

T.C.
GAZİ UNIVERSITY
INSTITUTE OF EDUCATION SCIENCES
DEPARTMENT OF FOREIGN LANGUAGES
ELT DEPARTMENT

THE USE OF CREATIVE DRAMA AS AN INSTRUCTIONAL STRATEGY
TO ENHANCE VOCABULARY OF 7TH AND 8TH GRADE STUDENTS IN
PRIMARY SCHOOLS

M.A THESIS

Submitted by

Cemile TERZİER

Ankara

September, 2012

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Eđitim Bilimleri Enstitüsü M¼d¼rl¼đ¼ne,

Cemile TERZİER'e ait "The Use of Creative Drama as an Instructional Strategy to Enhance Vocabulary of 7th and 8th Grade Students in Primary Schools" adlı alıřma j¼rimiz tarafından İngiliz Dili Anabilim Dalında Y¼KSEK LİSANS TEZİ olarak kabul edilmiřtir.

Adı Soyadı

İmza

Başkan:

Üye:

Üye :

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ABSTRACT

The aim of this study which consists of four chapters is to investigate the effects of creative drama activities on teaching vocabulary to 7th and 8th grade students in primary schools. The study was conducted in the 2010-2011 academic year, lasting 6 months. Karamık and Koçbeyli Primary Schools in Afyonkarahisar were taken as the case schools in order to collect and evaluate the data.

The first chapter of the study is the introduction. It gives a general background of the research study, explains its aim and the scope, and gives brief explanation of the assumption, limitations and methodology of it.

The second chapter defines what drama and drama terms are, explains the place of drama in education and language teaching, introduces drama techniques, describes the general advantages of the use of drama in education and particular benefits in terms of language teaching, presents drama in vocabulary teaching, and lastly, describes young learners and their characteristics and the relationship between young learners and drama.

The third chapter presents the methodology and the techniques of data analysis. Twelve tables and ten figures were examined and interpreted, and findings and comments were given.

The fourth chapter is the conclusion. It provides a brief summary of the study. It also presents implications and some suggestions.

In addition, the study has appendices; the complete versions of the twelve lesson plans, the complete versions of the exams and the questionnaire.

ÖZET

Dört bölümden oluşan bu çalışmanın amacı, ilköğretim okullarındaki 7. ve 8. sınıf öğrencilerine kelime öğretirken yaratıcı dramanın etkisini araştırmaktır. Çalışma 2010 – 2011 öğretim yılında 6 ay boyunca uygulanmıştır. Verileri toplamak ve değerlendirmek için Karamık ve Koçbeyli ilköğretim okulları araştırma yapılacak okullar olarak seçilmiştir.

Çalışmanın ilk bölümü giriş bölümüdür. Bu bölüm çalışmanın arka planını verir, çalışmanın amacını ve alanını açıklar ve çalışmanın varsayımları, sınırlılıkları ve metodolojisi hakkında kısaca bilgi verir.

İkinci bölüm dramanın ve drama terimlerinin tanımını yapar, dramanın eğitimde ve dil öğretimindeki yerini açıklar, drama tekniklerini tanıtır, dramayı eğitimde kullanmanın genel faydalarını ve dil öğretimi açısından özel yararlarını tanımlar, kelime öğretiminde dramayı sunar, ve son olarak, çocukları, çocukların karakteristik özelliklerini ve çocuklarla drama arasındaki ilişkiyi tanımlar.

Üçüncü bölüm çalışma metodunu ve veri analizi tekniklerini sunar. Çalışmada on iki tablo ve on şekil incelenmiş, yorumlanmış olup bulgular verilmiş ve yorumlar yapılmıştır.

Dördüncü bölüm sonuç kısmıdır. Bu bölüm çalışmanın kısa bir özetini sunar. Ayrıca bazı önerilerde bulunur.

Ek olarak, bu çalışmada on iki ders planı, sınavlar ve anket bulunmaktadır.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	i
ABSTRACT	ii
ÖZET	iii
TABLE OF CONTENTS	iv
LIST OF TABLES	vii
LIST OF FIGURES	viii
 1. INTRODUCTION	
1.0 Introduction.....	1
1.1 General Background of the Study.....	1
1.2 Problem.....	3
1.3 Aim of the Study.....	3
1.4 Scope of the Study.....	4
1.5 Methodology.....	4
1.6 Assumptions.....	6
1.7 Limitations.....	6
1.8 Definition of the Terms Employed	8
1.9 List of Abbreviations	10
1.10 Related Studies Carried Out in Turkey and Abroad	11
 2. REVIEW OF LITERATURE	
2.0 Introduction	14
2.1 Drama : An art of Living	14
2.2 Creative Drama as a blanket term.....	15
2.3 Drama in Education.....	20
2.4 Drama in Language Teaching	22
2.5 Drama Techniques	24
2.5.1 Drama Games	25
2.5.2 Role Play	27
2.5.3 Mime (Pantomime)	29
2.5.4 Improvisation	31

2.5.5 Simulation	33
2.5.6 Puppetry	34
2.5.7 Hot Seating	36
2.5.8 Teacher in Role	37
2.5.9 Side Coaching	38
2.5.10 Mantle of the Expert	39
2.6 Advantages of Using Drama Activities	41
2.6.1 Educational Benefits	41
2.6.2 Particular Benefits in Terms of Language Teaching	43
2.7 Teaching Vocabulary through Drama	44
2.8 Teaching Young Learners	46
2.8.1 Young learners and Their Learning Strategies	46

3. METHODOLOGY

3.0 Introduction	49
3.1 Subjects	49
3.2 Instruments	50
3.3 The Procedure	51
3.4 Analysis and Evaluation of Data	51

4. FINDINGS AND DISCUSSION

4.0 Introduction	64
4.1 Discussion of the Findings	64

5. CONCLUSION

5.0 Conclusion	69
5.1 Summary	69
5.2 Implications and Suggestions	71

REFERENCES	73
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APPENDICES	83
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APPENDIX A	84
-------------------------	-----------

APPENDIX B	87
APPENDIX C	90
APPENDIX D	92
APPENDIX E	93
APPENDIX F	119

LIST OF TABLES

Table 1. The number of subjects in both groups of 7th grade students	4
Table 2. The number of subjects in both groups of 8th grade students	5
Table 3. Comparision of the terms “theatre” and “drama”	18
Table 4. The normal distribution of the variables	52
Table 5. The mean achievement scores of the last academic year for experimental and control groups of the 7th grade.	52
Table 6. The mean achievement scores of the last academic year for experimental and control groups of 8th grade.	52
Table 7. The mean achievement scores of control and experimental groups of 7th grade according to pre test	53
Table 8. The mean achievement scores of control and experimental groups of 7th grade according to post test	54
Table 9. The difference between the pre test and post test for the experimental group of the 7th grade.	55
Table 10. The difference between the pre test and post test for the control group of the 7th grade.	56
Table 11. The motivation test scores for experimental and control groups of the 7th grade.	57
Table 12. The mean achievement scores of control and experimental groups of 8th grade according to pre test	58
Table 13. The mean achievement scores of control and experimental groups of 8th grade according to post test	59
Table 14. The difference between the pre test and post test for the experimental group of the 8th grade.	60
Table 15. The difference between the pre test and post test for the control group of the 8th grade	61

Table 16. The motivation test scores for both groups of the eighth grade	63
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LIST OF FIGURES

Figure 1. The mean achievement scores of control and experimental groups of 7th grade according to pre test	53
Figure 2. The mean achievement scores of control and experimental groups of 7th grade according to post test	54
Figure 3. The difference between the pre test and post test for the experimental group of the 7th grade	55
Figure 4. The difference between the pre test and post test for the control group of the 7th grade	56
Figure 5. The motivation test scores for experimental and control groups of the 7th grade	57
Figure 6. The achievement mean of control and experimental groups of 8th grade according to pre test	58
Figure 7. The mean achievement scores of control and experimental groups of 8th grade according to post test	60
Figure 8. The difference between the pre test and post test for the experimental group of the 8th grade	61
Figure 9. The difference between the pre test and post test for the control group of the 8th grade	62
Figure 10. The motivation test scores for both groups of the 8th grade	63

Chapter I

INTRODUCTION

1.0 Introduction

This chapter addresses the issues that underlie the background of the study; the statement of the problem, the aim and the scope of the study, the research method administered along with the study, the assumptions the limitations of the study and lastly definition of the terms and abbreviations that were used throughout the study.

1.1 General Background of the Study

In recent years the teaching and learning of English is highly encouraged as it has become the lingua franca, in other words, the means of communication among people with different native languages (Ersöz, 2007, p. 5). In respect to this increase, there has been a tremendous demand to learn English among people all over the world. Thus, nowadays many families wish their child or children to learn English well and speak it fluently, which brought a new view and a different area into teaching English as a foreign language.

Even if young learners learn English in a much more different way than adults, they inhabit the world as fully as adults do and our task is to create opportunities which will enable them to interact with that world and to understand it more more fully through their interaction so they may function more successfully in it (Bowell & Heap, 2001, p. 2).

In this respect, creative drama is a child-centred process that focuses on the whole experience and empowerment of the participant as a primary tool for learning in the classroom. The techniques and applied purposes of creative drama are varied. Creative drama, by providing specific forms and techniques that engage the whole person, moves participants between perception of states of being and information to create meaningful understanding (Chasen, 2003, p. 7).

Creative drama can be adapted to the education setting easily and it can be used as an effective instructional strategy especially for young learners. In this study, the potent effect of creative drama on young learners' vocabulary learning and enhancement was revealed. Howell and Heap (2001, p. 4) remark this effective function of drama as follow:

Drama is empowering. Through the unique process of enactment, its diversity of form stimulates creativity and imagination, aesthetic sensitivity and fulfilment. Drama provides opportunities for investigation and reflection, for celebration and challenge. It is a potent means of collaboration and communication which can change the ways people feel, think and behave. By its combination of the affective and the effective, it sharpens perception, enables personal expression and the growth of intellectual and emotional literacy. It provides a framework for the exploration of ideas and feelings and the making of meaning. Drama is embedded in culture and provides a means by which children can understand themselves and relate to those around them.

Moreover, learning through drama is both successful and enjoyable, because it favours "total growth" :

“(1) a healthy and well coordinated body; (2) flexibility and fluency in oral communication of ideas; (3) a deep and sympathetic understanding of fellow man; (4) an active and creative imagination; (5) resourcefulness and independence; (6) initiative; (7) controlled, balanced emotions; (8) ability to cooperate with the group; (9) sound attitudes of behaviour toward home, school, and community; (10) aesthetic sensitivity – a real appreciation for beauty of form, colour, sound, line ” (Burger, 1986, p. 3; cited in Mattevi, 2004, p. 1) .

In sum, drama is neither a terrifying, riderless horse to be approached only by the naturally extrovert, nor is it a complete answer to all the problems of language teaching (Wessels, 1987, p. 8) . When teachers create drama opportunities for pupils, they provide a complex, rich and vivid means through which children become artists and, through learning about the art form, develops a means through which to learn about the world around them (Howell & Heap, 2001, p. 4). Thus, keeping that in mind, drama can be easily adapted to language teaching setting and, in this way, creative drama activities can be used as a means of reinforcement while teaching English. They help to extend, retain and reinforce vocabulary items through various improvisational activities and communicative games.

1.2 Problem

Drama is part of the teaching or learning program in a continuous way from kindergarten on, but most students do not experience this. Sometimes, in fact, drama plays an important role in the early grade but is not perceived equally important or of value in the later elementary grades (Cottrell, 1987, p. 4). One of the reasons why drama is neglected on later grades is that teachers and some school administrators think that when children engage in creative drama activities, discipline has been greatly relaxed or is not being applied. However, there is now considerable evidence that when children experience drama in the curriculum they are more in control over their own learning. Recent anthologies by B. J. Wagner (1998) , John Sommers (1996) and Philip Taylor (1996), document the growing volume of studies that demonstrate the power of drama in children's lives. The research convincingly reveals that drama can help participants generate control over their curriculum knowledge (Taylor, 1998, p. 17) . Another reason is that some teachers think of drama as a work of memorizing lines. These teachers are not aware of creative drama activities because of having inadequate education. In addition, drama requires meticulous planning and takes a long time for teachers. Such teachers find it easier to follow a course book rather than using and adapting creative drama activities during the course. Also strict teachers do not prefer using creative drama in the classroom due to the fact that creative drama activities assume different roles for teachers as facilitator, director or actor. They are afraid of taking part in different roles and they do not want to share the same role with pupils. For all these reasons creative drama is not used very much in the classroom.

1.3 Aim of the Study

The study aims to determine whether the use of creative drama as an instructional strategy enhances 7th and 8th grade learners' vocabulary learning process. In this study, the following questions will be studied;

1. Does creative drama really enhance 7th and 8 th grade learners' vocabulary?
2. Does creative drama help the students increase their motivation, desire to learn English and develop a positive attitude to learning English?

1.4 Scope of the Study

The study was carried out with 7th and 8th grade students in Karamık and Koçbeyli primary schools in Afyonkarahisar. In accordance with the syllabus, vocabulary items were taught through creative drama activities and they were extracted from their own course books. While teaching vocabulary items, creative drama techniques were applied to the experimental group and traditional techniques such as giving Turkish equivalents or showing the picture of the target words were applied to the control group. In preparing these activities the researcher drew upon various articles, reference books and a number of creative vocabulary activities and, in addition, she used her own experiences that she gained from some seminars and drama courses carried out at Gazi University. Since many researches show that there is a direct correlation between creative drama and increase in learners' motivation towards English course, a motivation test was applied in order to verify whether young learners have really developed positive attitudes towards English or not.

1.5 Methodology

In order to administrate this research, an examination and a motivation questionnaire, taken from Aldağ, 2010, were applied to both the experimental and the control groups of the 7th and 8th grade students. Six different lesson plans with drama activities, which were prepared in accordance with the course book, have been applied to the experimental groups of each grade. In this study, the experimental and the control groups were selected randomly. It consisted of two experimental groups as 7/A and 8/A and two control groups as 7/B and 8/B. The subjects were aged between 12-14 years old and they studied English four hours per week. The research term lasted 6 months, about 24 weeks, from November to June. It will be better to analyze the number of the subjects in the experimental and the control groups of both grades as follow:

Table 1. The number of subjects in both groups of 7th grade students

7 th grade	Experimental Group	N	Control Group	N
Girls		11		12
Boys		14		15
Total		25		27

When the figures in table 1 are examined, it is obvious that the seventh grade students consist of two groups as the experimental group and the control group. While there are 14 boys out of 25 in the experimental group, there are 15 boys out of 27 in the control group. Similarly, while the experimental group consists of 11 girls, the control group consists of 12 girls. In short, there are two extra students as 1 boy and 1 girl in the control group. Thus, in both groups, subject numbers in relation to gender seem close to each other.

Table 2. The number of subjects in both groups of 8th grade students

8 th grade	Experimental Group	N	Control Group	N
Girls		13		15
Boys		13		13
Total		26		28

The figures in table 2 show that the eighth grade students consist of two groups as the experimental group and the control group. While there are 13 boys out of 26 in the experimental group, there are 13 boys out of 28 in the control group. Similarly, while the experimental group consists of 13 girls, the control group consists of 15 girls. In short, there are two extra girls in the control group. Thus, in both groups, subject numbers in relation to gender seem close to each other.

In this study, the researcher tries to find out:

- Is there a significant difference between the experimental group and the control group according to pre- test scores?
- Is there a significant difference between the experimental and the control group according to post- test scores?
- Is there a significant difference between the pre- test and the post- test scores of the experimental group?
- Is there a significant difference between the pre- test and the post- test scores of the control group?

- Is there a significant difference between the experimental and the control group according to motivation test scores?

In Chapter 3, the tests applied while evaluating data will be explained in detail.

1.6 Assumptions

While administrating the study, the following assumptions have been considered:

- The experimental and the control groups have similar characteristics at the beginning of the term.
- The administered exams will test the students' success.
- Within the scope of this current study, 7th and 8th grade students will be assumed as young learners of English.
- The terms “technique” and “activity” have been used interchangeably throughout the study.
- Students will respond honestly to the items stated in motivation test.
- Views of the experts on the designed lesson plans and testing materials and review of the literature are adequate.

