techniques offer numerous advantages in language learning, it's important to accept certain disadvantages highlighted by authors like Richards and Rodgers (2001). These include concerns about the potential artificiality of the language used in scripted scenarios, the difficulty of monitoring and evaluating student participation, the frustration that introverted or

shy students may experience, the potential for cultural bias to emerge in classrooms less used to learner-centered activities, and the resource and time requirements of effectively implementing drama. Additionally, difficulties may arise due to the varying proficiency levels among students.

In general, drama can be an effective tool for fostering pronunciation abilities in young students. Drama can help students develop their speaking and listening skills by providing them with a fun and entertaining way to do it. Drama may be an advantageous addition to any language learning program, regardless of whether the student is learning English as a second language or just looking to enhance their pronunciation.

In order to improve young learners' pronunciation, the research analyzed the use of drama techniques such as role-playing, improvisation, and scripted performances. Utilizing both quantitative and qualitative data-collecting methods, the research was carried out using a mixed-methods approach.

A randomly selected group of 30 young students from the 8th grade at the same school participated in the study. The participants were split into two groups: one received a series of drama activities as part of the English language teaching curriculum as an experimental group, and the other received the regular teaching approach without drama activities. Pre- and post-tests, classroom observations, and student personal diaries all contributed to the data collection.

The findings of this study also shared certain parallels with those of Minh (2016), Korkut and Çelik (2018), and Demir (2021), all of which were previously mentioned in Section 2 of the literature review. That is, after participating in drama activities, the experimental group made notable developments in speaking proficiency indicators. In accordance with the studies listed above, it can be said that the employment of drama techniques in this study led to a higher level of understanding, and engagement in the classroom. The results of this study showed that drama activities may be beneficial in young learners' pronunciation skill development. The experimental group, which learned the target vocabulary through drama activities, performed slightly more successfully on the post-test than the control group. Participants who participated in drama-based activities showed slightly greater development in their oral communication abilities overall, including intonation, rhythm, and pronunciation accuracy. This implies that using usual approaches is helpful, but the outcomes of teaching through drama are more substantial than those obtained through regular methods.

One of the reasons for its beneficial effects on pronunciation development is the potential of drama to provide a stimulating and engaging learning environment. As noted in Section 2 of the literature review, Bournot-Trites et. al. (2007) found that students in the experimental group were more motivated than those in the control group during French lessons that included the use of drama. It was commonly observed during this study that the participants were actively engaged in speaking. Learners actively participate in meaningful and context-rich interactions through drama activities, which can increase their motivation and engagement. This enables learners to explore and take risks while producing language, which in turn promotes increased attention to sessions.

The results of this study have important implications for curriculum designers and language instructors. Drama activities can be an effective addition to regular pronunciation training in language classrooms. Teachers can enhance students' pronunciation development while also fostering their communicative competence and confidence by incorporating drama into the classroom.

According to the study by Galante and Thomson (2017) included in Section 2 of the literature review, if we compare it to other learner-centered communicative language practices, drama techniques in language classrooms can have a significant influence on L2 oral fluency. However, in this study, the experimental group's performance was only slightly better than that of the control group. They weren't superior, just better.

Nonetheless, it is crucial to recognize the limitations of this study. First of all, the study was carried out in a particular setting with a limited sample size. As a result of these factors, caution must be utilized when extending the results to other educational contexts. Future studies should take into account a bigger and more varied participant population to confirm the efficacy of drama activities for different types of learners.

Furthermore, the study mainly examined short-term outcomes, which included immediate development in pronouncing abilities. Future studies might examine the long-term effects of drama on the development of pronunciation, determining if the observed benefits last over time and transfer to other language areas.

Additionally, evaluating pronouncing abilities may be difficult. It is possible to evaluate pronunciation objectively using tools like phonetic transcription or more subjectively with listener evaluations. However, each strategy has its drawbacks. While listener judgments may

be impacted by personal biases and preferences, phonetic transcriptions can be time-consuming and need specialist expertise. To achieve accurate and trustworthy measurement of pronunciation progress, these issues must be properly taken into account.

By addressing these concerns, the study may be strengthened and the validity and reliability of the findings can be improved. This can be done by careful sampling, extensive treatments, and valid assessment methods.

The results of this study suggest that drama activities might be an effective approach to enhancing young learners' pronunciation abilities. Drama offers students the chance to communicate meaningfully and improve their pronunciation since it is holistic and interactive. Although this study advances our knowledge of the potential advantages of drama in teaching language, more investigation is required to confirm and build upon these conclusions. To support effective pronunciation training and improve language learners' all-around ability, language instructors and curriculum designers are advised to think about incorporating drama into their teaching methods. Overall, the benefits of drama-based language instruction for developing pronunciation skills among young learners are probably due to a combination of an engaging and interactive learning environment, contextualized practice, reduced anxiety, social interaction, and multi-sensory learning.

It's important to note that while the experimental group showed slightly more remarkable improvements, the control group also demonstrated positive changes in their pronunciation skills. This suggests that regular teaching methods can still be effective in supporting pronunciation development, though drama activities may provide an extra boost in the learning process.

5.2. Conclusion

This study set out to investigate the use of drama as an effective method for enhancing young learners' pronunciation abilities. This study has brought attention to the beneficial effects that drama may have on developing pronunciation among that particular group of learners through an in-depth analysis of the literature and empirical data. A thorough examination of the literature and an empirical investigation made it clear that drama may be a very useful technique for improving young learners' speaking skills.

According to the literature review, drama-based activities not only engage students in enjoyable and interactive ways but also give them useful and real-world opportunities to practice pronunciation. Students are motivated to actively use the target language while experimenting with various phonetic features by involving themselves in drama performances and role-playing scenarios. This encourages a spontaneous, intuitive manner of speaking that fosters self-confidence and a willingness to take risks.

In order to give the students an engaging and interactive learning environment, drama techniques such as exploration, role-play, improvisation, and written performances were integrated into the curriculum. The reliability analysis of the measurement instruments used in the study demonstrated strong internal consistency, that promotes the validity of the research findings. This supports the credibility of the study's conclusions regarding the effectiveness of drama activities in developing young learners' pronunciation skills. The collected data supported the main hypothesis of this study and provided more evidence of the positive influence of drama on young learners' pronunciation abilities. The findings indicated that students who participated in drama-based activities considerably improved their capacity to make accurate and understandable sounds. Their improved production of particular target sounds and more powerful total pronunciation ability served as proof of this. They also demonstrated higher phonemic awareness than the control group.

The results of this study demonstrate that although using regular methods is beneficial, the results of teaching by means of drama are more significant than those achieved using usual approaches since drama sessions provide a different and successful method for teaching pronunciation. Young language learners can actively participate in language learning in a fun and dynamic establishing provided by drama. Students are encouraged to practice pronunciation, investigate various sounds and intonations, and get a better understanding of the phonetic features of the language by engaging themselves in role-playing, improvisation, and storytelling.

Activities including drama also help young learners' linguistic abilities to develop holistically. Drama also enabled young students to participate in a multisensory learning process that included components of hearing, seeing, and motion. Dramatic performances that integrate body gestures, facial expressions, and intonation patterns develop students' motor skills and provide them with an in-depth understanding of pronunciation. This active procedure helped young students internalize and repeat the right pronunciation patterns with greater

effectiveness. Drama's interactive approach enables students to work on their listening, speaking, and even reading abilities in addition to their pronunciation. Drama offers a whole language learning experience that allows students to use their knowledge in real-world settings by connecting pronunciation to meaning and context.

Drama promotes a pleasant learning atmosphere where young students feel secure taking risks and making errors, which is another important result. Students assist and learn from one another via group projects and performances, building a sense of community and providing an enjoyable atmosphere for improving pronunciation. This encouraging setting promotes increased confidence, higher motivation, and improved pronunciation.

It is crucial to understand that using drama in pronunciation instruction effectively requires qualified and experienced teachers. To optimize the effect of these strategies, teachers play a crucial role in creating suitable drama activities, providing guidance, and providing helpful feedback. It is important to provide teachers with chances for professional development so they are more familiar with drama pedagogy and how to use it in language instruction.

While the use of drama to help young learners improve their pronunciation abilities has been highlighted in this research, more study is required to examine other factors that can affect the effectiveness of drama in various linguistic and cultural conditions. Additionally, examining the long-term effects of drama on students' pronunciation skills may provide valuable insight into curriculum development and language teaching techniques.

Overall, this study highlights how drama has the potential to be an effective technique in language classrooms for fostering the development of young learners' pronunciation abilities. As a result, this study makes a contribution to the field of teaching English as a second language by highlighting the value of drama activities as a powerful method for enhancing young students' pronunciation abilities. In addition to highlighting the potential benefits of using drama-based teaching methods in language classrooms, the study emphasizes the importance of innovation and creative problem-solving in language instruction. Drama activities can significantly improve the language learning experience for young learners as educators and researchers look into new methods of teaching languages.

The data obtained from pre-tests and post-tests of this research supports the significance of drama as an effective tool to improve young learners' pronunciation abilities, which expands the body of current knowledge. Drama provides a compelling, comprehensive, and encouraging

method that improves pronunciation, supports language development, and encourages confidence in using the target language. Teachers may expand the learning environment in language classes by introducing drama approaches. This will inspire young students to take an active role and will help them improve their pronunciation.

5.3. Suggestions

Results from the Experimental and Control Groups, which were examined using the statistical program SPSS, demonstrated that teaching English through drama had a slight effect on the development of pronunciation of young learners. There are some recommendations for further research since there were some limitations to this study:

The first recommendation is about the participants. Only 30 young learners took part in the study, which was limited to the availability of two 8th graders. The sample size used in this study was not adequate to fully understand the training's effects, and additional samples may provide more trustworthy results for the researchers. To establish the effectiveness of drama activities for all types of learners, future research should consider a larger and more diverse participant pool. Future research must broaden its scope by conducting cross-cultural studies that look at the efficacy of drama-based language instruction in a variety of educational settings. This will make it easier to spot potential differences in the results and the applicability of drama techniques in various cultural contexts. To confirm the viability of the study, further studies including a range of language learning situations, age groups, and cultural settings should be done.

