

**REPUBLIC OF TURKEY
AMASYA UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGE EDUCATION
DIVISION OF ENGLISH LANGUAGE TEACHING**

**USE OF DRAMA IN THE CONTEXT OF LANGUAGE TEACHING:
EXPLORING THE EFFECTS OF DRAMA IMPLEMENTATION ON
ENGLISH AS A FOREIGN LANGUAGE (EFL) LEARNERS AT
SECONDARY SCHOOL LEVEL**

Master of Arts Thesis

KÜBRA TURGUT

AMASYA

June - 2023

T.C.
AMASYA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANABİLİM DALI
İNGİLİZ DİLİ EĞİTİMİ BİLİM DALI

DRAMANIN DİL ÖĞRETİMİ BAĞLAMINDA KULLANILMASI:
DRAMA UYGULAMASININ ORTAOKUL SEVİYESİNDE
İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN ÖĞRENCİLER
ÜZERİNDEKİ ETKİLERİNİN ARAŞTIRILMASI

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AMASYA - 2023



To my beloved daughter

TEZ ONAY SAYFASI

Kübra TURGUT tarafından hazırlanan “USE OF DRAMA IN THE CONTEXT OF LANGUAGE TEACHING: EXPLORING THE EFFECTS OF DRAMA IMPLEMENTATION ON ENGLISH AS A FOREIGN LANGUAGE (EFL) LEARNERS AT SECONDARY SCHOOL LEVEL (DRAMANIN DİL ÖĞRETİMİ BAĞLAMINDA KULLANILMASI: DRAMA UYGULAMASININ ORTAOKUL SEVİYESİNDE İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN ÖĞRENCİLER ÜZERİNDEKİ ETKİLERİNİN ARAŞTIRILMASI)” başlıklı bu çalışma aşağıdaki jüri tarafından oy birliği ile 31/05/2023 tarihinde yapılan savunma sınavı sonucunda Amasya Üniversitesi Sosyal Bilimler Enstitüsü Yabancı Diller Eğitimi Ana Bilim Dalı İngiliz Dili Eğitimi Bilim Dalı’nda Yüksek Lisans Tezi olarak kabul edilmiştir.

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ETİK BEYAN SAYFASI

Tezimin içerdiki yenilik ve sonuçları başka bir yerden almadığımı ve bu tezi AÜ Sosyal Bilimler Enstitüsünden başka bir bilim kuruluşuna akademik gaye ve unvan almak amacıyla vermediğimi; tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada kullanılan her türlü kaynağa eksiksiz atıf yapıldığını, bu tezde sunduğum çalışmanın özgün olduğunu bildirir, aksinin ortaya çıkması durumunda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

31/05/2023

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İmza

ABSTRACT

USE OF DRAMA IN THE CONTEXT OF LANGUAGE TEACHING: EXPLORING THE EFFECTS OF DRAMA IMPLEMENTATION ON ENGLISH AS A FOREIGN LANGUAGE (EFL) LEARNERS AT SECONDARY SCHOOL LEVEL

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Amasya University, Institute of Social Sciences

Foreign Language Education, M.A., May/2023

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This thesis is an investigation of the application and effects of drama in English as a Foreign Language (EFL) classrooms. The study arises out of the concern with English language teaching in Türkiye, where present approaches to foreign language teaching seem to fall short to increase the quality of English as a Foreign Language. Therefore, this study attempts to shed light on how using drama in language teaching may successfully promote learning. The study aims to significantly advance ‘drama-enriched’ language learning, and it focuses on the potential for drama practices to boost student proficiency in English as a foreign language by illustrating the value of incorporating first-hand experiences into language classrooms. (Wessels, 1987). To this end, the study utilizes a mixed-methods approach that incorporates both qualitative and quantitative data. The study is conducted through pre-tests and post-tests, interviews, mini-reports, and field notes to gauge how 52 participants with the control group (n=26) and experimental group (n=26) at the secondary school level during the academic year 2021-2022 reacted to the drama implementation. The questionnaire responses of participants provided the quantitative data, while student interviews, mini-reports, and researcher's field notes provided the qualitative data within seven weeks. The study's findings indicated that drama was effective in lowering participants' fear of learning a foreign language and boosting their drive and confidence in producing better language skills. For this reason, as Philips (1999) expounds, drama is a viable approach that maintains a fruitful atmosphere in the classroom. In the context of Türkiye, the use of drama practices for language acquisition is a field that has not received enough attention. As a result, this examination of practice provides a framework for more inquiry and thought in this area.

Keywords: Drama implementation, foreign language learning, the use of drama

ÖZET

DRAMANIN DİL ÖĞRETİMİ BAĞLAMINDA KULLANILMASI: DRAMA UYGULAMASININ ORTAOKUL SEVİYESİNDE İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN ÖĞRENCİLER ÜZERİNDEKİ ETKİLERİNİN ARAŞTIRILMASI

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Bu tez, Yabancı Dil Olarak İngilizce (EFL) sınıflarında dramanın uygulanması ve etkileri üzerine bir araştırmadır. Çalışma, yabancı dil öğretimine yönelik mevcut yaklaşımların Yabancı Dil olarak İngilizcenin kalitesini artırmada yetersiz kaldığı Türkiye'de İngilizce öğretimi ile ilgili endişelerden yola çıkmaktadır. Bu nedenle, bu çalışma dil öğretiminde drama kullanımının öğrenmeyi nasıl başarılı bir şekilde destekleyebileceğine ışık tutmaya çalışmaktadır. Çalışma, 'drama ile zenginleştirilmiş' dil öğrenimini önemli ölçüde ilerletmeyi amaçlamakta ve drama uygulamalarının, birinci elden deneyimlerin dil sınıflarına dahil edilmesinin değerini göstererek öğrencilerin yabancı dil olarak İngilizce yeterliliğini artırma potansiyeline odaklanmaktadır (Wessels, 1987). Bu amaçla, çalışmada hem nitel hem de nicel verileri içeren karma yöntem yaklaşımı kullanılmıştır. Çalışma, 2021-2022 akademik yılında ortaokul düzeyinde kontrol grubu (n=26) ve deney grubu (n=26) olmak üzere 52 katılımcının drama uygulamasına nasıl tepki verdiğini ölçmek için ön testler ve son testler, görüşmeler, mini raporlar ve saha notları aracılığıyla yürütülmüştür. Yedi hafta süren çalışmada katılımcıların anket yanıtları nicel verileri sağlarken; öğrenci görüşmeleri, mini raporlar ve araştırmacının saha notları nitel verileri sağlamıştır. Çalışmanın bulguları, dramanın, katılımcıların yabancı dil öğrenme korkularını azaltmada ve daha iyi dil becerileri üretme konusundaki istek ve güvenlerini artırmada etkili olduğunu göstermiştir. Bu nedenle, Philips'in (1999) de belirttiği gibi, drama sınıfta verimli bir atmosfer sağlayan uygulanabilir bir yaklaşımdır. Türkiye bağlamında, drama uygulamalarının dil edinimi için kullanımı yeterince ilgi görmemiş bir alandır. Sonuç olarak, bu uygulama incelemesi, bu alanda daha fazla araştırma ve düşünce için bir çerçeve sunmaktadır.

Anahtar Kelimeler: Dramanın kullanımı, drama uygulaması, yabancı dil öğrenimi

FOREWORD

First and foremost, I would like to express my gratitude to Assist. Prof. Dr. Hayriye AVARA, my amazing supervisor, for guiding me through that difficult process and providing me with encouragement through her insightful and remarkable comments. Anytime I required assistance, she was always available.

I am appreciative of each and every teacher that contributed to my academic success. I am thankful for their belief in me.

I must also express my gratitude to Assoc. Prof. Dr. Ayfer SU BERGİL and Asst. Prof. Dr. Ahmet ÖNAL for giving me helpful feedback and providing insightful remarks on my thesis study.

My dear colleagues Hatice BİRİNCİ and Emine Melike EFEOĞLU provided me with helpful advice, motivation, inspiration, and encouragement while I worked to complete this MA thesis. I am also grateful for all of their help.

I want to express my gratitude to my parents for fostering in me a spirit of resiliency and tenacity that has allowed me to seek and accomplish my goals. Especially, my outstanding father, Süleyman USTA, deserves my sincere appreciation for assisting me through my life and inspiring me with his guidance.

Last, but not least, I would like to express my sincere gratitude to my husband, Mehmet TURGUT for always being there for me. Without his help, patience, and understanding, I could never have finished my thesis.

Kübra TURGUT

31/05/2023

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ABBREVIATIONS

CEFR	Common European Framework of Reference for Languages
EF EPI	EF English Proficiency Index
EFL	English as Foreign Language
ELT	English Language Teaching
FLCAS	Foreign Language Classroom Anxiety Scale
L2	Target Language
MoNE	Ministry of National Education
SPSS	Statistical Package for Social Sciences
TNNA	Turkish National Needs Assessment
TPR	Total Physical Response

CHAPTER I

1. INTRODUCTION

1.1. Background of the Study

Today, it seems that schools and other institutions which aim at spreading information and educating people from a very early age have begun to keep things in perspective in terms of the importance of the real-life relatedness aspect of learning. In a traditionally arranged classroom where the learners are placed at the back of their classmates, the teacher positions herself/himself in front of the class, and the learning happens through such ways and methods that the learners are exposed to a lot of information without having the opportunity of combining theoretical knowledge with the practical one, the necessity of handling educational problems wisely and reasonably come up with limited solutions with which to prepare for future educational settings. Furthermore, in such a classroom, due to the fact that students are placed toward the teacher, this emphasizes who the authoritative figure is and where communication should be directed, and thus the pupils serve as the audience, while the teacher is the performer (Abenoja & Decoursey, 2019). Besides, the amount of interactions between students and teachers is limited in this type of classroom setting since it appears that the teacher should speak and the students should listen (Abenoja & Decoursey, 2019). In an authoritative climate, only the students who speak with confidence react to the teacher's questions, while others who are uneasy or may lack language abilities stay quiet, and this atmosphere may cause difficulty for the students who do not have the means and courage to participate (Greenfader & Brouillette, 2013).

Holden (1981) posits that a 'cautious environment' where the teacher keeps a watchful eye on all language use, unfortunately, is unable to offer opportunities to the students for the outside world. Therefore, in order to break the barriers between learner and learning and create an ideal solution, a pedagogical conceptual change (Lee et al., 2013) that deepens the teachers' understanding of the teaching certainly provides a significant boost to teachers' confidence and perception of their teaching abilities. In this regard, successful teaching practice depends heavily on teachers' perspectives and judgments of their teaching methods and their students' learning (Lee et al., 2013). Namely, if teachers have the door ajar and are in a position to improve their perspectives, and if classrooms can be seen as 'canvases' of the teachers' own, then the learning happens as fruitful as possible.

The issues in education such as teacher workload, limitations in curriculum implementation, misconceptions about assessment, government policies, and so forth tend to dampen teachers' enthusiasm and badly affect the classroom climate. Also, the different needs of the learners challenge the teachers' approaches to teaching far more nowadays than they did in the past. Therefore, today's teachers need to have the tools that point the way to the development of better educational outcomes. At this point, the tools like art hold promise for easing the burden on the teachers due to the fact that the use of the tools of art in the classroom enables new perspectives which cannot be gained in the artificial world of the classroom.

According to Fulton & Simpson-Steele (2016), the sciences and the arts are often viewed as two separate disciplines, the former objective and the latter subjective, however, the two are more similar than they are unlike. Since the arts allow viewing the world from different perspectives simultaneously (Fulton & Simpson-Steele, 2016), employing arts brings about a notable collection of experiences through the learning process. For this reason, engaging the tools of art to teach the language plays a prominent role in promoting teachers in many aspects and, of course, encourages learners' involvement and active use of the target language.

As an important tool of arts, drama offers 'a usable area' that helps its audience to experience the language since one of the most considerable impacts of drama in education is its capability to emotionally, bodily, and intellectually involve its audience (Boggs et al, 2007). Therefore, this thesis addresses a fundamental issue by attempting to link teachers' understanding and learners' needs through the use of drama. In addition, it emanates from the need to establish the cause of problems of current language teaching practices. Additionally, in this thesis, what consequences appear with the use of drama in the context of language teaching is examined by first-hand experiences. In this regard, this thesis is an explanation of the inquiry about the effectiveness of adapting drama pedagogies in the foreign language classroom.

1.2. Statement of the Problem

Many factors play a leading role in the language learning process. Therefore, planning a new curriculum with myriad changes should be carefully considered to determine and ensure its suitability. In the context of Türkiye, the realities may not fulfill the expectations in many respects since language policymakers and educators may not be on the same page

because the actual implementation of the policies is generally complicated considering the differences in the students from region to region in terms of readiness, background knowledge, family income, and so forth. As it is pointed out in the Ministry of National Education curriculum (MoNE, 2018), it frequently happens that, despite precise consideration, a curriculum model varies markedly from the one that is implemented; a variety of outside factors may influence its application. For this reason, thousands of administrators, teachers, and students need to comprehend what matters by better understanding the full range of aspects of the curriculum. And, the long-term success of the program depends on assistance, cautious preparation, and devoted collaboration from all concerned (MoNE, 2018).

Unlike what is stressed in the national curriculum, the outcomes of the implementation do not meet the expectations. Although the findings of numerous studies that have been done on the evolving primary school curricula since 2004 are encouraging about the use of a student-centered strategy in the learning and teaching process and the curriculum's goal of fostering higher-level thinking abilities in pupils (Aktürkoglu, 2019), teachers still require assistance in planning activities, gathering materials, and receiving guidance on assessing high-level thinking skills in order to implement curricula effectively; if their classes have a large number of students and their schools lack the necessary resources, they may struggle to do so (Aktürkoglu, 2019).

The Common European Framework (CEFR) was carefully undertaken in consideration when developing the new English language curriculum (MoNE, 2018). MoNE (2018) states that the new curriculum aims to foster an enjoyable and encouraging learning atmosphere where young English learners/users feel at ease and supported throughout the learning process; and the CEFR views language learning as a lifelong endeavor, so building a positive stance toward English from the early phases of life is crucial. Additionally, according to MoNE (2018), since no specific language teaching method was viewed as adaptable enough to fulfill the demands of learners at different levels and to handle a broad range of learning styles, a varied combination of teaching designs has been used in order to enable students to utilize English as a tool of interaction instead of regarding the language as a subject. Understandably, the concept and aims established in the language curriculum focus heavily on communicative language development (Hazar, 2021). It is intended that learners learn to use the language, not know about the language.

Türkiye has a long history of utilizing the CEFR within its curriculum policies (Hazar, 2021). In a study, Hazar (2021) seeks to explain the reason why implementing CEFR

becomes a failure considering the current outcomes of the curriculum in language teaching. As Hazar (2021) concludes below;

- Although the curriculum highly stresses the importance of receptive language activities, it neglects the Turkish learners' inadequacy of experience in English in the real world.
- Similarly, the reading activities are only emphasized for getting information. However, it is not obvious enough why the learners read. Namely, the curriculum limits the reading to a particular function.
- Even though communicative purposes are heavily emphasized, the curriculum remains incapable to design the materials, tasks, and activities in accordance with the learning outcomes since the majority of the subcategories of the communicative language activity modalities are greatly limited (p. 560).

Another problem that should also be stressed is the way the teachers utilize the curriculum and how they respond to the requirements of the curriculum. As Garcia and Menken (2010) posit, “it is educators who ‘cook’ and stir the onion” (p. 250). For this reason, Foreign Language teachers in Türkiye must be trained on the CEFR's application to create lesson plans and successfully integrate instructions that are consistent with the CEFR in order to meet the curriculum's intended learning objectives (Hazar, 2021).

It is essential to understand that good teachers rely on their own practical experience and notions rather than impulsively sticking to a defined text without setting up a careful plan or following an assigned language education program in order to educate (Garcia and Menken 2010). For this reason, being a teacher requires a lot of dedication, enthusiasm, and self-sacrifice. That is one of the ignored facts in Türkiye. While teachers in Türkiye face challenges such as poor pay, time constraints, overcrowding in classrooms, outdated texts, outdated physical facilities, and limited opportunities to advance their professional performance and expertise (Güven, 2008), it is not surprising that the teachers have failed to grasp the scale and complexity of the problem. Also, it is likely that in such an atmosphere where teachers do not feel confident and determined about what works best, they have failed to solve the challenges that emerged from their inadequacies. Similarly, even though MoNE has a lengthy history of in-service training, its efficacy is highly open to being questioned (Güven, 2008). For this reason, in the context of Türkiye, the lack of honest self-criticism of what counts as quality, teachers' pessimistic beliefs about the system, and the challenges in teaching environments have unfortunately culminated in unfavorable outcomes. Thus, the

expected contribution of CEFR to the education program has been replaced with undesirable consequences.

To educate means to be in a partnership based on a mutual decision. Therefore, when all the problems mentioned above are considered, this study tries to put forward practical proposals, and it aims to provide new perspectives for members of the teaching community. For this, the study is intended to hold promise for tackling the aforementioned problems by utilizing the tools of art since art has such capacity to be ready to consider education from unique standpoints. Drama, as an effective tool of art, is likely to provide drive and determination to the process of learning and teaching by attempting a change in the mindsets of teachers. In this regard, the present study paves the way for a more detailed consideration of an effective way of teaching.

1.3. Significance of the Study

Learning means making new connections and acquiring new skills by studying knowledge and experiencing things. It is by no means certain that prompting the senses and harmonizing them with actions is a pivotal part of learning. In this sense, when drama is considered a way of enabling learning to be a part of real experiences, it offers useful variances in terms of strategies and techniques for teaching since drama is good at creating better learning environments. At this point, many educators might know that drama implementation works well with the language learning process, and drama is a handy way of bringing real-life situations to foreign language classrooms as long as it is well understood and utilized according to the needs of educational programs. Furthermore, in this study, it is stressed that drama has to be considered in its entirety in terms of the skills students need to possess throughout their school life when assessing the impact of drama on the process of learning and teaching due to the fact that drama improves cognitive, social, and emotional skills. Drama activities provide many occasions for social engagement and peer feedback, both of which are crucial for helping students acquire new knowledge, and students learn more effectively when they connect meaningfully with others (Bora, 2021). Therefore, when taking part in drama activities students are inspired to use and practice the language in social situations that are crucial for their language progress. Similarly, the use of drama in language classrooms not only enhances the learners' language skills but also equips the teachers with creative and fruitful activities. For this reason, to succeed in reaching highly desirable outcomes in language learning, drama indeed should be utilized by language teachers. In that

vein, the study lays the way open for a better understanding of the role of drama in language teaching since it sees the use of drama as one of the language classroom's necessities.

With the help of first-hand drama experience, this study also has made the researcher's teaching practice impel to improve greatly in that unceasing trudge of the teaching journey, and it has become a kind of self-contemplation of the researcher's teaching at this juncture while exploring the use of drama during the research. Therefore, this thesis's main value lay in its application process, and it wants to provide inspiration for teachers who go after a better version of their teaching. Additionally, as the current teaching model stresses language use in a genuine communicative setting (MoNE, 2018), this thesis aims to be shown as an exemplary success that attempts to produce an authentic approach to language teaching.

1.4. Purpose of the Study and Research Questions

According to Lizasoain and Zárte (2009), a foreign language teacher's goal should be to foster a sense of reality and emphasize authenticity to aid in real-life communication circumstances. In this sense, since drama techniques allow students to apply, use, and build their language in a context and in a real scenario as it occurs in everyday life, drama is therefore essential in language classrooms (Fabio, 2015). Obviously, drama is effective to be good enough at converting learners into masters of the art of language learning, considering the fact that drama activities naturally stimulate learners' imagination and turn these imaginations into real-life experiences by utilizing the language in a meaningful context.

According to the research, the Turkish National Needs Assessment (TNNA), conducted by the British Council between February and July 2013, looked at English language instruction in primary, middle, high, and vocational schools throughout Türkiye in collaboration with the MoNE and the Economic Policy Research Foundation (TEPAV), (Vale et al., 2013), communicating in English fluently might increase a nation's ability for innovation, which could have a favorable impact on its long-term economic growth potential. Similarly, the ability to keep up with new changes in the world and contribute value directly affects innovation capacity, which many economic growth models say is the primary engine of long-term economic growth (Vale et al., 2013). The English language is a significant contributor to this, and despite Türkiye having the 17th biggest economy in the world, its institutions generate just the 34th most significant scholarly publications globally (Vale et al., 2013). Additionally, the TNNA reached the conclusion that Türkiye is falling short in the field of ELT; and that this 'shortfall' is due to ineffective instruction in elementary and

secondary schools; and in state-run institutions, very few kids are capable of developing even the most fundamental communicative skills (Kırkgöz, 2017). To this end, with the current changes in the curriculum, having enhanced communicative skills in a foreign language is regarded as one of the necessities of a Turkish citizen, due to the fact that there is a worldwide competitive environment; and Türkiye tries to reshape its education policy according to the new demands of the era.

In addition to the aforementioned facts, the TNNA, which explains why English language instruction and learning are mostly unsuccessful in the public school system, found two key truths related both to teachers and students (Vale et al., 2013). These are the problems that resulted from grammar-based strategy and grammar-based tests/exams. Based on the results of the TNNA, even though teachers have enough competence and skills to teach the language, teachers still teach English as a subject, and they do not regard the language as a necessary part of communication. While over 1000 hours of classroom instruction are taken by the students, Turkish students yet have failed in speaking English. And, classroom activities rely on teaching pupils how to respond to teachers' inquiries, how to accomplish a textbook's written tasks, and how to score well in a grammar exam (Vale et al., 2013). To this aim, the key suggestion made by the TNNA to solve the issues is to create a thorough and long-lasting program of in-service teacher education for teachers of English to improve teachers' proficiency with modern ELT approaches (Kırkgöz, 2017). In doing so, when motivated and given additional training, teachers will advance constructive impactful change in schools while being away from teaching grammar (Kırkgöz, 2017). To accomplish an impactful change in language education, also, is the main concern of this thesis. Through the thesis, as an English language teacher, the researcher seeks to investigate supplemental or alternative teaching approaches that could improve the way that ESL is taught (Nawi, 2014). For this, two main objectives of this study can be summed up as follows:

- To scrutinize the effects of the use of drama in the progression of learners' language acquisition;
- To assess the efficiency of drama in language classrooms.