1.7 Limitations

The following limitations were taken into consideration while analysing the data collected:

- This study was limited to 52 seventh grade students of two classes randomly selected as the control and experimental groups at Karamık Primary School and 54 eighth grade students of two classes randomly selected as the control and experimental groups at Koçbeyli Primary Schools in Afyonkarahisar.
- This study was limited to 7th grade and 8th grade English courses together with certain creative drama activities and vocabulary items extracted from the course book and work book in accordance with the syllabus of Ministry. Other creative drama techniques that didn't seem appropriate for the need of the learners and aim of the course were not administrated.
- The study was limited to only two primary schools in villages. 7th and 8th grade students living in big towns or in urban may have different needs, interests and

characteristics. In addition, they may have more opportunities to make use of creative drama activities better with modern classrooms equipped with technological devices.

- The research term was limited to 6 months, about 24 weeks, from November to June. Although it seemed as if it was a long term, it might be better to apply the post test once more time for the next academic year to comprehend whether learners have acquired the target vocabulary items or not.

1.8 Definitions of Terms

Drama: It is usually defined as “ doing ” and “ being ” and it refers to a set of situations which human beings confront even in daily life. Thus, drama is an art of living and related to the world of “ let’s pretend ”. On the other hand, in educational setting it is a technique used to develop certain skills.

Educational drama: This term refers to using drama with educational purposes. It is a general term and may be used interchangeably with terms process- drama, developmental drama, informal drama, improvisational drama, role drama, child drama and even with drama. However, creative drama is usually recognized as a blanket term to describe all drama in education terms.

Creative drama: It involves informal drama experiences which may include role play, pantomime, improvised skits, process drama; however, creative drama isn’t limited to only those. It focuses on the process of creating rather than the performance of a final product.

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

Pantomime (Mime): It stands as a non verbal representation of an idea without words. In pantomime learners use gesture, posture and facial expressions to communicate.

Mantle of the Expert: It is a technique by which learners assume the fictional roles of the experts in a particular area.

Side Coaching: It is a technique where the teacher gives suggestions or comments from the sidelines throughout the play.

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

Hot Seating: It is a technique where the character is questioned by the group about his or her background, behaviour or motivation. It may be used for developing a role in the drama lesson.

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

Instructional strategy: It refers to ways of presenting instructional materials or conducting instructional activity. In other words, instructional strategies are methods used in the lesson to provide the delivery of instruction that helps students learn.

Young Learners: It refers to the children from the first year of formal schooling to eleven or twelve years of age. (Philips, 1993, p.3).

1.9 List of Abbreviations

DIE: Drama in Education

EFL: English as a Foreign Language

ESL: English as a Second Language

MOE: Mantle of the Expert

CW: Correct Word

L2 : Language two

1.10 Related Studies Carried Out in Turkey and Abroad

It is possible to mention several studies which deal with the drama as a general concept with regard to particular aims, investigates the use of drama techniques in educational setting and aims to improve some language skills or sub- skills through the use of drama for different age groups. Many educationalists, drama specialists and psychologists handle the use of drama in educational setting in a number of different ways.

Miss Harriet Finlay Johnson, a village school head-mistress, states her reformist views on drama in education in his publication, in 1911. She gives more importance to process than the product of the dramatizing; she values both improvised and scripted

works; she lets children take initiative in structuring their own drama. In Miss Harriet Finlay Johnson's practice, she thinks that audience is irrelevant and discourages acting (cited in Bolton 1984, p. 12).

However, the genesis of creative drama in the United States is attributed to the work of Winifred Ward. Ward (1930, 1957): influenced Dewey (1921) and Mearns (1958), argued that creative drama developed the whole person in that it benefited children's physical, intellectual, social and emotional welfare:

Its objectives are to give each child an avenue for self expression, guide his creative imagination, provide for a controlled emotional outlet, help him in the building of fine attitudes and appreciations and to give him opportunities to grow in social cooperation (cited in Taylor, 2000, p. 99).

A contemporary of Ward, Peter Slade was appointed as Chairman of the Educational Drama Association in 1947. He opened the Experimental Drama Centre in London and began to develop a view of drama based on many years of work with children and adults. He published his views in *Child Drama* (1954), and thus set the teaching of drama on a new course, away from formal theatre (Graves, 1991:5).

Another pioneer of drama, Brian Way (1967), dealt with the whole child philosophy and make some attempts in child education. The key words for Brian Way were exercise, experience and individuality. Thus, he succeeded in combining them with speech training and acting exercises. He aimed to foster and improve speaking skills of children's through drama and applied his experimentation various groups in order to create opportunities for many children to take part in the study.

The well-known British educator, Dorothy Heathcote (1967) states that " drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges (p. 48). She advocates that the teacher has to be deeply involved in the drama process and, therefore, she conducted *Mantle of the Expert* as an interdisciplinary teaching approach to give an opportunity for teachers to take part in the process as a member of the class. She (1971, p. 50) explains MoE as an - active, urgent purposeful view of learning, in which knowledge is to be operated on, not merely taken in.

Heathcote's work inspired Gavin Bolton, a contemporary of Heathcote and one of the practitioners of Process Drama, to formulate ideas supporting the view of placing drama at the center of the curriculum. According to Bolton, drama is "seems to be doing and it is "thoughts in action" (Bolton, 1979, p. 21). In this way process drama becomes a medium through which any life experience may be explored. Thus learning in drama may even be unconscious. He advocates that drama is a mental activity that can enhance empathy which contributes shared understanding among people.

Cullum, an American Elementary School teacher, (1967) makes a study to foster the vocabulary development of 22 kindergarten children. In this study the acquisition of sophisticated vocabulary words is focused. At the end of the school year, the children were tested on these sophisticated words. Although the vocabulary words were not reviewed before the test was administered, 90% of the children remembered all of the words that had been dramatized.

One of the most leading contributors of drama, David Hornbrook, criticizes Heathcote, Bolton and their followers for the type of drama they practice in his book, *Education and Dramatic Art* in 1989. One of his vital criticisms is that they locate learning in drama within the area of psychology rather than culture. He states that drama in education "must be theorised within culture and history as a demonstrably social form. Production, then, is the making of dramatic text, by writing, improvising, acting or role-playing."

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

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

Cecily O'Neill, a international drama consultant, has had a formative impact on the evolution of the creative and dynamic mode of teaching called process drama. O'Neill's scholarship is critical for understanding process drama because she has been one of its most eloquent and thoughtful theorists. In the introduction to the book that conceptualized a framework for process drama, O'Neill (1995) argued that process drama developed in the 1980s as a pedagogy that was different from more improvisational approaches to classroom drama, yet was also informed by a tradition of theater. The result was an approach that opened instructional space for teachers who were willing to de-center themselves in classrooms and participate in drama as learning with their students. In such classrooms, teachers and students might use process drama to respond to a work of fiction in the curriculum, explore issues and ideas that emerge from classroom discussion, delve more deeply into literature through reading and writing in role, and pursue numerous other possibilities where learners enact meaning (Schneider, J.J., Crumpler, T., Rogers, T. , 2006, p. xiv).

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

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

Demircioğlu (2008) investigated the effects of drama on teaching vocabulary items to young learners. The study was conducted on two third grade classes in the 2006-2007 academic year. 9-10-year-old students of the 3rd form at Gazi University Private Primary School participated in the research as subjects in the academic year of 2006-2007 in the spring semester. The pupils had already been grouped into two classes, 3 -A and 3-E. One of these two classes was randomly assigned to the experimental group, and the other was treated as the control group. The number of the subjects in the experimental group and the control group was equal; twenty-five in the experimental group and twenty-five in the control group. After each implementation, one quiz, which covered the new vocabulary items, was administered to the students. Then the final test was administered to both groups. The result showed that teaching vocabulary to young learners through drama was really effective.

Karakelle (2009) examined whether flexible and fluent thinking skills, two important elements in divergent thinking, can be enhanced through creative drama process. The research was conducted on 30 subjects, 15 in an experimental group and 15 in a control group. Each group consisted of 9 females and 6 males. All subjects were postgraduate students, and the average age was 25. Flexibility and fluency were assessed through “circle drawing” and “alternate uses of objects” sub-tests. Both groups were given an initial pre-test. Then the experimental group attended a 10-week creative drama course, 3 hours a week. A week after drama process was completed, a post-test was applied to both groups. The results showed that creative drama process can help enhance the two important aspects of divergent thinking, fluency and flexibility, in adult groups.

Özbek (2009) developed an instructional design model of drama course for pre service teachers in Faculty of Education. The sample was consisted of 16 preservice teachers from the department of English Language Teaching in Faculty of Education, Middle East Technical University. The results of the study showed that the instructional design model worked appropriately in constructing a drama education course and this 10-week drama course had a positive effect on the preservice teachers’ tendency towards drama and basic knowledge about drama.

Aldağ (2010) investigated the effectiveness of creative drama on the enhancement of motivation of the students who learn English as a Foreign Language in public elementary schools. The subjects were 4th grade students of Mimar Sinan

Primary School in Trabzon. Fifty randomly sampled 4th grade students participated in the study. Then these students were randomly divided into two groups: Experimental and Control Groups. The Control Group continued their conventional lessons while the Experimental Group was exposed to drama-based curriculum, but the content of the course was the same. Five different instruments were employed to collect data in the study: Motivation Questionnaire, Personal Information Form, Student and Teacher Interviews, Individual Diaries, and Observational Field Notes. Motivation test was applied twice: Firstly at the beginning of the study as pre-test; and secondly at the end of the study as post-test. The results of the obtained data indicated that there were significant differences between Experimental Group and the Control Group in terms of enhancement of motivation and speaking skills. It can be concluded that creative drama has a great effect on enhancing motivation and improving speaking skills.

Köylüoğlu (2010) investigated whether a dramatical method or a traditional method in teaching English leads to better results. The study was carried out on two groups – experimental and control – each of which consisted of 17 students. The students were from Kadınhanı Ata İçil High School. Both experimental and control groups learnt the same target grammar subject. Throughout the study, the experimental group was taught Simple Present Tense through drama and the control group was taught through traditional methods. The comparison of the pre test, and post test scores of the two groups demonstrated that those students taught grammar through drama led to better results than the other students taught through the traditional methods.

Chapter I

REVIEW OF LITERATURE

2.0 Introduction

This chapter includes the definition of drama, creative drama, drama in education, drama in language teaching, drama techniques, advantages of using creative drama activities, teaching vocabulary through drama, and lastly, the relation between young learners and drama.

2.1 Drama : An Art of Living

All the world is a stage

And all the men and women merely players.

William Shakespeare (from *As You Like It*)

Once taken a quick glance to the fundamental themes of twentieth century education, it is possible to meet many definitions of the term ‘drama’ made by educationalists, researchers and drama specialists. For Peter Slade (1954) drama is not a subject or a method of teaching, but that it is the great activity, it never ceases where there is life; it is eternally bound up with mental health. It is the Art of Living (p. 25). And Heathcote (1967, p. 48) states that drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges. Wessels (1987, p. 7) agrees with them and defines drama as ‘doing’ and ‘being’. He further adds that drama is such a normal thing that we all engage in daily life when faced with difficult situations. Similarly Hornbrook (1988, p. 3) sees drama as ‘a part of the discourse of life’ and Heathcote states that “drama is a real man in a mess!” (cited in Shuman, 1978, p. 11).

On the other hand, Susan Holden (1981) thinks that drama is concerned with the world of ‘let’s pretend’ ; it requires the students to put themselves into someone else’s shoes (p. 8). ‘Let’s pretend’ is the norm in creative drama class (Zafeiriadou, 2009, p. 6). That is because the power of drama arises from the access to and experience of other roles and worlds it affords. Drama is direct and immediate and its medium is the human

being (Taylor & Warner, 2006, p. 3). Bolton (1979) reflects the same perspective and suggests that drama is “thought in action” ; its purpose is the creation of meaning; its medium is the interaction between two concrete context (p. 21). Eventually, Burton (1981, p. 322) makes an overall definition and asserts that drama is a total activity, concerned with the inner self and surroundings, the physical and the mental self, the individual and the community, and the human situation and potential. In general, drama is concerned with the whole person (Way, 1967, p. 112).

2.2 Creative drama as a blanket term

Terms used to describe drama employed for educational purposes include: creative drama, child drama, playmaking, child play and educational drama (Freeman, 2000, p. 6). In the United States, the term creative drama is probably the most widely used, although other terms such as informal drama, creative play acting and improvisational drama have often been used interchangeably. On the other hand, in Britain, Canada, Australia and New Zealand, the terms developmental drama, educational drama, role drama, leader in role or simply drama are more common (Heining, 2003, p. 4). Even if educational drama seems a general term to describe all drama in education terms, the most widely recognized umbrella term, for non-production, non-performance (informal) drama, at least in educational contexts, is creative drama or in England, child drama (Graves, 1991, p. 171). McCaslin (1990) states the same as follow:

Creative drama is an umbrella term that covers playmaking, process drama and improvisation. It is used to describe the improvised of drama of children age five or six and older, but it belongs to no particular age level and may be used just as appropriately to describe the improvisation of high school students (p. 7).

This is a summary of the definition of term creative drama that the committee of Children’s Theatre Association of America accepted in 1997:

Creative drama is an improvisational, non-exhibitional, process-centered forms of drama in which participants are guided by a leader to imagine, reflect and enact upon human experience. Although creative drama traditionally has been thought of in relation to children and young people , the process is appropriate to all ages (cited in McCaslin, 1990, p. 8) .

Such a definition is widely acceptable because creativity and imagination are not limited to childhood (Graves, 1991, p. 174). And the definition further explains:

The creative drama process is dynamic. The leader guides the group to explore, develop, express and communicate ideas, concepts and feelings through dramatic enactment. In creative drama the group improvises action and dialogue appropriate to the content it is exploring, using elements of drama to give form and meaning to the experience (Heining, 2003, p. 5).

However, the genesis of creative drama in the United States is attributed to the work of Winifred Ward. Ward (1930, 1957): influenced Dewey (1921) and Mearns (1958), argued that creative drama developed the whole person in that it benefited children's physical, intellectual, social and emotional welfare:

Its objectives are to give each child an avenue for self expression, guide his creative imagination, provide for a controlled emotional outlet, help him in the building of fine attitudes and appreciations and to give him opportunities to grow in social cooperation (cited in Taylor, 2000, p. 99).

Although Ward's ideas on personal development have been the subject of much interest, it is difficult to generalise. According to Wright (1985, p. 205), that is because Ward adopted a linear approach to lesson planning and proposed a sequential series of activities which children often involved in dramatization of stories.

A contemporary of Ward, Peter Slade was appointed as Chairman of the Educational Drama Association in 1947. He opened the Experimental Drama Centre in London and began to develop a view of drama based on many years of work with children and adults. He published his views in *Child Drama* (1954), and thus set the teaching of drama on a new course, away from formal theatre (Graves, 1991, p. 5). In his work Slade (1954) stressed the child's natural ability to create: Drama grows from a natural source within children learning through play (p. 25). There does, then, exist a Child Drama, which is of exquisite beauty and is a high Art Form in its own right. It should be recognized, respected and protected (p. 68). The spontaneous impulses of the child to play had to be nurtured by the teacher, the latter being cast in the role of a - loving ally (p. 85).

Another proponent of drama, Cecily O'Neill (cited in McCaslin, 1990, p. 8) prefers to use the term process drama to describe the pre-text (or what had taken place previously) and the development of a drama created by a group. As for O'Neill (1995) the term Process Drama, widely used in North America (but originally from Australia) and synonymous to "educational drama" or "drama in education" in Britain, is concerned with the development of a dramatic world created by both the teacher and the

students working together (p. 23). Bowel and Heap (2001, p. 7) state that process drama is a term which has gained greater currency over recent years and describe it as the genre in which performance to an external audience is absent but presentation to the internal audience is essential. For instance; the teacher begins the session with a situation but, instead of starting to work on it, leads to a discussion about what had led up to the situation. Thus, the emphasis is on learning through drama rather than on drama as an art form (McCaslin, 1990, p. 8). However, Cottrell (1987) defines the creative drama in the same way. In her words creative drama is not learning about drama, but learning through drama. It is an art for children in which they involve their whole selves in experiential learning that requires imaginative thinking and creative expression (p. 45).

Sometimes McCaslin (1990, p. 7) uses the term child play or playmaking to refer to the improvisational side of the drama. For McCaslin, the term playmaking implies that the activity goes beyond dramatic play in scope and intent. It may make use of a story with a beginning, a middle and an end. It may also explore, develop and express ideas and feelings through dramatic enactment. It is, however, always improvised drama.

On the other hand, the term role playing is used most often in connection with therapy or education. It refers to the assuming of a role for the particular value it may have to the participant rather than for the development of an art (McCaslin, 1990, p. 10).