Another suggestion is about the duration. Just six weeks, with two sessions each week, were required for carrying out this study. The length of time was inadequate to examine the long-term effects of the training. Time can be extended for at least more than two semesters. To gain deeper insights into the long-term effects of drama-based language instruction, future research could conduct longitudinal studies to track the progress of young learners' pronunciation skills over an extended period. This would allow for a more comprehensive understanding of the sustainability and retention of the acquired language skills.

It could be challenging to assess pronouncing skills as well. It is possible to assess pronunciation in two ways: subjectively using listener assessments or objectively using technologies like phonetic transcription. Each tactic, though, has disadvantages. Phonetic transcriptions can be time-consuming and need specialized knowledge, while listener

judgments may be influenced by personal biases and preferences. These concerns must be appropriately taken into consideration in order to accomplish accurate and reliable measurement of pronunciation development. Future studies can be reinforced and the validity and reliability of the results may be increased by resolving these issues. This can be accomplished by careful sampling, extensive treatments, and valid assessment methods.

At different levels of education, educational authorities and curriculum developers should think about incorporating drama-based activities into the regular English language curriculum. This integration could be accomplished by incorporating drama techniques—such as role-playing, exploration, improvisation, and written performances—into materials and lesson plans for teaching languages. To provide English language teachers with the abilities and information required to successfully integrate drama activities into their teaching methodologies, training programs, and workshops should be set up. This will increase the comfort and competence of teachers as they implement drama-based language instruction in the classroom. At various levels of education, educational authorities and curriculum developers should think about incorporating drama-based activities into the regular English language curriculum. This integration could be accomplished by incorporating drama techniques, like role-playing, improvisation, and written performances, into language teaching materials and lesson plans.

Schools and language learning institutions should foster collaborative learning environments that promote social interaction, creative problem-solving skills, and teamwork. Drama activities can help students communicate and work together more effectively, which will improve their language learning process. They need to embrace innovative technology-based approaches to enhance drama-based language instruction. Using digital tools, such as video recording and playback, or virtual reality can add a new dimension to drama activities and provide valuable feedback to both students and teachers.

By putting these suggestions into practice, language teachers can develop dynamic and interesting lessons that develop young learners' pronunciation abilities and foster an optimistic view of language learning. This study also adds to the body of knowledge on drama-based language instruction by demonstrating the value of this method as a pedagogical strategy for teaching English. As educators adopt these recommendations, they will be better able to foster the language proficiency and overall language development of their young students in the English language classroom.

GENİŞLETİLMİŞ TÜRKÇE ÖZET

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KÜÇÜK YAŞTAKİ ÖĞRENCİLERİN TELAFFUZUNU GELİŞTİRMEDE DRAMA KULLANIMI

Tuğba SAĞLAM

1. GİRİŞ

Başka bir dil konuşmak, diğer ülkelerden insanlarla iletişim kurarak ve farklı kültürler ve yaşam tarzları hakkında daha fazla şey öğrenerek ufukları genişletmeyi kolaylaştırır. Aynı zamanda iş olanaklarını da artırır. İster iş ister kişisel nedenlerle, başka bir dil konuşabiliyorsanız hedeflerinize ulaşmanız çok daha kolay olacaktır. Günümüzün küresel dünyasında, İngilizce en yaygın kullanılan dildir. Bilgisayarların, bilimin, diplomasinin, ulaşımın ve turizmin olduğu kadar medyanın ve internetin de dilidir. Bu nedenle dünyanın her yerinden milyonlarca insanın öğrenmesi gerekiyor.

Küçük yaştaki öğrencilere İngilizce öğretmenin birkaç nedeni vardır. Her şeyden önce, çocuklar bir dili yetişkinlerden daha hızlı ve daha kolay öğrenebilecekleri için dil öğrenmeye daha erken yaşta başlamak tercih edilir. İkincisi, devletler diğer ülkelerle rekabet edebilmek için İngilizce konuşan bir nüfusa sahip olmaları gerektiğine inanır. Ek olarak, küçük yaştaki öğrenciler kendiliğinden ve istemeden bir yabancı dili kolaylıkla öğrenirler. Telaffuzu taklit edebilir ve kuralları kendileri belirleyebilirler. Bu nedenle, isteyerek bir dil öğrenen daha yaşlı öğrencilere göre daha iyi telaffuza ve dil ve kültüre ilişkin daha iyi bir anlayışa sahip olma olasılıkları daha yüksektir.

Küçük yaştaki öğrencilere öğretmek, yetişkinlere öğretmekle aynı şey olmamalıdır. Küçük çocuklar daha enerjik olma eğilimindedir. Yaklaşık kırk-kırk beş dakika sessizce oturup

bir Őeye odaklanmakta zorlanırlar. Ancak, yeterince motive oldukları takdirde, etkinliklere katılmak için yetişkinlerden daha fazla Őevk gösterirler. Onları motive etmek için, öğretmen çok çeŐitli ilgi çekici etkinlikler sunarken daha dikkatli ve yaratıcı olmalı ve bunları sürekli olarak ortaya çıkarmalıdır. Tekrarlama alıştırmaları gibi geleneksel telaffuz alıştırmaları, dil öğrenmenin üretken doğasıyla uyuşmayabilir. Anlamli, iletişimsel egzersizlerle öğrenmeyi teşvik etmeleri çok daha iyi olacaktır. Bu nedenle drama, küçük yaştaki öğrencilere İngilizce öğretmek için en etkili yöntemlerden biri olabilir. Drama, öğrencilere roller vererek aktif doğalarını özgürce ifade etmelerini sağlar. Drama aynı zamanda öğretmenlerin çeŐitli telaffuz alıştırmaları yapmasına da olanak tanır.

1.2. Çalışmanın Amacı

Son zamanlarda, dil sınıflarında İngilizcenin iletişimsel kullanımı giderek daha fazla dikkat çekmektedir. Bununla birlikte, çoğu öğretmen hala öğrencilerini sınıf önünde canlandırma, taklit etme ve diyaloglar gibi gerçek iletişim yoluyla öğrenmeye yönlendirememektedir.

Araştırmanın amacı, drama performansları öncesinde, sırasında ve sonrasında öğrencilerin durumlarını gözlemleyerek ve veri toplayarak dramanın küçük yaştaki öğrencilerin telaffuzlarını önemli ölçüde geliştirip geliştirmediğini belirlemektir. Çalışma ayrıca öğrencilerin kişisel günlüklerinden elde edilen verileri de değerlendirecektir.

1.3. Çalışmanın Önemi

Çoğu öğrenci, yeni bir dil öğrenirken gelişmiş konuşma becerilerine sahip olmayı arzu eder. Yıllarca öğrenmelerine rağmen, insanlar genellikle İngilizceyi anladıklarını ancak konuşmadıklarını ifade ederler. Öğrencilerin olumsuz tutumları bunun nedenlerinden biri olabilir. Dili akademik bir konu olarak görürler ve tek istedikleri daha yüksek notlar almaktır. Ancak, bir dili bu şekilde öğrenemezsiniz.

Bu çalışma, küçük yaştaki öğrencilerin telaffuz becerilerini geliştirmek için drama tekniğini önermek için oluşturulmuştur. Bu araştırmada dramanın küçük yaştaki öğrencilerin telaffuzlarını nasıl etkilediği incelenecektir. Bulgular, yabancı dil sınıflarında küçük yaştaki öğrencilerin telaffuz becerilerini geliştirmede drama tekniklerinin kullanımını destekleyecektir. Çalışmanın sonuçları, kendi alanlarında daha profesyonel teknikler kullanmayı tercih eden yabancı dil öğretmenlerine yol gösterici olabilir.

1.4. Hipotez Bildirimi

Drama, iletişimsel dil etkinliklerini artırarak ve İngilizce dil sınıflarında öğrenciler arasındaki yaratıcı etkileşimi teşvik ederek, öğrencilerin telaffuz üzerinde pratik yapmaları için harika bir fırsat sağlayabilir. Bunun sonucunda drama, doğru telaffuz ve konuşma kalıplarını geliştirmek için kullanılabilir. Bu nedenle, drama içeren etkinliklerin küçük yaştaki öğrencilerin telaffuzlarını ve hedef dilde akıcılıklarını geliştireceği varsayılmaktadır. Drama yoluyla İngilizce kalıpları öğretilen öğrenciler, sürecin sonunda sözlü becerilerde daha yetkin olacaklardır. Deney grubuna İngilizce kalıplarını tanıtmak için drama yöntemleri kullanılacaktır. Kontrol grubu, öğretmen merkezli alıştırmalar yoluyla bu kalıpları öğreten kişiler olacaktır.

1) **Sıfır Hipotezi:** Deney ve kontrol grubundaki bireylerin son test puanları benzer olacaktır.

2) **Alternatif Hipotez:** Drama etkinlikleriyle işlenen deney grubundaki öğrenciler, kontrol grubundaki öğrencilere göre daha iyi performans göstereceklerdir.

1.5. Sınırlamalar

Mevcut çalışma, dramanın küçük yaştaki öğrencilerin telaffuz becerilerini nasıl etkilediğini anlamaya çalışırken bazı sınırlamalar beklemektedir. Veriler analiz edilirken aşağıdaki sınırlamalar göz önünde bulundurulur:

1) Tez yazarı iki adet 8. sınıf dersi verdiği için bu sınıflardan 30 öğrenci araştırmaya katılacaktır. Okulda sadece erkek öğrenciler bulunmaktadır ve öğrencilerin gelişim başarılarını cinsiyete göre karşılaştırma şansı olmayacaktır. Katılımcılar, İsmail Kaya Anadolu İmam Hatip Lisesi'ndeki iki sınıftan 30 erkek öğrenci ile sınırlıdır.

2) Tez yazarı ortaokulda görev yaptığı için bazı otoriteler tarafından küçük yaşta sayılamayacak erken ergenlik çağında (13-14 yaş arası) öğrencilere yönelik drama etkinlikleri yapılacaktır.