In this concern, the study was planned to be conducted in the light of two research questions with sub-categories in each:

1. What consequences do occur with the implementation of drama in language education?

- a. How willing are the learners to employ drama techniques in EFL classrooms?

- b. How much do the drama activities employed affect the achievement of predetermined language learning goals?
- 2. What impact does the use of drama have on the students' motivation and attitude toward language learning?
 - a. How are the students' levels of motivation and engagement impacted by the use of drama strategies?
 - b. To what extent do the students believe they can learn from utilizing drama in EFL classrooms?

1.5. Research Context – The English Language in Turkish Education

English language teaching has undergone various changes until nowadays, and we have grounds to believe that the steps taken to provide better educational settings in English language teaching let us have a good sense of direction to meet expected targets. As is often the case with countries, in Türkiye there has been a gradual improvement in the understanding of what it takes to be better at English Language Teaching over the years. To this end, the roots of foreign language planning were set by the enactment of two significant language policy acts in 1983 and 1984 (Kırkgöz, 2017). According to the 1983 Act, the MoNE is in charge of making all decisions pertaining to the instruction of foreign languages at secondary and high schools, and it is also charged with centrally managing the English language curriculum and syllabi that must be used at these institutions (Kırkgöz, 2009). After three major curriculum innovations (1997, 2005, 2012), overall changes cover the innovations in teacher education, communicative-based approaches, and the description of the role of the teachers and students in the classroom (Kırkgöz, 2017). In 2012, with the change from the 8+4-year primary education model to the 4+4+4 primary education model, the English language started to be taught in grade 2. It has become necessary to update the current curriculum and revise it according to the needs of young learners. With the most recent changes in 2017, MoNE has revised the curriculum in accordance with the three CEFR criteria which are learner autonomy, self-evaluation, and awareness of cultural variety (Kırkgöz, 2017). As a result, the revised curriculum focuses on language use in a real-world communication setting (MoNE, 2018) by placing a strong emphasis on addressing language functions and practical language skills together (Çimen, 2022). Additionally, MoNE (2018) has stressed that in order to show how English is used in daily life, classroom materials, and instructional tools should be as often as possible based on genuine sources. For this, teachers

should select necessary motivational tools to bring to fruition that the language can become a ‘learnable’ fun activity.

With the changes in the understanding of employed ways of teaching in foreign language classrooms, MoNE also has had the awareness of adjusting the curriculum to suit the needs of this era’s learners. As clearly seen in Figure 1 which displays the suggested model in the curriculum, it is emphasized that from the earliest stages, the tool of arts and drama should be employed as the main strategies (MoNE, 2018).

Figure 1. Model English Language Curriculum (For 2nd – 8th Grades) (MEB, 2018)

Levels [CEFR*] (Hours / Week)	Grades	Skill focus	Main activities/Strategies
1 [A1] (2)	2	Listening and Speaking	TPR/Arts and crafts/Drama
	3	Listening and Speaking Very Limited Reading and Writing ^o	
	4	Listening and Speaking Very Limited Reading and Writing ^o	
2 [A1] (3)	5	Listening and Speaking Limited Reading ^o Very Limited Writing ^o	Drama/Role-play
	6	Listening and Speaking Limited Reading ^o Limited Writing ^o	
3 [A2] (4)	7	Primary: Listening and Speaking Secondary: Reading and Writing	Theme-based ∞
	8	Primary: Listening and Speaking Secondary: Reading and Writing	

What drama activities bring to a language classroom are of great relevance to the three descriptors of CEFR mentioned earlier, since the drama has a favorable impact on the traits including self-assurance, self-actualization, and self-awareness that are frequently linked to language development (Wagner, 1988). Additionally, we can deduce that by including affective factors, drama prevents learning from being solely cognitive (Guryay, 2016). Therefore, the activities like arts and crafts, TPR, and drama that encourage enjoyment of language acquisition (MoNE, 2018) are stressed through the curriculum.

1.6. Limitations of the Study

According to the report of the EF English Proficiency Index (2022) that examines how and where English proficiency is changing globally, Türkiye, scoring 495, has a low proficiency in English. The EF EPI (2022) research bases its results on the data obtained from

the standardized exam with objective scoring used to categorize test-takers language proficiency into one of the six levels specified by the Common European Framework of Reference (CEFR). As seen in Figure 2, the correspondence of the score of Türkiye to the CEFR level is B1.

Figure 2. EF EPI Score Correspondence to CEFR (EF EPI, 2022)

CEFR	EF EPI Score
C2	700-800
C1	600-699
B2	500-599
B1	400-499
A2	300-399
A1	200-299
Pre-A1	1-199

When considering the position of Türkiye among the European countries, if Türkiye wants to improve its capacity in many aspects, the absence of communication with other countries due to the inadequacy of the English language might provide challenges (Vale et al., 2013). For this reason, the first issue is to ponder whether teaching English more effectively in foreign classrooms is essential or whether training teachers in order to teach more effectively is a need. As strongly stated in the report of the EF English Proficiency Index (2022), first and foremost is that before using new approaches and instruments in the classroom, teachers must get thorough training. In this sense, the need for training of teachers causes us to pose the question, ‘How can we manage to be more effective?’. Teachers are by far the most influential part of the teaching process, and the effectiveness of a method or an approach is determined by the power of the teachers’ performances. Additionally, adopting a new method to the foreign language classroom requires a teacher to be a good leader, reflective, and director throughout the process. A possible limitation of this study emerges at this point. Since drama means finding one’s unique voice and attitude; in order to find his/her feet as a teacher who employed drama in a foreign language classroom, he/she should also have basic interpersonal communication skills that liven up the atmosphere of the classroom. Similarly, the practitioner of the drama, namely the teacher, particularly should become an actual believer in the doings of the process. In this regard, while employing drama in her teaching, the researcher also has had certain hesitations and drawbacks that are literally

related to her inadequacy. Therefore, to meet the expectations of drama classrooms, it is necessary to emphasize that a considerable stride should be achieved by the teachers at some point, no matter how hard it is to be a better-advanced version of themselves.

Other possible limitations that are highly notable can be listed as follows:

- The limited number of participants (52) may lead to conducting a restricted study.
- The constraints of the time of seven weeks on the study might cause it to be less effective.
- The concrete barriers of the classroom like size, arrangement, and so forth may limit the effectiveness of drama techniques that are suitable for more comfortable settings.
- The questionnaire FLCAS primarily focuses on the learners' anxiety while learning and utilizing the target language. However, by widening the scope of the inquiry into the other related components of the questionnaire like motivation, willingness, and development of language skills in the present study, data obtained from the quantitative tool were used to help examine the efficacy of drama in foreign language classrooms.

These limitations are probable and expected given that the researcher has made an effort to strike a balance between a proposed model application of drama and the inclination to ignore flaws in her instruction. Still, despite all possible limitations aforementioned, the students' joy and pedagogical usefulness of drama activities have been essential throughout the researcher's experience of drama implementation, and the study has attempted to center around the high utility of drama.

CHAPTER II

2.1. Definition of Drama

Learning is an arduous journey through which the traveler, with great determination, accomplishes a lot without minding much of the suffering and stress; and the learning journey demands its travelers to involve with their best endeavors and explore the nature of wisdom. To involve in and gain experience in exploring, this journey offers the opportunity that enables the learners to be active participants in the learning process. That is; the journey, itself, leads the learners to learn by experiencing the real situations which request 'to do' and 'to act'. Therefore, the learning journey requires learners to engage with drama that employs real-life situations in order to make learning happen.

One ought to be well apprised of the fact that learning happens by doing and experiencing as a Chinese proverb says, 'I hear and I forget, I listen and I remember, I do and I understand'. When it comes to understanding how learning works well with doing and experiencing, drama is the best way that creates a close correspondence between real life and fiction since adapting real-life situations onto the stage and interpreting meaning via drama activates the senses and brings imagination and acting together. In this sense, drama can be defined as the creation of a play or plays and the use of theatrical techniques to actualize an expression, an act, an assertion, or an idea. There are also myriad definitions of drama, and specifically, Holden (1982) sets forth that drama is pertinent to the 'let's pretend' world; it appeals to the learner to imagine himself in a different set of circumstances, outside of the classroom, or in somebody's place. In so doing, via drama, the idea of being someone else somewhere makes it possible to react to different situations. In addition, since individuals are continuously improvising and performing, drama, according to Courtney (1980), is a reflection of actual life. Likewise, Heathcote (1984) states that drama produces a moving, living representation of life. As Wessels (1987) puts it best,

Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations. You get up in the morning with a bad headache or an attack of depression, yet you face the day and cope with other people, pretending that nothing is wrong (p. 7).

2.2. History of Drama

When it is considered to date the origins of drama, it may not be possible in terms of a ‘straightforward’ chronologic order of the historical periods since the most probable emergent date of drama stretches back to human beings’ first steps on the earth. In this sense, there has always been an inborn tendency in the doings of mankind to exaggerate and pretend considering that mankind is subconsciously drawn to mime and play. However, the earliest known examples of drama were first made and performed in Athens where Ancient Greek drama flourished (Rogers, 2007). Therefore, the very word drama comes from the Greek word ‘dran’ which means ‘to do’, and the word, drama signifies ‘action’ giving the meaning ‘performance’, which can be described as a display of a series of events on the stage (Rogers, 2007).

In the classical examples of Athens dramas, the plays were mainly performed at the festivals dedicated to the god Dionysus (Rogers, 2007). In this regard, the drama was used to convey beliefs about religious valuations, and the majority of the actors in medieval plays were among the local residents (İkinci, 2019). However, after Roman influences were introduced to the stage of history, the themes of drama were determined by the expressions of Roman culture and society. Therefore, new significant topics were included in the themes of drama besides religion, and, from Roman times onwards, the drama depicts society by adapting tensions in our lives and presenting them as a source of entertainment (Masyhur, 2020).

Today, the themes of drama encompass a wide range of issues, subjects, concerns, and situations, including learning contexts, and in the modern era, drama is regarded as the most distinguished learning style since there are strong indications that learning by experiencing and adjusting the real-life into learning environment stimulate learning to occur naturally. For this reason, Köylüoğlu (2010) describes the understanding of modern drama as an art process centered on a play that allows students to explore, discover, talk about, deal with, accept, reject, and comprehend the complex world around them in an educational setting. In this sense, as Wessels (1987) states, drama activities help to bring (written) materials to life by combining lifeless print with emotion, creativity, and thinking for the learner, who becomes a more involved participant in the learning process.

2.3. Drama in Education

To succeed in retaining our daily living, we are sometimes required to respond to everyday occurrences with feigned feelings and attitudes. Therefore, it goes without saying

that ‘pretending’ while meeting living requirements is a perfectly natural reaction for us. Once Shakespeare remarked that “All the world’s a stage and all the men and women merely players”. For this reason, we generally tend to comport ourselves in the most play-acting manner. Similarly, most of us have also the same inclination towards the teaching-learning process since the first-hand experience of learning and teaching plays a crucial role in stimulating our intellectual and emotional growth as one of the most effective uses of art in teaching may be the way it can cognitively, physically, and emotionally captivate its audience (Boggs et al., 2007). Therefore, from the beginning of mankind’s history, drama as a teaching tool is not a new concept for learning, that is, drama has been utilized for making a world of difference to the learners (Alasmari & Alshae’el, 2020).

Piaget (1962) states that young children naturally engage in dramatic play and imaginative movement, which is vital for their meaning-making process. In this sense, art has the ability to provide educators with instant access to the potential of experiential learning (Boggs et al., 2007). Therefore, the application of drama into the educational contexts forges a close bond between learning and real life, and it is a must to appreciate drama as the paramount need for learners due to the fact that, specifically, during early childhood, children occupy themselves with socio-dramatic play in which they create a simulation of the society (Burnett & Myers, 2004). In so doing, while acting ‘as if’ children were in someone else’s shoes, they discover and interpret the surroundings by imitating the occurrences (Burnett & Myers, 2004). Therefore, when we enable the learners to delve underneath the surface of reality, drama emerges (Wessels, 1987), that is to say, the application of drama into classroom activities awakens an enthusiasm for learning in the learners. In this regard, as Wessels (1987) states, we can be met with instances where words are a complete failure and only action can help the students grasp at any point during the teaching. Likewise, Heldenbrand (2003) explains students will be more engaged if the classroom is considered as a little stage for daily learning as well as a preparation for the bigger stage of life.

When it comes to the use of drama in educational settings, from the 1960s onwards, there have been myriad teachers and practitioners who have made many contributions to the field of drama in language classrooms. In that vein, Via (1976), Maley and Duff (1982), and Smith (1984), who are some of the pioneers in the field of ESL/EFL, wrote books based on their experiences as language teachers who made use of drama in their classes (Uzer, 2008). To this end, along with compiling a selection of activities, Maley and Duff (1982) provided advice on how to utilize them. Similarly, Peter Slade, a pioneer in drama education, performed research with children and created a distinctive dramatic method that he then

offered in his books. Besides, the important contribution Dorothy Heathcote made to drama opened the door for the active use of drama applications in schools. In addition to these authors and educators, Wessels (1987), Holden (1982), Dougill (1987), and Courtney (1980) generated books that endeavor to explain the significance of drama as well.

2.4. The Importance of Drama in Education

According to Dewey, there are three crucial elements of learning at a moment of perception, or devoting close consideration to the relationship in question: 1) acting, 2) going through, and 3) making a connection to previous experiences (Zoss & White, 2011). In this sense, bringing real-life situations into the classroom and the authenticity of the learning process foster more interest in the learners, and drama generates attention and drive, two essential elements for promoting learners' comprehension and reaction (McMaster, 1998). For this reason, drama allows the learners to engage in the process whilst establishing a better learning environment considering that the learners are welcomed enthusiastically by drama with encouraging activities. Additionally, to enrich the learners' knowledge in the classroom, it is clear that the learners should be given the freedom of becoming themselves since more informal situations create a better learning atmosphere in which the learners direct the process voluntarily. Thus, drama encourages the learners to get emotionally and physically involved while learning and offers a strategy beyond the traditional ones. In so doing, drama captivates learners, and even inactive learners who are bored with courses are enlivened by live drama (Guliyeva, 2011).

As Abenoja and Decoursey (2019) posit, drama is particularly intriguing since it modifies the typical classroom setting to provide a fresh and creative learning environment. For instance, the instructor can adopt a role and portray an intriguing persona in the form of an animal, and students could adopt characters or act in monstrous ways (Abenoja & Decoursey, 2019). This alters the nature of a traditional classroom since the instructor may no longer be viewed as someone in charge but rather as someone who forges an intriguing new kind of relationship with the students.

Another point that ought to be stated is that the contextualization of the learning paves the way for better learning outcomes. In that sense, to help students develop a more comprehensive understanding of the complex occurrences in everyday life, every teacher should be able to impart an integrated knowledge framework in a variety of contexts (Kallunki et al., 2016). The depth of comprehension is an issue; the better a student can

understand the big picture in relation to other settings or the outside world, the more deeply they can comprehend the material that has to be taught or learned (Kallunki et al., 2016). For this reason, as drama application has the opportunity to bring the necessary contextualization to the classroom, by offering a variety of contexts in the process of teaching, it enables effective learning relations.

One important fact also addressed by Bolton (1985) is that the majority of educational institutions fail to help students acquire authentic comprehension. The need is immediate, and in the future, drama may be one of the key ways to address this urgent issue because we are not currently preparing students to deal with the complexity of interactions in the modern world (Bolton, 1985). However, with the help of drama applications and the contextualization offered by the classroom settings, the learners are capable of handling their daily life issues. Additionally, via drama, the complexity of real-life situations is exposed to students in this unique learning environment with a secure atmosphere (Boggs et al., 2007). In so doing, participants in drama can mentally imitate and play out a variety of emotions (Mages, 2006), which helps them to develop better social skills in their daily life.

As mentioned earlier, activating the learners' senses and getting them involved in the learning process are the reasons why the drama should be adapted since the learners can employ particular viewpoints to view the world that they have not utilized in everyday circumstances thanks to the dramatic enactments (Varelas et al., 2009). Drama also offers a way of maintaining the enjoyment of learning; in particular, it provides the means for the learners to take pleasure in learning. By doing so, drama creates a fun class atmosphere which helps create a positive learning environment and decreases the affective filter (Heldenbrand, 2003), and by including emotional elements, creative drama prevents learning from becoming solely cognitive (Güryay, 2016). Similarly, dramatic enactments have the potential to improve intellectual, social, and emotional abilities in addition to helping with communication skills (Bora, 2021).

Children who have access to a range of communication methods in the classroom are better able to learn in ways that spark their imaginations, improve their language skills, and broaden their knowledge (Hoyt, 1992). In this sense, drama applications serve as the function of a variety of communication settings, which provides better solutions for learners who have the pressure of language learning. Similarly, dramatic exercises provide frequent chances for social engagement and peer feedback, both of which are crucial for helping students internalize new knowledge, and students acquire better when they connect meaningfully with others (Bora, 2021). In this sense, drama, when appropriately implemented, not only has the

ability to influence learners' intellectual and cognitive abilities, but also has a favorable impact on character traits including self-assurance, self-worth, personal development, empathetic thinking, and collaboration, which are frequently linked to language development (Wagner, 1988).

As this section clarifies the importance of the utilization of drama in language classrooms, it is a need to highlight four potentials of arts in fostering the aims of education. Eisner (1992) mentioned four aspects of the arts that he considered essential for improving the purposes of education. To this end, Eisner (1992) pinpointed the fundamental, shared impacts of the arts and their conceivable use in advancing educational objectives as follows:

- That there are many different ways to solve an issue is one of the key truths the arts impart. The opposite lesson is taught at school. There is almost always a single accurate response to each question and a single correct response to any issue presented to kids in the early grades. However, a new lesson is imparted through the arts. They highlight creativity, a variety of viewpoints, and the value of individual interpretation (p. 594).
- In our educational system, we frequently distinguish between form and content. Something's shape is considered to be its form, while its meaning is considered to be its content. As Dewey noted, perception ends when recognition starts. When an entity is given a label, this classification process is complete, and the investigation of the entity's uniqueness is no longer possible. The child is taught via the arts, however, that the grass is not just green; there are countless variations when it is green (p. 594).
- Although it is true that education serves in educating students about the real world, life's issues rarely have the same straightforward solutions that students face in academic subjects. The difficulties we face in life are far more comparable to those we face in the arts. They are issues that are sometimes nuanced, occasionally confusing, and rarely have a single right answer (p. 594).
- The arts significantly contribute to human growth. Students might discover their unique ability for feeling and imagination via the arts. Students are able to acquire how to uncover their own possibilities as well as the opportunities the world provides via the arts (p. 595).

When considering the whole point from the perspective of arts as Eisner (1992) explained, it is clearly seen that the full extent of the effectiveness of drama becomes evident, since drama application actualizes the existence of the art in the classroom.

Another important point that should be stressed is the efficacy of drama applications in terms of providing perceptions and solutions to real-life situations while reacting to everyday events according to the necessary competencies to meet the need for social skills. According to Malm and Löfgren (2007), in the same manner that conflict cannot be just studied on theoretical grounds, real-world abilities or conflict competency cannot be taught or studied using simply theoretical methods since understanding, attentive listening, and effective communication and so forth are life skills that can only be learned via hands-on experience since they need not just intellectual ability but also both physical and emotional. In addition, rather than via books or lectures, it is crucial to gain conflict competence from one's own experiences (experiential training) (Malm & Löfgren (2007)). Therefore, Malm and Löfgren (2007) expound that drama in education can help students process their conflict-related experiences since individuals get access to a more meaningful experience of the dispute, including thoughts, emotions, and physical sensations, through dramatization or role-playing activities. In this sense, as drama is the type of art that most directly reflects and explains human struggle, making it a constant means of learning new things (Bolton, 1979), the use of drama is an excellent way to analyze personal conflict experiences in order to handle conflict on a more profound level (Malm & Löfgren (2007)).

Since education is the sole issue that affects all of humanity, it must no longer be seen as only a matter of passing on knowledge but rather as an issue of society of the utmost significance (Montessori, 1995). Therefore, the use of drama in education should play an active role in leading the basic understanding behind the educational method and techniques due to the fact that the way drama handles educational settings resembles real-life scenarios.

2.4.1. The Guidelines for Employing Drama in Educational Settings

Goodwin (2004) posits that little to no encouragement is needed when it comes to young kids using their imaginations and being creative. Young children may immerse themselves in learning because of their inherent curiosity and openness to trying new things by doing their utmost to be creative (Goodwin, 2004). However, when the fear of making mistakes and getting embarrassed is apparent as kids get older, they tend to be unwilling to take part in activities that require imagination and creativity. In addition, when children think

they are being subjected to criticism and judged, they experience insecurity, and this results in feeling worried about how silly they appear to others or who could have been the most successful (Goodwin, 2004). As children experience hesitancy, they begin to become restless in engaging in the activities, and they only focus on the ending. For this reason, to enrich the creativity of the children in the classroom, the focus should be on the process, and creativity should not be directly related to a product or result. In that regard, as dramatic enactments offer children the freedom of being themselves which triggers their inner creativity, children can overcome their reluctance in class. To this end, to enrich the creativity of the learners, there are specific ways for establishing the understanding of the effective use of drama.

Cahnmann-Taylor and McGovern (2021) who discuss what educators need to understand in order to successfully lead dramatic activities in their book, state that teachers must be aware of certain fundamental basic principles in order to direct how their students participate in L2 dramatic activities when using drama as an important component of language learning. In this sense, the following four improv theatre concepts may aid students in developing the language proficiency and performance abilities required to utilize language impromptu both in and out of the classroom (Cahnmann-Taylor & McGovern 2021).