Also, the term developmental drama has been used primarily by Richard Courtney (cited in McCaslin, 1990, p. 11) in Canada. He defines developmental drama as follow:

Developmental drama is the study of developmental patterns in human enactment. Drama is an active bridge between our inner world and the environment. Thus the developments studied are both personal and cultural, and each is in interaction with the other. These studies overlap with other fields: with psychology and philosophy on a personal level, and with sociology and anthropology on a cultural level. Despite the use of these allied fields, however, the focus of study within developmental drama is always the dramatic act.

In short, drama in educational context has sometimes been defined by different terms. However, the literature relevant to drama supports the use of 'creative drama' as the preferred term for dramatic experiences that are designed for the development of participants rather than for preparing participants for performance before an audience (Freeman, Sullivan and Fulton, 2003, p. 56).

Nevertheless, most teachers envision drama as a work of memorising lines, painting sets, and acquiring costumes and props. (Coney & Kanel, 1997, p. 8). However, informal drama, which refers to improvisational drama that is created by participants (McCaslin, 1990, p. 7) and to which creative drama is connected, is vastly removed from the world of formal (traditional) drama (Graves, 1991, p. 4). Even though, many times drama is thought of as another class, such as theatre, drama is not theatre. It is a precursor for theatre. In order to have a justifiable portrayal of theatre character, drama is often studied. Creative drama techniques can be used to awake the creative forces in acting students. But aside from production, creative drama is its own entity (Annarella, 1992, p. 5-6).

Creative drama is improvisational since it is created on the spot, and not scripted (Silks, 1958, p. 45). Namely, lines aren't written down or memorized. Moreover, creative drama needs no special equipment, no studio, no stage; time, space, and an enthusiastic, well prepared leader are the only requirements and creative drama as distinguished from theatre is concerned with the experiences of participants. As for the traditional drama (theatre), most actors can also perform anywhere, provided the play doesn't depend on special effects or sophisticated staging. (McCaslin, 1990, p. 4). On the other hand, it focuses on the analysis and criticism of selected dramatic literature and the production of the scripted literature for live audiences (Graves, 1991, p. 3). Thus, production is more regarding than the process.

As described above, the terms informal drama and theatre designate different forms (Sternberg, 1985, p. 610); however, traditional drama, with which most people who attend live theatre are acquainted, stands in juxtaposition with informal (creative) drama, which is undertaken for the benefit of the participants and doesn't particularly cater to an audience. (Graves, 1991, p. 3) Thus it will be a good way to have a look at the comparison of these two terms made by Grady (2000, p. 98) in order to comprehend terms better.

Table 3. Comparison of the terms “theatre” and “drama”

Theatre	Drama
Stage	Classroom, Playing Area, Space
Scenery	Environment, Setting

Actors	Students, Participants, Players, Teacher-in-role
Director	Teacher, Leader, Facilitator, Artist-teacher
Play script	Scenario, Story, Material, Ideas
Rehearse	Practice, Work on, Experiment with, Explore
Perform	Share, Show, Play out, Dramatize, Improvise
Audience	Observers, Peers
Critique	Assess, Discuss, Reflect
Product	Process

Grady, of course, is not the only one to point out the differences between the classroom drama (creative drama) and formal drama. Blatner and Wiener (2007, p. 98) also take attention to differences between the process oriented (informal) drama and the product oriented (formal) drama and emphasize the touchstones for a process drama as follow:

1. The emphasis is placed on participants experiencing personal growth through an exploration of their understanding of the issues within dramatic experience.
2. The generated topics are explored through improvisation.
3. Student and teacher share equal places in the development, analysis and production of the drama.
4. The drama is normally not performed for an audience.

Conversely, in a product driven exploration:

1. The student's personal growth is measured through the learning of skills.
2. The study is facilitated through a scripted work not of the student's making.
3. The teacher transfers her or his interpretation and analysis of the drama.
4. The primary objective is formal play production.

In addition, McGregor, Tate & Robinson (1988) describe creative drama and put forward some differences. Thus, creative drama is a reflection process that involves the activation of an individual's intellectual network through various stimulants words, music, objects, events, poems, etc., and a performance that expresses the associations. In drama, an individual's relationships are studied through group work, using drama techniques and improvisation. In creative drama, participants perform acts that are based on their thoughts, inventions, knowledge, and experiences, and there is no written text. This process, naturally, allows the individual to restructure his/her past experiences of life (cited by Karakelle, 2009, p. 125).

It cannot be denied that drama offers a rich range of activities which can be applied in the service of developing spontaneity and a broader role repertoire. While scripted, rehearsed forms of theatre may be useful to a limited degree in this respect; however, more improvisational, creative drama approaches are far more appropriate (Way, 1967, 2). Nevertheless, the most important distinction is that creative drama has form and is therefore more structured than dramatic play (McCaslin, 1990, p. 8). Hence, creative drama is usually applied as a style of teaching (Graves, 1991, p. 4). As for Dougill (1987, p. 45) it is a supplementary technique of Communicative Language Teaching, the purpose of which is communication, which lies at the heart of drama activities. Creative drama consists of a beginning, a middle and a conclusion (Kelner, 1993, p. 3). Each activity has an intent and a purpose. It is facilitated by the classroom teacher, who builds on the actions and reactions of students in role to change (or reframe) the imagined context in order to create an episodic sequence of dramatic action (Andersen, 2004, p. 282). However, creative drama activities are planned by students. They aim at the personal growth and development of students rather than entertaining an audience (Heining and Stillwell, 1974, p. 5). That is because creative drama is participant centered and not intended for sharing, except with the members of the group who are not playing and therefore observers rather than audience (McCaslin, 1990:8). Participants in creative drama, under the guidance of a leader, are expected to act by using their imagination based on human experiences, but without the intention of showing off, focusing only on the process (Libman, 2001, p. 25). And the participant is highly engaged in the process of his or her own learning through concrete discovery because in creative drama the participant is the actor, director, writer, creator and even the audience (Graves, 1991, p. 174). Eventually, drama is participant and process centered, thus, Cottrell (1988) suggests that being participant centered or process centered makes creative drama popular in education since students are concentrated on the process and acquiring knowledge, and it is a great tool in hands of a teacher (cited in Saraç, 2007, p. 39).

2.3 Drama in Education

Historically, drama is one of the oldest known expressive activities of humankind, dating back to primitive times when hunt was reenacted for the rest of the tribe. Other aspects of the ritual, which included masks, mime, dance and

impersonation, were a part of daily life not only in relation to hunt, but as an expression of celebration, worship, honor and request. Drama was utilized on several levels of communal life throughout early history with the hunting and gathering societies creating rites through mimesis and the agricultural societies giving dramatization a central place in their psychological life. Today, drama is recognized formally in the entertainment industry, but it is also utilized by educational and helping organizations as a tool for development through dramatic process itself (Graves, 1991, p. 171).

On the other hand, the history of the development of creative drama in formal education is rather recent. During almost four hundred years of drama as a subject in education, the focus was primarily on the study and performance of plays as literature (Robinson, 1980, p. 142). However, as for Graves (1991, p. 5), the distinction between drama in education and theatre activities was drawn by the late 1930's and it is with the help of Heathcote and Bolton, drama has been used as a part of curriculum integration, not a separate subject (cited in Dougill: 1987, p. 3).

Drama in education (DIE) is the use of drama as a means of teaching subject areas. It is used to expand children's awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meanings. (McCaslin, 1990:11). Whether the content of the drama is based in reality or pure fantasy, children engaged in drama make discoveries about themselves and the world (Cottrell, 1987, p. 1). For Wessels (1987, p. 8) drama is what happens when we allow our students to explore the foundations of surface reality.

For instance; when we give them the background to a situation, or allow them to guess at it, we deepen their perceptions of the situation. When we ask, 'How do you think he/she feels at this moment? How would you feel? What is he/she thinking?', we unlock learners' own feelings of empathy with the person or situation being studied. When we ask them to improvise a continuation of a story, to supply an introduction, or to offer alternative conclusions, we are stimulating their imaginations and their intellects. And when, finally, we ask students to get up and do it, we are rewarding their efforts with our interest and attention, and their enjoyment of the doing (for the most basic reward of drama is that it is fun to do) is the final consolidator.

Creative drama may and has been used in education in order to teach languages, history, group process and almost any subject matter including the sciences and mathematics; in psychotherapy with sick and emotionally disturbed individuals as well as with normal adults and children; for personal development and growth, to help

individuals move toward reaching their full potential (Graves, 1991, p.172). In other words, it is a teaching tool which can be used in every subject such as history, language learning, science, literature, poetry, arts and the like (Perry and Sinka, 1995, p. 38). Thus, for Bolton, (cited in Wessels, 1997, p. 8) drama should be placed at the centre of the curriculum and applicable to all aspects of learning.

To sum up, proponents of DIE say that this technique can be used to teach any subject (McCaslin, 1990, p. 11) However, creative drama is commonly used in ESL and foreign language classes effectively. That is because using drama in education approach can lead to the development of broader understanding through generalizing and making connections through the personal involvement that initially engages and motivates students in their learning (Fleming, 2000, p. 40). In this respect, creative drama gets the students involved; they are active not passive, which is vital for language learning (Ghiselli, 1998, p. 13).

2.4 Drama in Language Teaching

An attractive alternative in teaching language is through drama because drama encourages children to speak and gives them the chance to communicate even with limited language, using non-verbal communication such as body movements and facial expressions (Philips, 1999, p. 18). The element of drama is its value in education and language teaching (Holden, 1983, p. 131) and it is particularly a most effective approach to language teaching (Stevens, 1989, p. 1) because in language teaching, drama simulates reality, develops self-expression and allows for experiments with language (Dougill, 1987, p. 5).

One of the pioneers of drama in education, Way (1973), states that education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence (cited in Annarella, 1992, p. 5). Thus, as for Via (1985), drama when used as a vehicle for language learning, strives to help students discover their particular individuality and to put it into practice when speaking English - whether this is in a classroom activity, in a play, or when speaking with another speaker of English, native or nonnative (cited in Tokmakçioğlu, 1990, p. 7).

Similarly Bolton regards drama as a unique teaching tool which is fundamental for language development (cited in Heathcote, 1984, p. 8). That is because creative drama is a very holistic approach to academic learning (Annarella, 1992, p. 7). For

instance, in drama, students are not just exposed to L2; that is to say, drama focuses not only on language but also on the personal or emotional experiences, imagination, intuition, and sensibility of the student, which makes the language an integral part of student's own experience. Therefore, the foreign language student both acquires a new skill, and grows intellectually and emotionally (Stevens, 1989, p. 2).

At this point Richard Via (1985, p. 12) emphasizes the change in the language teaching perspective as follow:

It was the shift in the language teaching profession toward a greater emphasis on meaningful communicative activities instead of mechanical drills that gave drama its push, because people realized that by using drama and drama activities had been made for language teaching (cited in Tokmakçioğlu, 1990:6).

In other words, drama provides students and teachers with activities in which they have a real need to communicate (Dougill, 1987, p. 5). Among these activities are movement exercises and exploration, pantomime, theatre games, improvised story dramatisation, discussions and debates in role, and group improvisations (Heining, 2003, p. 5). With the help of such drama activities, students become more confident in their use of a foreign language because in drama activities, students experience the language in operation, in our case English in operation (Dougill, 1987, p. 7). Evans (1984) agrees with all those and takes our interest into the current view as follow:

Any cursory and objective appraisal of concerns of teachers of English, and teachers of drama, will reveal shares aims and shared content. When canvassed, English teachers define their subject as one which encourages and develops communication skills, self expression, imagination and creativity. These are the key terms which surface time and time again in the declared aims of practising teachers. When similarly confronted, teachers of drama reveal similar concerns such as developing the child's powers of self expression, developing self awareness, self confidence, encouraging sensitivity and powers of imagination (p. 4).

Thus drama cannot be excluded from English. If drama is excluded then English teachers cannot claim, as they often do, that English is concerned with communication in its widest and truest sense (Evans, 1984, p. 12). What is more, drama has never lacked a natural intimacy with English, too. Hence, it seems clear that one of the best ways to learn English as an international language is via drama techniques or activities (Via and Smith, 1983, p. xi).

2.5 Drama Techniques

In structuring a drama session, it is possible to use many activities or techniques in which the student transports himself imaginatively into another situation or persona (Holden, 1981, p. 80). Therefore, organization of the drama sessions must be regarded as vital as the use of drama techniques. That is because drama requires meticulous planning and structuring, and the ability to create a learning situation which will ensure a constant supply of stimuli to the students, which will keep them active and alert (Wessels, 1987, p. 15). Thus it will be better to have a look at the views on where and how drama activities can be used during the language teaching process.

As for Wessels (1987, p. 8) drama is not like communicative language teaching, a new theory of language teaching, but rather a technique which can be used to develop certain language skills. It cannot be restricted only to certain areas of the language teaching curriculum and drama can be used effectively in at least four areas of language teaching such as teaching the coursebook (adapting the coursebook to real life), teaching the four skills, teaching spoken communication skills, and the drama project which leads to the full scale staging of a play in the target language (p. 9). It is a marvellously flexible technique that can fit into any area of the timetable (p. 10). Namely, drama is a teaching philosophy and it can be applied to all aspects of teaching a language (Kerridge and Wessels, 1987, p. 15).

However, Maley and Duff (1978, p. 16) divides the drama course into three phases as in all the techniques for a teaching language item. Therefore, dramatic activities, such as role plays, simulations, songs, games, play an important part in presentation, practice and production phases, but especially in the third phase they are useful and important. Like Maley and Duff, Susan Holden (1981, p. 7) asserts that drama activities “fit most naturally into the production stage of the lesson, when the students are experimenting with the language they have learnt in a relatively controlled way”. In accordance with all those, Pederson (1986, p. 7) states that all types of drama sessions are made up of four basic components, though in any given sessions one of these may be more crucial than another. He explains the components of drama as material, used to motivate the session, discussion or questioning segment, spontaneous and not preplanned by the leader, playing an idea, a variety of activities depending on the age and level, and self evaluation, a basic goal of drama. Therefore, creative drama

activities can be implemented very easily within the cooperative learning structure by involving the students in a task oriented project associated with content material (Annarella, 1992, p. 8)

All the above mentioned views deserve consideration and contribute to the drama course and the drama sessions' planning. Nevertheless, (according to Heinig, 2003) it cannot be denied that many teachers particularly as they gain experience and confidence, develop their own unique approaches to drama. Thus individual approaches must take into account the teachers' own personalities and styles of leadership as well as the needs of their particular students and the demands of the ever – changing school curricula, both in individual states and nationwide (p. 5).

In sum, drama experiences in an educational setting can, and, indeed, should, be varied. Teachers need to provide children with the opportunity to engage in a range of challenging, exciting and stimulating drama experiences, grounded in a range of genres, which enable them to understand and manipulate the art form of drama and to use it to develop an understanding of themselves within the world and to comment on their experiences of it (Bowell and Heap, 2001, p. 2). Due to the fact that drama techniques include a variety of activities; however, in a drama course not only the preferred techniques but also all those individual differences of teachers at the time of teaching obtain primary importance. And, in this part, the main techniques such as drama games, role-play, mime or pantomime, improvisation, simulation and puppetry, an effective technique like hot seating and some other techniques often used through the active participation of teachers such as the teacher in role, side coaching, and mantle of the expert will be introduced. These techniques will aid to clarify the drama process better because through movement and pantomime, improvisation, role playing and characterization, and more, young learners explore what it means to be a human being (Cottrell, 1987, p. 1).

2.5.1 Drama Games

All games have rules. A well-played game is the living embodiment of those rules, but a game filled with infringements of the rules, although it may contain the element of fun, is no longer a true game (Wessels, 1987, p. 29). In order to play an effective game, even in language teaching, rules should be clearly held by the learners.

Creative drama games get the core of drama sessions because they may serve as a reminder to explain one of the most important reasons why the use of drama in teaching English is successful. That is because drama games can be used as learning activities, reinforcing new knowledge or expanding emerging knowledge and skills. Learners are so involved in playing challenging and enjoyable games that they do not realize they are practising the language (Shaptoshvilli, 2002, p. 3).

Wessels (1987, p. 29) points out that there are four elements in distinguishing drama games from other language games:

1. *A drama game involves action:* The learners are asked to walk around the whole classroom. They investigate its physical features by jumping, hopping or running. Then they communicate and touch each other.
2. *A drama game exercises the imagination:* The students are asked to see beyond the instructions. They make effort to invent new situations or improve the existing ones with their own ideas.
3. *A drama game involves both 'learning' and 'acquisition':* A drama game generally practises far more language than just the core structure as the structure games do. Participants always discuss on what they can do using all the things they have learnt or practised.
4. *A drama game permits the expression of emotion, linguistically and paralinguistically:* As learners are expected to empathize with the situations or persons, they are asked to reflect and express their emotions freely through the use of body language.