3) Telaffuz becerilerini değerlendirmek de zor olabilir. Telaffuz iki farklı şekilde değerlendirilebilir: sübjektif olarak dinleyici derecelendirmelerinden yararlanılarak veya objektif olarak fonetik transkripsiyon gibi araçlar kullanılarak. Ancak, her stratejinin

sınırlamaları vardır. Dinleyici yargıları kişisel önyargılardan ve tercihlerden etkilenebilirken, fonetik transkripsiyonlar zaman alıcı olabilir ve uzman bilgisi gerektirebilir.

4) Son olarak, katılımcıların yetersiz İngilizce yeterliliği nedeniyle, bazı ders planı yapıları kaçınılmaz olarak basit görünecektir.

METODOLOJİ

Araştırmaya Konya ili Selçuklu ilçesindeki bir ortaokulun 8. sınıfındaki öğrenciler katılmıştır. Eşit sayıda katılımcı olacak şekilde tüm sınıflardan iki grup oluşturulmuştur ve katılımcılar tüm öğrenciler arasından rastgele seçilmiştir; biri Deney Grubu, diğeri Kontrol Grubu olarak kabul edilmiştir. Gruplarda toplam 30 erkek öğrenci bulunmaktadır. Her iki gruptaki öğrenciler, yaklaşık olarak eşit sosyal ve eğitimsel geçmişe sahip 11-13 yaş arasındadır. Başlamadan önce öğrencilere ve velilerine aydınlatılmış onam formlarını doldurmaları için gerekli bilgiler verilmiştir. Tüm dönem boyunca öğrenciler oldukça destekleyici tavırlarla bu araştırmanın parçası olmaktan büyük heyecan duyduklarını belirtmişlerdir.

Çalışma, 2022–2023 akademik yılının ikinci döneminin en başında (Şubat ayında) başlamıştır. Araştırmacı, 8-A (Kontrol grubu) ve 8-C (Deney grubu) sınıflarının normal sınıf öğretmeni olarak çalışmayı yürütmüştür. Araştırmacı, İngilizce öğrenimini destekleyen ve akademik alanlarıyla ilgili ilgi çekici etkinlikler seçmeye çalışmıştır. Süreç boyunca öğrenciler, derslerde farklılık olmaması adına aynı eğitmenden eğitim almışlardır.

Bu çalışmada veri toplamak için üç ayrı araç türü kullanılmıştır: ön test ve son test, öğrenci günlükleri ve geri bildirim için çeşitli alıştırmalar ve etkinlikler. Bu deneysel araştırma çalışmasında deney grubu ve kontrol grubu olmak üzere iki grup olduğu için, drama uygulama tekniklerinin etkilerini değerlendirmek için hedef kelime öğelerini içeren bir test seçilmiştir. Çalışmanın tasarımı karşılaştırmayı içerdiğinden, katılımcılar hem drama dersleri başlamadan önce hem de drama dersleri bittikten sonra sınava katılmışlardır.

Sarah Phillips'in Çocuklarla Drama kitabından altı farklı drama etkinliği deney grubu ile derste öğrenme materyali olarak kullanılmıştır. Daha önce de belirtildiği gibi dramanın İngilizce öğretimine etkisini belirlemek amacıyla hem deney hem de kontrol gruplarına ön test, son test ve etkinlik soruları verilmiştir. Ön test 36 kelimedenden oluşan bir metin içermektedir. Katılımcıların yeterlilik düzeyine bağlı olarak British Council web sitesinden bir metin

seçilmiştir. Drama derslerinin etkisini değerlendirmek için ön test ve son test olarak sesli okuma etkinliği yapılmıştır. Katılımcıların sesli okuma performansları araştırmacıların önderliğinde kayda alınmıştır. Ana dili İngilizce olan bir konuşmacının okuduğu metin, değerlendirme için cevap anahtarı olarak belirlenmiştir.

Araştırmacı, önceden belirlenen cevap anahtarını kullanarak performansları işaretlemeyen önce öncelikle kayıtları dinlemiştir. İngilizce öğretmeni olan başka bir kodlayıcı da performansları değerlendirmiştir. Verilerin analizinde, daha az katılımcılı grup içi çalışmalarda t-testi yerine kullanılabilir popülar bir analiz tekniğı olan 'Wilcoxon işaretli sıralar testi' kullanılmaktadır.

Verilerin analizinde ve türetilen değerlerin belirlenmesinde SPSS ve Excel'in 16.0 ve 7.0 sürümleri kullanılmıştır.

BULGULAR

Deney grubu sınıfına ait güvenilirlik analizi yapılmış ve Cronbach's Alpha katsayısı 0,977 olarak ölçülmüştür. Korelasyon katsayıları da 0,939 ve üzerinde oldukça güçlüdür. Kontrol grubu sınıfına ait güvenilirlik analizi yapılmış ve Cronbach's Alpha katsayısı 0,979 olarak ölçülmüştür. Korelasyon katsayıları da 0,94 ve üzerinde oldukça güçlüdür.

SONUÇ

Literatür taramasına göre, drama temelli aktiviteler öğrencileri eğlenceli ve etkileşimli yollarla meşgul etmekle kalmaz, aynı zamanda onlara telaffuz pratiğı yapmaları için faydalı ve gerçek dünyadan fırsatlar sunar. Öğrenciler drama performansları ve rol yapma senaryolarına katılarak çeşitli fonetik özelliklerle deneyler yaparken hedef dili aktif olarak kullanmaları için motive edilirler. Bu, kendine güveni ve risk alma isteğini besleyen spontane, sezgisel bir konuşma tarzını teşvik eder.

Toplanan veriler, bu çalışmanın ana hipotezini destekledi ve dramanın küçük yaştaki öğrencilerin telaffuz becerileri üzerindeki olumlu etkisine dair daha fazla kanıt sağladı. Bulgular, drama temelli etkinliklere katılan öğrencilerin doğru ve anlaşılır sesler çıkarma kapasitelerini önemli ölçüde geliştirdiğini göstermiştir. Belirli hedef seslerin geliştirilmiş üretimi ve daha güçlü toplam telaffuz yeteneğı bunun kanıtıydı. Ayrıca kontrol grubundan daha yüksek fonemik farkındalık gösterdiler.

Bu çalışmanın sonuçları, drama etkinliklerinin küçük yaştaki öğrencilerin telaffuz becerilerini geliştirmek için etkili bir yaklaşım olabileceğini göstermektedir. Drama, bütüncül ve etkileşimli olduğu için öğrencilere anlamlı iletişim kurma ve telaffuzlarını geliştirme şansı sunar. Bu çalışma, dramanın dil öğretimindeki potansiyel avantajlarına ilişkin bilgilerimizi geliştirirse de bu sonuçları doğrulamak ve üzerine inşa etmek için daha fazla araştırma yapılması gerekmektedir. Etkili telaffuz eğitimini desteklemek ve dil öğrenenlerin çok yönlü becerilerini geliştirmek için, dil öğretmenlerine ve müfredat tasarımcılarına öğretim yöntemlerine dramayı dahil etmeyi düşünmeleri tavsiye edilmektedir. Genel olarak, küçük yaştaki öğrencilerin telaffuz becerilerini geliştirmede drama temelli dil eğitiminin faydaları muhtemelen ilgi çekici ve etkileşimli bir öğrenme ortamı, bağlamsallaştırılmış uygulama, azaltılmış kaygı, sosyal etkileşim ve çok duyulu öğrenmenin bir kombinasyonundan kaynaklanmaktadır. Küçük yaştaki dil öğrenenler, dramanın sağladığı eğlenceli ve dinamik bir ortamda dil öğrenimine aktif olarak katılabilirler. Öğrenciler telaffuz pratiği yapmaya, çeşitli sesleri ve tonlamaları araştırmaya ve rol yapma, doğaçlama ve hikâye anlatımına katılarak dilin fonetik özelliklerini daha iyi anlamaya teşvik edilir.

Deney grubu biraz daha dikkat çekici gelişmeler gösterirken, kontrol grubunun da telaffuz becerilerinde olumlu değişiklikler gösterdiğini belirtmek önemlidir. Bu durum, geleneksel öğretim yöntemlerinin telaffuz gelişimini desteklemede hala etkili olabileceğini, ancak drama etkinliklerinin öğrenme sürecinde ekstra bir destek sağlayabileceğini göstermektedir. Bu çalışmanın sonuçları aynı zamanda geleneksel yöntemleri kullanmanın faydalı olmasına rağmen, drama yoluyla öğretimin sonuçlarının geleneksel yaklaşımlarla elde edilen sonuçlardan daha önemli olduğunu, çünkü drama oturumlarının telaffuz öğretimi için farklı ve başarılı bir yöntem sağladığını kanıtlamaktadır.

ÖNERİLER

İlk öneri katılımcılarla ilgilidir. Çalışmaya sadece 30 öğrenci katılmıştır ve bu sayı iki 8. sınıf öğrencisinin mevcudiyeti ile sınırlı kalmıştır. Bu çalışmada kullanılan örneklem büyüklüğü, eğitimin etkilerini tam olarak anlamak için yeterli değildir ve ilave örneklem araştırmacılar için daha güvenilir sonuçlar sağlayabilir. Drama etkinliklerinin tüm öğrenci türleri için etkinliğini ortaya koymak amacıyla, gelecekteki araştırmalar daha büyük ve daha çeşitli bir katılımcı havuzunu dikkate almalıdır. Gelecekteki araştırmalar, çeşitli eğitim ortamlarında drama temelli dil eğitiminin etkinliğini inceleyen kültürler arası çalışmalar yürüterek kapsamını genişletmelidir. Bu, sonuçlardaki olası farklılıkları ve drama tekniklerinin

çeşitli kültürel bağlamlarda uygulanabilirliğini tespit etmeyi kolaylaştıracaktır. Çalışmanın uygulanabilirliğini teyit etmek için, farklı dil öğrenme durumlarını, yaş gruplarını ve kültürel ortamları içeren daha fazla çalışma yapılmalıdır.