1. *Stay involved and observe*: One's ability for listening, consciousness, and language sensitivity. Because of their preparation in presence and observation, actors who communicate successfully on stage may make the audience forget about the outside world while they focus on both what was intended and what is occurring right now. Similarly, language learners must pay attention to both what has been planned or acquired in advance and the current moment, employing both what has been taught and a dependable sense of instinct.
2. *Say 'yes, and'*: One's ability to acknowledge and improve upon what individuals say and do during in-person interactions. This tenet's ethos is one of mutual support and a commitment to building on the contributions of those in the group. For instance, if a learner contributes, the instructor and other students might build on that contribution to validate the learner's identity and ideas. When a game has previously been played, the teacher may respond, 'Yes, and', and it encourages the class community to build on the contributions made by each peer rather than rejecting them.
3. *Be ridiculous and risk-taking*: Gaining confidence in one's capacity to take chances with his body, his words, and himself in order to increase his tolerance for

experiencing being silly. When risk-taking is encouraged for both the body and the mind, it additionally motivates language learners to push their language abilities and take chances of conveying complicated forms and concepts in the language they are learning.

4. *Giving scenes purpose*: The ability to quickly come up with concepts regarding who was involved, what was happening, in which, and precisely why of any specific scene or communication event. Language is given meaning when we recognize that it depends on who is talking to whom exactly, wherein, and under the conditions being discussed. This is similar to how theatrical scenes gain credibility and amusement when we understand that.

Cahnmann-Taylor and McGovern (2021) suggest that these four principles should be used by teachers both as guides for their own instruction and as rules for learners' play. In that regard, these principles can be understood and utilized by the teachers as explained below:

- The teachers should be aware and stay tuned to what their learners are expressing and demonstrating during the drama games so they can determine where they are at in terms of language and dramatic performance and what kind of support they might need to advance.
- The principle 'Yes, and' might lead the instructor in unforeseen directions. When a pupil provides what a teacher could deem to be a 'language error', using the word 'yes, and' in response may encourage the instructor to listen to the student's language creation instead of criticizing it. When a student accomplishes or says something significant, the instructor can recognize it and use it as an opportunity to push that student to attain higher levels of precision and fluency in the language being studied.
- Teachers must be willing to take chances and be ridiculous themselves, ready to make mistakes; and try again if they want their learners to take risks when learning a language.
- A skilled language instructor should work to give each pupil the impression that they are a competent and skilled practitioner of the language being taught.

It is an important fact that by regularly putting these four principles into practice, language teachers may strengthen the structures that enable them to be engaged with their

students, embrace them for who they are, and provide them with the skills they need to feel confident and effective in the language they are studying (Cahnmann-Taylor & McGovern 2021). For this reason, a successful drama implementation is a reflection of the way a teacher transfers these four principles into practice for sustainable and effective teaching by taking the essential cautions to bring it to life.

2.5. Drama in English Language Teaching

The most significant requirement for knowledge to be permanently stored in memory is that it is learned by putting that knowledge into practice, which is a fact that many people can see. To this end, to create consistent intellectual and cognitive improvement in the learners, drama offers one of the most favourable ways of constructing better strategies based on the learners' needs and levels in that drama fulfils the conditions that enable the learners to rehearse what is learned. In that sense, drama education is fundamentally a reframe of learning, and a new perspective is given to the knowledge that a student already possesses (Bolton, 1985).

The best learning will happen on the condition that the learners' intellect is connected to their emotions because when learners' emotions are involved, they consume their intellectual resources (Nawi, 2014). Therefore, dramatic activity's sense of purpose can serve as a powerful tool for motivating language acquisition (Stern, 1980). Since a natural setting is one of the characteristics that language learning settings must have, there is a significant correlation between evoking emotions and producing a natural language environment, especially in the case of foreign language acquisition. In addition, building 'genuine communication', which contains hesitations, pauses, misinterpretations, facial expressions, mimics, the words and expressions that are used in the figurative sense (Wessels, 1987, p.11), entails emotion that varies depending on the context and the individual (Uzer, 2008). In that vein, these aspects of language learning are simply not deniable, and, of course, bringing emotions and authentic conditions of the target language together creates the need for drama applications in the language classroom. To this end, drama encourages the learners to involve in imaginary circumstances that are meaningful since drama activities, in the form of make-believe plays, are already a natural part of most learners' life, allowing them to make sense of their own identities by exploring important imaginary contexts that have real-world connections (Palvannazarovna, 2020). In that regard, creative dramatics promotes linguistic

skills development in children and the maturity and expansion of creative potential (Stern, 1980).

Learning styles vary between the learners; therefore, once a teacher realizes that students have different types of intelligence and that not every student can be addressed in the same way, he or she must start to take steps to enhance the performance of his or her teaching (Nawi, 2014). For this reason, Howard Gardner's theory of multiple intelligences can be incorporated with drama in that drama blends all learning styles, enabling students to react variously in different ways (Alasmari & Alshae'el, 2020). In this sense, most of the intelligence is used in learning activities by means of drama, and drama leaves the door to genuine learning ajar so that the learners explore how to learn through their learning styles.

2.5.1. Drama as an Indivisible Part of English Language Teaching

The integration of art into learning brings lessons to life and aids language learning by triggering learners' innate drive for active learning and challenging them to employ creativity and critical thinking (Alasmari & Alshae'el, 2020). In that regard, dramatic methods help language learners get back in touch with the body and the heart, which boosts motivation (Stern, 1980). For this reason, the goals of a drama-integrated language lesson should be designed in a way that activates the learners' motivation, creativity, and thinking skills. What drama offers for language learners is essential since drama targets every kind of learner and stimulates spontaneity, therefore, drama has a unique capacity to engage a variety of learning methods, forging connections with learners, and inspiring many children today.

A communicative-designed course book could successfully integrate four language skills (listening, reading, speaking, and writing) with other significant sub-skills. However, when it comes to implementing what is presented and idealized in the course books, teachers mostly suffer from the absence of concrete practice of the expected methods and approaches. Therefore, to actualize the potential of the communicative ability of the course books, the lessons should be greatly enriched with drama activities in that drama promotes speaking and listening skills, expands vocabulary, and encourages students to understand and express other points of view (Palvannazarovna, 2020).

Hoyt (1992) suggests that it is impossible to encourage comprehension by lecturing or questioning students or by transferring knowledge from a page to their minds. When one develops a unique interpretation, learning occurs; and this interpretation could manifest as an emotion, a creative expression, or a burst of words as the person tries to make sense of brand-

new knowledge (Hoyt, 1992). In this regard, when it is considered what drama brings to the classroom, it can be asserted that the best way of learning occurs by encouraging learners to find their unique voices and creative parts of their souls via drama enactments.

Because of limited learning experiences in language classrooms, maintaining communicative-based learning has always been a challenging job. In this sense, drama-based activities can trigger more fruitful processes of natural learning. Language learners are urged to make use of the opportunities presented by drama applications as a result of the development of modern teaching trends for languages; since drama provides a variety of learning contexts for the real-world application of language. In addition, drama helps language learners see that they can communicate effectively in a variety of real-world settings, which boosts their self-confidence (Stern, 1980). Additionally, some other benefits of the drama below can be listed as follows:

- Drama provides a context in which students may interact and have fun while utilizing the target language.
- Drama broadens the variety and quality of a learner's language abilities (Üstündağ, 1997).
- Drama brings about a harmonious blend of learning styles.
- Drama is an excellent way to convey cultural awareness (Heldenbrand, 2003).
- Since drama motivates students, it may act as a powerful motivator for language learning.
- Dramatic approaches allow students to use the language as though it were in an actual context.
- It is thanks to drama that learners must work together to achieve their goals, find solutions to resolve their disputes and make use of the individual strengths of each group member (Philips, 1997).
- Drama as a way of teaching method supports constant vocabulary recall (Demircioğlu, 2010).
- Drama is resource-friendly. All you should have is mostly a “roomful of learners” (Maley & Duff, 2005).
- It smoothly incorporates language skills (Maley & Duff, 2005).
- Due to the multiple stimuli that drama brings about, permanent learning occurs easily (Ulas, 2008).

- Through drama, the responsibility for learning has shifted from the teacher to the students, which is exactly where it should be (Maley & Duff, 2005).
- Drama serves as a collective endeavor that provides security through the number of learners (Stern, 1980).
- When participating in dramatic activities, students are encouraged to utilize and learn the language in social circumstances that are participatory and considerate of their future development (Bora, 2021).
- Through the drama enactment, the students are given a dynamic viewpoint for creating a capacity for meta-learning, which was both personal and significant to them (Ward et al., 2013).

2.6. Main Drama Techniques in Language Education

2.6.1. Role-playing

Kallunki et al. (2016) posit that playing and gaming are essential components of a child's development. By mimicking them in made-up games, children can acquire the lessons that are necessary for real life, and different games with clear rules also instruct them on important concepts and abilities (Kallunki et al., 2016). In that sense, role-playing by nature is a part of learning, and it can be defined as a technique for students to assume the roles of fictional characters and speak and act in the manner in which they believe these individuals would speak and act (Watcyn-Jones, 1983). It can also be defined as a classroom activity that allows the students to practice language, role behavior, and the genuine tasks they may need outside of the classroom (Livingstone, 1986).

Whilst acquiring our mother tongue, we also learn the use of functional language that enables us the knowledge of useful expressions and functions which we need in different situations. For this reason, we instinctively develop habits when sustaining social contacts, including when to halt, observe, laugh, and chat with whom, as well as certain scenarios. It is also vital to stress that role-playing is a method of closing the gap between the classroom and the outside world, for which teachers are allegedly educating the learners (Uzer, 2008). In this sense, through role-playing the classroom can accommodate a broad range of experiences (Ladousse, 1987).

Mages (2006) also states that children who play out a drama have the chance to observe and assess the behaviors of their classmates while also hearing their speech, and this places the conversation in its proper perspective and gives kids tangible proof of how well

they have understood the spoken exchange. For this reason, role-playing is an effective way of dramatization of different points of view. To put it more explicitly, the benefits of using role-playing in the language classroom can be listed as follows:

- By creating a mask for shy learners, role-playing encourages them (Celik, 2019).
- Role-playing enables the learners to take part in real communicative activities.
- The use of role-playing techniques increases motivation and reduces stress.
- Role-playing is simply a fun way to learn the language.

2.6.2. Improvisation

Improvisation is the process of creating settings in which characters speak impulsively, without having a ready-made dialogue, text, or script (Celik, 2019). In another word, improvisation is a spontaneous and random activity that occurs without the use of a script or preparation, and with little or no guidance from the teacher (Angelianawati, 2019). According to Greenfader and Brouillette (2013), when students act out situations, they quickly draw on their personal experiences. In that regard, even though they do not fully understand the language, dramatization aids learners in better understanding the sequences of events and emotions (Greenfader & Brouillette 2013). Greenfader and Brouillette (2013) also posit that learners can draw from their own experiences by improvising situations or acting out scenarios via creative movement and dramatization, and students learn to relate the decontextualized literature used in the learning environment to their lives outside of school by dramatizing the characters' words and by creating the scene or evoking emotion with their body. In so doing, children's capacity to comprehend increases when their imaginations are used to imaginatively replicate the occurrences, characters, and ideas conveyed (Greenfader & Brouillette 2013).

Miccinati and Phelps (1980) suggest that the ability of students to act out stories and tales they have read is crucial because it allows them to see for themselves that comprehension is more than just word association. In so doing, they are able to add life to their reading, make it interesting, and give it significance for both themselves and other people (Miccinati & Phelps, 1980). Piccoli (2018) also posits that with the use of improvisation, teachers may teach learners a method that helps them comprehend the social and dynamic nature of language as well as how it is learned. Additionally, Piccoli (2018) expounds that students are given the chance to exhibit their level of competence and

concentrate on the linguistic process of creative expression while taking part in exciting activities and games that are improvised.

In order to achieve the successful implementation of improvisation in language classrooms, the process of putting it into practice should be well-organized and planned similar to daily conversations occur since everyday occurrences trigger natural conversation flow. For instance, while waiting in line at a dentist appointment, or sitting on a rail bus and traveling, people tend to have spontaneous small talks. Hence, the instant situations which are created for the classroom setting should flourish in the same way.

Improvisation is also significant for getting fluent and responding accordingly to a conversation in every situation along with having a good conversational flow. Therefore, improvisation is essential to witness and experience the real use of the target language. Additionally, throughout the improvisation, even the teacher is unaware of what will occur. For this reason, improvisation is indeed a creative process through which both the teacher and learners could end up finding themselves in various speaking situations. In addition, it is important to appraise the fact that improvisation helps children improve their oral language abilities by allowing them to define, explain, express, and communicate their thoughts in the setting of spontaneous actions (McMaster, 1998). Therefore, the reason might be attributable to the continual application of introspective and imaginative skills during improvisational exercises, which improves one's capacity for gaining new perspectives, conceptual imagining, and imaginative thinking (Yau, 1992). In short, the effectiveness of improvisation can be listed as follows:

- In contrast to copying planned speech, improvisation allows students to try new things with language (Galante & Thomson, 2017).
- The immediate scenarios that are developed for the educational environment are helpful in improving language skills via improvisation.
- Students' ability to develop fresh viewpoints and innovative ideas is enhanced through improvisation.
- Improvisation helps students comprehend the flow of occurrences and feelings.
- When students use their imaginations to creatively recreate the events, characters, and concepts presented, their ability to comprehend grows by means of improvisation.

2.6.3. Simulation

Dougill (1987) defines simulation as an organized series of settings that closely resemble real-life situations in which participants must follow instructions. Likewise, according to Hyland (1993), simulation is an analytical learning method that takes place in a genuinely depicted context. In that vein, through such problem-solving activities, simulations help students understand the necessity for communication. Besides, simulation eases the teachers' work in the language classroom due to the fact that when the simulation is used, students are able to appreciate the value of the language they are studying. For this reason, simulation provides a concrete motive for language learning.

In the simulation-based activities, authentic materials are required since the events are a kind of mirror of real life, and to strengthen students' associations between real-life situations and the use of language, teachers should employ realia and provide guidelines on how to conduct simulation settings.

2.6.4. Pantomime

Pantomime (mime) is a non-verbal communication way of expressing thoughts by using mime, gestures, and body movement. As Dougills (1987) puts it best, mime is a silent embodiment of a concept or event through gesture, bodily movement, and expression.

The use of pantomime as a language teaching technique may sound awkward. Although the language is not utilized during a mime, it can inspire students to use language later on. The mime can help learners feel more comfortable with the concept of acting in front of people without stressing about how well they can speak. Additionally, since pantomime includes a visual element, it helps learners acquire language since visual connections improve memory. In this sense, as Dougills (1987) emphasizes, memory is considerably stimulated, and memorizing language items becomes easier when there is a connected visual. Therefore, particularly in vocabulary teaching, pantomime plays a vital role in establishing a schema that activates the functional use of vocabulary knowledge.

2.6.5. Puppetry

Many learners, especially the younger ones, dote on the characters depicted in movies, cartoons, books, comics, etc. For this reason, animating these characters through puppets or creating new characters with puppets makes a lasting impression on the language learners

since experiencing the use of language with the puppets indeed encourages the learners, and they feel confident and completely unstressed due to their "hidden" positions.

Puppets are a practical way to foster verbal interaction and conversation between learners, and when a friendly puppet accompanies them throughout the communication settings, anxious and shy students feel more confident (Cottrell, 1987). Likewise, when a puppet does and says something since it is the puppet itself acting (Cottrell, 1987); the learners use the target language in the comfort of their 'stress-free' zone. In so doing, puppets offer the freeness aspect of language use, and they are very effective in breathing life into the process of language learning. In this sense, by means of puppets, children use drama as a means of being released from the actual world, exploring other worlds and circumstances while also experimenting with fresh actions, particularly with new speech patterns.

2.7. The Use of Drama in Language Classrooms

Maley and Duff (2006) emphasize that everyone enters the classroom as a unique individual with their own set of memories and personal history that they can reflect on when performing the task. Similarly, every learner has special educational needs. Therefore, drama offers a wide range of communicative activities unequaled by any type of teaching technique and method. In this respect, drama can be seen as an instrument of establishing a good way of encouraging learners to discover their learning styles.

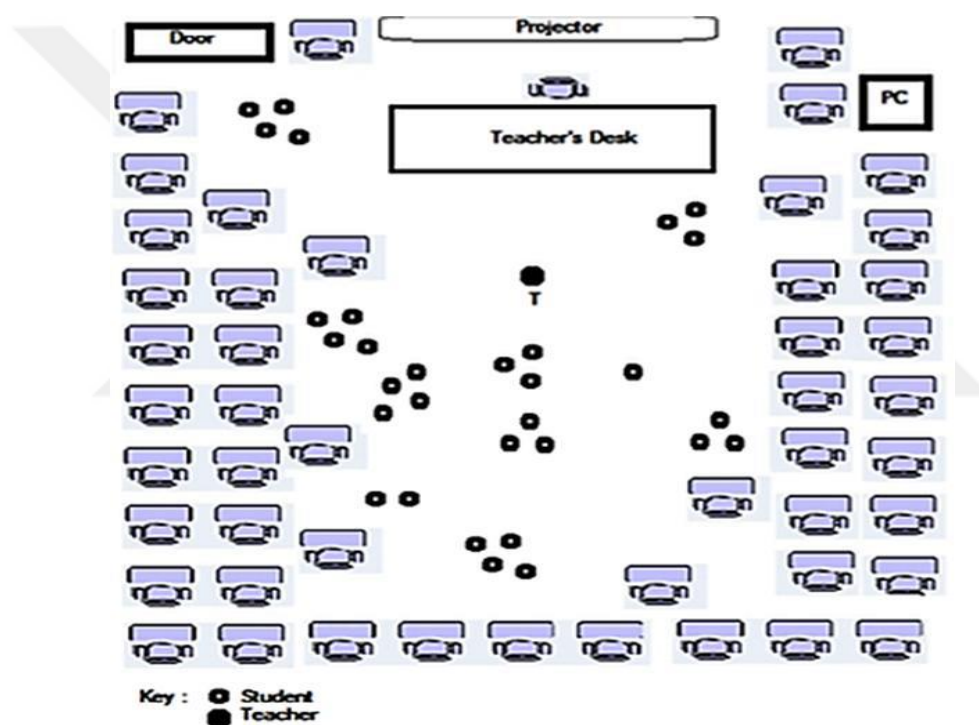
Because it is not easy to stimulate students' interest and enthusiasm in class these days, teachers employ a variety of strategies to encourage learners to actively engage in learning (Fabio, 2015). Among these techniques and strategies, to improve the efficiency of the implementations in language classrooms, drama activities can be utilized as a rich blend of communicative aspects of these techniques and real-life experiences. In so doing, drama activities aim at enhancing the learners' fluency skills rather than their accuracy competence since drama facilitates communicative-based activities which are easily applicable through myriad drama techniques like the aforementioned above.

To implement drama successfully, a cozy classroom is a need for both the teachers and learners since drama classrooms need more space, and should be made available to free movement around the desk and chairs. In this sense, while establishing a good classroom design, it is significant to seek the favor of the learners in a way that the learners can get the opportunity to learn the language with the help of the classroom atmosphere.

Another reality is that drama exercises are constrained by traditional desk arrangements, which put the teacher at the front of the classroom and let learners view their peers' backs. For this reason, in order to reach the best results with drama implementations, the classroom should be designed to appeal to the learners to build good interactions through conversations. In that vein, sitting in a circle or forming a horseshoe setting is among the appropriate ones of classroom arrangements.

Abenoja and Decoursey (2019) also propose a drama seating model in the classroom. As depicted in the figure, the learners and the teacher are together consisting of the heart of learning in the classroom.

Figure 3. Suggested Drama Class Layout



When considering the quality of a well-designed drama class, according to Philips (1999), in order to fulfill the requirements of the learners, there are certain steps to follow:

Choose the right activity - The purpose of the lesson should be clear, and the teacher should be well-organized since there are plenty of activities that are useful for different aims like practicing language skills, improving vocabulary knowledge, strengthening accuracy, etc. Besides, the age of the learners affects the activity type in that each age group has a distinctive learning style. For instance, working in groups is more challenging for younger children, therefore whole-class or much-directed activities are best for them (Philips, 1999). On the other hand, for older learners, small group activities often work perfectly.

Start small - Most of the learners, especially, younger ones sometimes are not familiar with the drama activities. Therefore, while introducing the drama, it is quite right to take one step at a time. Beginning with easy and more guided activities can be better to establish a sense of dramatization in the classroom. Additionally, the students must see that you love dramatizing and participating in the activities you suggest, which means you ought to be convincing enough (Philips, 1999).

Organize the classroom - Drama lessons mostly keep the learners physically active, therefore, directing the students through dramatization should be handled cleverly by the teacher since it is not always possible to go beyond the classroom limitations, and, besides, when designing seats, desks, and other materials, it is important to keep in mind that both the teacher and the students should be able to function successfully with the aid of these resources, not in spite of them.

Give feedback - To see what is happening through dramatization, the teacher needs to observe the learners and be ready to reflect by intervening, following the process, being all ears, and listening. In that vein, the teacher should provide feedback on the learner's work, not just on the final product and language, but also on the path they walked through, how they collaborated, and how they arrived at their findings (Philips, 1999).

Wessels (1987) expounds that when the drama method is employed in language teaching, learners are continually challenged to use their creativity, create opportunities, find solutions, and even conduct research. For this reason, teachers should be prepared to deal with these challenges and allow flexibility (Wessels, 1987). However, this does not mean that drama lessons will occur in a chaotic atmosphere in which the learners challenge the teacher's authority. On the contrary, the teachers will take down the barriers between them and the learners, thus maintaining a balanced discipline since the learners willingly attend and are active.

2.7.1. Engaging the Coursebook with Dramatic Purposes

According to Davies (1990), drama fills the gap between textbook conversations and actual conversations, and it helps close the gap between classroom learning and real-world scenarios by offering advice on how to deal with challenging circumstances. Dramatic activities encourage language use that results in fluency, thereby if it is assumed that language learners wish to learn a foreign language so as to communicate effectively in the language they are studying, then drama does actually advance this goal (Davies, 1990). In

that regard, the activities, dialogues, texts, and other materials in the textbooks are potentially ready to be integrated with the dramatic games and enactments since the drama possibly enables the language teacher to see the textbook from a different perspective and add creative purpose for practicing the learnings. To this end, by employing drama techniques like role-playing, improvisation, pantomime, and so forth, the textbooks can be richly provided with activities that have already been made up but with more dramatic and livelier ways to be put into practice.