Barker (1977, p. 104) asserts that games follow on a session of formal teaching or form a living part of such sessions in order to make the process involved easier to understand. In accordance with such a view, Wessels (1987) mentions that there are three major stages in a lesson at which games can be used most effectively:

Firstly, there are ice-breaker games played at the beginning of the lesson as warm-ups or introductory activities. Secondly, there are games used as a part of a lesson, to revise or reinforce previously taught material. Thirdly, there are games which end a lesson, to revise the language taught during the lesson and fix it in a relaxed and enjoyable manner (p. 30).

In this respect, many drama games have been used in various parts of the study. While some games have been used as warm up activities or ice-breakers, some of them have been carried out as activities in practice parts. For instance, the game called *watch the birdy*, has been used as a warm up activity for 7th grade students, see Appendix E (3rd lesson plan), and 8th grade students, see Appendix F (1st lesson plan), in the experimental groups. In that game, the researcher divides the class into groups and gives

each group a picture of tales. Their task is to group themselves in the same position as the characters in the picture. They share the roles and the winners are those who most accurately reflect the picture they have been given. Thus they are encouraged and well motivated to learn target vocabulary items for the presentation part.

Consequently, due to the multisensory component of games, students respond to the activities and can succeed in learning (Kelner, 1993, p. 45). Thus, a drama game is an experiential activity used with effectiveness in classrooms at all levels of education in a variety of subject areas (Collier, 1996, p. 3).

2.5.2 Role play

Role play is one of the major techniques in drama and most of us often use this technique by taking part in various situations and playing different roles even in our daily life. In fact that doesn't differ so much in a classroom environment, too. As Heathcote (1984, p. 54) puts forward:

Dramatic activity is concerned with the ability of humans to 'become somebody else', to 'see how it feels', and the process is a very simple and efficient way of crystallising certain kinds of information.

The idea of role play, in its simplest form, is that of asking someone to imagine that they are either themselves or another person in a particular situation (Ments, 1999, p. 254). Thus, when learners assume a different role, they do more than playing the roles of fictional characters. They see the world through someone else's eyes and in so doing not only show the outer aspects of that person, but also try to understand how that person thinks and feels (Morgan and Saxton, 1987, p. 38).

Ments (1999, p. 86) lists the advantages of role play as follow:

Role play ;

1. enables students to express hidden feelings,
2. enables students to discuss private issues and problems,
3. enables students to emphasize with others and understand their motivation
4. gives practice in various types of behaviour,
5. portrays social behaviour and dynamics of group interaction, formal and informal,
6. gives life and immediacy to academic descriptive material,
7. provides opportunity for non – articulate students and emphasizes the importance of non – verbal, emotional responses,
8. is motivational and effective because it involves action,

9. provides rapid feedback for both students and tutors,
10. is student-centred and addresses itself to the needs and concerns of the trainees,
11. enables the group to control content and pace,
12. closes the gap between training and real life situations,
13. changes attitudes,
14. permits training in the control of feelings and emotions.

As illustrated above, using this technique in learning environment has a wide range of benefits. However, Heathcote or Ments are not only ones to refer to the advantages of using role play in the classroom. Cowley (2007) confirms Heathcote (1984) and Ments (1999) and then makes a general list of advantages of using this technique as using and enhancing students' imaginative skills, experiencing what it's like to be someone else, understanding why some people behave differently to others, seeing things from another viewpoints or perspective. (p. 85).

Like Ments, Ladousse (1992, p. 7) also makes mention of the benefits of role play for reserved or unsocial students as follow:

Some shy members of a group may have a great deal of difficulty participating in conversations about themselves, and in other activities based on their direct experience. These students are liberated by role play as they no longer feel that their own personality is implicated.

Another reason why role play is really effective in terms of using a foreign language effectively is that it prepares L2 learners for L2 communication in a different social and cultural context. This technique is an excellent way to elevate attention and focus energy in the classroom (Kodotchigova, 2001, p. 3). Thus, in this study, role play has been used in some parts to make learners use target vocabulary items communicatively in real life situations. For instance, the researcher has used a creative role play activity for 8th grade students in the experimental group in practice part, see Appendix F (1st lesson plan) as follow:

Then, the researcher divides the class into groups and selects a jury consisting of 6 members selected from each group. She asks learners to make an organization such as camping in the mountains, skiing holiday, a trendy ball, a party or anything else and select one of the people in the guest list, presented and introduced beforehand, and then behave as if she/he was that person. Learners create different situations and behaves as if they were those people. Then the best group, who has made better organization and animated the characters well, is determined by jury members.

In this way, key words related to personality types such as *reliable, talkative, humorous, honest, selfish, truth, joke, trendy, secret* and *trouble* have been practised actively.

Thus it will be beneficial to address Livingstone's views in order to comprehend the need for the use of role play in foreign or second language learning. According to Livingstone (1983) with the help of role-play, students produce a stream of language, which would be otherwise quite difficult to produce. Students recreate the language they are likely to need outside the classroom in different situations (cited in Dougill, 1987, p. 17).

2.5.3 Mime (Pantomime)

One common technique used to keep children involved, while maintaining control, is to have them mime the action of the drama while seated or standing (Brown and Pleydell, 1999, p. 29). Pantomime is the art of conveying ideas without words (Mc Caslin, 1990, p. 72). It is a non-verbal representation of an idea or story through gesture, bodily movement and expression (Dougill, 1987, p. 13). In other words, it refers to the use of gesture, body posture and facial expression to communicate ideas, feelings, and relationships with little or no accompanying sounds or speech (Cottrell, 1984, p. 134). Due to its being non-verbal, it makes thoughts more concrete. It also promotes skills in language, listening, receiving the message, and remembering (Case & Wilson, 2003, p. 20).

Teachers can bring the mime to language classroom via activities. However, mime clearly has its limitations in the communication of many language items and should not be relied upon for teaching them. (Long and Castanos, 1976, p. 56). That is because teachers can never know exactly whether learners have obtained the goal or how much they have received the target language item to be taught. Thus, it is strongly advisable not to use mime as a single technique during the class.

Pantomime is the detailed movement which expresses specific ideas, emotions, characters and situations (Heining, 2003, p. 24). And it can be used effectively as an introductory activity to begin the creative drama. What is more, it is one of the most efficient techniques of vocabulary teaching and learning. Melville, Langenheim, Spaventa and Rinvoluti (1980, p. 187) support that a number of ways in which

grammar and vocabulary could be taught through pantomime, which may be done individually or in groups.

Thus in this study, the researcher use a non-verbal expression of an idea through miming as an introductory activity to present the topic (see Appendix E-lesson plan1 for 7th grade students in the experimental group) as follow:

The researcher enters the classroom with a calculator. Learners form a circle. She puts the calculator in the center of the circle and transforms it and its usage into a different object. For example; she mimes using a computer through a calculator. Then she wants learners to guess what it is. If learners guess it correctly, the teacher puts another object and turns the item into any other object again. Then the teacher puts the calculator in the center of the the circle again and wants one of learners to transform it into something different. After learners have guessed what object it is, the teacher puts a toothbrush, a comb, a pair of shoes in turn.

As for Dougill (1987, p. 123) not only is mime one of the most useful activities for language practice, it is also one of the most potent and relatively undemanding activitiy. Furthermore, mime helps learners become comfortable with the idea of performing in front of peers without concern for language, and that although no language is used during a mime, it can be a spur to use language (Savignon, 1983, p. 245). McCaslin (2000, p. 71) believes that pantomime activities also build self-confidence for the students who do not want to speak or cannot speak fluently; in addition, this type of students can convey meaning very successfully through body language. This effect seems more apparent when it comes to teaching to young learners because they like using of facial expressions, gestures and body movements and with the help of pantomime, children learn to express themselves through bodily action, without the additional problem of dialogue (Mc Caslin, 1990, p. 37).

In conclusion, Heinig (2003) states that in drama children are encouraged to move rhythmically, freely and creatively but with attention to thought and discipline and pantomime makes all of them possible. Thus, in drama children will communicate through pantomime for their own expressive satisfaction as well as to convey meaning to others (p. 24).

2.5.4 Improvisation

Improvisation is one of the most potent techniques of drama as it provides more use of spontaneous creativity and contains more production. According to Landy (1982, p. 63), improvisation is an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a leader, usually indicating statements of whom one is, where one is and what one is doing there. Such a definition seems right; however, once looked at the Landy's defining the term, it can be clearly seen that she has neglected the essential proponent of improvisation, which is imagination. Thus Sam (1990, p. 8) realizes that missing part and defines improvisation as a dramatic hypothetical situation in which two speakers interact without any special preparation, demanding a high degree of language proficiency and imagination. Without imagination and spontaneous creation, drama techniques, especially improvisation cannot function well. Therefore Mc Caslin (1990, p. 22) puts the imagination as the beginning of drama activities. To comprehend the importance of imagination it will be a good work to glance at what Einstein (cited in McCaslin, 1990, p. 22) says:

Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.

In our daily lives, we often face unexpected situations and use improvisation to some extent. As John Hodgson (cited in Mc Caslin, 1990, p. 89) once said:

At every moment throughout our lives, we are
having to adjust to whatever happens around us.
The more unexpected the happening, the more
Spontaneous and frank the response is likely to be.

Thus, Hodgson and Richards (1974, p. 2) describe improvisation as “a spontaneous response to the unfolding of an unexpected situation”. In fact, it is really just the conscious amplification of strategies people use every day to achieve objectives of varying importance (McNeece, 1983, p. 15).

On the other hand, according to McGregor et al. (1977, p. 11), learners make an imaginative leap from their actual situation or roles into a supposed one through improvisation. It is, of course, undeniable that role play includes improvisation; however, the difference is that improvisation involves spontaneous interaction in an imagined situation, while role play is a type of improvisation in which children make-

believe they are someone else. (Moore, 1988, p. 109). As the activity is enjoyable and meaningful and also does not threaten the student's personality, this role playing in improvisation will build up self-confidence rather than damage it (Ladousses, 1992, p. 5).

However, Mc Caslin (1990:89) express that improvisation may be difficult at first for young learners. A dialogue does not follow easily. Dialogues may be brief, but usually begin to flow rapidly once they become accustomed to it. With practice, words begin to come. Their facial expressions, gestures, and body language will add colour and meaning to their dialogue and they will enjoy to have the opportunity to use words to further a story and more fully describe the characters they are portraying. As Cottrell (1987) has said their own make believe play is full of talk and they not only create their own dialogue but will invent both sides of a conversation (p. 132).

With the use of improvisation in the language classroom, the teacher acts as a facilitator by inspiring student to student communication, supporting the smallest effort and encouraging learners to use more language. In short, students become more creative with language since they have an opportunity to imagine themselves in real life situations. Thus, they gain confidence in coping with the unexpected situations do not carry anxiety.

In this study the researcher uses improvisational activities in many parts to practise target vocabulary items. An example of improvisational activity is given in lesson plan 2 for 7th grade students in the experimental group (see Appendix E) as follow:

The class is divided into groups. Then the researcher gives a topic card to each group and asks learners to share the roles. However, only the topic and the characters are written on those topic cards. Namely, learners are expected to establish a situation that happened in the past according to the topic and the characters given. The point is that the main character (hero) will introduce all the characters and explain his/her feelings about how he/she has felt when he/she encounters such a situation during and after the acting out.

An example of the topic stands as follow:

A person receiving only a present on his birthday [Characters: Tom (the main hero who has received only a present on his birthday), Mary (Tom's girl friend), Jack (Tom's best friend who has given the present), Susan (Tom's boss), Martin (one of Tom's colleagues)]

Tom is very excited because tomorrow, June 14, is his birthday. He goes to bed early and imagine that his friends have prepared a birthday party and bought a lot of presents for him. However, only one of Tom's friends remember his birthday and gives him a present.

In this way, target vocabulary items such as *wonderful, tired, relaxing, scared, bored, surprised, excited, embarrassed, lonely* and *terrible* have been used communicatively in a real life situation.

2.5.5 Simulation

Simulation is a problem-solving activity where the student brings his own personality, experience and opinions to the task (Livingstone, 1983, p. 10). In simulation, learners try to find solution(s) to the problem presented by the teacher. Whatever subject or grade level the teacher teaches, learners may benefit from simulation through the use of role play activities. Role playing may often function as a part of simulation which enables learners act in structured circumstances of real life or imaginary situations. As role playing in simulation enables learners to be interactive and communicative during the course, learners recreate and create the language in different situations. Thus, teachers have a chance to review the potential language use and arrange appropriate activities that match learners' need and level.

In this study the researcher uses simulation in the form of role playing in many parts. For instance an alibi game is played with 8th grade students in the experimental group to solve certain crimes (see Appendix F, lesson plan 5) as follow:

In practice part, the researcher divides the class into two groups and brings some cards, in a box, for the half of the class who make accusations about the other half. Before the first group picks up cards, she determines four detectives to decide whether the alibi is strong enough or not. Then learners in the first group pick up cards and

accuses someone in the other group. However on these cards only a clue is written. Namely learners make accusations by creating the crime, its time and location. Then learners claimed to be accused of some crimes in the second group create an alibi to defend themselves. Later detectives meet up and discuss whether the alibi is strong enough or not. If they decide it is not strong enough, the accused member is arrested. Later learners swap roles and the game goes on. An example of accusation card is below.

Crime	Time	Location	Clue (drop-out the school)
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In this game, target vocabulary items such as *combine*, *develop*, *discover*, *drop-out*, *launch*, *innovation*, *mystery*, *pursue*, *version* and *valuable* have been practised communicatively.

2.5.6 Puppetry

Puppets have long been recognized as a powerful stimulus for oral work many reasons since they provide a safe haven for communication. One of the fields in which puppetry is used effectively is education. For communicative teachers who try to facilitate the acquisition of knowledge through play, the language of puppetry is a good way in order to teach various subjects. Puppets are not limited to any one area of study and it they can be used with other teaching materials or alone (McCaslin, 1990, p. 126). While it can be used to teach diverse subject areas throughout the curriculum, probably one of the most regarding of these is the language arts. According to John Warren Stewig (1980) children generate more verbal language during dramatic play than in any other situation (p. 123).

Teachers as well as therapists of young children know that children resistant to communication will often express their feelings and ideas through a puppet (Brown and Pleydell, 1999:29). As McCaslin (1990, p. 127) stressed, in both creative drama and puppetry extemporaneous speaking is involved and use of the puppet has the added advantage to make shy learners communicate. Therefore, using puppets in the classroom can bring about the development of many aspects of language in school age children. Cottrell (1984) explains the reason why puppets are useful to teach young learners as follow:

Puppets are natural as a delightful means for encouraging verbal interaction and communication with and among children. Insecure and shy students gain confidence when a friendly puppet helps them with their oral communication, and they can feel more mature and self-confident when the puppet needs their special assistance. Anxieties about sharing ideas and feelings are reduced, and if the puppet makes a mistake, says something silly, or has ideas that are in conflict with others, it is the puppet speaking. Puppets can do and say things the child may be afraid to try and allow a safe way for children to do considerable trying out (p. 167-168).

The child's apprehension of the work is really of great significance. When it is time to create a puppet, the child's creativity and curiosity are immediately ignited. The child begins to think up a character and a personality for his or her puppet, and use more English in the process. Also, the children are usually very pleased with their production and gain considerable confidence through having successfully produced a show (Cuenca & Carmona, 1987, p. 33).

As a result, puppets can be used to develop vocabulary and public speaking for children and it may be an effective educational tool for apprehensive children to express their thoughts and ideas freely. That is because when children use a puppet as their mouthpiece, they often lose their reticence and hide behind it, participating in a way that they would not if they were asked to act out the part themselves (Philips, 1999:67). A skillful teacher makes use of this opportunity afforded by this communication to open up new areas of learning and tune into a student's thinking (Mc Caslin, 1990:127).

In this study, puppets are used in the production part (see Appendix E, lesson plan 2 for 7th grade students in the experimental group) as follow:

The researcher divides the class into two groups and writes key words on the board. Then she enumerates each word by writing numbers from one to ten. Later she brings a small box in which there are numbers from one to ten. Then the researcher asks learners to make puppets according to number they have. For instance, if one of learners has number 2 and it matches with the key word, surprising, she/he makes a puppet that has a surprising face expression. After each group has completed making puppets, teacher asks learners take puppets and tell and why she/he has felt so.

With puppets target vocabulary items such as *wonderful*, *tired*, *relaxing*, *scared*, *bored*, *surprised*, *excited*, *embarrassed*, *lonely* and *terrible* have been practised efficiently.