Bir başka öneri de süreyle ilgilidir. Bu çalışmanın yürütülmesi için her hafta iki oturum olmak üzere sadece altı hafta gerekmiştir. Bu süre, eğitimin uzun vadeli etkilerini incelemek için yetersizdir. Süre en az iki yarıyıldan daha fazla uzatılabilir. Drama temelli dil eğitiminin uzun vadeli etkileri hakkında daha derinlemesine bilgi edinmek için gelecekteki araştırmalar, küçük yaştaki öğrencilerin telaffuz becerilerindeki ilerlemeyi uzun bir süre boyunca takip etmek için boylamsal çalışmalar yürütebilir. Bu, edinilen dil becerilerinin sürdürülebilirliği ve kalıcılığının daha kapsamlı bir şekilde anlaşılmasını sağlayacaktır.

Telaffuz becerilerini değerlendirmek de zor olabilir. Telaffuzu iki şekilde değerlendirmek mümkündür: dinleyici değerlendirmelerini kullanarak öznel olarak veya fonetik transkripsiyon gibi teknolojileri kullanarak nesnel olarak. Ancak her iki taktiğin de dezavantajları vardır. Fonetik transkripsiyonlar zaman alıcı olabilir ve özel bilgi gerektirebilir, dinleyici değerlendirmeleri ise kişisel önyargılar ve tercihlerden etkilenebilir. Telaffuz gelişiminin doğru ve güvenilir bir şekilde ölçülebilmesi için bu kaygılar uygun bir şekilde dikkate alınmalıdır. Bu sorunların çözülmesiyle gelecekteki çalışmalar güçlendirilebilir ve sonuçların geçerliliği ve güvenilirliği artırılabilir. Bu, dikkatli örnekleme, kapsamlı uygulamalar ve geçerli değerlendirme yöntemleriyle gerçekleştirilebilir.

Farklı eğitim seviyelerinde, eğitim yetkilileri ve müfredat geliştiricileri, drama temelli etkinlikleri normal İngilizce müfredatına dahil etmeyi düşünmelidir. Bu entegrasyon, rol yapma, keşif, doğaçlama ve yazılı performanslar gibi drama tekniklerinin dil öğretim materyallerine ve ders planlarına dahil edilmesiyle gerçekleştirilebilir. İngilizce öğretmenlerine drama etkinliklerini öğretim metodolojilerine başarılı bir şekilde entegre edebilmeleri için gerekli bilgi ve becerileri kazandırmak amacıyla eğitim programları ve atölye çalışmaları düzenlenmelidir. Bu, öğretmenlerin sınıfta drama temelli dil öğretimini uygularken rahatlıklarını ve yeterliliklerini artıracaktır. Çeşitli eğitim seviyelerinde, eğitim yetkilileri ve müfredat geliştiricileri, drama temelli etkinlikleri normal İngilizce müfredatına dahil etmeyi düşünmelidir. Bu entegrasyon, rol yapma, doğaçlama ve yazılı performanslar gibi drama tekniklerinin dil öğretim materyallerine ve ders planlarına dahil edilmesiyle gerçekleştirilebilir.

Okullar ve dil öğrenim kurumları, sosyal etkileşimi, yaratıcı problem çözme becerilerini ve ekip çalışmasını teşvik eden işbirlikçi öğrenme ortamlarını desteklemelidir. Drama etkinlikleri, öğrencilerin daha etkili bir şekilde iletişim kurmalarına ve birlikte çalışmalarına yardımcı olabilir, bu da dil öğrenme süreçlerini geliştirecektir. Drama temelli dil öğretimini geliştirmek için yenilikçi teknoloji tabanlı yaklaşımları benimsemeleri gerekir. Video kayıt ve oynatma ya da sanal gerçeklik gibi dijital araçların kullanılması drama etkinliklerine yeni bir boyut katabilir ve hem öğrencilere hem de öğretmenlere değerli geri bildirimler sağlayabilir.

Dil öğretmenleri bu önerileri hayata geçirerek, küçük yaştaki öğrencilerin telaffuz becerilerini geliştiren ve dil öğrenimine iyimser bir bakış açısı kazandıran dinamik ve ilgi çekici dersler geliştirebilirler. Bu çalışma ayrıca, İngilizce öğretiminde pedagojik bir strateji olarak bu yöntemin değerini ortaya koyarak drama temelli dil öğretimine ilişkin bilgi birikimine katkıda bulunmaktadır. Eğitimciler bu önerileri benimsedikçe, İngilizce sınıflarındaki küçük yaştaki öğrencilerinin dil yeterliliklerini ve genel dil gelişimlerini daha iyi teşvik edebileceklerdir.

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APPENDICES

APPENDIX A: THE TEXT FOR THE PRE-TEST AND POST-TEST

LIFE AS A YOUTUBER (B1)

Do **strange, funny** or interesting **things happen** to you a lot? Are you good at telling stories? Can you imagine hundreds of thousands of people wanting to **hear** about your life?

That's what life is like for YouTube star, Jessii Vee. Her videos of funny stories about **herself** have been watched over 150 million times and subscribers to her channel grow every day. In just a month she can **gain** thousands of new subscribers, and videos that are only a few days old typically have 150,000+ views.

Jessii's just a regular 23-year-old living in Ontario, Canada, with a **talent** for turning her life into her work, six days a week. 'My days **change** depending on if it's the beginning of the week or the end,' says Jessii. Typically, I'll spend all of Sunday thinking of ideas and planning videos that I want to film that week. Then, on Monday, I'll wake up **early** to start filming. **Usually**, a video will take just over an **hour** to film, and I try to film around five, so it takes up most of my day. Then, from **Tuesday** to Friday, I edit them.'

Being a YouTuber isn't just about making videos. Jessii also spends a few hours a week **replying** to messages from her subscribers. Sometimes she meets fans in person because, since she passed 700,000 subscribers, people **recognize** her when she goes out. 'It's so funny because I can meet subscribers anywhere and **everywhere**,' she says. 'The other day I went to buy coffee and there was a girl **servicing** me who almost dropped my coffee when she **realized** it was me. She actually left the coffee shop to meet me in the parking lot to **take** pictures. It always makes me happy to see them greet me **with** a **huge** smile.'

Online life isn't all **wonderful** and Jessii used to feel bad when people said negative things about her. 'Some people online are so quick to write hate comments,' she explains. Some people said that she has huge cheeks and really thin lips. It made her feel bad until she found strength inside herself. 'I realized that the things people were hating on were things about myself that I couldn't change. So, I **decided** to love those things and I became more confident in myself.' Now, she understands that hate comments come from people who don't feel good about themselves.

So, for **anyone** who wants to start a YouTube channel, there are some things to **think** about. It should be fun, so one thing you might want to do is turn off the comments so you won't get any negative ones from people who have nothing better to do. **Privacy** and being **safe** are very important so, for example, you don't need to show your face or real name and you shouldn't tell people where you live. One of the most famous YouTubers, Dan TDM, a

26-year-old English man whose videos have over 10 billion views (if that number is too big to imagine, compare it with something like the Beijing 2008 Summer Olympics that were watched by 5 billion people all over the world), began his YouTube career playing 'Minecraft' and telling stories about the characters in the game. In 2017, he went on a tour, doing live shows, in the UK, America and Australia. But in the beginning, he didn't show his face.

Jessii has some **advice** about what kind of videos to make. 'Be yourself. Don't change to **try** to make people like you. They will fall in love with YOU! When I first started YouTube, I wanted to look good and act in a way that people would like. In my old videos, I seem **uncomfortable** because I'm not being myself. But in my videos now, you can see that I'm completely myself. I'm crazy and strange, and I don't **care** what people think.'

Jessii also says you should make your **channel** about something you really care about because that will **inspire** people. People know when you only care about being popular. 'When you **actually** focus on **something** you love, you'll grow so much faster, **trust** me!'

<https://learnenglishteens.britishcouncil.org/study-break/reading-zone/b1-graded-reading/life-youtuber-b1>

APPENDIX B: CHECKLISTS FOR PRONUNCIATIONS

8-A (AUTHOR)

	E.Ö.	M.I.K.A.	A.E.A.	A.A.	A.B.O.	B.M.B.	CA.	F.D.	K.C.S.	M.G.	M.S.K.	M.A.	M.A.B.	M.E.E.	B.M.	
Strange	8	X	X	✓	✓	✓	X	X	✓	X	✓	X	✓	✓	✓	X
Funny	12	X	✓	✓	✓	✓	X	X	✓	✓	X	✓	✓	✓	✓	X
Things	3	X	X	X	X	X	X	X	X	X	X	✓	✓	✓	✓	X
Happen	8	X	X	X	X	✓	X	X	✓	✓	✓	✓	✓	✓	✓	X
Hear	8	✓	✓	X	X	✓	X	X	✓	✓	X	✓	X	✓	✓	X
Herself	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Gain	11	✓	X	✓	✓	✓	X	✓	✓	✓	X	✓	✓	✓	✓	X
Talent	5	✓	X	X	X	✓	X	X	X	X	X	✓	✓	✓	✓	X
Change	8	X	X	✓	X	✓	X	X	✓	✓	✓	X	✓	✓	✓	X
Early	1	X	X	X	X	X	X	X	X	X	X	X	X	✓	✓	X
Usually	3	X	X	X	X	X	X	X	✓	X	X	✓	X	✓	✓	X
Hour	1	X	X	X	X	X	X	X	X	X	X	X	X	✓	✓	X
Tuesday	1	X	X	X	X	X	X	X	X	X	X	✓	X	X	X	X
Replying	3	X	X	X	X	✓	X	X	✓	X	✓	X	X	X	X	X
Recognise	2	X	X	✓	X	X	X	X	X	✓	X	X	X	X	X	X
Everywhere	3	X	X	X	X	✓	X	X	✓	X	X	X	X	✓	✓	X
Serving	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	✓
Realised	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Take	9	X	X	X	✓	✓	✓	X	✓	✓	✓	X	✓	✓	✓	X
With	2	X	X	X	X	X	X	X	✓	X	X	X	X	✓	✓	X
Huge	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Wonderful	8	✓	X	X	X	✓	X	X	✓	✓	✓	X	✓	✓	✓	X
Decided	4	X	X	X	X	X	X	X	✓	X	✓	X	✓	X	✓	X
Anyone	1	X	X	X	X	X	X	X	X	X	X	X	X	✓	✓	X
Think	3	X	X	X	X	X	X	X	✓	X	✓	X	✓	X	✓	X
Privacy	0	X	X	X	X	X	X	X	✓	X	✓	X	✓	✓	✓	X
Safe	9	X	X	✓	X	✓	✓	X	✓	✓	✓	X	✓	✓	✓	X
Advice	2	X	X	X	X	X	X	X	X	X	X	X	✓	✓	✓	X
Try	6	X	✓	X	X	✓	X	X	✓	X	✓	X	✓	✓	✓	X
Uncomfortable	1	X	X	X	X	X	X	X	X	X	X	X	X	✓	✓	X
Care	6	X	X	X	X	✓	✓	X	✓	X	X	✓	✓	✓	✓	X
Channel	10	X	X	✓	✓	✓	✓	X	✓	✓	✓	X	✓	✓	✓	X
Inspire	1	X	X	X	X	X	X	X	X	X	X	X	X	✓	✓	X
Actually	3	X	X	X	X	✓	X	X	✓	X	X	✓	X	✓	✓	X
Something	3	X	X	X	X	X	X	X	✓	X	X	✓	✓	✓	✓	X
Trust	4	X	X	X	X	X	X	X	✓	X	X	✓	✓	✓	✓	X
TOTAL	4	3	7	5	16	5	1	20	12	14	2	19	16	26	1	