Davies (1990) posits modern language textbooks frequently include recognized characters with distinct personalities and traits who are connected to a plot. Therefore, students only need to come up with appropriate vocabulary and context for the character since the character is essentially already present and created, and the teacher can allow the students to take on the roles of multiple characters (Davies, 1990). They can then think about how the character could have perceived the issue at hand and make decisions based on that understanding. As a result, several distinct registers of the target language may be used in an apparent manner.

2.7.2. Using Drama in Language Skills Teaching

It is significant to comprehend that the creativity and senses of the learners should be strengthened in order to acquire the language naturally. In this sense, drama makes it very simple to master all of the abilities that are supposed to be obtained in foreign language teaching and learning by utilizing the five senses and the creativity that each individual possesses. Likewise, Maley and Duff (2005) explain that drama provides multiple benefits, including language contextualization, integrating language skills, increasing self-confidence, motivation, and enthusiasm, placing the learners at the center of the learning, enabling various learning styles, and so forth.

The learners should be encouraged to strengthen better language skills in the process of language teaching, and in addition, there should be strong teacher-learner relationships in that building strong ties with class members definitely makes inroads into a highly desirable language classroom atmosphere. For this reason, drama is an effective tool for establishing better conditions and learning situations. That is to say, it provides a framework for listening and meaningful language creation, forcing learners to use their linguistic resources and improving their language skills as a result (Demircioğlu, 2010). Additionally, Demircioğlu (2010) emphasizes that drama includes reading and writing opportunities, and it is highly

helpful in teaching literary texts because it engages learners in the text in a more positive and active way.

Drama develops on pretending; which kids do instinctively, and every learner can succeed right away by improving on inherent skills (McMaster, 1998). And, each of the four language arts modalities is covered by drama, which is a useful tool for developing decoding ability, lexicon, syntactic, rhetoric, and cognitive abilities (McMaster, 1998). Therefore, drama is one of the few instructional methods that can promote all facets of literacy growth, making it a priceless tool for educators.

Mages (2006) suggests that drama has an impact on narrative growth due to the fact that it gives learners the tools they need to create an imaginary environment for the tale in their heads. Clyde (2003) also claims that children are quick to become involved in drama and put themselves in other people's situations, and they gain awareness of the personalities, objectives, and motives of characters as a consequence, which aids students in developing a thorough comprehension of the book and the many viewpoints of its characters. Therefore, through drama, children are able to touch, see, and sense the text's meaning in this way, and the more the learners dramatize tales, the more likely it is that a stronger, more direct connection will be made between their abstracted language and their creative abilities and understanding (Mages, 2006). This enables each kid to engage with literature at their true developmental level and extend beyond the constraints of their English language vocabulary (Greenfader & Brouillette 2013). In this sense, it is worth noting that the ability of students to comprehend written content can be considerably improved by dramatizing some genres of literature (Ross & Roe, 1977).

Mages (2006) also points out the reality that while pictures that act as a visual indication of the text are typically included in books written for very young readers, these pictures might not always be enough to help kids create their own inner pictures of the tale in their imaginations. Children may struggle to understand the text if they are unable to visualize the key events and aspects of a tale, and young children can find it difficult to understand and implement the text's suggestions on how to imagine the narrative (Mages, 2006). For this reason, the use of drama in comprehending reading text can fill gaps in the students' minds and provide the necessary visual experiences.

It is also a crucial fact that children can practice their creative reading abilities by reading a tale until a particular point and then acting out how they believe it will finish, or by changing one event in the text they are familiar with and acting out how that might change the finale (Ross & Roe, 1977). If they are competent at doing these tasks, they can actually

read 'beyond what is written' (Ross & Roe, 1977). For this reason, As Ross and Roe (1977) state, dramatic storytelling may be a powerful motivator for reading. Students who want to dramatize a lesson may be prompted to study a variety of texts in order to choose the perfect one to utilize. In addition, the kids will be inspired to read a narrative again after they have decided on it for dramatization so they can fully see the place and characters, remember the order, and choose how to divide the scenes (Ross & Roe, 1977). In doing so, through drama, some kids will be introduced to a specific genre of literature, historical period, or character, and some of them may get hooked by their first encounter and want to read additional books in the same vein. In this sense, drama is an indispensable element of language teaching in improving reading skills and intriguing learners to read more.

Hoyt (1992) also states that reading and writing proficiency alone is insufficient. The learner's emotional as well as cognitive selves must be engaged through a wide range of interactions and encounters with many different types of literacy abilities (Hoyt, 1992). Therefore, to meet these expectations while learning, the use of drama creates better opportunities.

To establish meaningful connections with the words and their use, contextualization in vocabulary learning play a vital role in building up permanent vocabulary knowledge. Therefore, drama activities offer a wide range of situations in order to maintain long-lasting outcomes in learning. According to Thornbury (2002), creating a classroom environment where words are joyful and wordplay is encouraged can be a strong cure for the fear of making mistakes, which can often impede learning. In this regard, activating emotions and integrating them with fruitful drama activities are absolutely effective for the acquisition of vocabulary since dramatic exercises assist kids learn new word definitions that go beyond simple verbalizations by connecting word meanings to experience (Duffelmeyer & Duffelmeyer, 1979).

Additionally, even though the learners know the meaning of the words, they often cannot utilize this knowledge where it is needed. For this reason, creating a learning process that works well with real-life situations indeed enables learners to acquire the words, and the learners become 'the natural user' of that knowledge. As Philips (1999) puts forth, we frequently introduce learners to small amounts of language in the classroom, like single words, rather than full sentences or "chunks.", therefore, drama is a great technique to get learners to guess the meaning of unfamiliar words in a setting where the meaning is often explicitly given. Likewise, in addition to the use of drama techniques, with the help of some teaching aids such as crayons, different types of craft papers, books, videos, pictures, posters,

photos, brochures, clothes, classroom materials, etc., vocabulary teaching through drama could be greatly enriched.

When appropriately implemented, drama is particularly useful for enhancing language skills. As Wessels (1987) sums up, the benefits of drama can be listed as follows:

- the ability to communicate in the target language in a meaningful, fluent way;
- the considerable assistance to the assimilation of pronunciation;
- the major contribution of contextualization to the growth of vocabulary and structural knowledge;
- an improvement in the student's self-assurance over their capacity to grasp the target language (p. 13).
- the potential of enabling to accumulation of a store of knowledge that may be used to link newly learned information.

2.8. Drama Games and Activities

By stressing that enthusiasm and excitement, a good knowledge of the English language, and an appetite to put forth a lot of effort and improvising are the three most crucial prerequisites for utilizing drama activities, Marsland (1998) offered a wide range of drama activities in his book. Additionally, Farmer (2007), Phillips (1999), and Maley and Duff (2005) suggested a variety of drama games, projects, and creative exercises that have been proven successful in performances and courses with students of all ages.

Farmer (2007) also offers some strategies and gives really helpful bits of advice on the course of drama applications. These can be summed up as follows:

- Increase gradual consciousness regarding the body, movement in space, solo creative activity, collaborating with a buddy, and engaging in small groups during each session.
- Start off with some easy stretches to help participants become more conscious of what they do with their bodies.
- Set certain procedures, including everyone sitting down as soon as they enter the room and having a circle meeting at the conclusion.
- Physical recreation and sports offer new opportunities for innovative thinking and are a revitalizing approach for cultivating creativity.
- Playing warm-up games before practices can be a terrific idea.
- After the session is over, take some time to discuss it. (p. 5).

2.8.1. Icebreakers and Warm-ups

Such games may be useful in a variety of settings, offering a fresh approach to start collaborating and for individuals to become acquainted with one another (Farmer, 2007). In this sense, the following games and activities may be a good way to start the drama day.

Two truths, one lie - Share three facts about yourself with the other person, two of which are the truth and one of them is a fake. See whether the other members of the group can determine which of your partners' lies after you have introduced them to them (Farmer, 2007).

Handshake - A brief preparation and familiarization exercise. In thirty seconds, everyone present requires shaking hands, introduce themselves, and say "hello" to everyone else in the space around them (Farmer, 2007).

Greetings - The participants move throughout the area. They say hello to the next person they encounter when the signal is given, then they go on. Each time, the leader yells out a different kind of welcome.

Yes, let's! - The first individual proposes a course of action. The rest of the group exclaims, "Yes, let's!" and then proceeds to behave as enthusiastically as they can. Someone else may eventually suggest a fresh course of action.

Sound and action - The first person to produce any form of concurrent sound and activity in a circle is the leader. After then, everyone tries to simultaneously mimic the sound and motions as closely as possible. Everyone imitates the new voice and motion that the person in front of them creates. It is preferable if you try to think of the sound and motion on the spot rather than arranging it beforehand.

Bomb and shield- Each participant must select two friends, but they must keep their selections a secret from the others. Inform them that the first candidate they selected is a bomb and the other one is a shield. On an indication, everyone in the room begins to move around, trying to keep the shield between them and the bomb and remain as much away from it as possible.

Clap the ball - Start by passing around a small ball or a tennis ball to one another. Make sure that individuals are clear about whom they are tossing to since the person tossing the ball is responsible for whether another person grabs it. Once everything is going smoothly, add the requirement that everyone clap once in collaboration while the ball is up in the air. It is crucial for group members to cooperate.

What are you doing? - Take a circular stance. The first individual (A) begins to imitate a task, like swimming. Their left friend (B) asks, "What are you doing?" A continues to mime while announcing the name of another activity.

2.8.2. Drama Activities for the Main Lesson

Here are some practical activities to foster group consciousness, mutual comprehension, and trust since it is crucial for people in a group to be sensitive to one another in every circumstance. Consistent use of these exercises will foster collaboration, foster a sense of teamwork, and assist the group in problem-solving (Farmer, 2007). In addition, through these exercises, physical recognition and bodily communication are developed (Farmer, 2007).

Alphabet conversation - Have a dialogue where each word starts with the subsequent letter of the alphabet. At first, this could seem challenging, but with experience, it gets easier. Suitable for playing in pairs or little groups.

Two tall daddies - The kids are taught a poem. As the class repeats the poem, pairs of kids act out various roles and perform easy actions (Phillips, 1999).

At a restaurant - The kids portray clients, waiters, waitresses, and cooks in this pretend scenario. They each get a role card that contains details about their characters, which they may customize by adding more information. Customers want to obtain the food they desire, and wait staff, and chefs want to earn tips by providing good service. The meal and the food are prepared by all the kids before the role-playing begins.

I can I can't - Inform the individual on your left of anything you can accomplish. Students use can/can't as applicable to themselves when the sentence is passed around the entire class. The goal is to determine as many details as you can about each member of the group's abilities (Marsland, 1998).

And Then - The other players sit apart, with one person in the center. The middle player can be given a job by anybody, which she completes, and then she queries, "What happens next?" Any participant may suggest what should occur next, but the goal is for the team to create a cogent narrative. The side players are responsible for creating the plot; the player in the middle position should rigorously follow instructions.

Strike a pose - Create a circle. Each participant picks a member of the group to observe covertly. Everyone forms a stance while keeping their eyes closed. When the signal

‘GO’ is given, everyone opens up their eyes and starts to imitate the person they have chosen to watch.

Tongue twister challenge - Try to recite each of the provided tongue twisters five times as a group while staying error-free.

People picture - Participants will make characters out of photographs and communicate with others as those characters. After speaking with the other participants, they will try to discover which image served as their source of inspiration.

Make friends / argue - Make friends by moving around the room in couples. Find a point of argument when the leader instructs you to, then re-establish your friendship afterward. Alternate between having a disagreement and gaining friends. In any case, try to carry on the discussion (Farmer, 2007).

As a final thought and suggestion on the use of drama in foreign language classrooms, it is important to give an ear to Maley and Duff (2005). There are several things to keep in mind when utilizing drama activities:

- To decide how they will carry out their task and how to present the results, students must often; if not always, collaborate in pairs or groups during these activities. This is a crucial component of the exercise. The quality of the pre-production conversation has a significant impact on the final product's linguistic and dramatic quality.
- It would make sense for drama work to first permit some restricted usage of the mother language in conversation (it might even be hard to avoid it), while requiring the use of English for the actual action. However, as time passes and students gain more exposure to the English expressions required for discussion, they should be gradually encouraged to converse in more English.
- We must keep in mind that the main purpose of drama approaches is to provide possibilities for the usage of previously learned. It is not done solely to impart new knowledge.
- To add drama to your lessons, keep in mind that you are not required to have formal instruction in the subject, though it is preferable to have some expertise, particularly in vocal technique. Activities involving drama must be effective in the eyes of the teachers themselves. Any hesitation, anxiety, or lack of confidence on the side of the instructor is quickly detected by the students. The achievement of these activities depends on you.

- The way how you manage to be a good drama instructor is that your 'open' posture, the authoritative but friendly tone of your voice, your preparation and organization, your ability to give helpful, friendly feedback, and your sense of humor—in other words, your ability to create a relaxed environment where everyone is able to feel the 'flow' (p. 4).



CHAPTER III

3.1. Introduction

Through this chapter, the main aim is to provide an overview of the research process and point out the significant issues that remain to be clarified. Kothari (2004) posits that when we discuss research methodology, we do not just talk about the methods we use; we also take into account the reasoning behind them in the scope of our research project and demonstrate why we are using a certain technique or approach and why we are not utilizing others so that the research findings can be assessed by the researcher as well as by others. Therefore, this section reveals not only the process of the study but also the reasoning behind the research problems stemming from the hypothesis that guides the study. In this thesis, it is initially hypothesized that the utilization of drama in foreign language classrooms encourages the active use of the target language and provides essential genuine settings for the learners. To this end, within the scope of the research, it is attempted to present a vivid demonstration of the effects of the use of drama in foreign language classrooms.

3.2. Ethical Stance of the Study

The MoNE authorities and school administration gave their consent for this research project to be carried out (see Appendix 1). The study was given ethics approval by Amasya University, Institute of Social Sciences (reference number: 27.10.2021-40482) (see Appendix 2). Forms providing informed permission in Turkish were given to each participant (see Appendix 3), as well as to their parents (see Appendix 4). The setting, along with all participants, remained confidential. All participants in the experimental group received training that was centered on drama. The research was carried out in the Academic Year 2021-2022 in the Spring Semester and was open to participants leaving at any moment. The process did not entail any deception.

3.3. Setting and Participants

The participants of the research consist of sixth-grade students involved in a Turkish secondary school. According to the 4+4+4 education model in Türkiye, secondary school starts at the age of 10, so the students' age in fifth grade is varied from 10 to 11. The fifth grade is a crucial year of change. Students generally try to adjust themselves to the running order for the new secondary school schedule. For this reason, as a secondary school English

teacher, as far as I see with the help of my observations in the classes, fifth graders mostly seem a little lost and try to create abilities to deal with the problems arising day by day. However, within a year, when the fifth graders become sixth graders, they gradually build up their confidence, and they have a better awareness of becoming secondary school students. At this point, the reason why it is chosen to work with sixth graders is apparent due to the fact that the sixth graders get better at engagement and management skills. Additionally, sixth graders become better at getting on things in an organized and expected manner. Therefore, the participants of this research were selected among the sixth graders.

Table 1. Number of the Participants

Participants	Number
6 th Grade Control Group	26
6 th Grade Experimental Group	26
Total	52

The survey has been conducted on 52 students belonging to two different groups: an experimental group and a control group. Each group contains 26 participants, 13 females, and 13 males, and the ages of the participants range from 11 to 12 years old. Both groups have common demographic, socio, and economical origins; the groups are made up of Turkish students learning English as a foreign language. Although all participants have been learning English for 6 years, they are at level A1, the first English level in CEFR.

All the participants live in the same neighborhood and share common cultures and interests. Seven weeks with forty minutes in each was spent on the implementation. While the researcher designed and implemented a new lesson plan for the experimental group in each drama session (see Appendix 5), the existing curriculum-designed lesson plan was implemented for the control group. In addition, the control group's lessons covered the methods and techniques like dictation, narration, memorization, and so forth. Below, a detailed overall research procedure is provided.

Table 2. Drama Implementation Procedure Timetable

WEEKS AND DATE	Experimental Group	Control Group
WEEK 1 17/02/2022 – 40 Min. Each	Informed students about the research & Obtained consent forms & Pre-test	Informed students about the research & Obtained consent forms & Pre-test
WEEK 2 24/02/2022 – 40 Min. Each	Application of 1 st Drama Lesson Plan & Mini Reports	Pursued the existing curriculum
WEEK 3 03/03/2022 – 40 Min. Each	Application of 2 nd Drama Lesson Plan & Mini Reports	Pursued the existing curriculum
WEEK 4 10/03/2022 – 40 Min. Each	Application of 3 rd Drama Lesson Plan & Mini Reports	Pursued the existing curriculum
WEEK 5 17/03/2022 – 40 Min. Each	Application of 4 th Drama Lesson Plan & Mini Reports	Pursued the existing curriculum
WEEK 6 24/03/2022 – 40 Min. Each	Application of 5 th Drama Lesson Plan & Mini Reports	Pursued the existing curriculum
WEEK 7 31/03/2022 – 40 Min. Each	Post-test & Interview	Post-test

3.4. Research Design

Since the study utilizes a mixed-method research design, quantitative and qualitative data instruments are employed to collect data from the participants. Abowitz and Toole (2010) state that we may narrow the focus of the ‘real’ result using a mixed method strategy, which integrates multiple data-gathering methods whose reliability and validity issues balance one another. However, the employment of mixed approaches without proper fields of inquiry just adds more random noise instead of revealing the main patterns that are important (Abowitz & Toole, 2010). For this reason, the researchers should make their way through the study by properly constructing and conducting the research. Similarly, to observe evidence of the effectiveness of drama on language learning, applicable data collection methods have been required. With this concern, the study’s purpose has been to elaborate on dimensions that are essential for enabling us to see the effectiveness of drama in every aspect. To this aim, in this study, there were four types of data instruments: A Likert scale questionnaire, a semi-structured interview, mini-reports applied at the end of the drama sessions, and the researcher’s field notes.

3.5. Data Collection and Analysis Procedure

3.5.1. The Questionnaire

Participants were asked to complete a Likert scale questionnaire to obtain quantitative data. The Pre and Post questionnaires (Foreign Language Classroom Anxiety Scale) were adopted from Horwitz, Horwitz, and Cope (1986), and they were conducted on both the experimental and the control group participants at the beginning and the end of the research. With a Cronbach's Alpha Coefficient of .93, the questionnaire, Foreign Language Classroom Anxiety Scale (FLCAS) (See Appendix 6) has been demonstrated to have excellent reliability and validity (Horwitz et al., 1986). By validating a FLCAS that was modified for Japanese students, Aida (1994)'s study's primary goal was to confirm Horwitz et al.'s theory of foreign language anxiety. With a sample size of 96 students in a Japanese setting, Aida (1994)'s review of Horwitz et al.'s FLCAS indicated a Cronbach's alpha coefficient of .94, demonstrating that FLCAS tailored for a specific context was able to generate accurate and valid results. Additionally, Hu et al. (2021) examined three groups of elementary school students' language anxiety with the Chinese version of the FLCAS. In their study, the reliability estimate of .88 obtained from the 33-item FLCAS's internal consistency, as measured by Cronbach's alpha, was comparable with findings from earlier investigations (Hu et al., 2021). Gürsu (2011) also conducted a study in order to investigate the FLCAS's Turkish equivalent, reliability, and consistency with 353 students from different English levels. After the research, a high internal consistency reliability coefficient of .82 was discovered (Gürsu, 2011). Therefore, Gürsu's study is the marker of the instrument's validity and reliability for subsequent studies (Okandan, 2019).

FLCAS, examining language learning connected to three concerns —communication apprehension, anxiety regarding tests, and fear of poor evaluation—, has 33 items. 60% of the questions posed deal with a level of comfort with expressive or receptive discourse, 15% of the questions deal with verbal recall for language, 12% of the questions deal with having difficulty with writing and reading, and 12% of the questions deal with the speed in language processing (Sparks & Ganschow, 1991, 1996, 2007, as cited in Tran, 2012, p. 72). In this sense, as the related research questions of the quantitative data base upon the aforementioned three concerns by examining how at ease one is with expressive or receptive language abilities and whether one is willing and motivated to utilize the target language via drama enactments, the questionnaire employed in the course of the study has provided the necessary relevant data. Before conducting the survey, the required revisions and adjustments were made to the questionnaire, and the questionnaire was adapted to the participants' native

language, Turkish. Both groups were given the test as a pre-test and a post-test, respectively, before and after the employment of the drama activities. Basic guidelines were given to participants on how to complete the questionnaire. The questionnaire took around 20 minutes to complete, and it was confidential. Following the pre-test, the experimental group participated in drama activities for a total of 5 weeks. After the last drama lesson, post-surveys were done on both the experimental and control groups.

Participants were instructed to mark the statements in the Likert Scale questionnaire which had items spanning from one to five points (1=strongly agree, 2=agree, 3=neutral, 4=disagree, 5=strongly disagree). Data were analyzed to see if the implementation of drama affected the process of language learning across groups by using the independent t-test in the Statistical Package for Social Sciences (SPSS) version 26. An independent T-test was performed to compare the pre-test and post-test mean scores for the experimental and control groups. To evaluate different variables that reflect pre-test and post-test findings obtained from the same subjects in the control and experimental groups, a paired samples T-test was applied. Since the survey was given both preceding and following the drama implementation to determine whether there were any major differences, a quasi-experimental research with a two-group pretest-posttest design was conducted.