2.5.7 Hot Seating

Hot Seating can be defined as “being questioned in a role about their motives, character, and attitude to a situation or other people, and so on” (Chauhan, 2004, p. 13). In hot seating learners take on the role of the characters from a story and other learners ask them questions. Characters answer the questions in a detailed way. The vital material/materials required to use this technique is/are chair(s) in front of the group. To adapt this technique to the vocabulary teaching is very easy. In hot seating, the student sits in a chair located in front of the board or chart. The student sits on a chair by facing his/her classmates with his / her back to the board. The students or the teacher select/selects a word and writes it on the board or chart and the student sitting on the chair tries to guess the word by asking various questions.

This activity encourages students to verbalize their thoughts by asking questions and interacting with the text, themes and characters being studied (Ashton-Hay, 2005, p. 11). Thus, in English vocabulary teaching, learners take an active role, gain insight and have an opportunity to internalize the words better.

The researcher adapts a hot-seating game for 7th grade students in the experimental group (see Appendix E- lesson plan 1) as follow:

The researcher divides the class into two groups as A and B. She asks learners move their chairs forward to form two groups facing the board. Then one player from group A moves his/her chair forward again and turns it to face his/her group Namely, she/he sits in her/his chair with her/his back to the board. Therefore she/he is unable to see what is written on the board. Members of group B write 3 words on a piece of paper they have just learnt beforehand. Then one of the members of group B comes, picks one of these words, writes it on the board and sits in her/his chair. Members of the group A mime the word for the student sitting back to the board. On the other hand, the student expected to guess the key word correctly, may ask various questions about words. Those questions may be related to part of speech, number of the letters or syllables, number of the vowels or consonants. When she/he asks questions, learners in the team has to answer the questions by using gestures or mimics. If he/she guesses it correctly within one minute, the group gets 10 points. If he/she has guessed the word before time is over, the next student from group B comes and writes another word on the

board. Group A gets 10 points for each correct word within one minute. Then groups swap roles. The group who gets higher point within 8 minutes is the winner.

In this game target words such as *rechargeable, cord, push, memory, download, store, wireless, access, calculator* and *repair* have been practised effectively.

2.5.8 Teacher in Role

In drama, the teacher's role has changed from the expert dispensing knowledge to the facilitator of student learning (Dwyer, Ringstaff and Sandholtz, 1991, p. 47). Because creative drama deals with the whole child and is allied with holistic learning, the creative drama leader must take a facilitative approach (Cottrell, 1987, p. 22). However, defining the role of the teacher only as a facilitator is not enough for a creative drama course. Sam (1990, p. 19) presents some of the possible teacher roles as facilitator, spectator and participant. In a role drama, a creative drama teacher is an active participant of the process. Thus Morgan & Saxton (1987, p. 38) see teacher in role as the most effective teaching technique. Morgan & Saxton (1987) further explain what the teacher does while playing in a role as follow:

Here the teacher is taking part in the play and at the same time monitoring the experiences of her students. Her most important role is controlling class discipline and learning but releasing the power to the students when they are ready (p. 38).

Leaders (teachers) of creative drama encourage all students to participate and use a variety of techniques to make certain that everyone who wishes to be in the experience has an opportunity to do so. (Cottrell, 1987, p. 20). However, in educational drama, what is important is the function of the role in both the dramatic interaction and in stimulating learning. It is possible to identify nine teaching roles as being authority, second in command, one of the gang, the helpless, opposed to the group, devil's advocate, the absentee, authority outside the action, the fringe role (Morgan & Saxton, 1987, p. 42).

As for (O'Neill, 1982, p. 87), there are advantages of the teacher taking a role in terms of both for the teacher and learners.

For the teacher:

She or he is within the drama and can view with the class what is happening. Additionally, s/he can control the pace and tension because she is in touch with the internal rhythm of the work. She or he also has the opportunity to share discovering with her students and to move with them into new understanding.

For learners:

A teacher in role activity provides opportunities for students to take responsibility, make decisions and assume the leadership of the group. It provides the freedom to express attitudes and points of view within the safety of the role. This technique gives learners the excitement of challenging the teacher with confidence.

As a result, a drama teacher does not try to give students a substitute for real experience; instead s/he helps students to focus on the richness and complexity of human behaviour (Fleming, 1998, p. 56). However the teacher has a teaching purpose and does not act spontaneously.

2.5.9 Side-Coaching

Heining (2003) defines the term side-coaching as a technique in drama in which the teacher/the leader gives suggestions or comments from the sidelines to heighten and advance as well as control the playing. It is literally “talking the children through” an experience and is an indispensable aid to encourage concentration and involvement (p.42). In creative drama, side-coaching is used to help deepen involvement in an activity. It is the descriptive comments or questions spoken by the teacher to help children move beyond superficial play (Rubin and Merrion, 1995, p. 6). As a result of this, side-coaching involves motivation, guidance and imagination inside.

Guided imagery is one of the most important elements of side-coaching. It is when the creative drama teacher guides or “side-coaches” students on a journey through the imagination to visualize specific items or to visualize in their “mind’s eye” as the journey progresses (Annarella, 2000, p. 9). Guided imagery is a very effective way to have each student get in touch with something we all possess, and yet too often negate: our imagination (Polysky, 1980, p. 154). Thus, this technique may be said to be an assessing way for what learners are doing on one to one basis or in small groups.

The researcher uses guided imaginary as a technique of side coaching for 7th grade students (see Appendix E-lesson plan 5) and 8th grade students (see Appendix F-lesson

plan 6) in the experimental groups. While narrating a story, she uses this technique to introduce target vocabulary items such as *calf, caterpillar, desert, inhabitant, ivory, ocean, rhino, fur, seal, whaler* for seventh grade students. At the same time she makes a presentation of target vocabulary items such as *alien, booth, invent, distribute, extremely, introduce, land, observe, prove, star efor* 8th grade students in the presentation part. Thus learners are encouraged and motivated to involve in the next activity.

As a result, side-coaching can fill in awkward silences, giving security to those who are unsure and guidance to those who might need calmig down. What is more, there are many occasions for side-coaching although the teacher will probably never know how much and what kind of side-coaching will be necessary until the teacher sees the children's response. In fact, side-coaching is a skill that will grow with experience and with the teacher's own sensitivity to his or her students' needs (Heining, 2003, p. 42).

2.5.10 Mantle of the Expert (MoE)

Heathcote and Herbert (1985, p. 174) present a technique of teaching which they call the mantle of the expert. In this technique, learners assume the fictional roles of the experts in a particular area. At all times, the children are considered to be experts in their field such as archaeologists, animal keepers, mountaineers, film producers, etc.

In the mantle of the expert, the power of communication is invested with the group, the teacher does not assume the role of the main communicant. The traditional role of giver of information is relinquished in favour of becoming a member of the group and sharing in the group construction of knowledge. The child now becomes the expert and the teacher assumes a more flexible enabling role (Heathcote and Herbert, 1985, p. 174).

In other words, the teacher's role is to guide the drama, stepping in and out of role as necessary, providing encouragement and motivation to the experts. However, it may demand total involvement of the teacher, too. Cecily O'Neil (cited in Heathcote & Bolton, 1995) articulates the function of the teacher as follow:

In mantle of the expert, responsibility for the learning is shared among the group and with the teacher. The teacher is also admitted as a member of the learning community, one whose commitment and courage, skills and understanding, are

necessary to drive the experience forward. The key function of the teacher is to maintain the learning experience and support and challenge the students within it. In mantle of the expert, the students' prior knowledge and experience is validated and their frame of reference is enlarged (p. viii-ix).

When this technique is used in drama, the students inhabit their roles as experts with conviction, complexity and truth. They grow into their roles in a way that goes far beyond the functional as they experience the enlargement of both identity and capacity within the tasks they undertake and the challenges they encounter (O'Neill as cited in Heathcote and Bolton, 1995, p. vi). And learning is facilitated if students are asked to do the mantle of the expert and think within an imagined context, taking decisions from the position of authority and power (Heathcote & Bolton, 1995, p. 175).

As for O'Neill (cited in Heathcote and Bolton, 1995, p. vii) the mantle of the expert is an approach for the whole curriculum, and one that resonates with active learning and whole language. It is a rare example of truly integrative teaching. As the teacher and learners work in role to solve problems in a frame using a wide range of drama conventions, they involve in the learning process and, as a result of this, the teacher is likely to be sensitive to learners' ways of learning.

In this study, MoE has been carried out to practise target vocabulary items for 8th grade students in the experimental group (see Appendix F, lesson plan 3) as follow:

The researcher divides the class into five groups. Later she asks learners to imagine that they have just met a war veteran and they will make an interview with him/her to learn more about Independence War. Hence one of the group members will become a war veteran and others will ask him/her various questions. In order to determine the veteran, other characters and question topics, learners select vocabulary cards, on which characters and question topics are written, from the box. Then the war veteran introduces himself/herself to the group and starts talking about Independence War. He/she acts out as if he/she were a war veteran by using gestures, mimic, body posture, tone of voice and other members asks various questions about Independence War and act out the characters written on the card.

Thus target vocabulary items such as *enemy, freedom, founder, government, independence, national, peace, treaty, veteran* and *victory* have been practised communicatively.

2.6 Advantages of Using Drama Techniques

Apart from all those, drama includes a variety of techniques and activities that can be used in educational setting. This bountiful collection of activities in drama is a warehouse of creative experiences that teachers can use for brief lessons or as extended lessons (Ruben and Merrion, 1995, p. 7). Although some teachers believe that drama is easy to use with easygoing and social students during communicative speaking classes, it caters for any number of students with its encouraging pair or group work activities, which make the use of drama beneficial to both students and the teachers (Dougill, 1987, p. 7).

2.6.1 Educational Benefits

“ Tell me ... and I forget.

Show me ... and I remember.

Involve me ... and I understand! ”

Anonymous (cited in Eigenbauer & Turecek, 2007, p. 57).

The use of creative drama in the classroom is a student-focused process where experimental learning can be fostered and developed within any given curriculum (Annarella 1992, p. 1). One of the important things drama does is to give children the opportunity to develop performance skills and perform to others. (Bowell and Heap, 2001, p. 3). Thanks to serving as a performing art, drama allows students to assimilate and accomodate knowledge in a different way than other methods do. Further drama utilizes skills, particularly communication skills, and provides a natural format in which such skills can be practiced and polished. (Cottrell, 1987, p. 4). As Annarella (1992) summarized:

The use of creative drama in an educational setting can help students to develop divergent thinking skills, inventive creativity and cognitive thinking skills, and it can stimulate the development of oral and written communication skills. Used in a social context, creative drama can show the student the way to be empathetic to the needs of others and consequently the student will be better able to form a

value judgment. Fostering intuition, creative drama helps the students to relegate inner strengths of knowing into concrete action (p. 1).

If necessary to summarize the major benefit of creative drama by one word is: Motivation. Smith (1984, p. 278) notifies that “Motivation is a good word to summarize what drama gives us”. Starting to drama course through drama games is momentous in terms of motivating learners to the process. It also creates trust among students because of the basic need for understanding, not only from the group, but from the individuals from the group. There is a definite relationship that is created because of the extensiveness of all of the group participation (Anneralla, 1992, p. 7). If the students are involved in the activity, they will become more confident about learning the language (Caparrini, 1995, p. 47-48) and this involvement and engagement will create motivation, interest and whole person learning described as “an effective engagement with the learning process” (Widdowson, 1990, p. 13). Namely, if pupils are motivated, learning will be facilitated, then. Another element that boosts motivation is having fun. Enjoyable drama activities increase motivation. Learners learn best when there is fun, when the learning experience is enjoyable, and the techniques in language teaching should aim at enjoyable learning experience (Larsen-Freeman, 1986, p. 64). The last element that increases motivation is the creativity. Stevens (1989, p. 4) and Dougill (1987, p. 7-8) believe that drama provides students with an avenue for creativity of all sorts and this creativity makes drama activities meaningful. Thanks to the creativity included in drama, even the shyest students become motivated and thus make a verbal contribution (Bird, 1979, p. 291).

According to Nicholson (1999, p. 75), drama allows participants to communicate using different languages such as visual, aural, kinaesthetic/tactile and verbal. Gardner (2003, p. 25) supports him and puts forward that drama is effective because it is one way of tapping into the different intelligences that students possess to help them learn and realise success in academic life as well as everyday life.

Each education term includes mixed-ability classes, different learning styles, and various pair or group work. Drama activities cater for mixed ability classes with different learning styles and overcome all barriers, which the teacher may face, with the help of an effective classroom management. In drama, “student behaviour, movement, interaction, and the like during a class is organised and controlled by the teacher (or sometimes by the learners themselves) to enable teaching to take place most efficiently”

(Richards, et al, 1985, p. 52). In addition with interactive pair or group activities drama increases group dynamics and give opportunities to communicate for shy students because learning to work cooperatively in groups, for drama is a communal art, where each person is necessary to the whole” (Mc Caslin, 1990, p. 45).

Consequently, Jahanian (1997:5) summarizes that creative drama:

- √ stimulates imaginative and creative thinking
- √ provides opportunities for social cooperation
- √ requires active participation
- √ help release emotions appropriately
- √ improves repertoire of communication strategies
- √ provides opportunities for positive communication experiences
- √ provides opportunities for developing understanding of others
- √ may stimulate an interest in further arts experiences
- √ is enjoyable and fun
- √ extend horizon

2.6.2 Particular Benefits in Terms of Language Teaching

In the past, ESL or EFL learners couldn't exactly articulate, use or perceive English both inside and outside of the classroom since they have been forced to produce mechanical and grammatically correct sentences. Nowadays, thanks to drama, learners have faced a shift from mechanical grammar activities to communicative ones. This shift towards more enjoyable communication activities with the use of drama has reduced the “frustrations and tensions that normally inhibit comprehension or production in a language class” (Rittenberg and Kreitzer, 1981, p. 259). As low anxiety seems to be “conducive to second or foreign language acquisition” (Krashen, 1987, p. 31), learners have a chance to communicate in a secure and relaxed classroom atmosphere, where learning is facilitated (Larsen-Freeman, 1986, p. 77).

Moreover, the drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation. Drama contextualises the language in real or imagined situations in and out of the classroom (Peacock, 1990, p. 24). Thus, drama encourages learners to experiment creatively with the small amount of language they have acquired.

Stevick (1980) reveals that language learning must appeal to the creative intuitive aspect of personality as well as the conscious and rational part. Drama activities can be used to provide opportunities for the student to be involved actively. The activities involve the student's whole personality and not merely his or her mental

process. Effective learning takes place as the students involve themselves in the tasks and are motivated to use the target language (cited in Sam, 1990, p. 5). That is why drama is seen as an attractive alternative in teaching language through drama because drama encourages children to speak and gives them the chance to communicate even with limited language, using non-verbal communication such as body movements and facial expressions (Philips, 1999, p. 18).

Via (1985) remarks that drama is part and parcel of the second language teaching scene. Drama when used as a vehicle for language learning, strives to help students discover their particular individuality and to put it into practice when speaking English - whether this is in a classroom activity, in a play, or when speaking with another speaker of English, native or nonnative (cited in Tokmakçioğlu, 1990, p. 7).

To sum up, drama work can provide opportunities for pupils to play out their own familiar roles and registers, where they are encouraged to explore and analyse the inevitable shifts in language and the paralinguistic means of communication which accompany them. Drama can go further in encouraging the exploration which accompanies the taking on of unfamiliar voices where the pupil adopts the identity and perception of another. Such exploration may be useful in preparing pupils for roles they may have to play in later life; as employee, unemployed, parent, student, beneficiary, supplicant, defendant ... but it has a more significant purpose in helping to develop the openmindedness which accompanies tolerance and intelligence (Evans, 1984, p. 48).

2.7 Teaching Vocabulary through Drama

In recent years, the trend in linguistics has been to emphasize the dominant role of structure as the essential, indispensable quiddity of a language. The structure, modern linguists taking an extreme position argue is the language. However, teachers of English as a foreign language, influenced by the current strong emphasis on the importance of the structure, and inspired by a commendable zeal to teach structure, can easily fall into the old trap of the teachers colleges of yesteryear which taught an abundance of framework, but a paucity of the content (Smith, 2009, p. 531). And they have widely ignored teaching vocabulary.

However, in learning a foreign language, vocabulary is an important element. It serves “as the basic unit of language form” (Tavil & İşısağ, 2009, p. 301). As Smith (2009, p. 531) illustrates :

A skeleton without flesh is not a person; a scaffold without walls is not a house; and a structure without a vocabulary is not a language.