8-A (AUTHOR) - LAST

	E.O.	M.I.K.A.	A.E.A.	AA.	A.B.O.	B.M.B.	CA.	F.D.	K.C.S.	M.G.	M.S.K.	M.A.	M.A.B.	M.E.E.	B.M.
Strange	9	X	X	✓	✓	✓	X	X	✓	✓	✓	X	✓	✓	X
Funny	12	X	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	✓	✓	X
Things	6	X	X	✓	✓	X	X	✓	X	X	X	✓	✓	✓	X
Happen	9	X	✓	✓	X	✓	X	✓	✓	✓	X	✓	✓	✓	X
Hear	10	X	X	✓	✓	✓	✓	✓	✓	✓	X	✓	✓	✓	X
Herself	6	X	X	X	✓	X	✓	✓	X	X	X	✓	✓	✓	X
Gain	10	X	X	X	✓	✓	✓	✓	✓	✓	X	✓	✓	✓	X
Talent	6	✓	X	X	X	✓	X	✓	X	✓	X	X	✓	✓	X
Change	8	X	✓	X	✓	✓	✓	✓	X	X	X	✓	✓	✓	X
Early	4	X	X	X	X	✓	X	X	X	X	X	✓	✓	✓	X
Usually	1	X	X	X	X	X	X	✓	X	X	X	✓	✓	✓	X
Hour	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Tuesday	6	X	X	X	X	✓	✓	✓	X	X	X	✓	✓	✓	X
Replying	4	X	X	X	X	✓	✓	✓	X	X	X	X	X	X	X
Recognise	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Everywhere	1	X	X	X	X	✓	X	X	X	X	X	X	X	X	X
Serving	12	✓	✓	X	✓	✓	✓	✓	✓	X	X	✓	✓	✓	✓
Realised	0	X	X	X	X	X	X	X	X	X	X	✓	✓	✓	✓
Take	9	X	X	✓	X	✓	✓	✓	X	✓	X	✓	✓	✓	X
With	1	X	X	X	X	X	X	✓	X	X	X	X	X	X	✓
Huge	5	X	✓	✓	X	X	X	✓	X	X	X	X	X	X	X
Wonderful	10	✓	✓	X	X	✓	✓	✓	✓	✓	X	✓	✓	✓	X
Decided	5	X	✓	X	X	✓	X	✓	X	X	X	✓	✓	✓	X
Anyone	6	✓	X	X	X	✓	X	✓	X	✓	X	X	✓	✓	X
Think	4	X	X	X	X	X	X	✓	X	✓	X	X	✓	✓	X
Privacy	3	X	X	X	X	✓	X	X	X	X	X	X	✓	✓	X
Safe	11	✓	X	X	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	X
Advice	11	✓	X	X	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	X
Try	6	X	X	X	X	✓	X	✓	X	✓	X	✓	✓	✓	✓
Uncomfortable	2	X	X	X	X	X	X	✓	X	✓	X	✓	✓	✓	X
Care	9	X	✓	X	✓	X	✓	✓	X	X	✓	✓	✓	✓	X
Channel	12	X	✓	✓	✓	✓	✓	✓	✓	✓	X	✓	✓	✓	X
Inspire	4	X	X	X	X	✓	X	X	X	✓	X	✓	✓	✓	X
Actually	7	X	✓	X	X	✓	✓	✓	X	X	X	✓	✓	X	X
Something	2	X	X	X	X	✓	X	X	X	X	X	✓	✓	✓	X
Trust	7	X	X	X	✓	✓	✓	✓	X	X	X	✓	✓	✓	X
TOTAL	6	10	8	13	25	14	10	27	8	15	5	21	26	28	3

8-C (AUTHOR)

	Y.E.O	M.Y.	A.K.	A.T.	A.T.2	E.G.	E.A.	F.C.	H.C.E.	I.S.	V.W.	K.H.K.	I.B.C	A.Ç.	M.E.S
Strange	40	X	✓	✓	✓	✓	X	✓	✓	✓	✓	X	X	X	✓
Funny	43	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	X	X	✓	✓
Things	3	X	X	✓	✓	X	X	✓	X	X	X	X	X	X	X
Happen	10	X	✓	✓	✓	X	✓	✓	✓	✓	✓	X	X	X	✓
Hear	9	X	✓	✓	✓	✓	X	✓	✓	✓	✓	X	X	X	✓
Herself	0	X	X	X	X	X	X	X	X	X	✓	✓	X	X	X
Gain	12	✓	✓	✓	✓	X	X	✓	✓	✓	✓	✓	✓	X	✓
Talent	6	X	✓	X	✓	X	✓	X	✓	✓	✓	X	X	X	X
Change	6	✓	✓	✓	✓	X	X	✓	X	X	✓	X	X	X	X
Early	2	X	X	✓	✓	X	X	X	X	X	✓	X	X	X	X
Usually	5	✓	X	✓	✓	X	X	X	X	X	X	X	X	X	X
Hour	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Tuesday	3	X	X	✓	✓	X	X	✓	X	X	X	X	X	X	X
Replying	1	X	X	X	✓	X	X	X	X	X	X	X	X	X	X
Recognise	2	X	X	X	✓	X	X	X	X	X	X	X	X	X	X
Everywhere	2	X	X	✓	✓	X	X	X	X	X	X	X	X	X	X
Serving	2	X	X	✓	✓	X	X	X	X	X	X	X	X	X	X
Realised	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Take	10	✓	✓	✓	✓	X	X	✓	✓	✓	✓	X	X	✓	✓
With	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Huge	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Wonderful	10	✓	X	✓	✓	X	X	✓	✓	✓	✓	X	X	✓	✓
Decided	3	X	X	✓	✓	X	X	✓	✓	✓	✓	X	X	✓	✓
Anyone	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Think	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Privacy	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Safe	10	✓	X	✓	✓	✓	✓	✓	✓	✓	✓	X	X	X	X
Advice	5	X	✓	X	✓	X	✓	✓	✓	✓	✓	X	X	X	✓
Try	8	✓	X	✓	✓	✓	✓	✓	✓	✓	✓	X	X	X	X
Uncomfortable	0	X	X	X	X	X	X	X	X	X	X	X	X	X	✓
Care	6	✓	X	✓	✓	X	X	✓	✓	✓	✓	X	X	X	X
Channel	40	✓	X	✓	✓	X	✓	✓	✓	✓	✓	X	X	X	X
Inspire	4	X	X	X	X	X	✓	X	X	X	X	X	✓	✓	X
Actually	2	X	X	✓	✓	X	X	X	X	X	X	X	X	X	X
Something	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Trust	5	✓	X	✓	✓	X	✓	X	X	X	X	X	X	X	X
TOTAL	11	9	21	25	5	6	16	13	9	12	13	2	2	4	9