Table 3. Two-Group Pre-test – Post-test Design

Groups	Pre-test	Treatment	Post-test
Experimental	O ^a	X ^b	O ^c
Control	O ^a		O ^c

^a Pre-test

^b The application of the drama program

^c Post-test

3.5.2. The Interview

In obtaining qualitative data, a semi-structured interview was utilized to collect additional data from the participants and learn about the learners' perspectives on the implementation of drama. Fylan (2005) sets forth that semi-structured interviews are excellent for determining Why as opposed to How many or How much. For instance, if a researcher wants to find out participants' doings in terms of the amount and frequencies of other variables, this research leads to a "how many or how much" inquiry that makes it a structured one (Fylan, 2005). On the other hand, if the researcher wants to find out why the participants do certain things, then, the research pursues the reasoning behind the inquiry,

which leads to a more flexible setting for asking questions (Fylan, 2005). For this reason, semi-structured interviews are ideal for addressing "why" questions because of their adaptability (Fylan, 2005). Similarly, we may address characteristics that are significant to particular participants by altering the questions and topics covered throughout the interview, thereby ensuring that we can create a better way of comprehending the main inquiry of the study (Fylan, 2005).

The purpose of this research also, by using the same strategy, is to enable participants to explore the inquiry by themselves without tackling the issue directly. Therefore, in this study, a semi-structured interview was conducted. To this end, half of the experimental research group's participants (13 students) were chosen to participate in the interview session at the completion of the fifth week. The interview was meant to elicit comments from students on the implementation of drama. Turkish was the interview language used by the researcher. The interview questions (see Appendix 7) were adopted from the questions used for collecting qualitative data in the thesis of Jennifer Wood Shand (2004). Necessary consent for the use of the questions was obtained (see Appendix 8). Additionally, some of the questions were developed from the FLCAS (Horwitz, 1986). Okandan (2019) and Shand (2004) also employed the interview questions derived from items in Horwitz's FLCAS, and they expressed the high utility of the interview questions. Each interview was scheduled to run for a total of 15 minutes. With the consent of the participants, the interviews were recorded, and for the purpose of analyzing the data of all recordings, verbatim transcriptions of the interviews were formed. Through the use of MAXQDA, the keywords, statements, and lines from the interview were unitized for systematic analysis.

3.5.3. Mini-reports

After each drama session, the participants were asked to give feedback and share their experiences with a guided mini-report. Responses to prepared questions, intended to elicit participants' attitudes towards learning English through drama, were reflected in student mini-reports. Mini-reports were thoroughly reviewed and helped the researcher to gain a better insight into the participants' understanding and reactions to the drama sessions. Mini-reports were in English, and they were easily applicable.

Figure 3. Drama Session Mini-report

DRAMA SESSION MINI REPORT			
1. How did you feel during the session? Put a tick.			
Anxious	☐	Confused	☐
Motivated	☐	Amused	☐
2. What was your favourite Drama activity in the session? Write the activity name or describe it.			
3. Circle the most appropriate for you. (1: poor 2: satisfactory 3: good)			
The lesson was helpful.	1	2	3
The lesson was well-prepared.	1	2	3
The lesson held my attention.	1	2	3
4. Additional thoughts and comments:			

3.5.4. The Researcher's Field Notes

The researcher made detailed notes on what was being taught and learned while observing drama activities. The field notes covered the reflective process, determining if the activities functioned as intended, determining whether the time allotted for each planned drama activity was enough, and how students demonstrated performance for the provided drama activity. The researcher prepared a special report for each week. To this end, time and dates, as well as the flow of the lesson and the titles of the activities, were written for each week. The field notes were examined in accordance with the themes that emerged from the student interviews and mini-reports.

The table below provides an overview of the research technique used throughout the study, and it lists the various methods of data gathering for each study's main and sub-question.

Table 4. A Brief Summary of Data Collection Techniques with Research Questions

Research Questions	Data Collection Techniques	Data Analysis
1. What consequences do occur with the implementation of drama in language education?	The Questionnaire	Quantitative
1a. How much do the drama activities employed affect the achievement of predetermined language learning goals?	The Questionnaire	Quantitative
1b. How willing are the learners to employ drama techniques in EFL classrooms?	The Interview & Field Notes	Qualitative
2. What impact does the use of drama have on the students' motivation and attitude toward language learning?	The Questionnaire	Quantitative
2a. How are the students' levels of motivation and engagement impacted by the use of drama strategies?	The Interview & Mini-reports	Qualitative

2b. To what extent do the students believe they can learn from utilizing drama in EFL classrooms?

The Interview & Mini-reports

Qualitative



CHAPTER IV

4. FINDINGS

To describe the results of the collected data, this chapter delves into deeper details and presents the statistical analysis of the questionnaire, content analysis of the interview, mini-reports, and field notes with detailed tables and explanations for each data collection item.

4.1. Findings related to the Research Questions of Quantitative Data

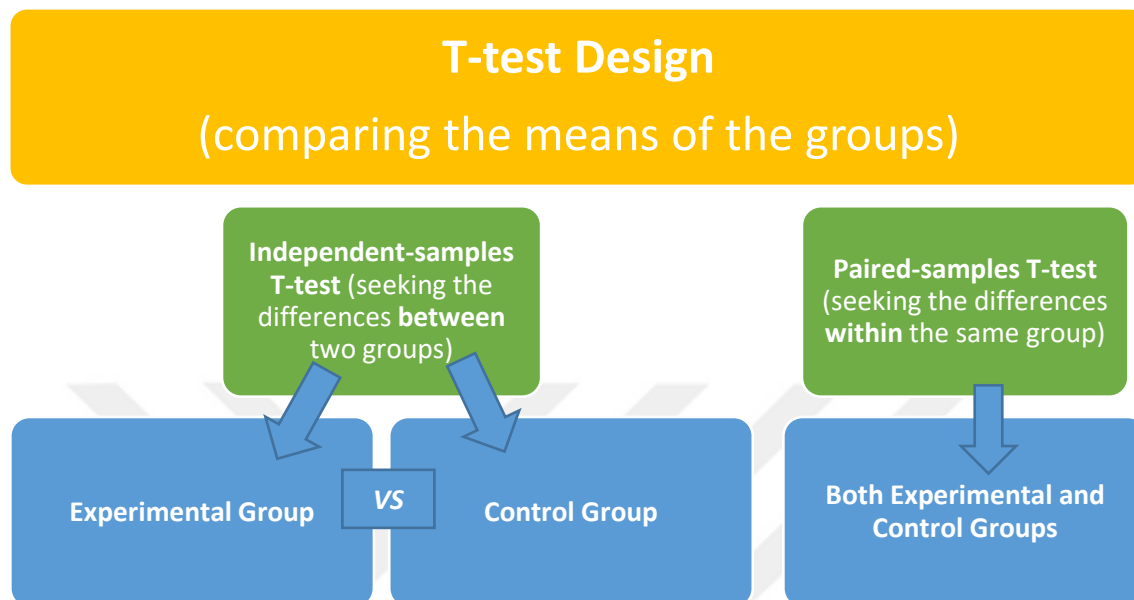
This section aims to present a detailed analysis of the data from the pre-test and post-test questionnaires of the experimental and control groups. Through this section, it is intended to interpret what can be concluded with the obtained data related to the research questions that follow:

1. What consequences do occur with the implementation of drama in language education?
 - 1a. How much do the drama activities employed affect the achievement of predetermined language learning goals?
2. What impact does the use of drama have on the students' motivation and attitude toward language learning?

This section discusses the results of the pre-tests and post-tests analyzed according to the statistical analysis methods and is broken down into four subsections. The findings of the pre-tests given to the experimental and control groups are revealed in the first subsection; the second subsection is an illustration of the post-test outcomes following the use of drama practices; and the third subsection puts emphasis on contrasting two groups. Finally, the findings of the pre-tests and post-tests within the experimental and control groups are compared in the fourth subsection. By employing the Statistical Package for Social Science (SPSS) version 26, the findings of the statistical analysis of the collected data are presented in light of the related quantitative research questions. To determine whether there existed a statistically significant difference between the control and experimental groups, an independent sample t-test was utilized. A paired sample t-test, on the other hand, was applied to determine changes within both group participants tested both before and after the treatment. Due to the fact that the study involved two distinct groups of participants and the researcher was seeking to compare their results, independent sample t-tests were performed. During the survey, the questionnaire was applied two times: once before the treatment as a

pre-test and once after the treatment as a post-test. Figure 4 depicts the statistical test design revealing the results of pre-tests and post-tests throughout the subsections.

Figure 4. A Brief Displaying of the Statistical Test Performed



4.1.1. The Results of the Pre-tests of Experimental and Control Groups

At the beginning of the study, the pre-test was given to two separate groups of participants. The statistical software SPSS (Statistical Package for Social Sciences) version 26 was used to analyze the questionnaire data. The pre-tests were administered the week before the treatment (drama lessons) began. Before an independent sample t-test was conducted in SPSS to see whether there was a statistically significant difference between the two different groups, a test for normality was conducted. If a continuous data set is normally distributed, the mean value is used to depict the data (Mishra et al., 2019). Additionally, the significance level (P value) is determined by comparing this mean value across groups (Mishra et al., 2019). Therefore, before performing a formal statistical analysis, it is critical to determine whether the data are normal (Das & Imon, 2016). Otherwise, we risk making incorrect inferences and conclusions (Das & Imon, 2016). The Shapiro-Wilk test, one of the analytical tests, is offered by the SPSS program and has efficient power qualities (Das & Imon, 2016). Additionally, for small sample sizes (less than 50 subjects), the Shapiro-Wilk test is a useful method (Mishra et al., 2019). It is accepted that data are considered normally distributed when the P value is greater than 0.05 (Mishra et al., 2019). In the study, after performing the test of normality, as it is depicted in Table 5, the Shapiro-Wilk test ($P=0,012$,

P=0,616, P=0,137, P=0,134) was statistically not significant, hence the data were regarded as being normally distributed.

Table 5. Tests of Normality

Groups	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Pre-Control	.128	26	.200*	.896	26	.012
Post-control	.120	26	.200*	.970	26	.616
Pre-Experimental	.158	26	.094	.940	26	.137
Post-experimental	.135	26	.200*	.940	26	.134

After performing the normality tests, the results of the independent sample t-test of the pre-tests were calculated. The descriptive analysis for the control and experiment groups prior to the treatment is shown in Table 6 below with mean scores and in Table 7 with two-tailed significance scores.

Table 6. Mean Scores of the Pre-test Results of Experimental and Control Groups

Groups	N	Mean	Std. Deviation	Std. Error Mean
Pre-control	26	2.9499	.29690	.05823
Pre-experimental	26	3.0571	.30955	.06071

The findings indicated that, prior to the study, there was no significant difference between the mean ratings of the experimental and control groups. To verify group equality and create a point of reference at the start of the experimental period, this analysis was conducted. The descriptive statistics revealed that the mean in the experiment group was M=3,05 whereas it was M=2,94 in the control group. The average pre-test results show that the subjects answered, 'Neither agree nor disagree' and 'Agree' on the Likert Scale. Therefore, the investigation continued with the existing groups of individuals considered similar because there were no significant variations (a slight difference - 0,1072) between the control and experimental groups with regard to pre-treatment assessments and population before the treatment was administered.

Table 7. Independent Sample T-test Pre-test Results of the Experimental and Control Groups

Mean of the pre-tests	t-test for Equality of Means				
	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
				Lower	Upper
Equal variances assumed	.208	-.10723	.08412	-.27618	.06173
Equal variances not assumed	.208	-.10723	.08412	-.27619	.06174

Before the introduction of drama sessions, the control and experimental groups' means did not vary statistically significantly, as shown by the values obtained ($p=0.208$) of sig. (2-tailed) and the 95% Confidence Interval of the Difference.

4.1.2. The Results of the Post-tests of Experimental and Control Groups

After a 5-week drama treatment period for the participants of the experiment group, an independent sample T-test was conducted to examine differences in the experiment and control groups. The analysis of the data of the findings from the post-test results is provided in Table 8 with mean scores and in Table 9 with significant value scores below.

Table 8. Mean Scores of the Post-test Results of Experimental and Control Groups

Groups	N	Mean	Std. Deviation	Std. Error Mean
Post-control	26	2.8660	.36757	.07209
Post-experimental	26	3.3881	.14895	.02921

The experiment group's mean post-test ratings correspond to the 'Disagree' and 'Strongly disagree' points on the Likert Scale, whereas the control group's mean post-test scores pertain to 'Neither agree nor disagree' and 'Agree'. A comparison of the group means revealed that students who participated in the treatment ($M = 3,38$, $SD=0,14$) considerably boosted their motivation and developed a positive attitude toward English compared to students who did not participate in the treatment ($M = 2,86$, $SD=0,36$).

Table 9. Independent Sample T-test Post-test Results of the Experimental and Control Groups

Mean of the post-tests	t-test for Equality of Means				
	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
				Lower	Upper
Equal variances assumed	.000	-.52214	.07778	-.67837	-.36592
Equal variances not assumed	.000	-.52214	.07778	-.68039	-.36390

The score in the Sig. (2-tailed) column found in the section titled "t-test for Equality of Means" is .000 which is lower than .05, indicating a statistically significant difference in the dependent variable for two independent groups ($p > 0.05$). Therefore, the post-test findings of the Experimental and Control Groups differ significantly from one another, according to the outcome of the sig. (2-tailed) test ($p = 0.000$). The results indicated that the subjects who participated in drama lessons managed to use the target language better than subjects who did not participate in drama practices.

4.1.3. Examining Differences of Both Tests Findings of Control and Experimental Groups

An independent T-test was used to compare the effects of drama sessions on those who have and those that do not. The means of the groups' pre-test and post-test are provided in Table 10.

Table 10. An Overview of the Descriptive Statistics on the Outcomes of the Pre-test and Post-test Analyses

	Control Group	Experimental Group
Pre-test findings	2.9499	3.0571
Post-test findings	2.8660	3.3881

The Experimental Group, which took part in 5-week drama classes, had a mean of 3.38 and the Control Group, which did not get drama classes, had a mean of 2.86, based on the findings of the analysis of post-tests. From the results of the pre-test to the results of the post-test, the experiment group showed a favorable attitude toward English, as seen in Table 10's comparison of the mean obtained from the two groups. Additionally, Table 9 shown above has a Sig. (2-tailed) value of .000, which indicates a statistically significant difference because the value is lower than .05 ($p > 0.05$). More precisely, the outcomes demonstrate that

drama classes have a sizable impact, and the findings indicate a considerable difference between the two circumstances.

4.1.4. The Findings of Paired Samples T-tests

The findings within the same group of subjects were examined using a paired samples T-test to distinguish two variables that depict pre-test and post-test results.

Table 11. The Results of the Paired Sample T-test for the Experimental Group

	Mean	Std. Deviation	Std. Error Mean	Paired Differences 95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
				Lower	Upper			
Exp. Pair 1	-.33100	.36584	.07175	-.47877	-.18323	-4.613	25	.000

Because this subsection is focused on assessing the efficacy of drama, the experiment group's changes were evaluated before and after the five-week drama classes, and the differences were examined employing a paired sample t-test. The same test at different times was administered to the same group members who enabled the data for each circumstance, and Table 11 shows the fundamental descriptive statistics for the factors discussed above. According to the outcomes, it is clear that a significant change existed in the experiment group's scores between the pre-test and post-test findings; $p=.000$ (Sig. 2-tailed). The value of the Sig. (2-tailed) statistic is .000, which indicates that the value is lower than .05 and shows that there is a statistical difference in ratings for the experiment group's pre-test and post-test findings.

Table 12. The Results of the Paired Sample T-test for the Control Group

	Mean	Std. Deviation	Std. Error Mean	Paired Differences 95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
				Lower	Upper			
Con. Pair 1	.08392	.38772	.07604	-.07269	.24052	1.104	25	.280

To determine if there was any difference in the control group members, a paired-sample t-test was performed. The control group pursued the existing curriculum without experiencing any treatment. The same test at different times was administered to the same group members who enabled the data for each circumstance, and Table 12 indicates the descriptive statistics. There was no meaningful difference in the scores of the Control Groups' pre-test and post-test, based on a Paired Samples t-Test; $p=.280$ (Sig. 2-tailed) since the P value higher than .05 does not indicate a significant difference.

4.2. Findings Related to the Research Questions of Qualitative Data

Kirk (1996) posits that as an indispensable part of a statistical study, statistical significance assessment is required. However, statistical significance just serves as proof that an occurrence was not the result of chance (McLean & Ernest, 1998), and it does not tell us if a result can be repeated or if an occurrence has any practical importance (McLean & Ernest, 1998). Therefore, a qualitative perspective that enables the analysis of how the degree of something is highly required in the nature of a research paper that needs strong tools to specify its dimensions. At this point, this chapter's main goal is to apply logical and analytical thinking to find important patterns in the data that have been collected. In order to gather the most comprehensive data, the researcher employed a variety of instruments, including interviews, student mini-reports, and the researcher's field notes.

This section aims to reveal the findings that can be drawn from the data in relation to the following research questions:

- 1b. How willing are the learners to employ drama techniques in EFL classrooms?
- 2a. How are the students' levels of motivation and engagement impacted by the use of drama strategies?
- 2b. To what extent do the students believe they can learn from utilizing drama in EFL classrooms?

4.2.1. The Findings of the Interview

Thirteen students participated in the planned interview at the conclusion of the research, which lasted around 15 minutes for each student. The purpose of these interviews was to delve deeper into the attitudes and experiences the participants had with drama classes. The questions that follow were posed during these interviews in Turkish to elicit a more thorough grasp of the participants' perspectives on drama practices and uncover the

drama's effects. The researcher conducted a content analysis obtained from the transcripts, systematized the coding of themes, and then evaluated the coding using MAXQDA.

1. Out of all the activities you did in the drama class, which was the most helpful to you with learning English?
2. Out of all the activities you did in the drama class, which was the least helpful to you with learning English?
3. Do you think the drama program was helpful in improving your English speaking skills? Yes/No
4. If you feel the drama program was helpful, how did it help you?
5. If you don't feel the drama program was helpful, why wasn't it helpful?
6. Which drama activities were most helpful in helping you learn English?
7. Which drama activities were the least helpful in helping you learn English?
8. Did you enjoy the drama program? Yes/No
9. What was your favourite drama activity?
10. What was your least favourite drama activity?
11. Would you want to participate in another drama program in the future? Yes/No
12. Did the use of drama affect your feelings/attitudes toward English lessons?
13. Is there anything else you'd like to say about the drama program and your experience?

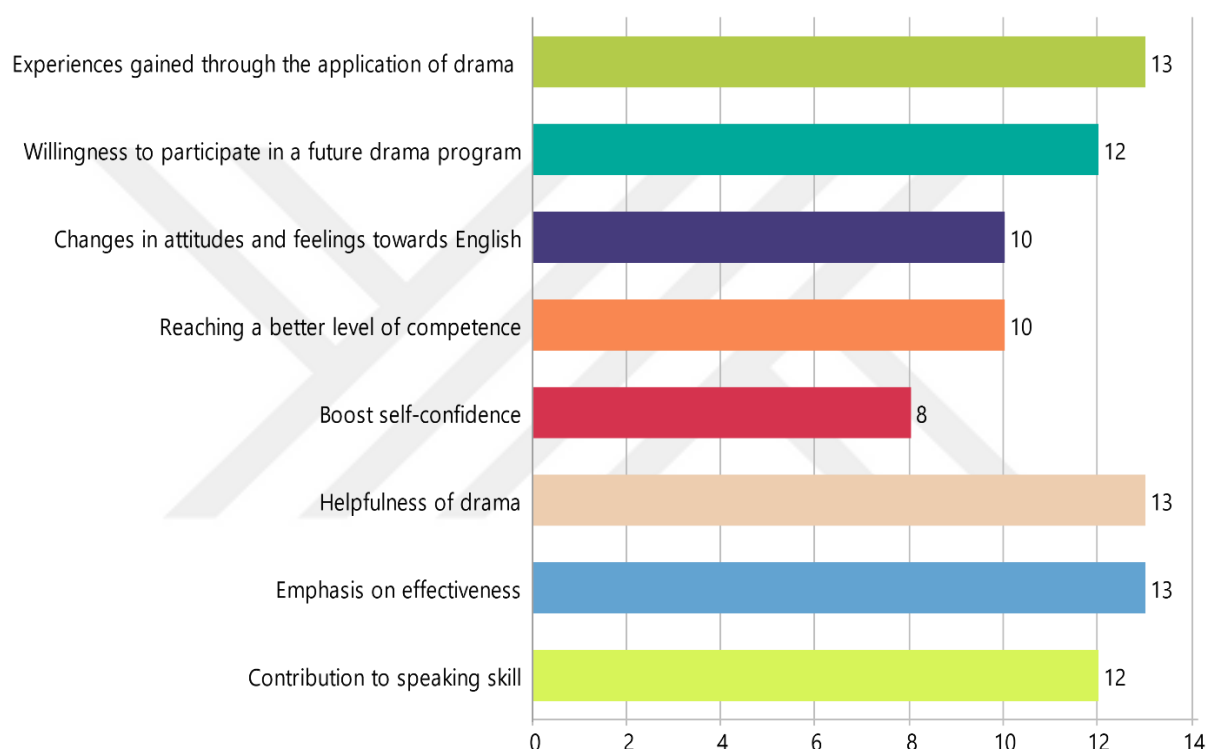
Through the use of MAXQDA, the answers to the questions were assessed to determine the themes and codes that emerged, as it is depicted in Table 13 and Graph 1 below.

Table 13. Themes Coded and Analysed through MAXQDA

Themes	Hierarchy	Frequency	Percentage
Experiences gained through the application of drama	Code A	13	100.00
Willingness to participate in a future drama program	Sub-code A1	12	92.31
Changes in attitudes and feelings toward English	Sub-code A2	10	76.92
Reaching a better level of competence	Sub-code A3	10	76.92
Boost self-confidence	Sub-code A4	8	61.54
Helpfulness of drama	Code B	13	100.00
Emphasis on effectiveness	Sub-code B1	13	100.00
Contribution to speaking skill	Sub-code B2	12	92.31

Among thirteen participants, different qualitative aspects of the process of the drama implementation were discussed. The researcher assigned each answer to specific sub-codes within a main code. Main codes and sub-codes were determined according to the relatedness of the views and perspectives of the participants. The values of frequency correspond to the distribution of the participants' answers. Additionally, Figure 5 depicts the frequency of all codes of the answers given by the thirteen participants below.