Namely, vocabulary is the core of a language. It is impossible to use the language and carry the message to the receiver without words. British linguist David Wilkins (1972) puts forth that:

Without grammar very little can be conveyed; without vocabulary nothing can be conveyed (p. 111).

A student’s knowledge of word meaning is a significant factor in comprehension (Beck et al., 1982, p. 521). Via (1975, p. 159) verifies that students need the basics. They certainly need the vocabulary. They need to know something about English before we jump in with a play. Thus prolonged limitation of vocabulary while the student masters more and more structural patterns leaves him unable, enattendant, to cope with his textbooks and with lectures and to join effectively in discussion (Smith, 2009, p. 531). Sometimes this can be really irritating, too. Wallace (1982, p. 9) notes that :

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

Thus, in order to communicate well in a foreign language, students should acquire an adequate number of words and should know how to use them accurately (Tavil & İşısağ, 2009, p. 301).

Drama can be a vehicle to get listening, speaking, reading and writing to interact in a creative and holistic way (Annarelle, 2000, p. 1). And vocabulary is one element that links the four skills of speaking, listening, reading and writing all together (Nguyen & Khuat, 2003 cited in Tavil & İşısağ, 2009, p. 301). However, the most apparent benefit of using drama activities with second language learners is that they not learn but acquire and practise new vocabulary and grammatical structures. Additionally, students explore variation of register and style, and develop conversational skills such as turn taking, topic changing and leave taking (Whiteson, 1996, p. 145).

Duffelmeyer and Duffelmeyer (1979, p. 142) mention that the way words are learnt is important in that it affects how well they are really understood. In this study, participation stands as the key issue in vocabulary teaching since “vocabulary acquisition takes place through active learning” (Tavil & İşısağ, 2009, p. 301). As drama requires active participation, being active during the vocabulary learning process matches with the mood of the drama, as well.

In addition, effective vocabulary learning or acquisition is bound up to a high level of motivation. Creative drama motivates learners through its various activities that incorporate movement, excitement and fun. Movement and pantomime are excellent components to develop vocabulary since the children can experience the feeling and meaning of the words (Sinatra & Gemake, 1983, p. 89). For instance, nouns, verbs, adjectives, and adverbs are better understood when children physically act them out in the sequential order found in basic sentences (Stewing & Buege, 1994, p. 221). Thus, using creative drama activities to teach target vocabulary items and enhance vocabulary can be an effective instructional strategy especially for young learners. Creating a classroom atmosphere in which words are fun, and playing with words is encouraged can be a powerful antidote to the very natural fear of making mistakes that can so easily inhibit learning (Thornbury, 2002, p. 78).

2.8 Teaching Young Learners

Young learners learn in a number of different ways than adults because their language learning needs and the language competences and cognitive skills are different. Thus, in this part young learners will be defined and some principles on how young learners learn a foreign language, which should be the foundation of the way the teaching English to young learners is conducted, will be elaborated.

2.8.1 Young Learners and Their Learning Strategies

The term ‘Young learners’ refers to the children from the first year of formal schooling to eleven or twelve years of age. (Philips, 1993, p. 3). However, age plays a crucial role in what we teach and how we teach because there is a big difference between what children of five can do and what children of ten can do (Scott and Ytreberg, 1990, p. 1). Thus Ersöz (2007, p. 5) classifies children of school age as very

young learners (3 to 6 years old), young learners (7 to 9 years old) and late / older young learners (10 to 12 years old). While 3 to 6 years old and 7 to 9 years old learn concrete words in general, 10 to 12 years old may learn concrete and abstract vocabulary items. On the other hand, Keddl (1997, p. 16) groups young learners according to their growth such as child, preteen and young teenagers. In this study Keddl's grouping of young learners is taken into consideration.

While describing the term young learners, Philips (1993, p. 3) acknowledges that age is not the basis of our instruction but that the children's maturity is. Keddl (1997, p. 16) justifies Philips and outlines general characteristics and teaching ways of young children in accordance with his grouping as follows:

Children are more enthusiastic and learn mostly by doing. They are good at TPR and it is a good way for teachers to use activities which include games, songs, mime, etc. that promote language learning. Preteen also learns by doing but develops new study styles. They have a larger concentration span. Thus teachers can use various interactive and communicative activities in a more effective way. On the other hand, teenagers learn in a variety of ways including by doing. They are capable of longer periods of concentration and they have developed strong personal opinions and ideas which lead to more criticism, complaint and a sense of superiority inhibits. Thus, the teacher has to overcome these barriers and win their enthusiasm while teaching.

A language teacher is successful when the teaching styles of the teacher matches with the learning styles of students. Thus, for a teacher of young learners, it is vital to know how young learners learn a foreign language. Cameron (2001, p. 9 cited in Tavil and İşısağ, 2009, p. 301) views the most distinguishing learning principles of young learners while learning a foreign language as follows:

- Children actively try to construct meaning.
- Language in use carries cues to meaning that may not be noticed.
- Development can be seen as internalizing from social interaction.
- Children's foreign language learning depends on what they experience.

As explained above, active participation or experience are of primary importance while teaching a foreign language to young learners. Moreover, Gardner (1999) verifies that the brain learns best and retains most when the organism is actively involved in exploring physical sites and materials and asking questions to which it actually craves answers (p. 82). That seems possible with creative drama. Because drama is a group art, everyone is invited to take part. (Cottrell, 1987, p. 2).

In conclusion, creative drama is an extension of spontaneous drama of childhood, and classroom experiences can build on a process already familiar to most children and through which they have been exploring and discovering most of our lives (Cottrell, 1987, p. 1). However, drama belongs to no particular age level (McCaslin, 1990, p. 7) because creativity and imagination are not limited to childhood (Graves, 1991, p. 174).

Chapter III

METHODOLOGY

3.0. Introduction

This study aims to determine whether the use of creative drama as an instructional strategy has an impact to enhance 7th and 8th grade learners' vocabulary. In order to find out whether students both in the control and the experimental groups have the same level of vocabulary, learners' last years marks were compared. In addition, a pretest, which consisted of target vocabulary items, was applied for both groups of 7th and 8th grades. While teaching vocabulary items to the experimental and the control groups, different teaching methods were applied. Six different drama lesson plans (see Appendix E and F) were applied to teach vocabulary items the experimental groups of 7th and 8th grades. With the help of evaluation parts in these lesson plans, what learners have learnt is observed. On the other hand, control groups of each grade were taught vocabulary items through traditional techniques. In the end, a post test and then a motivation questionnaire (see Appendices C and D, revised in Aldağ, 2010) were administered to both control and experimental groups. Then, the results were analysed, and the effect of creative drama on 7th and 8th grade learners' vocabulary learning process was investigated.

The experimental research design was used to determine cause-and-effect relationship. In this study, the static-group comparison-group design, a kind of experimental research design, was used. In this design, four already existing groups were used. Comparisons were made between groups receiving different treatments.

3.1 Subjects

The population of this research consisted of 52 seventh grade students in Karamık Primary School and 54 eight grade students in Koçbeyli Primary in Afyonkarahisar. 12 to 14 year-old students participated in this research in the academic year of 2010-2011.

The pupils of 7th grade learners in Karamık Primary School and the pupils of 7th grade learners in Koçbeyli Primary School were grouped into two classes as 7- A and 7- B. In the same way, the pupils of the 8th grade learners in both of these schools

were grouped into two classes as 8- A and 8- B. One of these two schools, Karamık Primary School, was randomly assigned to the experimental group, and the other one, Koçbeyli Primary School, was treated as the control group. The number of the subjects was different in each group. In the seventh grade, while the experimental group consists of 25 subjects with 14 boys and 11 girls, the control group consists of 27 subjects with 15 boys and 12 girls. In the 8th grade, while the experimental group consists of 26 subjects with 13 boys and 13 girls, the control group consists of 28 subjects with 13 boys and 15 girls. The students in both the experimental and control groups of 7th grade used the course book and activity book, Spring 7. However, the students in both of the groups of 8th grade used the course book and activity book, English Net 8. Both seventh and eight grade students studied English four hours per week.

3.2 Instruments

In this study, 6th different creative drama lesson plans for 7th grade students in the experimental group and 6th different creative drama lesson plans for 8th grade students in the experimental group were carried out. In order to be sure whether it would work out or not, views of the experts were taken into consideration. However, learners in the control group were taught through traditional ways. While teaching vocabulary items to learners in the control groups in 7th and 8th grades, the researcher just followed the course book, showed the pictures of the words and gave Turkish equivalents of the words when necessary. On the other hand, in order to evaluate the data, some tests were applied. First of all, in order to show whether learners in the experimental and control groups in each grade started the term equally or not, pre tests were applied. In the first pre test, learners' academic scores of the last year were compared. In the second pre test, used as a post test in the end, was used at the very beginning of the term. Secondly, the post test, for which the necessary expert views were taken into consideration before the application, was carried out. In this way the differences between the pre test and post test scores of the both groups in each grade were analyzed better. Since there is a correlation between the success and motivation, a motivation test, taken from Aldağ (2010) – see Appendix C and D, was applied to both groups in each grade. In this way, the relation between success and motivation was analyzed in a more scientific way.

3.3 The Procedure

The study was conducted in the 2010-2011 academic year and the research term lasted 6 months, from November, 2010, to June, 2011. Karamık and Koçbeyli Primary Schools in Afyonkarahisar were taken as the case schools in order to collect and evaluate the data. Since these two schools are in villages and very close to each other, it can be said that the study was carried out in different schools but with nearly the same conditions. Thus, in order to find out whether the English level of the learners were same or not, pre tests were administrated. Pre tests consisted of two sections. One of the pre tests was related to the last academic year's achievement scores for both control and experimental groups of 7th and 8th grades. The other one was a general test of vocabulary, which was applied as a post test then, administrated for experimental and control groups of 7th and 8th grades. After applying pre tests, six drama-based course plans were administrated for experimental groups of both grades. Afterwards, the post test was carried out for experimental and control groups of both grades. Finally, a questionnaire, taken from Aldağ (2010), was applied for both groups of 7th and 8th grade students.

3.3 Analysis and Evaluation of Data

The data were analyzed through SPSS (Statistical Package for Social Sciences) for Windows 17.0. The descriptive statistical methods (such as mean, standard deviation) were used. If the number of subjects is not enough to evaluate the data or if it is unable to fulfill the assumptions of parametric test, although the number of subjects is enough, the non-parametric methods are used (Sümbüloğlu and Sümbüloğlu, 2007, p. 154). Since the number of learners were not enough, of the assumptions of parametric tests, the normal distribution analysis was applied in this study. Thus, Kolmogorov Smirnov test, which shows the normal distribution of the variables, was used in order to decide what tests to administer in the study.

When the figures in Table 4 are examined, it is realized that variables do not exhibit normal distribution. Thus, in order to analyze the data, non parametric methods were preferred. For instance, while comparing the quantitative data, Man Whitney-U test, which shows the difference between two groups, and Wilcoxon Paired Sample test,

which shows repeated pre-test and pos-test results, were used. Findings were evaluated with regard to 95% degree of confidence interval and 5% degree of significance level.

Table 4. The normal distribution of the variables

	pre-test success	post- test success
Kolmogorov-Smirnov Z	1,778	1,353
Asymp. Sig. (2-tailed)	0,04	0,51

3.3.1 Findings of the Last Academic Years' Achievement Scores

The figures in Table 5 exhibit that the significant difference does not exist between these two groups. (Mann Whitney U=335,000; $p=0,963>0,05$). In other words, 7th grade students in both grades had nearly the same level of English last year. Thus this study will be carried out with the same level of learners on equal terms.

Table 5. The mean achievement scores of the last academic year for experimental and control groups of the 7th grade

Groups	N	Mean	SD	MW	P
Experimental Group	25	62,280	13,262	335,000	0,963
Control Group	27	63,852	16,452	335,000	0,963

The figures in Table 6 clarify that the significant difference does not exist between these two groups. (Mann Whitney U=303,500; $p=0,293>0,05$). In other words, 8th grade students in both groups had nearly the same level of English last year. Thus, this study will be carried out with the same level of learners on equal terms, too.

Table 6. The mean achievement scores of the last academic year for experimental and control groups of 8th grade

Groups	N	Mean	SD	MW	P
Experimental Group	26	57,096	11,595	303,500	0,963
Control Group	28	61,893	14,940	303,500	0,963

3.3.2 Findings Related to the Both Groups of 7th grade

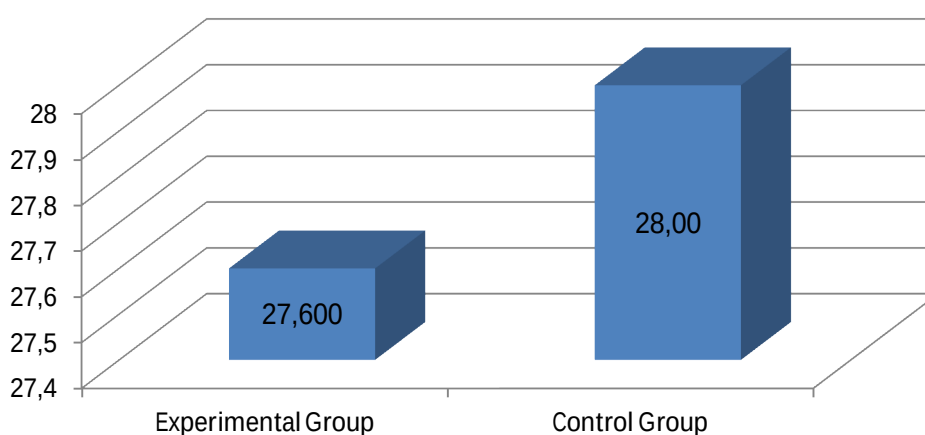
The figures in Table 7 verify that the significant difference does not exist between the experimental group and the control group. (Mann Whitney $U=322,500$; $p=0,781>0,05$). Namely, 7th grade students in both groups started the term equally. The table stands as a verification of Table 5. In this table, one can see that this study will be carried out with the same level of learners on equal terms.

Table 7. The mean achievement scores of control and experimental groups of 7th grade according to pre test

Groups	N	Mean	SD	MW	P
Experimental Group	25	27,600	6,633	322,500	0,781
Control Group	27	28,000	6,202	322,500	0,781

Figure 1 also verifies that both groups of the seventh grade started the term equally in terms of English level and it stands as a verification of Table 7 and another verification of Table 5. Namely level of learners in English does not show much difference. Thus it seems that learners started the academic year on equal terms in terms of English knowledge.

Figure 1. The mean achievement scores of control and experimental groups of 7th grade according to pre test



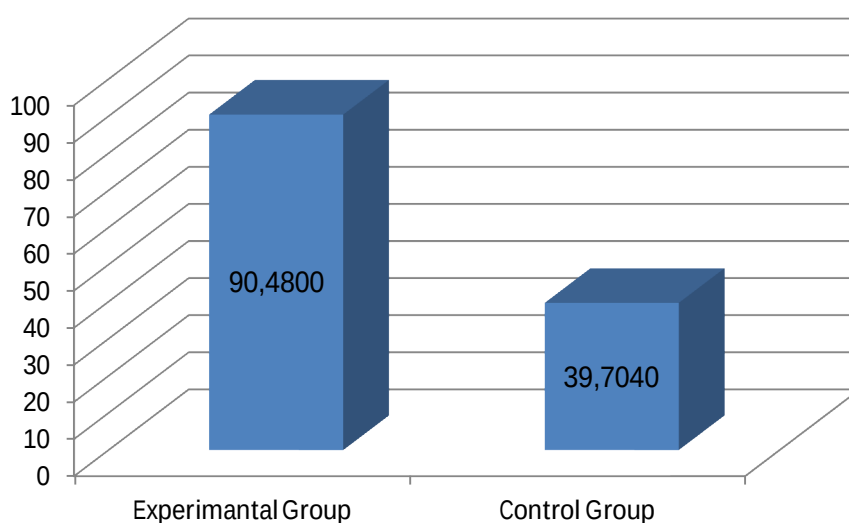
In Table 8, it is seen that the significant difference exists between the experimental group and the control group. (Mann Whitney $U=0,00$; $p=0,000<0,05$). In other words, the mean of the experimental group is higher than that of the control group. This indicates that students' performance in the experimental group is higher than the students in the control group thanks to the well organized drama courses in vocabulary teaching.

Table 8. The mean achievement scores of control and experimental groups of 7th grade according to post test

Groups	N	Mean	SD	MW	P
Experimental Group	25	90,480	6,640	0,000	0,000
Control Group	27	39,704	9,076	0,000	0,000

Figure 2 is a verification of Table 8. The post test achievement scores' mean of the experimental group ($x=90,480$) is extremely higher than the post test achievement scores' mean of the control group ($x=39,704$). This indicates that the students' performance in the control group is lower than the students in the experimental group because they just followed the book and learnt words through traditional ways. They did not learn the new vocabulary items via drama.