8-C (AUTHOR) - LAST

	Y.E.O	M.Y.	A.K.	A.T.	A.T.2	E.G.	E.A.	F.C.	H.C.E.	i.S.	V.W.	K.H.K.	i.B.C	A.C.	M.E.S
Strange 12	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Funny 13	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Things 4	X	X	✓	✓	X	X	X	X	X	✓	✓	X	X	✓	✓
Happen 11	X	X	✓	✓	✓	✓	✓	X	✓	✓	X	X	X	X	✓
Hear 8	✓	✓	✓	✓	X	X	✓	✓	X	X	✓	✓	✓	X	✓
Herself 12	✓	✓	✓	✓	✓	X	✓	✓	X	X	X	X	X	✓	✓
Gain 15	✓	✓	✓	✓	✓	✓	✓	✓	X	✓	✓	✓	X	✓	✓
Talent 11	✓	✓	✓	✓	X	X	✓	✓	✓	✓	✓	✓	✓	✓	✓
Change 12	✓	✓	✓	✓	✓	X	✓	✓	X	✓	✓	X	✓	✓	✓
Early 10	✓	✓	✓	✓	X	X	✓	✓	X	✓	✓	✓	X	✓	✓
Usually 7	✓	✓	✓	✓	X	X	✓	✓	✓	✓	X	✓	X	✓	X
Hour 3	✓	X	X	X	X	X	✓	✓	X	✓	X	X	X	X	X
Tuesday 8	✓	✓	✓	X	X	X	✓	✓	✓	X	X	X	X	X	X
Replying 5	✓	✓	✓	✓	X	X	X	X	✓	X	X	X	X	✓	✓
Recognise 4	X	X	X	✓	X	X	✓	✓	X	X	✓	X	X	X	X
Everywhere 2	X	X	✓	✓	X	X	X	X	X	X	✓	X	X	X	X
Serving 12	✓	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	✓	X	X	X
Realised 0	X	X	X	X	X	X	X	X	X	X	X	X	X	X	✓
Take 11	✓	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	✓	X	X	X
With 1	X	X	X	✓	X	X	X	X	X	✓	✓	X	X	✓	X
Huge 2	X	X	X	X	X	X	✓	X	X	X	X	X	X	X	X
Wonderful 8	✓	X	✓	✓	✓	X	✓	X	✓	X	X	X	X	X	X
Decided 4	X	X	✓	✓	X	X	X	✓	X	✓	✓	X	X	X	✓
Anyone 4	X	X	X	✓	X	X	✓	X	X	✓	✓	X	X	X	X
Think 1	X	X	X	X	X	X	X	X	X	X	✓	X	X	X	X
Privacy 2	✓	X	X	✓	X	X	X	X	X	X	✓	X	X	X	X
Safe 11	✓	✓	✓	✓	✓	X	✓	✓	X	✓	✓	✓	X	X	X
Advice 8	X	✓	✓	✓	X	✓	✓	✓	X	✓	✓	✓	X	✓	X
Try 7	X	X	✓	✓	✓	X	✓	✓	X	✓	✓	X	X	X	X
Uncomfortable 3	✓	X	X	✓	X	X	X	✓	X	✓	X	X	X	✓	X
Care 11	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	X	X	X	X	X
Channel 11	✓	✓	✓	✓	✓	X	✓	✓	X	✓	✓	✓	X	✓	X
Inspire 3	✓	X	✓	X	X	X	X	X	X	✓	✓	X	X	✓	✓
Actually 8	✓	X	✓	✓	✓	X	✓	X	X	✓	X	X	X	X	X
Something 3	X	X	✓	✓	X	X	✓	X	X	✓	X	✓	X	X	✓
Trust 8	✓	✓	✓	✓	X	X	✓	X	X	X	X	X	X	X	X
TOTAL	23	17	27	30	13	6	26	22	11	23	17	10	3	14	14

8-A

	E.Ö.	M.I.K.A.	A.E.A.	AA.	A.B.O.	B.M.B.	CA.	F.D.	K.C.S.	M.G.	M.S.K.	M.A.	M.A.B.	M.E.E.	B.M.	
Strange	8	-	-	+	+	+	-	-	+	-	+	-	+	+	+	-
Funny	12	-	+	+	+	+	-	+	+	+	+	+	+	+	+	-
Things	3	-	-	-	-	-	-	-	-	-	-	+	+	+	+	-
Happen	8	-	-	-	-	+	-	+	+	+	+	+	+	+	+	-
Hear	8	+	+	-	-	+	-	+	+	+	-	+	-	+	-	-
Herself	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Gain	9	+	-	+	-	+	-	+	+	+	-	+	+	+	+	-
Talent	5	-	-	-	+	+	-	-	-	-	-	+	+	+	+	-
Change	8	-	-	+	-	+	-	+	+	+	-	+	+	+	+	-
Early	1	-	-	-	-	-	-	-	-	-	-	-	-	+	-	-
Usually	3	-	-	-	-	-	-	+	-	-	-	+	-	+	-	-
Hour	1	-	-	-	-	-	-	-	-	-	-	-	-	+	-	-
Tuesday	2	-	-	-	-	-	-	+	-	-	-	+	-	-	-	-
Replying	2	-	-	-	-	+	-	-	-	+	-	-	-	-	-	-
Recognise	1	-	-	-	-	-	-	-	+	-	-	-	-	-	-	-
Everywhere	3	-	-	-	-	+	-	+	-	-	-	-	-	+	-	-
Serving	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Realised	1	-	-	-	-	-	-	+	-	-	-	-	-	-	-	-
Take	8	-	-	-	+	+	+	-	+	+	-	+	+	+	+	-
With	9	-	-	-	-	+	-	+	+	+	-	-	-	-	-	-
Huge	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Wonderful	8	+	-	-	-	+	-	+	+	+	-	+	+	+	+	-
Decided	3	-	-	-	-	-	-	-	-	+	-	+	-	+	-	-
Anyone	2	-	-	-	-	-	-	+	-	-	-	-	-	+	-	-
Think	3	-	-	-	-	-	-	+	-	+	-	-	+	-	-	-
Privacy	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Safe	9	-	-	+	-	+	+	-	+	+	+	-	+	+	+	-
Advice	2	-	-	-	-	-	-	-	-	-	-	-	+	+	+	-
Try	6	-	+	-	-	+	-	+	-	+	-	-	+	+	+	-
Uncomfortable		-	-	-	-	-	-	-	-	-	-	-	-	+	+	-
Care	6	-	-	-	-	+	+	-	+	-	-	+	+	+	+	-
Channel	9	-	-	+	-	+	+	-	+	+	-	+	+	+	+	-
Inspire	1	-	-	-	-	-	-	-	-	-	-	-	-	-	+	-
Actually	4	-	-	-	-	+	-	+	-	-	-	+	-	+	+	-
Something	2	-	-	-	-	-	-	-	-	-	-	+	-	+	+	-
Trust	4	-	-	-	-	-	-	+	-	-	-	+	+	+	+	-
TOTAL		3	3	6	4	17	5	0	20	11	13	2	20	16	27	0

8-A - LAST

	E.Ö.	M.I.K.A.	A.E.A.	AA.	A.B.O.	B.M.B.	CA.	F.D.	K.C.S.	M.G.	M.S.K.	M.A.	M.A.B.	M.E.E.	B.M.
Strange	9	-	-	+	+	+	-	-	+	+	-	+	+	+	-
Funny	12	-	+	+	+	+	-	-	+	+	-	+	+	+	-
Things	6	-	-	+	+	-	-	-	+	+	+	+	+	+	-
Happen	9	-	+	+	-	+	-	-	+	-	-	+	+	+	-
Hear	9	-	-	-	+	+	+	-	+	+	-	+	+	+	-
Herself	5	-	-	-	+	-	-	-	+	+	-	+	+	+	-
Gain	10	-	-	-	+	+	-	-	-	-	-	+	+	+	-
Talent	6	+	-	-	+	+	+	+	+	+	-	+	+	+	-
Change	9	-	+	-	+	+	-	-	+	-	-	-	+	+	-
Early	4	-	-	-	-	+	-	+	+	-	-	+	+	+	-
Usually	1	-	-	-	-	-	-	-	-	-	-	+	+	+	-
Hour	4	-	-	-	-	-	-	+	-	-	-	-	-	-	-
Tuesday	6	-	-	-	-	+	+	+	-	-	+	-	-	-	-
Replying	5	-	-	-	-	+	+	+	-	-	+	-	+	+	-
Recognise	0	-	-	-	-	-	-	+	-	-	-	-	-	+	-
Everywhere	1	-	-	-	-	+	-	-	-	-	-	-	-	-	-
Serving	12	+	+	-	+	+	+	+	-	-	-	-	-	-	-
Realised	0	-	-	-	-	-	-	+	+	-	-	+	+	+	+
Take	10	-	-	+	-	+	+	-	-	-	-	-	-	-	-
With	1	-	-	-	-	-	-	+	+	+	-	+	+	+	+
Huge	4	-	-	+	-	-	-	+	-	-	-	-	-	-	-
Wonderful	10	+	+	-	-	+	+	+	-	-	-	-	+	+	-
Decided	6	-	-	-	-	+	-	+	+	+	-	+	+	+	-
Anyone	5	-	-	-	-	+	-	+	-	+	-	+	+	+	-
Think	3	-	-	-	-	-	-	+	-	+	-	-	+	+	-
Privacy	4	-	-	-	-	+	+	+	-	-	-	-	+	+	-
Safe	12	+	-	+	+	+	+	+	-	+	-	-	+	+	-
Advice	11	+	-	-	+	+	+	+	-	+	+	+	+	+	-
Try	7	-	+	-	-	+	-	+	-	+	-	+	+	+	+
Uncomfortable	2	-	-	-	-	-	-	+	-	-	+	+	+	+	-
Care	9	-	+	-	+	-	+	+	-	-	+	-	-	-	-
Channel	12	-	+	+	+	+	+	+	+	+	-	+	+	+	-
Inspire	4	-	-	-	-	+	-	-	-	+	-	+	+	+	-
Actually	7	-	+	-	-	+	+	+	-	-	+	+	-	-	-
Something	2	-	-	-	-	+	-	-	-	-	+	-	+	-	-
Trust	7	-	-	-	+	+	+	+	-	-	-	-	-	+	-
TOTAL	5	9	8	13	25	16	10	26	10	15	5	22	26	28	3