Figure 5. Frequency Chart of the Themes Coded and Analysed through MAXQDA with All Codes



4.2.1.1. The Findings of Code A, and Sub-Codes A1, A2, A3, A4

It is provided the coding statistics of sub-codes containing the statements of the participants in Code A, Experiences Gained through the Application of Drama, in Figure 6 below. According to the results, twelve statements related to the willingness to participate in a future drama program, and ten statements revealed the changes in attitudes and feeling toward English. Additionally, ten statements provided the data that some of the participants reached a better level of competence in terms of language skills. Finally, eight statements uncovered evidence of becoming greater in having more self-confidence.

Figure 6. Frequency of The Sub-Code Statistics of Code A, Experiences Gained through the Application of Drama



None of the participants had previously studied English through drama activities, according to the findings of the interviews. The participants stated that they experienced learning English through drama for the first time and had never had any opportunities to use the language with a real purpose using such practical activities as drama sessions. Therefore, the researcher focused on the experiences gained through the application of drama lessons and configured Code A (named ‘the experiences gained through the application of drama’) with regard to this aspect of the answers. Each participant expressed their drama experience throughout the interview with the common themes that were assigned to sub-codes: willingness to participate in a future drama program, changes in attitudes and feelings toward English, reaching a better level of competence, and boosting self-confidence. About that matter, several students (f=10) provided the following statements to describe their prior experience learning English:

“With the help of these drama sessions, the memorization-based activities in which we previously engaged in English speaking were replaced with highly interactive ones. I think this approach to learning English is more effective.”

The following opinion was expressed by several participants (f=8):

“For years, I was unable to learn English, but thanks to what you did, I'm finally able to talk with confidence.”

Some participants (f=10) stated as follows:

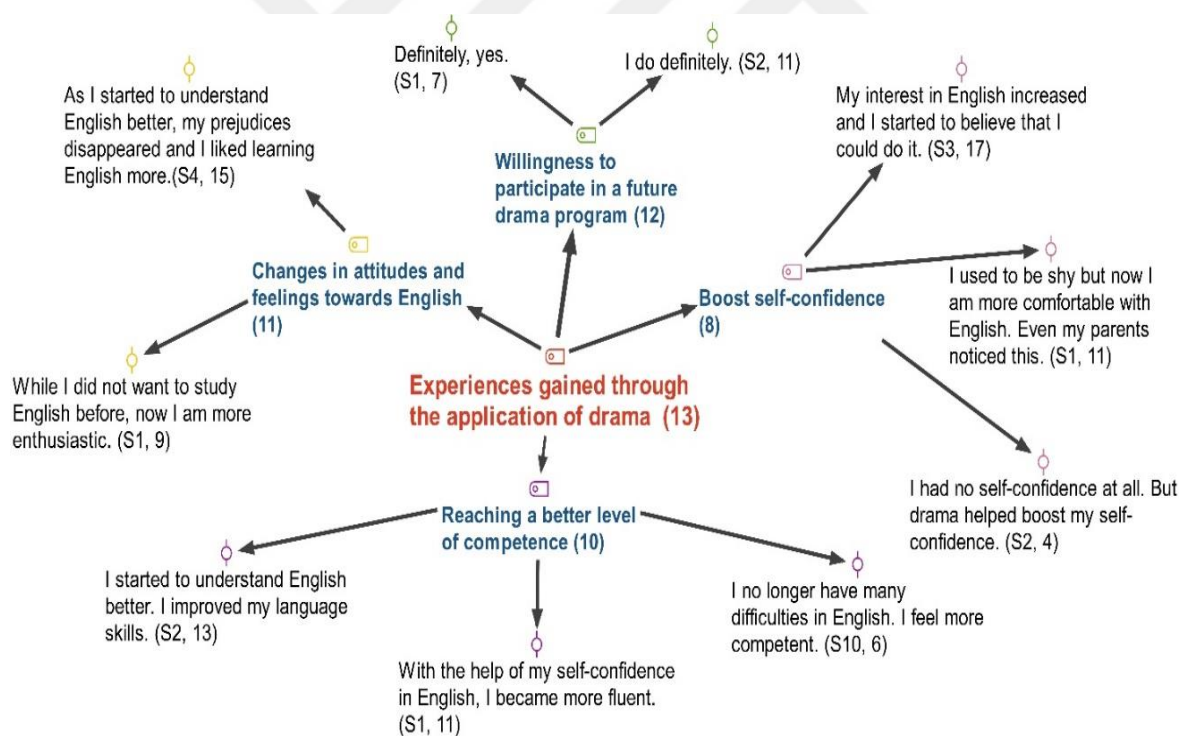
“The knowledge we gained in this method is more enduring for me, and I see significant improvement in myself.”

Additionally, several students (f=12) expressed their enthusiasm through the following lines:

“My viewpoint on the English language was significantly altered by the drama techniques. I came to understand that I was more than delighted to speak in English. The drama days every week are something I look forward to.”

In Figure 7 the classification of the answers according to the sub-codes is also displayed with the comments below.

Figure 7. The Views of the Several Participants on Drama According to the Number of Coded Sections: Code-Subcodes-Segments Model

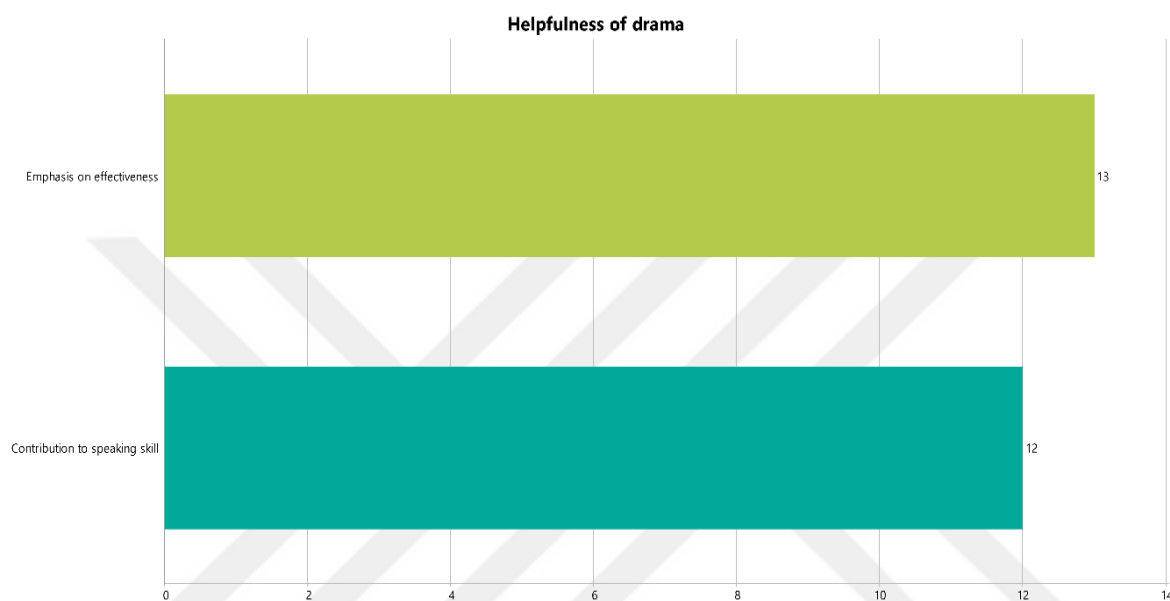


4.2.1.2. The Findings of Code B, and Sub-Codes B1, B2

The coding statistics for the sub-codes that contain the participant statements in Code B, helpfulness of drama, are given in Figure 8 below. As the results reveal, thirteen

participants expressed that the implementation of drama techniques in the language classroom improved the effectiveness of teaching, hence the participants emphasized the efficiency of drama activities. Similarly, the participants considered drama as an asset approach to language learning; and twelve participants highlighted the contribution of drama to the growth of speaking skills.

Figure 8. Frequency of The Sub-Code Statistics of Code B, Helpfulness of Drama



The participants generally agreed that drama helped them strengthen their language abilities and gave them the opportunity to work on speaking skills through a variety of activities. Likewise, the participants noted that drama aided their verbal memory and improved their ability to actively participate in class since they were able to carry on a discussion outside of class. Statements said along with participant thoughts include the ones below:

“I was constantly thinking about the probability of making mistakes. Then, I began to feel at ease as a result of the drama practices that helped us integrate with the class.”

Participants stated that activities allowed them to use their imagination to construct settings without any prior planning, giving them the chance to alter objects and make new things that they could use in various situations. The following statements from several drama class attendees (f=13) could clarify this idea:

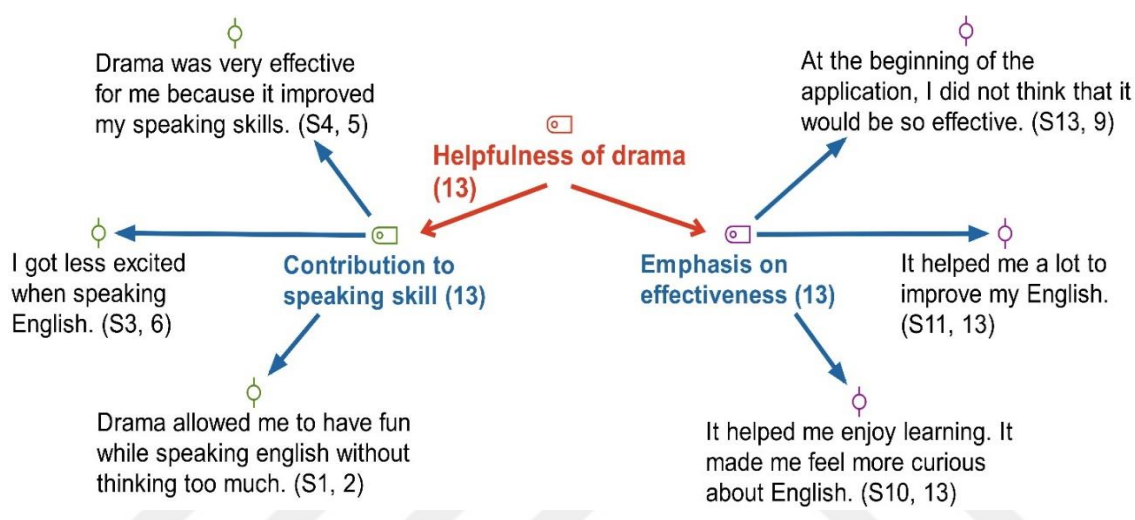
“Despite my hesitancy to perform before the entire class, I eventually discovered that I had no trouble structuring sentences. I was ready to come up with something new and creative in a very brief time frame.”

“I discovered that we could improve our vocabulary and speaking skills. My thoughts and feelings, particularly my speaking fear, are under control.”

“I was always tense and had a bad attitude, so I never attempted to speak. I got over my bias against English.”

The classification of the responses based on the sub-codes is also shown in Figure 9 along with the remarks.

Figure 9. The Views of the Several Participants on Drama According to the Number of Coded Sections: Code-Subcodes-Segments Model



4.2.1.3. The Displaying of Findings with the Word Cloud

DePaolo and Wilkinson (2014) assert that word clouds have significant applicability to many various sorts of assessments in addition to being an appealing visual depiction of words. A word cloud collects the most frequently used terms and presents them in a visually attractive way that highlights keywords in accordance with frequency (DePaolo & Wilkinson, 2014). For this reason, by taking a close look at the word cloud, the researcher can grasp the specific dimensions of the study and conclude on certain patterns of the findings. With this concern, in the study, by creating a word cloud through MAXQDA, the researcher aims to obtain the display of information to make inferences and establish connections. In Figure 10, the word cloud obtained from the texts of interview data is given.

Figure 10. The Word Cloud of the Texts of Interview Data



By examining the word cloud of the interview texts, we are able to determine that all participants seemed to express positive views about the application of drama in the language classroom. Considering the frequent use of the words, all participants appeared to provide the researcher with data about how the drama sessions work. Therefore, the frequency of the words appearing in the word cloud can enable us to draw an overall conclusion.

4.2.2. The Findings of the Student's Mini-reports

It was a considered opinion that the utilization of mini-reports collected following each drama lesson would provide significant insight into this research. Mini-reports were gathered from solely the Experimental Group participants to gauge their responses and reflections on the drama practices. For the research's aim, a total of 26 participants completed student mini-reports that offered in-depth data regarding the lessons. Codes, themes, and frequency information are used to highlight the conclusions drawn from the assessment of the mini-reports. The frequency of the codes resulted from the examination of the mini-reports. F represents the frequency with which students picked the code.

Students were asked to fill out reports in order to learn about their observations and feelings during the weeks of the drama session. The mini-reports questioned the feelings of the students, students' favorite activities, how sessions work (whether the session is helpful, well prepared, or held attention.), and finally students' additional thoughts and reactions. The following research questions were clarified utilizing mini-reports:

2a. How are the students' levels of motivation and engagement impacted by the use of drama strategies?

2b. To what extent do the students believe they can learn from utilizing drama in EFL classrooms?

Table 14. Themes and Codes in Week 1

Themes	Codes	Frequency
Feelings	Anxious	-
	Confused	2
	Motivated	15
	Amused	9
Favorite Activity	Go – Stop Reversals	9
	Two Tall Daddies	5
	Cross the Street	12
Helpful	Poor	-
	Satisfactory	12
	Good	14
Well prepared	Poor	1
	Satisfactory	10
	Good	15
Held Attention	Poor	2
	Satisfactory	11
	Good	13
Additional Reactions	Entertaining	10
	Contributive	14
	Interesting	2

Although a minor percentage of participants showed unfavorable reactions to various aspects of the session, the findings from the first week were quite encouraging. Most of the students felt motivated ($f=15$) and amused ($f=9$). Two students felt confused since the instructions were given in English. There were three main activities in the first-week session: ‘go-stop reversals’, ‘two tall daddies’, and ‘cross the street’. Students’ favorite activities were ‘cross the street’ and ‘go-stop reversals’ given the fact that these activities were more challenging than ‘two tall daddies’. The majority of students stated that the lesson was helpful and well-prepared. Half of the students ($f=13$) expressed that the session attracted their attention. Generally, the majority of them thought that they enjoyed participating in the drama class ($f=10$), and it was a highly profitable session ($f=14$). One of the participants stated below:

“That was a lively session that brought the class together and entertained all of us.”

Table 15. Themes and Codes in Week 2

Themes	Codes	Frequency
Feelings	Anxious	-
	Confused	2
	Motivated	17
	Amused	7
Favorite Activity	Yes, let's!	9
	What are you doing?	9
	Rose Jump	8
Helpful	Poor	1
	Satisfactory	6
	Good	19
Well prepared	Poor	-
	Satisfactory	9
	Good	17
Held Attention	Poor	1
	Satisfactory	9
	Good	16
Additional Reactions	Entertaining	20
	Contributive	5
	Interesting	1

The drama class in the second week demonstrated that more students felt motivated ($f=17$) than in the first week ($f=15$); which means the students learned how to handle the activities through their paces and really engaged their attention ($f=16$). Additionally, nearly the same amount of students enjoyed the same amount of activities. The majority of the students were fine with the design of the lesson ($f=17$). Their additional reactions to the second session were mostly about the amusement they got ($f=20$). Several students remarked as below:

“The drama activities are a kind of comfort zones for us. We never think of how to speak and react. We rather think of involving ourselves in the activity and having fun.”

Table 16. Themes and Codes in Week 3

Themes	Codes	Frequency
Feelings	Anxious	1
	Confused	1
	Motivated	17
	Amused	7
Favorite Activity	Tongue Twisters Challenge	13
	Acting out the Story	13
Helpful	Poor	1
	Satisfactory	5
	Good	20
Well prepared	Poor	1
	Satisfactory	9
	Good	16
Held Attention	Poor	2
	Satisfactory	7

Additional Reactions	Good	17
	Entertaining	17
	Contributive	8
	Interesting	1

In the third week's drama session, participants provided feedback on their pronunciation skills. The students really had a pleasurable time while practicing the spelling during the tongue twisters challenge (f=13). The students expressed that the activity enhanced their fluency. Besides, they had the chance to work on their pronunciation. Many participants emphasized that they had never before acted out a story after reading it. The students whose favorite activity was acting out the story stressed that by means of animating the story, they were given more freedom to express themselves verbally (f=13). The majority of the students felt motivated. Yet, very few participants felt confused (f=1) and anxious (f=1) since it was hard for them to summon the courage to act out the story in front of the others.

It was observed that the majority of the students really enjoyed acting out because it was compatible with the plot of the story chosen for the students (f=17). One of the participants remarked as below:

“I found myself being able to articulate my feelings. Because what we did through acting out the story was trying to act like the characters and feel the same way.”

Table 17. Themes and Codes in Week 4

Themes	Codes	Frequency
Feelings	Anxious	-
	Confused	2
	Motivated	18
	Amused	6
Favorite Activity	The Secret Box	-
	What are you holding?	26
	Peekaboo Flashcards	-
Helpful	Poor	-
	Satisfactory	6
	Good	20
Well prepared	Poor	-
	Satisfactory	6
	Good	20
Held Attention	Poor	-
	Satisfactory	10
	Good	16
Additional Reactions	Entertaining	16
	Contributive	7
	Interesting	3

Most participants stated that the fourth week's drama session helped them to feel less anxious due to the activity 'What are you holding?'. The students behaved on top form and were entertained with the activities since that day drama hour passed in a whirl of activities,

(f=16). Specifically, everybody loved the activity ‘What are you holding?’ (f=26). Because the activity was a game that prompted students to move and run in a rush, the students gave an energetic performance during the session. Additionally, the session did not receive unfavorable reviews. A significant number of the students noted that the session encouraged their confidence to take part since, rather than a lesson, it was a one-hour game full of fun activities. The statement below uttered by several participants is a good clarification of the students’ attitudes.

“The lessons with drama activities provide us with a chance to develop our communication skills in a cheerful setting.”

Table 18. Themes and Codes in Week 5

Themes	Codes	Frequency
Feelings	Anxious	-
	Confused	2
	Motivated	19
	Amused	5
Favorite Activity	Mirror Hands	10
	Picture of People	16
Helpful	Poor	2
	Satisfactory	9
	Good	15
Well prepared	Poor	-
	Satisfactory	13
	Good	13
Held Attention	Poor	1
	Satisfactory	9
	Good	16
Additional Reactions	Entertaining	23
	Contributive	2
	Interesting	1

This week’s drama session aimed to bring fun and purpose together by engaging in real-life scenarios. The students were busily employed in interacting and acting like the characters in the activity ‘picture of people’. The activity was based on the different characters from different backgrounds and cultures. By means of these characters, the students were asked to pick someone and make others guess who they were. Many participants appreciated involving in the activity and tried their best while asking others to predict their characters (f=16). In that regard, the activity created the opportunity of having different perspectives in a brief time. The idea of being someone else also resulted in a stress-

free environment, so the participants actively moved around, and this leads to the utilization of authentic language. Therefore, several students said that the lesson was a reflection of real life, and they commented below:

“It resembles a real-world situation. The practice we participated in was meaningful and had practical examples.”

Similarly, the other activity ‘mirror hands’ provided a better understanding for the students’ perception of their physical senses, so the activity was a blend of entertainment (f=23) and meaningfulness (f=10).

4.2.3. The Findings of the Researcher’s Field Notes

The field notes taken by the researcher throughout drama sessions were evaluated same as the other results of data obtained by means of the questionnaires, interviews, and mini-reports. Green and Thorogood (2005) posit that limited sample sizes in qualitative research are frequently criticized for not being broadly applicable. However, as it cannot statistically "reflect" the opinions or attitudes of the entire community, the usefulness of qualitative data lies instead in its capacity to provide novel ideas and theoretical perspectives (Green and Thorogood, 2005). To this end, in order to lend a fresh perspective to the study the researcher made a conscious effort to obtain results from the observations during the sessions. In so doing, the researcher considered increasing the impact of the evaluation by employing analysis of the field notes. Each week was noted with time and dates in addition to the flow of the lesson with the activity names. Notes include some observations on the difficulties the researcher had, as well as some useful recommendations for better drama sessions with detailed reports in the Tables below. The research question was clarified by using field notes as follows:

1b. How willing are the learners to employ drama techniques in EFL classrooms?

Overall findings indicated that drama games were warmly received by the students. The anxiety of the students vanished since everyone performed simultaneously. Despite the fact that many students still talked fairly tentatively, drama activities seemed to encourage the majority of the students to speak English. The timing was not exactly good for some activities. Therefore, the researcher sometimes had to keep the activities short, although the students enjoyed and wanted to continue the game. The students would become uncomfortable at the start of a class, but they would soon quiet down once they had understood the activity's purpose and felt secure about taking part. The detailed descriptions

of the observations throughout the sessions are displayed in Tables 19, 20, 21, 22, and 23 below.

Table 19. Field Notes from the First Week Drama Session

Time/event/task name	Observation	Notes
Yes, let's! 10 min.	The activity took 10 min. Students actively participated. The idea of deciding what others would do really intrigued the students.	The researcher could enrich the activity by providing different sets of vocabulary.
What are you doing? 10 min.	The timing was not enough. Students actively engaged in the activity. Some of the students had difficulty giving replies according to the action. Miming an action created a fun atmosphere since the students had to observe their friends and think about a new action at the same time. Because the class was crowded, some of the students do not have enough chance to mime.	The researcher could give more time. 5 min more could work.
Rose Jump 10 min.	Creating a sentence made the activity hard for the students. But the students tried their best because they really wanted to jump over the rope. So, the students managed to accomplish both duties at the same time (jumping over the rope and creating a sentence). Still, some of the students had difficulty and fear of making mistakes. The timing was okay.	The researcher could add another phase to the activity. For instance, the one who easily created the sentence and jumped over the rope could jump until he/she failed.
Question Ball 5 min.	Students really loved the activity since throwing a ball to each other and forcing their friends to give answers make them engaged in the activity.	The researcher sometimes involved more than needed. It would be better if the researcher let the students more flexibly involve.