Figure 2. The mean achievement scores of control and experimental groups of 7th grade according to post test



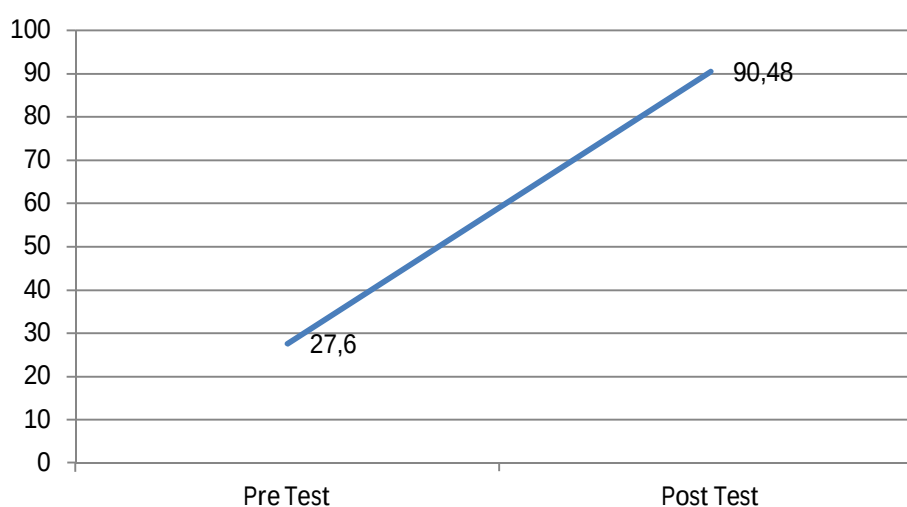
Since Mann Whitney-U test is not enough to explain the significant difference between the experimental group and the control group, Wilcoxon Paired Sample test was administrated. Table 9 verifies that the significant difference exists between pre test and post test success of the experimental group. (Wilcoxon $Z=-4,378$; $p=0,000<0,05$). Namely, at the end of the study, learners in the experimental group have more vocabulary items when compared with the beginning of the course. In this table, it may be concluded that the use of creative drama to enhance learners' vocabulary has an important impact, and therefore, our study has reached one of its goals.

Table 9. The difference between the pre test and post test for the experimental group of the 7th grade

Pre - test		Post – test		N	Z	P
Mean	Sd	Mean	Sd			
27,600	6,633	90,480	6,640	25	-4,378	0,0000

Figure 3 stands as the verification of Table 9. In the figure, it can be clearly seen that post test achievement is extremely higher than pre test achievement. While the mean achievement score is 27.6 at the very beginning of the term, it has reached up to 90.48 in the end. Such a big gap, 62.88, shows that our study worked well up to the use of creative drama in vocabulary teaching.

Figure 3. The difference between the pre test and post test for the experimental group of the 7th grade



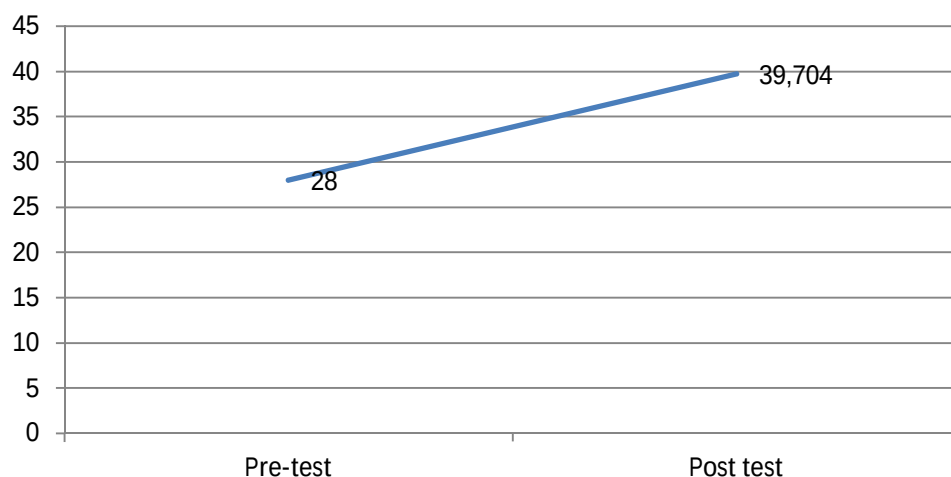
In order to see the difference better between the pre test and post test for the control group of the same grade, Wilcoxon Paired Sample test was applied again. The figures in Table 10 demonstrate that the significant difference exists between pre test and post test success of the control group (Wilcoxon $Z=-3,852$; $p=0,000<0,05$). On the other hand, since there is a slight increase, it does not seem vital. Namely, 39,704 does not mean that learners in the control group have enhanced their vocabulary items. That mean score is always marked as a sign of failure when the scoring system of the Ministry of National Education has been taken into consideration.

Table 10. The difference between the pre test and post test for the control group of the 7th grade

Pre - test		Post – test		N	Z	P
Mean	Sd	Mean	Sd			
28,000	6,202	39,704	9,076	27	-3,852	0,0000

Figure 4 justifies that post test achievement is a bit higher than pre test achievement. This difference is inevitable when a long term academic year is taken into consideration. While the mean achievement score is 28 at the beginning of the term, it has reached up to 39.704 at the end of the term. Even if there is little increase, 11.704, it seems really inadequate in terms of aims of the course and the Ministry of Education. Although learning vocabulary items through traditional ways cannot be totally regarded as inefficient, it still cannot be considered effective when compared with the increase between the pre test and post test results of the experimental group, which refers to 62.88. Namely, learners still have difficulty in using most of the new words when taught with traditional ways.

Figure 4. The difference between the pre test and post test for the control group of the 7th grade



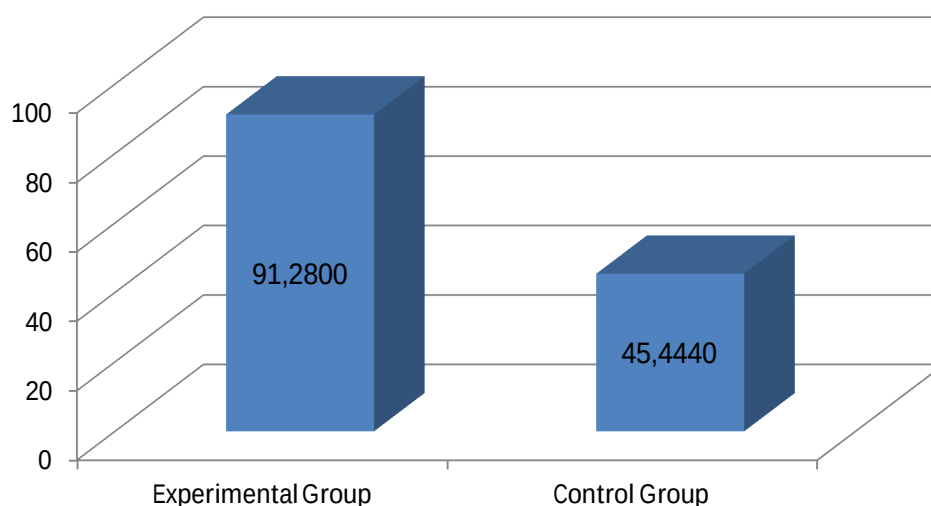
Since the use of creative drama is believed to increase learners' motivation and make them have positive attitudes towards the course, analyzing test scores is highly vital in terms of teaching young learners target vocabulary items effectively. When the figures in Table 11 are analyzed, it is determined that the significant difference exists between the motivation mean of the experimental group and the control group. (Mann Whitney $U=10,00$; $p=0,000<0,05$). Therefore, learners in the experimental group are motivated better and they have learnt new vocabulary items cheerfully thanks to the use of creative drama to enhance vocabulary items.

Table 11. The motivation test scores for experimental and control groups of the seventh grade

Groups	N	Mean	Sd.	MW	P
Experimental Group	25	91,280	10,200	10,000	0,000
Control Group	27	45,444	15,815	10,000	0,000

Figure 5. The motivation test scores for experimental and control groups of the seventh grade

Figure 5 supports that the mean motivation score of the experimental group ($x=91,280$) is extremely higher than that of the control group ($x=45,444$). Therefore, the use of creative drama as an instructional strategy is really effective and efficient in terms of English vocabulary teaching.



3.3.3 Findings related to the both groups of 8th grade

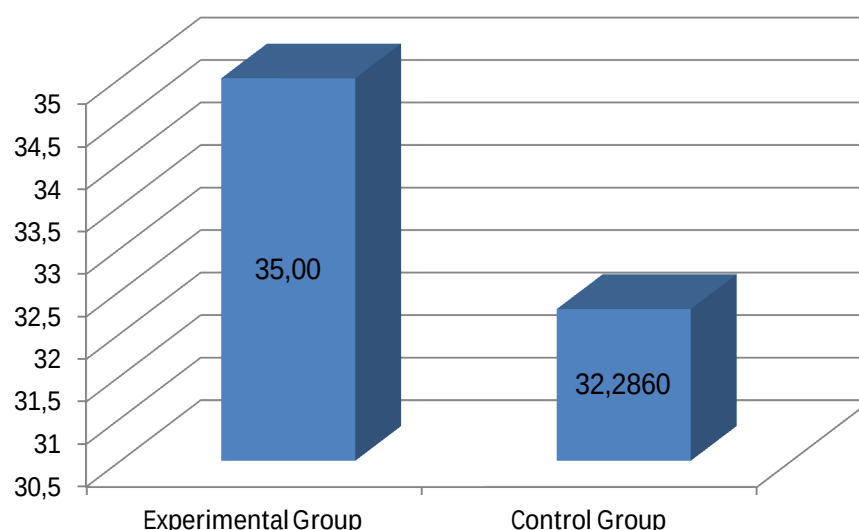
Table 12 confirms that the significant difference doesn't exist between the experimental group and the control group. (Mann Whitney $U=283,000$; $p=0,158>0,05$). In other words, like 7th grade students, 8th grade students in both groups started this term equally, too. The table stands as a verification of Table 6. In this table, one can see again that this study will be carried out with the same level of learners on equal terms.

Table 12. The mean achievement scores of control and experimental groups of 8th grade according to pre test

Groups	N	Mean	SD	MW	P
Experimental Group	26	35,000	5,831	283,000	0,158
Control Group	28	32,286	6,836	283,000	0,158

Figure 6 verifies that both groups of the seventh grade started the term equally in terms of English level. That figure stands as a verification of Table 12 and another verification of Table 6. Thus it seems clear that learners in the experimental and control groups of 7th grade have nearly the same level of English at the beginning of the term.

Figure 6. The mean achievement scores of control and experimental groups of 8th grade according to pre test



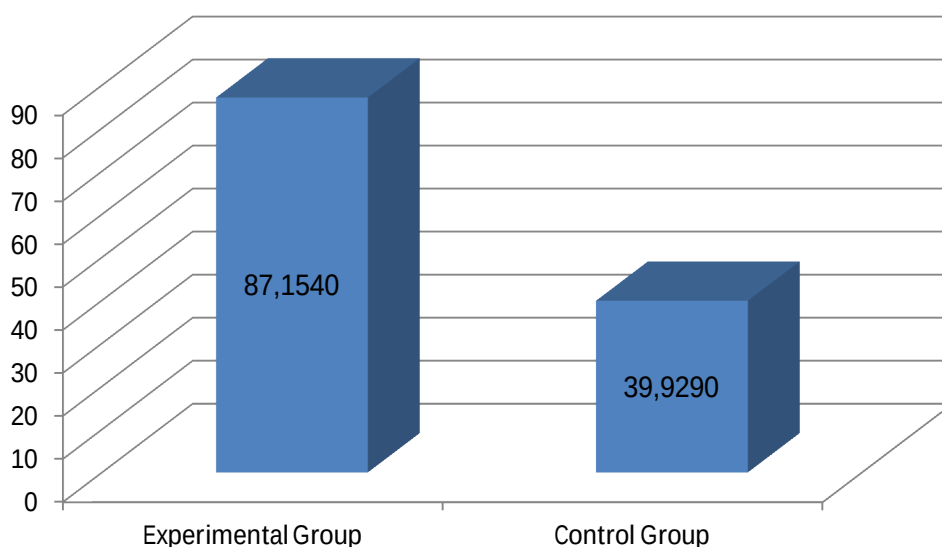
In Table 13, it is indicated that the significant difference exists between the experimental group and the control group (Mann Whitney $U=0,00$; $p=0,000<0,05$). Namely, the mean of the experimental group is higher than that of control group. This indicates that students' performance in the experimental group is higher than the students in the control group thanks to the well- organized drama courses in vocabulary teaching, too.

Table 13. The achievement scores of means of the control and the experimental groups of 8th grade according to post test

Groups	N	Mean	SD	MW	P
Experimental Group	26	87,154	10,232	0,000	0,000
Control Group	28	39,929	10,088	0,000	0,000

Figure 7 reveals that the post test achievement scores of mean of the experimental group ($x=87,154$) is extremely higher than the post test achievement scores' mean of the control group ($x=39,929$). This indicates that the students' performance in the control group is lower than the students in the experimental group because they just followed the book and learnt words through traditional ways like learners in the control group of 7th grades. They did not learn the new vocabulary items via drama, too.

Figure 7. The achievement scores of means of control and experimental groups of 8th grade according to post test



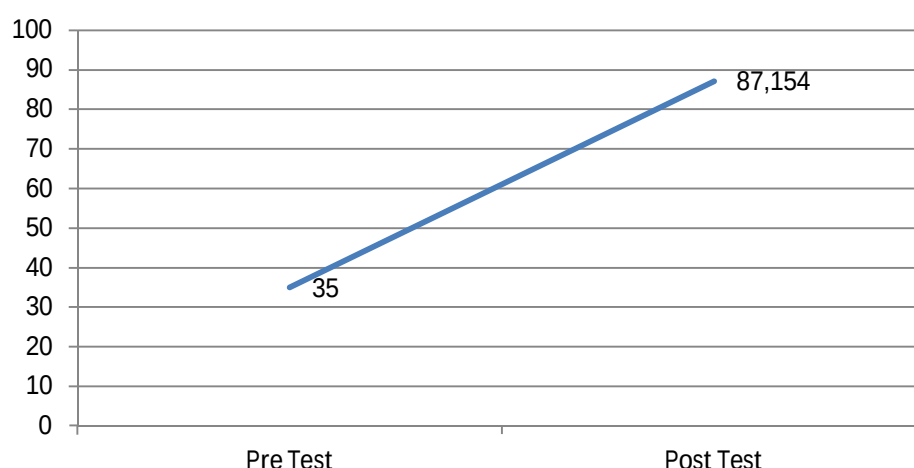
Mann Whitney-U test does not seem adequate to demonstrate the increase in vocabulary level for learners in the experimental group. In this respect Wilcoxon Paired Sample test was utilized in order to present the difference in a more detailed way. Table 14 stands as a verification of the significant difference between pre test and post test success of the experimental group (Wilcoxon $Z=-4,460$; $p=0,000<0,05$). Namely, at the end of the study, like 7th grade learners in the experimental, learners in the experimental group of 8th grade students have more vocabulary items when compared with the beginning of the course. In this table, it may be concluded that the use of creative drama to enhance learners' vocabulary has an important impact, and therefore, our study has reached one of its goals, too.

Table 14. The difference between the pre test and post test for the experimental group of the 8th grade

Pre - test		Post - test		N	Z	P
Mean	Sd	Mean	Sd			
35,000	5,831	87,154	10,232	26	-4,460	0,0000

In Figure 8, it is obvious that post test achievement mean is extremely higher than pre test achievement mean, which verifies Table 14. While the mean achievement score is 35 at the very beginning of the term, it has increased up to 87.154. Such a great increase, 52.154, justifies that the use of creative drama has an important effect to enhance learners' vocabulary items.