8-C COLLEAGUE

	Y.E.O	M.Y.	A.K.	A.T.	A.T.2	E.G.	E.A.	F.C.	H.C.E.	I.S.	V.W.	K.H.K.	I.B.C	A.Ç.	M.E.Ş	
Strange	10	-	+	+	+	+	-	+	+	+	+	-	-	-	+	
Funny	13	+	+	+	+	+	+	+	+	+	+	-	-	-	+	
Things	3	-	-	+	+	-	-	+	-	-	-	-	-	+	+	
Happen	10	-	+	+	+	-	+	+	+	+	+	-	-	-	-	
Hear	9	-	+	+	+	+	-	+	+	+	+	+	-	-	+	
Herself	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Gain	17	+	+	+	+	-	-	+	+	+	+	-	-	-	-	
Talent	6	-	+	-	+	-	+	-	+	+	+	+	+	-	+	
Change	6	+	+	+	+	-	-	+	-	-	+	-	-	-	-	
Early	2	-	-	+	+	-	-	-	-	-	-	-	-	-	-	
Usually	5	+	-	+	+	-	-	+	-	+	-	-	-	-	-	
Hour	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Tuesday	3	-	-	+	+	-	-	+	-	-	-	-	-	-	-	
Replying	1	-	-	-	+	-	-	-	-	-	-	-	-	-	-	
Recognise	2	-	-	-	+	-	-	-	-	-	+	-	-	-	-	
Everywhere	2	-	-	+	+	-	-	-	-	-	-	-	-	-	-	
Serving	2	-	-	+	+	-	-	-	-	-	-	-	-	-	-	
Realised	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Take	9	+	+	+	+	-	-	+	-	-	+	+	-	+	+	
With	1	+	-	-	-	-	-	-	-	-	-	-	-	-	-	
Huge	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Wonderful	8	+	-	+	+	-	-	+	+	+	+	-	-	-	+	
Decided	3	-	-	+	+	-	-	+	-	-	-	-	-	-	-	
Anyone	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Think	1	-	-	-	+	-	-	-	-	-	-	-	-	-	-	
Privacy	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Safe	10	+	-	+	+	+	+	+	+	+	+	-	-	-	+	
Advice	4	-	-	-	+	-	-	+	+	-	+	-	-	-	-	
Try	7	+	-	+	+	+	-	+	-	-	-	-	-	-	+	
Uncomfortable	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Care	6	+	-	+	+	-	-	+	-	+	+	-	-	-	-	
Channel	10	+	-	+	+	-	+	+	+	-	+	+	+	+	-	
Inspire	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Actually	2	-	-	+	+	-	-	-	-	-	-	-	-	-	-	
Something	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Trust	6	+	-	+	+	-	-	+	-	-	+	-	-	-	+	
TOTAL		11	8	21	26	5	5	14	13	9	12	13	2	2	3	9

8-C - COLLEAGUE (LAST)

		Y.E.O	M.Y.	A.K.	A.T.	A.T.2	E.G.	E.A.	F.C.	H.C.E.	I.S.	V.W.	K.H.K.	I.B.C	A.Ç.	M.E.Ş
Strange	12	+	+	+	+	+	-	+	+	+	+	+	-	-	+	+
Funny	13	+	+	+	+	+	+	+	+	+	+	+	-	-	+	+
Things	3	-	-	-	+	-	-	-	-	-	+	-	-	-	+	+
Happen	11	-	-	+	+	+	+	+	-	+	+	+	+	+	-	+
Hear	7	-	+	+	+	-	-	+	+	-	-	-	-	-	+	+
Herself	12	+	+	+	+	+	-	+	+	-	-	-	-	-	+	+
Gain	14	+	+	+	+	+	-	+	+	-	+	+	+	-	+	+
Talent	12	+	+	+	+	-	+	+	+	+	+	+	+	+	+	+
Change	12	+	+	+	+	+	-	+	+	-	+	+	-	+	+	+
Early	9	-	+	+	+	-	-	+	+	+	+	+	+	-	+	+
Usually	7	+	+	+	+	-	-	+	+	+	+	-	+	-	+	-
hour	4	+	-	+	-	-	-	+	+	-	+	-	-	-	-	-
Tuesday	8	+	+	+	-	-	-	+	+	-	-	-	-	-	-	-
Replying	5	+	+	+	+	-	-	+	+	+	-	-	-	-	+	+
Recognise	4	-	-	-	+	-	-	-	-	-	-	+	-	-	-	-
Everywhere	1	-	-	-	+	-	-	-	-	-	-	+	-	-	-	-
erving	11	+	+	+	+	-	-	+	+	+	+	+	+	-	-	-
Realised	1	-	-	-	+	-	-	+	+	+	+	+	+	-	-	+
Take	11	+	+	+	+	+	-	+	+	+	+	+	-	-	-	-
With	1	-	-	-	+	-	-	-	-	-	+	+	-	-	+	-
huge	2	-	-	-	+	-	-	+	-	-	-	-	-	-	-	-
Wonderful	8	+	-	+	+	+	-	+	-	+	+	-	-	-	-	-
Decided	4	-	-	+	+	-	-	-	+	+	+	-	-	-	-	+
Anyone	4	-	-	-	+	-	-	+	-	-	+	+	-	-	-	-
Think	1	-	-	-	-	-	-	-	-	-	-	+	-	-	-	-
Privacy	0	-	-	-	-	-	-	-	-	-	-	+	-	-	-	-
Safe	11	+	+	+	+	+	-	+	+	-	-	-	-	-	-	-
Advice	8	-	+	+	+	-	-	+	+	-	+	+	-	-	+	+
Try	9	-	-	+	+	+	+	+	+	-	+	+	+	-	-	-
Incomfortable	1	-	-	-	+	-	-	-	-	-	+	+	-	-	+	-
Care	10	+	+	+	+	-	-	+	+	+	-	-	-	-	-	-
Channel	12	+	+	+	+	+	+	+	+	+	+	-	+	-	+	-
Inspire	3	+	-	+	-	-	-	-	-	-	+	+	-	-	+	+
Actually	8	+	-	+	+	+	-	+	-	-	+	-	-	-	-	-
Something	2	-	-	+	+	-	-	-	-	-	+	-	+	-	-	+
Trust	8	+	-	+	+	-	-	+	+	-	-	-	-	-	-	-
TOTAL		19	17	26	30	13	5	25	21	11	23	18	10	3	14	14

APPENDIX C: LESSON PLANS

WEEK1: STORY STILLS

LEVEL: Elementary, pre-intermediate

TIME: 40+ 40 minutes

AIMS:

Language: to realize silent letters, especially the (r) sound in the words

Other: to use language of discussion and negotiation, to work together co-operatively in small groups; to focus on the physical composition of a scene using body language and gesture.

DESCRIPTION: The students listen to a story. Then they receive the transcript including underlined silent letters. They listen to the story again. The teacher asks them why they are underlined and writes students' answers on the board. The teacher asks them to prepare scenes by using those words including silent letters in the story, 'freeze-framed', as if they were stills from a film.

MATERIALS: Paper and colored pencils, scissors, the transcript of the story, camera(optional)

PREPARATION

1. Create a suitable story; ideally, it should have four or five principal characters and a flexible number of extra characters. It also needs to have well-defined words including silent letters in the story suitable for representing as stills.
2. Practice drawing stills and making paper figures.

IN CLASS

In the first lesson

1. Introduce the characters and tell the story.
2. Hand out the transcriptions and make them listen again.
3. Ask them about the underlined words and elicit their responses on the board.

In another lesson

2. Review the story and make a list of the principal characters on the board.
3. Draw four or five (depending on possibilities for stills in the story) film-style frames on the board.
4. Ask the students which point of the story the pictures could illustrate by using underlined words.
5. Ask the students to imagine the background of each frame. Sketch in their suggestions, or ask one of the students to draw for you.

6. Divide the class into three groups; each group should have at least one child for each character in the story. If there are uneven numbers, the other students can be extras.
7. Tell the groups that they are going to plan stills of the frames they have described. Ask them to draw the film frames as a group work. Suggest them include paper figures and arrange them.
8. When they are satisfied with their pictures, ask them to find a space and make a tableau of one of the scenes. Remind them that you will be taking photos of them when they have finished. Give them the deadline—it may be in this or a subsequent lesson.
9. When the groups are ready, they show their skills to the class. You, or one of the students, can take photos of the work. These can be mounted to make posters and displayed alongside the pictures made with cut-out figures.

FOLLOW-UP: There are several possible follow-ups to this activity:

- the students write captions for the photos;
- they can write a speech or thought bubbles for the photos;
- they can use them to illustrate a written version of the story.

If you don't have access to a camera, you could end the activity by getting the groups to display their stills while the rest of the class guesses which part of the story it comes from.

A MONKEY STORY

Last Tuesday, John woke up early in the morning and talked to his best friend George. They decided to go to a picnic in a park. They prepared everything. They made a cake, cookies, salads, etc.

The park was at the end of the street so they took their bikes, and they didn't walk. It was sunny and hot outside. It was an awesome day for a picnic. When John was walking, he heard someone screaming for help. Both John and George turned to the place to see where that scream coming from. George wanted to go away but John decided to help him.

“We have to help him,” John said.

“But we may be in danger, too,” George said.

“Okay, then you stay here and I'll check it out!” said John. “Be careful John” George said.

He went close to hear some noise. He saw a man crying a little girl in front of her. John noticed that there was a huge monkey in front of them. He was trying to get the bananas from the little girl's hand. John used his brain. He took a small rock from the ground and threw it very far away. Monkey was disturbed so it ran away and the girl still had the bananas. George could see John coming with a man and a little girl. Both the boy and girl thanked John. When John told the monkey story to George, all of them had a good laugh. John decided that all four of them to have a picnic together. Monkey was still looking for the rock

--END--

WEEK2: MAKING A STORY CHANT

LEVEL: Elementary, pre-intermediate

TIME: 40+40 minutes

AIMS:

Language: to exercise writing a story chant by using specific words and learning the correct pronunciation of the words from their peers. (Peer learning)

Other: to collaborate (work together to act out a story.)

DESCRIPTION: Divide the class into three groups make them stand in a circle and choose about six board pictures or flashcard words to make a story first. Then tell them to make the story more interesting by using chants. They can either use ready templates by using the smart board or invent their own story rhymes. Tell them it is not difficult to invent simple story rhymes that fit in with the vocabulary they are working on in class. Then they act it out.

MATERIALS: Smartboard, flashcards, or board pictures of the keywords

KEYWORDS

*strange	*hear	*gain
*change	*early	*Tuesday
*usually	*happen	*take
*huge	*talent	*safe
*funny	*channel	*decide
*wonderful	*actually	*try

PREPARATION

1. Find ready templates for the rhymes
2. Make flashcards.

IN CLASS

1. Tell the students that they are going to create a story. Show them the flashcards or board pictures and try to make them guess the words. Ask them what they think it will be about.
2. Divide the students into three groups get them to stand in a circle, and choose the flashcards. Let them work together.
3. As a next step, explain that they are going to make the story chant. Show them the ready

templates and suggest them to create their own versions if they want.