Table 20. Field Notes from the Second Week Drama Session

Time/event/task name	Observation	Notes
Stop / Go reversals 10 min.	The activity was really fun since the students tried to do the exact opposite of the action. Adding more actions sometimes confused the students. But the activity was great for combining both the meaning and action at the same time. Some of the students had the fear of making mistakes and did not want to attend. Then, when they observed that everybody made	The researcher could give more time for the activity. Also, the activity needed more space. Maybe, an open-air environment could make it more enjoyable.

Two tall daddies 10 min.	mistakes and had difficulty, they also became volunteers. Working on a poem first puzzled the students. However, the movements of the poem broke the formal atmosphere of reading a poem. Therefore, doing simple actions with the poem was welcomed by the students. Some shy students still did not want to attend, but the researcher encouraged them to do some of the actions while reading the poem, and she wanted them to remember that perfection was not needed.	The researchers could give more time since some students were creative and wanted to add more ideas.
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Table 20. (Continued) Field Notes from the Second Week Drama Session

Cross the street 10 min.	The situation of being in a crowded street on a rainy day with a traffic jam and so forth and trying to cross the other side really activated the imaginations of the students. At the same time, the students had to activate their vocabulary knowledge since they needed to show appropriate mimes and gestures while crossing. For this reason, the activity worked well.	The researchers could make the activity more difficult by adding another phase. For instance, the one who crossed the street could be expected to create new situations for others.
Question Ball 5 min.	Students really loved the activity since throwing a ball to each other and forcing their friends to give answers make them engaged in the activity.	The researcher sometimes involved more than needed. It would be better if the researcher let the students more flexibly involve.

Table 21. Field Notes from the Third Week Drama Session

Time/event/task name	Observation	Notes
Tongue Twister Challenge 5 min.	The students were really attentive, and they wanted to try tongue twisters since tongue twisters created a competitive environment and everybody wanted to test their ability to produce the utterances without mistakes. Therefore, it was challenging; but enjoyable as well.	The researcher could give more time for the activity. Also, the activity needed more guidance from the researcher.
Reading and Acting out a story 20min.	The researcher tried to encourage the students to be active listeners. While reading, she asked questions and did the miming and gestures. Additionally, the researcher wanted the students to feel the emotions throughout the story. For this reason, she mimed the feelings as well. This was helpful because the actions done by the researcher created a sense of wonder.	The timing was okay, but the researcher could make some pauses while reading and asked the students to guess the rest.
Acting out the story 10 min.	After reading, the students took turns acting it out. It was a challenging process for the students because they had to remember the sequence of the	Shy students could be supported more by the researcher, but time was a

story. The researcher was supportive enough. Some shy students were not active enough, and they just preferred to be listeners and observers. Also, the researcher asked the students to tell the story while acting. Therefore, it was a really productive lesson for the students.

Table 22. Field Notes from the Fourth Week Drama Session

Time/event/task name	Observation	Notes
The Secret Box 10 min.	The box provoked the curiosity of the students. The items in it challenged them to keep the words in their minds. Therefore, the students memorized the words unconsciously. The researcher tried to engage students as soon as possible. Everybody attended and wanted to have a word since the activity appealed to every student. Also, the activity prompted the use of visual sense.	The researcher could add more items to the box. More items could make the activity more challenging and fun.
What are you holding? 20min.	The activity was really helpful to work on the vocabulary. Even though some of the students did not remember the meaning of the words, they tried to do their best because they had to change their seats according to the pictures they held in their hands. The one who stood, also made the activity more challenging and tried to choose the students who might not remember their words. For this reason, the activity worked well. The researcher did not expect much attendance. However, being physically active increased the number of active participants. The chanting "What are you holding?" while the students were waiting for the next question was really great, too. Using the language for a real purpose without realizing created a genuine setting.	The timing was a problem. The researcher could also add more pictures related to the vocabulary.
Peekaboo Flashcards 10 min.	Asking the students to guess the flashcards and know the vocabulary was effective, too. The researcher managed to get every student's attention. So, the activity was a success.	The researcher could make groups, and each group could have its own flashcards to play with. This could be more time-saving and effective.

Table 23. Field Notes from the Fifth Week Drama Session

Time/event/task name	Observation	Notes
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Mirror hands 10 min.	In this activity, everybody did the same thing at the same time. The researcher gave the instructions and observed each student. Without touching, trying to copy the movements was great fun for the students. Many of them eagerly tried to be each other's mirrors. Even though the spoken language was not produced, trying to guess the other's movement and doing the exact movement needed a lot of concentration and anticipation.	The researcher could give more time for the activity because the students really got engaged and loved it. Sometimes flexibility is a better option.
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Table 23. (Continued) Field Notes from the Fifth Week Drama Session

Picture of People 20min.	The most helpful and effective activity was the activity, picture of people. The researcher made the activity more enjoyable and challenging by adding a bunch of good questions that covered the overall topics that have been learned until that lesson. The students were active in every aspect. They created characters; which means they used their imagination. They answered the questions related to their characters. Then the students interacted with each other to sort out the other students' characters. They really showed good progress.	The timing was a problem. The researcher could plan a whole lesson with this activity alone.
Fishing game 10 min.	The game covered a broad range of vocabulary. The researcher managed to connect the pre-learning with the new ones.	While playing, the researcher separated the class into two groups. However, there should have been more groups because there were a lot of words, and also everybody did not have enough chance to participate.

CHAPTER V

5. DISCUSSION

This chapter clarifies the relationship between findings and their significance regarding the research problem. This section also seeks to offer a thorough comprehension and significant insights into the research area. The results are addressed in the same sequence as the researcher gave them in the section of the study's results. To this end, both qualitative and quantitative data results are discussed in relation to the research questions, and the major connections between each of the relevant findings are arranged and explained.

5.1. Discussion of the Quantitative Data Findings with Related Research Questions

In this thesis, it is formerly hypothesized that using drama in foreign language classes promotes utilizing the target language actively and gives students the opportunity to experience real-world circumstances. In order to reveal this, quasi-experimental research with a two-group pretest-posttest design was conducted in the light of the following research questions:

1. What consequences do occur with the implementation of drama in language education?
 - 1a. How much do the drama activities employed affect the achievement of predetermined language learning goals?
2. What impact does the use of drama have on the students' motivation and attitude toward language learning?

The data from the pre-test and post-test of the experimental and control groups were subjected to a thorough statistical analysis, and the results showed significant findings that were compatible with the study hypothesis. An independent-sample t-test was performed to determine if there was a significant difference in the attitude and motivation of subjects in the experiment and control groups following the experiment group's 5-week drama practice. Before subjecting the experimental group to the drama program, the pre-mean test scores for the experiment and control groups were $M=3.05$ and $M=2.94$, respectively. This information provided a preliminary understanding both unrelated groups share a similar average level. After the drama program, it is clear from the results of the post-tests that a statistically significant difference was observed between the experimental and control group in terms of the attitudes and motivation of the subjects. The post-test score of EFL learners that took part in drama lessons ($M=3.38$) differed significantly from those who did not ($M=2.86$). The fact

that the mean score of the experimental group is statistically meaningful when compared to the mean score of the control group indicates that it is likely the drama sessions become efficacious in enabling genuine language learning settings. Additionally, the disparity between the two groups showed the relative extent of the impact of the drama treatment. Similarly, the findings of the paired sample t-test conducted on the experimental group allowed for the relevant deduction of inferences about the effectiveness of drama practices in foreign language learning. The Sig. value is .000, indicating the existence of a statistically significant difference between the mean ratings for the experiment group's pre- and post-test findings. On the other hand, there was no evidence of statistical significance for the outcomes in the control group when the paired sample t-test was performed ($p = .280$).

When examining the shift of the statements chosen after the drama treatment in the FLCAS questionnaire, the responses to the questions show how significantly the students start to value and believe in their abilities in terms of utilizing the language. Additionally, while students' negative beliefs about their English knowledge were clear on the pre-test, on the post-test it became apparent that the use of drama in the classroom encouraged students to actively take part in the activities and equip them with a consistent willingness to use the target language. For this reason, it can be assumed that the change in feelings and manners helps students to create a better understanding of learning a foreign language. By surpassing the negative feelings and beliefs about language learning, it may be suggested that drama implementation paves the way for a more likely improvement of the motivation for learning and the sense of being available for utilizing the target language. In this concern, it can be stressed that via drama, students' potential fears that cause the prevention of effective learning were likely eliminated, and students' eagerness became evident for their enthusiasm while utilizing the language.

Given the results, the drama implementation during 5 week-period demonstrated that the experimental group studied the language more productively than the control group when examining the mean scores of the post-test. The implementation of the drama program also pinpointed the progression of the students considering that the students went beyond the predetermined level of language goals in terms of acquiring words, gaining better comprehension, and feeling less pressure while speaking. Furthermore, it may be argued the drama treatment indicated that learners who participated in drama sessions derived more motivation, underwent a change of attitude, and become much more enthusiastic about foreign language learning, than learners who did not participate in drama sessions.

On the whole, the findings showed that with the drama activities implemented over a period of five weeks, there was a statistically significant change in the mean scores of the experiment group students' attitudes and levels of motivation. In this regard, the results are consistent with earlier studies on the effects of drama on foreign language learning. In the study about the utilization of drama to relieve language anxiety among learners, Shand (2008) found that the students benefited significantly from drama. As Shand (2008) stated, drama activities allowed the students to feel more relaxed, and it was a useful tool for vocabulary acquisition and practice as well as for assisting learners in overcoming the nervousness associated with speaking. The relevant study on how drama affected language anxiety by Okandan (2019) also discovered that learners' speaking skills and positive attitudes were observed to significantly improve thanks to drama practices. In the study on utilizing drama to teach English efficiently by Uzer (2008), the findings also revealed that when drama and related activities were implemented in the classroom, students became extremely engaged and their speaking abilities significantly increased. In addition, in the study uncovering the efficacy of drama applications for young learners, Köylüoğlu (2010) discovered that by acting out the parts that are assigned to them in the most effective way, drama teaches students implicitly how to utilize language, cognition, and behaviour together in the appropriate context.

In another study by Nawi (2014), it was stated that the excessive reliance on the teacher was mostly caused by the students' limited language skills and poor self-confidence in their capacity to comprehend and communicate in English. However, with rich drama-blended settings, finally, that barrier was broken down, and the learners became less dependent; this demonstrated the positive reactions to the utilization of drama pedagogies (Nawi, 2014). In addition, in the study conducted by Fabio (2015), drama practices were shown to be effective tools for fostering the ability to think critically and contextualize language usage, as well as while reproducing genuine conversational circumstances, they offered a variety of verbal skills.

5.2. Discussion of the Qualitative Data Findings with Related Research Questions

The careful consideration of the clarification for using drama in relation to the following research questions is continued in this section:

- 1b. How willing are the learners to employ drama techniques in EFL classrooms?

2a. How are the students' levels of motivation and engagement impacted by the use of drama strategies?

2b. To what extent do the students believe they can learn from utilizing drama in EFL classrooms?

Investigating the impact of drama practices on EFL students was the main objective of this study. Taking into account the data collected from student interviews, mini reports, and the researcher's field notes, this study suggests that drama can be regarded as a crucial instrument in foreign language learning.

The findings of the interviews indicated that drama can be viewed as a useful and effective tool to prepare students for both verbal and non-verbal communication settings, as well as it has an efficiency that increases self-confidence to utilize the language in genuine situations. Additionally, interviews revealed that drama has created settings that stimulate students to be motivated. Participants' comments made it quite evident that the drama inspired them and encouraged them to learn English. In addition, participants reported the fact that drama involved both interacting and performing made it so effective for learning English. Overall, the participants cited that they found drama enjoyable, excitedly expressed an enthusiasm to take part once more, and felt that drama improved their English language skills. For this reason, in light of these findings, it may be argued that having joy when doing drama surpassed any potential concerns of utilizing the target language.

The findings of student interviews are aligned with what was anticipated before starting the study process as well as with previous studies. A vast collection of prior studies on using drama to teach many skills besides language has also obtained relevant findings and discovered favorable outcomes that have helped English teachers enhance their pedagogical approaches. Bora (2021) found that when it came to helping learners improve their L2 speaking abilities, the blended-drama technique was more successful than the traditional one. Bora (2021) also argued that real-world texts, games, and drama exercises motivated students and provided chances for grammar and vocabulary development in context. Similarly, Abenoja and DeCoursey (2019) utilized drama lessons in order to teach Chinese learners basic French as a third language in their study. Based on the findings, Abenoja and DeCoursey (2019) stated that a cooperative learning atmosphere was created by the approach of teaching through drama activities, which maintained students' interest in and drove them to learn a third language. There are also earlier studies on the use of drama to build up a wide range of classroom skills besides language. The study conducted by Powell (2021), investigated how eight-year 8 students' cognitive comprehension, social integration, and

independence are affected through cooperative, drama-focused activities. Powell (2021) discovered that encouraging collaboration, individual creativity, and fun through dramatic play in the classroom had a more beneficial impact on class participation and learning for the students. Similarly, in Shand's study (2008), the findings also proved the point that the students were encouraged to pay closer attention in their normal classes by means of drama activities.

Considering mini-reports from students, it may be suggested that drama activities equipped the learners for situations they would face in real life. In addition, by means of mini-reports, it is an observable fact that drama helped students focus and feel at ease by fostering a relaxed, stress-free environment in the classroom. More to the point, it can also be interpreted that mini-reports performed the function of assessing the effectiveness of drama activities by addressing the outcomes of the learning process. Given the fact that the learners assessed their learning via mini-reports, it could be argued that mini-reports encouraged the students to participate fully in the running of their learning process. Therefore, as a data collection tool, mini-reports not only evaluated the impact of drama sessions; but also triggered the students to be more attentive and active learners. In that regard, with the help of mini-reports, close observation of the efficacy of drama activities became possible throughout drama treatment.

The result highlighted via mini-reports and field notes is also similar to the other relevant studies on the utility of drama. In the article examining the use of performing arts activities to improve English language learners' oral communication abilities, Greenfader and Brouillette (2013) put forth that the visual, aural, and kinaesthetic input that arts-designed teachings give; when applied in combination, effectively conveys the new information and aids in its integration with previously learned. Based on the conclusion by Greenfader and Brouillette (2013), incorporating creative arts activities into a routine curriculum not just to stimulate students but also enhances academic achievement, particularly the basic writing and reading skills of English language learners. In another study examining how young children use drama activities to build and express their scientific conceptions, Varelas et al. (2009) argued that the majority of students consider science to be mechanical, objective, boring, and devoid of any emotional element. However, in the study, Varelas et al. (2009) discovered that dramatic enactments helped to close the gap between the concepts and phenomena, adding excitement, fun, and interactivity to scientific lessons while also fostering a more comprehensive and immersive approach to learning. In that regard, the study conducted by Varelas et al. (2009) allows us to grasp the discovery that drama provides workable models

for a wide range of learning settings. In another study investigating the impact of using Facebook and drama-based activities on the students' English-speaking abilities, attitudes, and enthusiasm for studying EFL at the secondary school level, Wongsu and Son (2020) found that an interactive and adaptable learning environment where students could actively interact and work together with their instructors, as well as their classmates, was made available to them through Facebook and drama-centered activities, which improved the students' speaking abilities, increased their motivation, and improved their attitudes toward learning the English language. The study also indicated that drama-based courses and Facebook may be creatively used to support language acquisition in EFL classrooms. In this sense, it could be argued that Wongsu and Son (2020) proved the apparent success of drama by engaging a social media tool to assist teaching in the classroom.

It may also be argued that the success of drama implementation can be attributed to its broad applicability to settings of all life. In a relevant study examining whether educational drama may be utilized as a technique to assist students to get ready for the profession and gain expert knowledge, Kettula & Clarkeburn (2012) suggested that educational drama has the possibility of encouraging the development of professional expertise since drama may introduce a feeling of reality into the classroom and provide experiences that match those encountered in the workplace.

Moreover, the manifestation of the effectiveness of drama is also evident in the training process of in-service EFL teachers through some studies. In the study that assessed the impact of creative drama through the lens of a language acquisition lesson in the second year of the ELT Department's program, Güryay (2016) concluded that it was worthwhile to use the creative drama approach to raise ELT students' achievement levels, and it could pave the way for the students to succeed in both their academic endeavor and teaching careers. In addition, in the article that explored the applicability of improvisation activities for practicing spontaneous speech and presented the findings from research on the experiences of EFL student instructors utilizing improvisation activities, Zondag (2021) discovered that having fun while participating in improvisational drama exercises encouraged non-judgmental verbal interactions, allowed students to push their linguistic and creative limitations, and improved their confidence in communicating.

In this study, with the findings of the obtained data, it could be suggested that to acquire language skills, the implementation of drama in the foreign language classroom could impact the way future language teaching settings are designed. In that vein, as Mages (2006) stated; since drama prompts all senses, the application of drama tools in the classrooms

functions as a bridge between imagination and emotions. In so doing, drama is able to become a teaching instrument to keep up the essential effort for better learning environments by adjusting the senses into the learning process.



CHAPTER VI

6. CONCLUSION

By intending to outline a perspective for how drama practices can be regarded as a proposed approach beneficial to flaws in teaching the foreign language by means of the findings of data-gathering tools, this section highlights some of the key aspects from the previous chapters. As previously mentioned, despite the fact that teaching the efficient abilities to communicate verbally is an essential component of the Turkish curriculum, the majority of EFL students of all ages in Türkiye fall short of the objectives for utilizing the language successfully. With this concern, as this thesis expresses the well-known view that activating the senses while learning results in better learning outcomes, it suggests that a growing tendency of the applicability of drama practices should occupy a very prominent position in the process of language learning. To this end, without disregard for the factors that become a disruptive influence on language learning, this study sought to determine whether using drama for five weeks had an impact on the outcomes of language learning. In doing so, in order to figure out if drama implementation has an impact on how EFL students learn a foreign language in a secondary school, a mixed methods research design was used.

The students' attitudes observed via the findings of the questionnaire were consistent with the results of the interview, mini-reports, and the researcher's field notes. In that regard, the findings demonstrated that drama implementation served a useful function in language teaching because of the flexibility it allowed, and the creation of ongoing communication settings by means of drama practices offered myriad opportunities to improve learners' fluency skills. Additionally, in an intimate setting where they were accepted to make errors and viewed themselves as facilitators of lesson flow, students took advantage of the opportunities provided to engage with new situations. This boosted their self-confidence in utilizing the language. A quick explanation of the analysis and outcomes of the study is listed as follows:

- Strong inferences may be made from the quantitative data; since the independent t-test and paired sample t-test results showed a significant difference in statistical significance among the groups participating in the experiment and those participating in the control. The findings revealed that incorporating drama into the language learning process had numerous positive effects, and as a result,

learners benefited by becoming more competent to manage their learning and more fluent in the target language.

- Based on the results of student interviews and mini-reports, drama sessions were successful in improving language acquisition. The majority of learners expressed that involving in drama sessions gave them a great deal of pleasure, and drama practices enabled language enrichment. As a consequence, since it was likely the drama implementation that helped to ease the pressure of language learning on the learners, the learners were less nervous.
- In order to effectively deliver drama instruction in a 5-week period, the researcher identified points that required care and treatment through field notes. To this end, the researcher elaborated on the justifications in her thoughts and the strategies for overcoming challenges while employing drama in EFL lessons. As a result, drama lessons were observed to necessitate a fair amount of planning, more practice, and acquaintance with drama exercises.

According to Horwitz et al. (1986), discomfort in learning settings is likely to persist as long as learning a foreign language occurs in a structured educational environment where evaluation is closely linked to achievement. Therefore, a teacher who provides drama-centered suggestions for developing confidence and boosting motivation can undoubtedly reduce students' discomfort about learning a foreign language. By doing so, the teacher naturally establishes effective links between learners and learning with the help of drama applications. In that regard, as drama has the capability to enable language learning to flourish richly, thereby developing students' language skills, it is highly possible to observe the fact that the use of drama provides essential settings to actualize students' potential in language classrooms.

In this thesis, with the care of avoiding generalizing the results due to the small size scale of the study, the gains of drama practices in terms of advancing the language growth of learners at secondary school levels are clearly demonstrated. In that sense, it is important to note that it is worth pursuing new opportunities to adapt drama practices into the language learning process, and drama by nature is ready to achieve the gold standard for implementing effective methods while teaching and learning a foreign language.

6.1. Pedagogical Implications

The concerns of this study were sparked by the realities of language teaching and learning settings in Türkiye. In this sense, this work's motive came from the notion to regard drama as an effective solution to demands to push forward the quality of language learning by providing successful learning settings to language learners. Therefore, it is believed that the information gathered throughout the course of this research would be useful to other teachers or professionals who possess an interest in utilizing or advancing the use of drama in education, particularly in the teaching of language. In that regard, it can be assumed that Turkish EFL teachers who want to engage in various teaching methodologies to expand their collection of teaching strategies and teach in such a manner that is intended to be stimulating and appealing to the learners will profit most from the research's findings (Nawi, 2014).

As a language teacher, the researcher also has focused on the conditions in which this research took place with the concern that the study should orientate itself more toward the key problems of language teaching and learning. In this regard, this study enables us to ponder upon the potential role and limitations of the applicability of drama practices to the language contexts in Türkiye.

Nawi (2014) posits that along with knowing what to teach and how to teach it, teachers also need to know why to teach. Therefore, the teachers' growing realization that the function of teaching depends on their understanding in terms of the usefulness and effectiveness of the learning process should take the front stage in their instruction. The methods that bring genuine settings into the classroom offer practical solutions for designing better language learning environments. To this end, to approach language teaching from a different perspective, this study was intended to persuade teachers that drama practices were more effective than they thought. In this sense, this thesis is believed to increase the awareness that teachers would be able to include drama in their work, and by means of drama, they become the 'learners' who reflect their teaching.

6.2. Recommendations for Further Research

The present study offered a perspective as to how employing drama pedagogies shapes language acquisition in the Türkiye context. To this end, the study integrates several data-gathering methods to get a thorough grasp of utilizing drama practices. In this sense, future studies may concentrate more on merging different research approaches to get a more in-depth understanding of the information offered. In addition, a more comprehensive series

of studies may be conducted to further examine the implementation of drama and its efficacy in various settings.

Specifically, to be able to be fully appreciated the extent of the efficacy of drama practices, all levels of educational stages should also be included in future research. In so doing, the involvement of students from different backgrounds, ethnic, and cultures in Türkiye could provide precise information which could allow us to make better connections with language enrichment and drama.

This research only adds to the body of knowledge on the growing subject of drama in English language teaching in Türkiye. It is hoped that future studies will make available additional data on the effects of drama implementation.



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APPENDICES

Appendix 1. Research Permission Form

Amasya Üni Gelen Evrak Tarih ve Sayısı: 09.12.2021-46638



T.C.
ADİYAMAN VALİLİĞİ
İl Millî Eğitim Müdürlüğü

Sayı : E-67610468-774.99-38568362
Konu : Uygulama izni

08.12.2021

DAĞITIM YERLERİNE

İlgi: a) Amasya Üniversitesi Öğrenci İşleri Daire Başkanlığının bila tarih ve sayılı yazısı.
b) Valilik Makamının 07.12.2021 tarih ve 38493870 sayılı Makam Oluru.

İlgi (a) yazıya istinaden, Amasya Üniversitesi Sosyal Bilimleri Enstitüsü Yabancı Diller Eğitimi İngiliz Dili Eğitimi Bilim Dalı Yüksek Lisans öğrencisi olan Kübra TURGUT'un Dr. Hayriye AVARA danışmanlığında İlimiz Merkez Şehit Akif Güleş İmam Hatip Ortaokulundaki öğrencilere yönelik olarak "Dramanın Dil Öğretimi Bağlamında Kullanılması: Drama Uygulamasının Ortaokul Seviyesinde Yabancı Dil Olarak İngilizce Öğrencileri Üzerindeki Etkilerinin Araştırılması" Konulu araştırma-anket uygulamasını okul idaresinin sorumluluğu ve gözetiminde eğitim öğretimi aksatmayacak şekilde yapması ile ilgili Valilik Makamının ilgi (b) Oluru ve ekleri yazımız ekinde gönderilmiştir.

Bilgilerinizi ve gereğini arz/rica ederim.

Hakan GÖNEN
İl Millî Eğitim Müdürü

Ek:

-1 Adet Valilik Makam Oluru ve ekleri

Dağıtım:

- Amasya Üniversitesi Rektörlüğüne (Öğrenci İşleri Daire Başkanlığı)
- Şehit Akif Güleş İmam Hatip Ortaokulu Müdürlüğüne

Adres : İl M.E.Müdürlüğü 02100/ADİYAMAN

Bu belge güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Adresi : <https://www.turkiye.gov.tr/meb-ebys>

Telefon No : 0 (416) 216 10 21
E-Posta: hizmetici02@meb.gov.tr
Kep Adresi : meb@hs01.kep.tr

Bilgi için: Bekir DÖYAN
Unvan : Şef
Faks:4162164570

İnternet Adresi: www.adiyaman.meb.gov.tr

Bu evrak güvenli elektronik imza ile imzalanmıştır. <https://evraksorgu.meb.gov.tr> adresinden 014c-db9e-3d98-8503-2728 kodu ile teyit edilebilir.

Appendix 2. Research Ethics Committee Approval Form

Evrak Tarih ve Sayısı: 08.11.2021-41693



T.C.
AMASYA ÜNİVERSİTESİ
Bilim Etik Kurulu
Sosyal Bilimler Etik Kurulu

Sayı : E-30640013-108.01-41693
Konu : Etik Kurul Başvurusu

08.11.2021

REKTÖRLÜK MAKAMINA
Sayın Dr. Öğr. Üyesi Hayriye AVARA
Öğretim Üyesi

İlgi : 27.10.2021 tarihli ve 40482 sayılı yazı.

"Use of Drama in the Context of Language Teaching: Exploring the Effects of Drama Implementation on English as a Foreign Language (EFL) Learners at Secondary School Level" (Dramanın Dil Öğretimi Bağlamında Kullanılması: Drama Uygulamasının Ortaokul Seviyesinde Yabancı Dil Olarak İngilizce Öğrencileri Üzerindeki Etkilerinin Araştırılması) adlı araştırmanız Sosyal Bilimler Etik Kurulu tarafından bilimsel araştırma etiği yönünden incelendi ve değerlendirildi. Konu ile ilgili kurul görüşü ektedir.

Bilgilerinizi rica ederim.

Doç.Dr. Songül KEÇECİ KURT
Etik Kurul Başkanı

Ek:

- 1- Dr. Hayriye Avara Başvuru değerlendirme 40482 (1 sayfa)
- 2- Etik Kurul Başvurusu (21 sayfa)

Bu belge, güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Kodu :BSC47YB8FC Pin Kodu :42262

Belge Takip Adresi :
<https://turkiye.gov.tr/ebd?eK=5544&eD=BSC47YB8FC&eS=41693>

Adres:Akbilek Mah. Muhsin Yazıcıoğlu Cad. No:7 Merkez/Amasya
Telefon:2600060 Faks:2600059
e-Posta:genelsekreterlik@amasya.edu.tr Web:http://www.amasya.edu.tr/idari/etik-kurul/bilim-etik-kurulu.aspx
Kep Adresi:amasyauniversitesi@hs01.kep.tr

Bilgi için: Melike BAŞ
Unvanı: Etik Kurul Üyesi

Tel No: 1



Bu belge,güvenli elektronik imza ile imzalanmıştır.



AMASYA ÜNİVERSİTESİ
SOSYAL BİLİMLER ETİK KURUL DEĞERLENDİRME FORMU

Ek-1

Araştırmanın Başlığı: “Use of Drama in the Context of Language Teaching: Exploring the Effects of Drama Implementation on English as a Foreign Language (EFL) Learners at Secondary School Level” (Dramanın Dil Öğretimi Bağlamında Kullanılması: Drama Uygulamasının Ortaokul Seviyesinde Yabancı Dil Olarak İngilizce Öğrencileri Üzerindeki Etkilerinin Araştırılması)	
Başvuru Formunun Etik Kurula geldiği tarih	27.10.2021
Başvuru Formunun Etik Kurulda incelendiği tarih	01.11.2021
Karar tarihi	01.11.2021

SONUÇ

1.	☒ Kabul
2.	☐ Düzeltme gereklidir: Etik sorun olabilecek sorular/maddeler, süreçler ya da unsurlar bulunmaktadır. Açıklama:
3.	☐ Red Gerekçe, Görüş, Tavsiye ve Açıklamalar:

Başvuru dosyasının incelenmesinde hazır bulunan ve araştırmayla doğrudan veya dolaylı olarak ilişkisi bulunmayan Etik Kurul başkan ve üyelerinin ad, soyad ve imzaları.

(Başkan)
Doç. Dr. Songül KEÇECİ
KURT

(Üye-Bşk Yardımcısı)
Dr. Öğr. Üyesi Fatih CAN

(Üye- Raportör)
Dr. Öğr. Üyesi Melike BAŞ

(Üye)
Dr. Öğr. Üyesi Kürşat EFE

(Üye)
Dr. Öğr. Üyesi Davut AĞBAL

(Üye)
Dr. Öğr. Üyesi Mustafa YILDIZ

Appendix 3. Consent Form 1

Sayın Katılımcımız

Katılacağınız bu çalışma, “Dramanın Dil Öğretimi Bağlamında Kullanılması: Drama Uygulamasının Ortaokul Seviyesinde İngilizceyi Yabancı Dil Olarak Öğrenen Öğrenciler Üzerindeki Etkilerinin Araştırılması” adıyla, Kübra Turgut tarafından 01/12/2021-30/04/2022 tarihleri arasında yapılacak bir araştırma uygulamasıdır.

Araştırmanın Hedefi: Drama kullanımının İngilizce öğreniminde ortaokul seviyesinde İngilizce dersi gören öğrencilerin üzerindeki etkisinin ortaya çıkarılması.

Araştırmanın Nedeni: Tez çalışması

Araştırmanın Yapılacağı Yer(ler): Okul ortamı - Sınıf

Araştırma Uygulaması: O Anket

O Görüşme

O Gözlem

Araştırma T.C. Milli Eğitim Bakanlığı’nın ve okul/kurum yönetiminin izni ile gerçekleştirilmektedir. Araştırma uygulamasına katılım tamamıyla gönüllülük esasına dayalı olmaktadır. Çalışmada sizden kimlik belirleyici hiçbir bilgi istenmemektedir. Cevaplar tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir. Veriler sadece araştırmada kullanılacak ve üçüncü kişilerle paylaşılmayacaktır.

Uygulamalar, kişisel rahatsızlık verecek sorular ve durumlar içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden rahatsız hissederseniz cevaplama işini yarıda bırakabilirsiniz.

Katılımı onaylamadan önce sormak istediğiniz herhangi bir konu varsa sormaktan çekinmeyiniz. Çalışma bittikten sonra bizlere telefon veya e-posta ile ulaşarak soru sorabilir, sonuçlar hakkında bilgi isteyebilirsiniz. Saygılarımızla,

Araştırmacı : Kübra Turgut

İletişim Bilgileri :

Yukarıda bilgileri bulunan araştırmaya katılmayı kabul ediyorum.

.../.../.....

İsim-

Soyisim İmza:

Katılımcı Adı-Soyadı :

Telefon Numarası :

Appendix 4. Consent Form 2

Sayın Veli;

Çocuğunuzun katılacağı bu çalışma, “Dramanın Dil Öğretimi Bağlamında Kullanılması: Drama Uygulamasının Ortaokul Seviyesinde İngilizceyi Yabancı Dil Olarak Öğrenen Öğrenciler Üzerindeki Etkilerinin Araştırılması” adıyla, 01/12/2021-30/04/2022 tarihleri arasında yapılacak bir araştırma uygulamasıdır.

Araştırmanın Hedefi: Drama kullanımının İngilizce öğreniminde ortaokul seviyesinde İngilizce dersi gören öğrencilerin üzerindeki etkisinin ortaya çıkarılması.

Araştırma Uygulaması: Anket / Görüşme / Gözlem şeklindedir.

Araştırma T.C. Milli Eğitim Bakanlığı’nın ve okul yönetiminin de izni ile gerçekleşmektedir. Araştırma uygulamasına katılım tamamıyla gönüllülük esasına dayalı olmaktadır. Çocuğunuz çalışmaya katılıp katılmamakta özgürdür. Araştırma çocuğunuz için herhangi bir istenmeyen etki ya da risk taşımamaktadır. Çocuğunuzun katılımı **tamamen sizin isteğinize bağlıdır**, reddedebilir ya da herhangi bir aşamasında ayrılabilirsiniz. Araştırmaya katılmama veya araştırmadan ayrılma durumunda öğrencilerin akademik başarıları, okul ve öğretmenleriyle olan ilişkileri etkilemeyecektir.

Çalışmada öğrencilerden kimlik belirleyici hiçbir bilgi istenmemektedir. Cevaplar tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir.

Uygulamalar, genel olarak kişisel rahatsızlık verecek sorular ve durumlar içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden çocuğunuz kendisini rahatsız hissederse cevaplama işini yarıda bırakıp çıkmakta özgürdür. Bu durumda rahatsızlığın giderilmesi için gereken yardım sağlanacaktır. Çocuğunuz çalışmaya katıldıktan sonra istediği an vazgeçebilir. Böyle bir durumda veri toplama aracını uygulayan kişiye, çalışmayı tamamlamayacağını söylemesi yeterli olacaktır. Anket çalışmasına katılmamak ya da katıldıktan sonra vazgeçmek çocuğunuza hiçbir sorumluluk getirmeyecektir.

Onay vermeden önce sormak istediğiniz herhangi bir konu varsa sormaktan çekinmeyiniz. Çalışma bittikten sonra bizlere telefon veya e-posta ile ulaşarak soru sorabilir, sonuçlar hakkında bilgi isteyebilirsiniz. Saygılarımızla,

Araştırmacı : Kübra Turgut

İletişim bilgileri :

Velisi bulunduğum sınıfı numaralı öğrencisi

.....

.....’in yukarıda açıklanan araştırmaya katılmasına izin veriyorum. (Lütfen formu imzaladıktan sonra çocuğunuzla okula geri gönderiniz*).

..../..../.....

İsim-Soyisim İmza:

Veli Adı-Soyadı :

Appendix 5. Drama Lesson Plan Samples

6th GRADE EFL DRAMA LESSON PLAN

Lecturer's name:	Kübra TURGUT
Date	10.03.2022
Name of the Course	English
Topic	The Story "Peace at Last"
Age of Students	10 - 12
Level of Students	A1
Time	40 Minutes
Objectives (Terminal)	Describing personal characters Making simple inquiries
Objectives (Enabling)	Students will be able to use simple utterances to state personal opinions about the story and explain the sequences of the events in the story.
Structures to Teach	What is the story about? It is about... Who is your favorite character? I like... Why? What is your favorite part?
Target Vocabulary	house, cat, moon, stars, owl, lamp, window, bats, asleep, awake, snoring, bedroom, airplanes, living room, chair, pillow, cuckoo clock, kitchen, refrigerator, garden, cats, hedgehog, car, birds, sun rising waking up, alarm clock, tired
Materials	The Story Book, The Story Video
Number of Students	26
Background Knowledge of Students	Some structures – can't stand Some adjectives – tired
Techniques	Storytelling – Improvisation
Activities	Drama-based activities

TIME	ACTIVITY	RATIONALE
Warm-up Activity 5 min.	Tongue Twisters Challenge Rubber baby buggy bumpers She sells sea shells by the seashore And the shells she sells by the seashore are sea shells for sure. Fred fed Ted bread and Ted fed Fred bread. Bad money, mad bunny. Kitty caught the kitten in the kitchen. Selfish Shellfish.	- To develop pronunciation
5 min.	Introducing the story - The teacher reads the title and points out the picture on the cover. She asks What do you see? What are they doing?	
Main Activity 5 min 10 min	Reading from the book - The teacher reads the story again. While reading, she points out the object and asks the students to name objects. Question Time - After the second and third readings, teacher starts a conversation about the story by asking questions: What is Mr. Bear doing now? What is making noise in the living room? Where is Mr. Bear now? What is happening in this picture? Can Mr. Bear sleep in the garden?	- To integrate vocabulary knowledge with the story - To encourage learners to use the structure
Post Activity 15 min	Acting out - The teacher asks students to act out the story	- To encourage students to involve in a part of the story.

Appendix. (worksheets, materials etc.):

- The teacher asks the students to create a bear family with different materials like paper, sticks, fingers etc.

6th GRADE EFL DRAMA LESSON PLAN

Lecturer's name:	Kübra TURGUT	
Date	03.03.2022	
Name of the Course	English	
Topic	City Life	
Age of Students	10 - 12	
Level of Students	A1	
Time	40 Minutes	
Objectives (Terminal)	Talking about simple occasions.	
Objectives (Enabling)	Students will be able to understand short texts with visual aids.	
Structures to Teach	Tall buildings, heavy traffic, crowded places, roof, chimney, race car, rails, wheels	
Target Vocabulary	There are tall buildings in the city center.	
Materials	A box with different items like scissors, a toy car, etc., Flashcards	
Number of Students	26	
Background Knowledge of Students	Some structures – There is – There are	
Technique	TPR, Others	
Activities	Drama-based activities	
TIME	ACTIVITY	RATIONALE

Appendix 6. Questionnaire

1. **I never feel quite sure of myself when I am speaking in English class.**
(İngilizce derslerinde konuşurken kendimden asla emin olamıyorum.)
2. **I don't worry about making mistakes in speaking English.**
(İngilizce konuşurken hata yapmaktan korkmuyorum.)
3. **I tremble when I know that I'm going to be called on in English class.**
(İngilizce dersinde söz hakkının bana geleceğini bildiğimde titremeye başlıyorum.)
4. **It frightens me when I don't understand what the teacher is saying in English.**
(Öğretmenimin İngilizce ne söylediğini anlamamak beni korkutuyor.)
5. **It wouldn't bother me at all to take more English speaking classes.**
(Okulda daha fazla İngilizce konuşma derslerinin olması beni endişelendirmez.)
6. **During English class, I find myself thinking about things that have nothing to do with the course.**
(İngilizce derslerinde kendimi dersle hiç ilgili olmayan şeyleri düşünürken buluyorum.)
7. **I keep thinking that the other students are better at speaking English than I am.**
(Diğer arkadaşlarımdan İngilizcede benden daha iyi İngilizce konuştuklarını düşünür dururum.)
8. **I am usually at ease in speaking English.**
(İngilizce konuşurken genellikle rahatımdır.)
9. **I start to panic when I have to speak without preparation in English class.**
(İngilizce derslerinde hazırlıksız konuşmak zorunda kaldığımda paniğe kapılıyorum.)
10. **I worry about the consequences of failing speaking English.**
(İngilizce konuşmada başarısız olmak beni endişelendiriyor.)

11. I don't understand why some people get so upset over speaking English classes.

(İngilizce konuşma derslerinde bazılarının niye endişe duyduklarını bir türlü anlayamıyorum.)

12. In speaking English, I can get so nervous I forget things I know.

(İngilizce konuşurken o kadar geriliyorum ki bildiğim şeyleri unutuyorum.)

13. It embarrasses me to volunteer answers in my English class.

(İngilizce derslerinde sorulara gönüllü olarak cevap vermekten utanıyorum.)

14. I would not be nervous speaking English with native speakers.

(Ana dili İngilizce olan insanlarla konuşmak beni endişelendirmiyor.)

15. I get upset when I don't understand what my English teacher is correcting.

(İngilizce öğretmenimin düzelttiği şeyi anlamadığımda üzülüyorum.)

16. Even if I am well prepared for English speaking class, I feel anxious about it. (İngilizce konuşma dersinde iyi hazırlansam bile bu konuda endişeli hissediyorum.)

17. I often feel like not going to my English class.

(İngilizce dersine gitmek sıklıkla içimden gelmez.)

18. I feel confident when I speak in English class.

(İngilizce dersinde konuşurken kendime güvenirim.)

19. I am afraid that my English teacher is ready to correct every mistake I make in speaking English.

(İngilizce öğretmenimin İngilizce konuşurken yaptığım her hatayı düzeltmesinden korkuyorum.)

20. I can feel my heart pounding quickly when I'm going to be called on in English class. (İngilizce derslerinde sıra bana geldiği zaman kalbimin hızlı hızlı attığını hissediyorum.)

21. The more I study for English test, the more confused I get.

(İngilizce sınavlarına ne kadar çok çalışırsam kafam o kadar çok karışıyor.)

22. I don't feel pressure to prepare very well for English class.

(İngilizce dersi için çok iyi hazırlık yapma konusunda üzerimde baskı hissetmiyorum.)

23. I always feel that the other students speak English better than I do.

(Diğer öğrencilerin daima benden daha iyi İngilizce konuştuklarını hissediyorum.)

24. I feel very self-conscious about speaking English in front of other students.

(Başka öğrencilerin önünde İngilizce konuşurken çok içe kapanık olduğumu hissediyorum.)

25. English speaking lessons move so quickly I worry about getting left behind.

(İngilizce dersleri o kadar hızlı akıp gidiyor ki sınıfın gerisinde kalmaktan endişeleniyorum.)

26. I feel more tense and nervous in speaking English than in my other classes.

(İngilizce konuşma dersinde diğer derslerde olduğundan daha fazla gergin ve endişeli oluyorum.)

27. I get nervous and confused when I am speaking in my English class.

(İngilizce dersinde konuşurken daha endişeli ve kafası karışmış oluyorum.)

28. When I'm on my way to English speaking class, I feel very sure and relaxed.

(İngilizce konuşma derslerine giderken kendimi çok emin ve rahat hissediyorum.)

29. I get nervous when I don't understand every word English teacher says.

(İngilizce öğretmenimin söylediği her kelimeyi anlamazsam geriliyorum)

30. I feel overwhelmed by the number of rules I have to learn to speak English.

(İngilizce konuşabilmek için öğrenmek zorunda olduğum kuralların sayısının çok fazla olması beni kaygılandırıyor.)

31. I am afraid that the other students will laugh at me when I speak English.

(İngilizce konuştuğumda diğer öğrencilerin bana gülmesinden korkuyorum.)

32. I would probably feel comfortable to speak English around native speakers of English.

(İngilizceyi ana dili olarak konuşan kişilerin arasında İngilizceyi konuşma konusunda daha rahat olacağımı düşünüyorum.)

33. I get nervous when the English teacher asks questions which I haven't prepared in advance.

(İngilizce öğretmenimin cevabını önceden hazırlamadığım sorular sorduğunda kendimi rahatsız hissediyorum.)

Appendix 7. Interview Questions

1. Out of all the activities you did in the drama class, which was the most helpful to you with learning English?
2. Out of all the activities you did in the drama class, which was the least helpful to you with learning English?
3. Do you think the drama program was helpful in improving your English speaking skills? Yes/No
4. If you feel the drama program was helpful, how did it help you?
5. If you don't feel the drama program was helpful, why wasn't it helpful?
6. Which drama activities were most helpful in helping you learn English?
7. Which drama activities were the least helpful in helping you learn English?
8. Did you enjoy the drama program? Yes/No
9. What was your favourite drama activity?
10. What was your least favourite drama activity?
11. Would you want to participate in another drama program in the future? Yes/No
12. Did the use of drama affect your feelings/attitudes toward English lessons?
13. Is there anything else you'd like to say about the drama program and your experience?

Appendix 8. Questionnaire and Interview Permission Form

CURRICULUM VITAE**KÜBRA TURGUT****Education**

Undergraduate Education: Ondokuz Mayıs University/ Faculty of Education/ English Language Teaching (2010-2015)

Graduate Education: Amasya University/ Institute of Social Social Sciences/ English Language Teaching (2020-...)

Work Experience

Adıyaman Mimar Sinan Vocational and Technical Anatolian High School (2015-2019)

Adıyaman Toki Secondary School (2019-2020)

Şehit Akif Güleş Secondary School (2020-...)