4. Finally, ask them to act out their stories. One of them should be the narrator and the rest should act.

FOLLOW-UP: You may like to ask the student if they like the story and what aspects should be changed. This can lead to an interesting first-language discussion of the roles in stories. The students can try acting it out the other way around too.

COMMENTS: Although the students are not asked to pronounce the words correctly, you may find that after acting out the story several times they begin to do it better with you.

WEEK3: FROM SITUATION TO DIALOGUE

LEVEL: Elementary, pre-intermediate

TIME: 40 + 40 minutes

AIMS:

Language: to activate the students' language resource and support implicit learning of pronunciation.

Other: to stimulate the student's imagination and to encourage them to build a story and its dialogue together.

DESCRIPTION: The teacher sets a context through a board picture or description.

The students invent a dialogue for the situation with help from the teacher in small groups (maximum three students) Then they use the puppets to act it out.

MATERIALS: Materials necessary to make the puppets, flashcards, or posters to set up the situation.

PREPARATION

1. Decide on the situation, how you are going to present it (through flashcards, a poster, realia, a board picture), and how many characters there are.
2. Decide what kind of puppet you want the students to make and make one yourself for each character.

IN CLASS

1. Set up the situation using board pictures, flashcards, and so on to help you. Ask the students what each of the characters would say. Accept their suggestions and use them to build up the beginning of the dialogue on the board.
2. Encourage them to continue the story if appropriate, asking 'What happened next?'
3. When you and the class are satisfied with the dialogue ask them to make puppets for the characters and to use the puppets to act out the dialogue.

COMMENTS: As you will see from the situations below, you can use this activity to stimulate

the students to solve problems, or encourage them to reflect on moral dilemmas.

Real or possible situations

Two students arrived late to class.

A mother advising about life to her two sons Three burglars running across the street

Men talking about their plans on Tuesday

Two people talking about a talent show on TV

Imaginary situations

Three children look into a black hole in which they can see two yellow eyes.

Two people and an alien or a monster.

Three lost teenagers at the campsite

Two teenagers find a large amount of money in the street.

WEEK3: JUST IMAGINE

LEVEL: Pre-intermediate

TIME: 40+40 minutes

AIMS:

Language: to use functional language and encourage oral fluency.

Other: to explore ways of solving problems.

DESCRIPTION: The students work in groups of four or five. The teacher describes a situation in which there is a conflict or a problem to solve. They act out their reactions to the situation. Prepare for the situation.

1. Choose the situation and set the scene. If you feel the students need some support, ask the class what they could do in that situation. Write the suggestions on the board.
2. Divide the students into groups of three or four. Explain that they are in the situation and have to decide what to do. Go from group to group, starting the activity by summarizing the situation as if you were one of the students, for example, in situation 1: *The ball is over there, on the road, and break time is going to finish in five minutes. What can we do?*

EXAMPLES:

Situation 1

Your close friend failed the English exam and he feels sad. How would you make him feel better?

Situation 2

You have a best friend from your childhood and you share everything with him. One day, you realize that he shares your secrets with strangers. You decided to talk to him. What would you say?

Situation 3

Your sister wakes up early to study for her project but she seems uncomfortable. What would you should advise her?

Situation 4

Two students start to argue about a pencil in the class. They each say it is theirs. What do the other students do? What does the teacher do?

Situation 5

It is midnight and everybody is sleeping. You realize something outside. What do they do? What do you say to your parents?

3. While the students are working, go around the class, listen, and perhaps note down words and phrases that the students need. You may also like to note down important errors on which you need to do some more work in later classes.

4. Stop the activity after 5-10 minutes and ask each group if they have reached a solution. Discuss the various solutions with the class.

5. Ask the students if there were things they wanted to say, but couldn't. Supply the correct language and also any other words and phrases you noted down in step 3.

FOLLOW-UP: Repeat the activity in different groups in the second lesson.

WEEK4: A SECRET

LEVEL: Elementary, pre-intermediate

TIME: 40 minutes

AIMS:

Language: To define somebody and make up a story

Other: Taking a role

DESCRIPTION: Each student chooses one of the different people's pictures on the smartboard and makes up a story about him/her in this role-play. They each get a role that contains secrets about their characters, which may be more complicated by adding more information. The rest of the students want to get the food they desire, and waiters and chefs want to earn tips by offering excellent service. Before the role play begins, all of the students prepare the necessary background information about the character.

MATERIALS: Smartboard

Preparing for the role-play

1. Inform the students that they will have a role-play activity in which they choose a person and make up a story about him/her including a secret.
2. Show the photos of the people you will need to play the roles with a secret.
3. Make them choose a picture and help them if they need any help while preparing a story about the characters they choose.

Doing the role-play

4. Start the role play one by one. The students start to talk about their chosen characters' lives.
5. They will describe their role by talking and acting: the rest of the students have to guess the secret of the characters.
6. If they have the correct guess, they will get a point. The more correct guesses they have, the more points they get.
7. At the end of the game, every student will play their role and reveal their secrets.

FOLLOW-UP: Repeat the role-play another day with the students in different roles.

WEEK5: AT A RESTAURANT

LEVEL: Elementary, pre-intermediate

TIME: 40 minutes to prepare for the role-play; 40 minutes to do it.

AIMS:

Language: to activate the vocabulary of food, and practice asking and ordering.

Other: taking on a role, improvising.

DESCRIPTION: The students play the roles of customers, waiters, waitresses, and cooks in this role-play. They each get a role card that contains details about their characters, which may be personalized by adding more information. Customers want to get the food they desire, and waiters and chefs want to earn tips by offering excellent service. Before the role play begins, all of the students prepare the menu and the food.

MATERIALS: Colors and paper to make the food; paper plates or circles of card; plastic or photocopied money; aprons for the waiters/waitresses and hats for the cooks.

Preparing for the role-play

1. Inform the students that the classroom will be turned into a restaurant. Talk about the people you will need to play the roles of customers, waiters/waitresses, and cooks.
2. On a small part of the board, write "Starters," "Main courses," "Desserts," and "Drinks."

Submit ideas for each category. Give a price to each dish.

3. Separate the students into small groups. Recommend that each group quickly draw the items on the menu. A minimum of two images of each dish must be included. These images will be used in the role play. The pictures can be completed at home.

Doing the role-play

4. Create three columns on the board with the titles "Customers," "Waiters and waitresses," and "Cooks." Ask the students who would say *We'd like to book a table for tonight, how can I help you?* and *there aren't any tomatoes left*. Ask them for more ideas for each column.

5. Describe the role-playing process: the customers have to order a meal from the menu. The waiters/waitresses have to take the order and after taking the order, the waiters or waitresses must ask the kitchen for the requested meal. The cooks have to give the waiters/waitresses the food if they have it on their cards. If not, the waiters have to ask another cook. The customers give the waiters a tip at the end of the meal if they are satisfied with the service and the food.

6. Group the students into three groups: "Customers," "Waiters and waitresses," and "Cooks." Give a role card to each student. Give them enough time to examine their cards. Ask them to explain so you can make sure they comprehend what needs to be done.

7. Arrange the class like a restaurant if you can. You need a dining area and a kitchen. Tell the customers to wait at the door, the chefs to go to the kitchen, and the waiters and waitresses to take a position close to the tables. Give each cook some paper plates and pictures of the dishes that the students have prepared: not all the cooks will have all the dishes. Give the menus to the waiters and cash to the customers.

8. To begin the role-play, introduce yourself as the head waiter and direct the customers to their tables. Stop the role-playing after the majority of the customers have paid their bills.

9. Determine which waiter received the most tips. As they evaluate their work, ask the students to identify any areas where they might have done better.

FOLLOW-UP: Repeat the role-play another day with the students in different roles.

WEEK6: THE QUIZ SHOW

LEVEL: Pre-intermediate

TIME: 40 minutes to prepare the show, 40 minutes to do the improvisation.

AIMS:

Language: to encourage oral fluency and to practice question forms.

Other: to encourage spontaneity and practice taking on a role.

DESCRIPTION: The students prepare and act out a quiz show. In the first lesson, they prepare the questions and distribute the roles. In the second lesson, they do the improvisation. You can video the improvisation if you have the facilities.

MATERIALS: Video camera (optional).

Preparing the show

- 1.** Ask the students if they watch quiz shows. Which are their favourites? Why do they like them? Who takes part in a quiz show? (The quiz master, the contestants, the assistants, the audience.)
- 2.** Tell the students that they are going to act out a general knowledge quiz show. Ask them what categories of questions there could be, and write the categories on the board. ('Sport', 'Computer Games', 'Friendship', 'The World's ...', 'Cinema', 'Music', and so on). Divide the class into as many groups as there are categories, and ask each group to invent five questions for their category.
- 3.** Ask what kind of things the quiz master, assistants, contestants, and audience say and do. Make a list of useful expressions on the board. Make a basic running order which the students will follow in the next lesson. Here is one suggestion:
 - the assistants show the audience to their seats;
 - the assistants look after the contestants;
 - the quiz master welcomes the audience;
 - the assistants introduce the contestants;
 - the quiz master asks the contestants which category they want to start with.
- 4.** Make a poster of this and put it on the wall. The students can refer to it in the next lesson.

Doing the improvisation

- 5.** Assign the student's roles. Give them time to think about their role and what they have to do and speak.
- 6.** Use the poster to remind them of the running order.
- 7.** Set up the classroom with tables at the front for the contestants. Get the assistants to show the audience their seats and to look after the contestants.
- 8.** Start the show and note down any comments as they do it.
- 9.** When the show comes to a natural conclusion, stop the improvisation.
- 10.** Ask the students if they have enjoyed doing the activity. Would they like to repeat it another day? Do they want to change roles? What did they learn from this first experience? Be very positive in your feedback as this is a difficult activity.

FOLLOW-UP: Repeat the activity, with the students taking different roles.

APPENDIX D: PHOTOS FROM THE DRAMA SESSIONS