Figure 8. The difference between the pre test and post test for the experimental group of the 8th grade



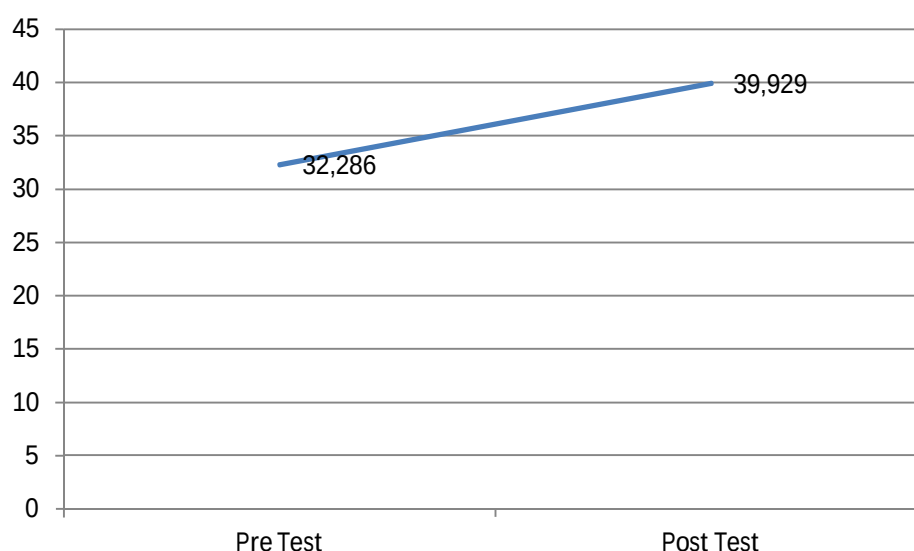
In order to see the relation better between the pre test and post test for the control group of the 8th grade, Wilcoxon Paires Sample test was carried out again. Table 15 emphasizes that the significant difference exists between pre test and post test success of the control group (Wilcoxon $Z=-2,803$; $p=0,005<0,05$). On the other hand, it does not seem vital since 39,929 does not mean that learners in the control group have enhanced their vocabulary items. That mean of scores is always considered as a sign of failure when the scoring system of the Ministry of National Education has been taken into consideration.

Table 15. The difference between the pre test and post test for the control group of the 8th grade

Pre - test		Post – test		N	Z	P
Mean	Sd	Mean	Sd			
32,286	6,836	39,929	10,088	28	-2,803	0,005

Figure 9 verifies that post test achievement is a bit higher than pre test achievement. This difference is inevitable when a long term academic year is taken into consideration. While the mean achievement score is 32.286 at the very beginning of the term, it has reached up 39.929 in the end. Even if there is little increase, 7.543, it seems really inadequate in terms of aims of the course and the Ministry of Education. Although learning vocabulary items through traditional ways cannot be totally regarded as inefficient, it still cannot be considered effective when compared with the increase between the pre test and post test results of the experimental group, which refers to 52.154. Namely, learners still have difficulty in using most of the new words when taught with traditional ways.

Figure 9. The difference between the pre test and post test for the control group of the 8th grade

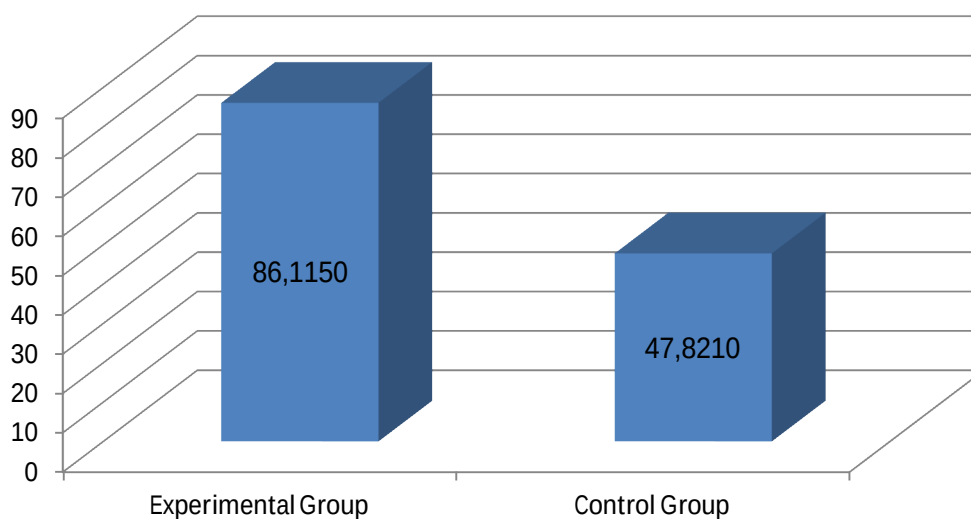


In order to verify the relation between the success in vocabulary teaching through creative drama and learners' motivation level, motivation test scores were analyzed in both groups of 8th grade, too. In table 16, it is examined that the significant difference exists between the motivation mean of the experimental group and the control group. (Mann Whitney $U=48,00$; $p=0,000<0,05$). Therefore, it can be concluded that the more learners are motivated, the more they will be successful in learning English vocabulary. Namely, creative drama may be said to be encouraging in increasing young learners' vocabulary level.

Table 16. The motivation test scores for both groups of the 8th grade

Groups	N	Mean	Sd.	MW	P
Experimental Group	26	86,115	15,061	48,000	0,000
Control Group	28	47,821	17,588	48,000	0,000

Figure 10 shows that the mean motivation scores of the experimental group ($x=86,115$) is extremely higher than that of the control group ($x=47,821$). Therefore, the use of creative drama as an instructional strategy can be said to be really effective and efficient in terms of English vocabulary teaching. In Figure 10, one can see the creative drama's encouraging and motivating effect once more time.

Figure 10. The motivation test scores for both groups of the 8th grade

Chapter IV

FINDINGS AND DISCUSSION

4.0 Introduction

The aim of the study was to reveal whether the use of creative drama as an instructional strategy has an important effect to enhance 7th grade and 8th grade students' vocabulary as compared to the more traditional techniques of teaching vocabulary in the process of teaching English as a Foreign Language. The conclusion, offered in this study, can be applied to a broader population of similar sample. The instrument of this study was two pre tests, one post test and a questionnaire that evaluates the motivation of both grades.

4.1 Discussion of the Findings

The study was carried out in different village schools but with nearly the same conditions. Since these schools are very close to each other, it was supposed that students share common culture and display similar characteristics. While comparing the quantitative data, Mann Whitney-U test, which shows the difference between two groups, and Wilcoxon paired sample test, which shows repeated pre test and post test results, were used. Firstly, in order to find out whether the level of the learners in English were same or not, two pre tests were administrated. The first pre test included the last academic years' achievement scores between the experimental and the control groups of 7th and 8th grade students. In the end, it was revealed that there were not significant differences between the experimental and the control groups of both grades. In other words, 7th and 8th grade students in both groups had nearly the same level of English when they started the term. Secondly, in order to verify whether students really started the term equally or not, the second pre test, which was going to be applied as a post test at the end of the term, was adminesterd. In the end, it was also found out that there were no significant differences between the experimental and the control groups of seventh and eight grade students. Namely, it was proven twice that the study was carried out with nearly the same level of learners in terms of English language on equal terms.

In order to see whether the study worked well and reached its goals, various comparisons were made. Firstly, the mean achievement scores of control and experimental groups of 7th grade according to post test scores were compared. When the table and the figures were examined, it was revealed that the significant difference existed between the experimental group and the control group of the seventh grade. The result wasn't surprising; however, it was regarding. The mean achievement scores of the experimental group was 90.480 and the achievement scores mean of the control group was 39.704. In other words, such a big difference proved that learners in the experimental group learnt target vocabulary items effectively and enhanced their vocabulary efficiently with respect to well organized drama courses.

Secondly, in order to see whether students in the experimental group of the seventh grade have made remarkable progress after the administration of the study, the difference between the pre test and post test scores means for the experimental group of the 7th grade students were compared. When the table and the figures were examined, it was revealed that the significant difference existed between the pre test and post test results of the experimental group. The mean pre test scores of the experimental group was 27.600 and the mean post test scores of the same group was 90.480. Such a big difference revealed twice that learners in the experimental group have enhanced their vocabulary when compared with the beginning of the course.

Thirdly, in order to find out whether students in the control group of the seventh grade have learnt and enhanced the target vocabulary items efficiently, the difference between the pre test and the mean post test scores for the control group of the 7th grade students were compared. When the tables and the figures were examined, it was revealed that the significant difference existed between the pre test and post test results of the control group, too. The mean pre test of the experimental group was 28.000 and the mean post test scores of the same group was 39.704. However, the result wasn't surprising since such a small difference was inevitable when the long term of teaching process, lasting 6 months, was taken into consideration and it didn't necessarily mean that students in the control group have learnt target vocabulary items effectively. In addition, the mean 39.704 seemed really inadequate for the academic success of a

language course and the aims of Ministry of Education. Although learning vocabulary items through traditional ways cannot be totally regarded as inefficient, it still cannot be considered very effective, when compared with creative drama, since learners still had difficulty in using most of the new words.

In addition, in order to see the difference between the experimental and the control groups in terms of motivation, a motivation test was administered and then the motivation test scores were compared. When the table and the figures were examined, it was observed that the significant difference existed between the motivation mean of the experimental group and the control group. Learners in the experimental group displayed positive attitudes towards English course since they were motivated better thanks to well organized drama courses including enjoyable drama activities and as a result, they enhanced their vocabulary.

For 8th grade students, same comparisons were made. Firstly, the mean achievement scores of the control and experimental groups of 8th grade according to pre test success were compared. When the table and the figures were examined, it was revealed that the significant difference existed between the experimental group and the control group of the 8th grade. The mean achievement scores of the experimental group was 87.154 and the mean achievement scores of the control group was 39.929. Such a result seemed remarkable and a sign of great success in the experimental group. Namely, 8th grade learners in the experimental group learnt target vocabulary items effectively and enhanced their vocabulary efficiently with respect to well organized drama courses, too.

Secondly, in order to see whether students in the experimental group of the eighth grade have enhanced their vocabulary after the administration of the study, the difference between the mean pre test and post test scores for the experimental group of the 8th grade students were compared. When the table and the figures were examined, it was revealed that the significant difference existed between the pre test and post test results of the experimental group. The mean pre test scores of the experimental group was 35.000 and the mean post test scores of the same group was 87.154. Such a big difference revealed twice that learners in the experimental group have enhanced their vocabulary when compared with the beginning of the course.

Thirdly, in order to find out whether students in the control group of the eighth grade have made remarkable progress, the difference between the mean pre test and post test scores for the control group of the 7th grade students were compared. When the table and the figures were examined, it was revealed that the significant difference existed between the pre test and post test results of the control group, too. For the control group of eighth grade, while the mean pre test scores was 32,286 the post test mean score was 39,929. Even if there was a significant difference, the mean 39,929 was really inadequate for the academic success of a language course. In addition, when thought of a long teaching process, which lasted 6 months, such little rise was inevitable. Thus, it can be concluded that teaching through traditional ways are not totally useless but they do not contribute to the learners' academic success in a great extent.

In addition, in order to see the difference between the experimental and the control groups in terms of motivation, a motivation test was administered and then the motivation test scores were compared, too. When the table and the figures were examined, it was observed that the significant difference existed between the motivation test scores of the experimental group and the control group. Thus it can be concluded that learners in the experimental group were motivated better thanks to well organized drama courses including enjoyable drama activities and as a result, they enhanced their vocabulary.

As a result, the results showed that the experimental groups of both grades achieved better results than the control groups of both grades. However, if necessary to summarize the major benefit of creative drama by one word is: Motivation. Smith (1984, p. 278) notifies that "Motivation is a good word to summarize what drama gives us". Thanks to well organized, enjoyable and encouraging drama courses, learners in the experimental group were motivated better, attended English courses more cheerfully, developed self confidence and had a chance to use English and express themselves freely. All these factors increased the success level of the experimental groups in each grade. In addition, the findings were resulted in accordance with the previous studies. The findings are in line with the findings of the effectiveness of creative drama to teach sophisticated vocabulary items to kindergarten children (Cullum, 1967), the effectiveness of teaching through drama on the third grade students' achievement on English as a second language (Aynal, 1989), the contribution of drama to the language development and literature (Farris and Parke, 1993), the effectiveness of drama on

teaching vocabulary items to third graders (Demircioğlu, 2008), the effectiveness of a dramatical method in teaching English to young learners (Köylüoğlu, 2010). Thus it may be concluded that creative drama can be an effective technique to enhance vocabulary of seventh and eighth grade students. That is because drama provides an opportunity to develop performance skills which allow one to be able to perform to others. It is empowering. It provides an opportunity for investigation, reflection and challenge. It sharpens perception and enables personal expression and the exploration of ideas and feelings and the making of meaning. (Bowell & Heap, 2001:3). When drama activities are used for educational purposes in the classroom, it is hoped that the activities and techniques give the opportunity to practice life skills that promote positive growth. Classroom experiences in drama, with opportunities to deal with body awareness and expression, can provide a form for exploring, self - perceptions and attitudes about self and others. In addition, drama often engages students in activities in which they can practice coordination and grace in comfortable, non-threatening ways. Experiencing and practising language in such atmosphere support permanent learning.

Chapter V

CONCLUSION

5.0 Introduction

This chapter consists of two sections. In the first section, the summary of the study is presented. In the second chapter, suggestions and implications for further research are given.

5.1 Summary

In recent years the teaching and learning of English is highly encouraged. In respect to this increase, there has been a tremendous demand to learn English from kindergarten to colleges. Therefore, a number of techniques, methods and strategies are applied to success in English throughout the world. One of the most remarkable and efficient instructional strategies, preferred by many educationalists, researchers and specialists, is creative drama.

Creative drama is an improvisational, non-exhibitional, process-centered forms of drama in which participants are guided by a leader to imagine, reflect and enact upon human experience (Children's Theatre Association of America cited in McCaslin, 1990, p. 8). Creative drama is an extension of spontaneous drama of childhood, and classroom experiences can build on a process already familiar to most children and through which they have been exploring and discovering most of our lives (Cottrell, 1987, p. 1). One of the important things drama does is to give children the opportunity to develop performance skills and perform to others. (Bowell and Heap, 2001, p. 3). Although creative drama traditionally has been thought of in relation to children and young people , the process is appropriate to all ages (cited in McCaslin, 1990, p. 8) .

Creative drama may be used in education in order to teach many subjects. The use of creative drama in an educational setting can help students to develop divergent thinking skills, inventive creativity and cognitive thinking skills, and it can stimulate the development of oral and written communication skills (Annarella, 1992, p.1). Thus, for Bolton (cited in Wessels, 1997, p. 8), drama should be placed at the centre of the curriculum and applicable to all aspects of learning.

An attractive alternative in teaching language is through drama because drama encourages children to speak and gives them the chance to communicate even with limited language, using non-verbal communication such as body movements and facial

expressions (Philips, 1999, p. 18). In addition, drama when used as a vehicle for language learning, strives to help students discover their particular individuality and to put it into practice when speaking English - whether this is in a classroom activity, in a play, or when speaking with another speaker of English, native or nonnative (Via, 1985, cited in Tokmakçioğlu, 1990, p. 7). Moreover, the drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation. Drama contextualises the language in real or imagined situations in and out of the classroom (Peacock, 1990, p. 24). Thus, drama encourages learners to experiment creatively with the small amount of language they have acquired.

In structuring a drama session, it is possible to use many activities or techniques in which the student transports himself imaginatively into another situation or persona (Holden, 1981, p. 80). Techniques used in drama will aid to clarify the drama process better because through movement and pantomime, improvisation, role playing and characterization, and more, young learners explore what it means to be a human being (Cottrell, 1987, p. 1). With the help of such drama activities, students become more confident in their use of a foreign language because in drama activities, students experience the language in operation, in our case English in operation (Dougill, 1987, p. 7). However, organization of the drama sessions must be regarded as vital as the use of drama techniques. That is because drama requires meticulous planning and structuring, and the ability to create a learning situation which will ensure a constant supply of stimuli to the students, which will keep them active and alert (Wessels, 1987, p. 15).

Drama can be a vehicle to get listening, speaking, reading and writing to interact in a creative and holistic way (Annarelle, 2000, p. 1). And vocabulary is one element that links the four skills of speaking, listening, reading and writing all together (Nguyen & Khuat, 2003 cited in Taviş & İşıksal, 2009, p. 301). Thus the role of vocabulary is undeniable to make an effective communication in language teaching. In addition, the most apparent benefit of using drama activities with second language learners is that they not learn but acquire and practise new vocabulary and grammatical structures. Additionally, students explore variation of register and style, and develop conversational skills such as turn taking, topic changing and leave taking (Whiteson, 1996, p. 145).

In this study, it was revealed the use of creative drama as an instructional strategy can be used effectively to enhance 7th and 8th grade students' vocabulary in primary schools. That is because creative drama focuses not only on language but also on the personal or emotional experiences, imagination, intuition, and sensibility of the student, which makes the language an integral part of student's own experience. Therefore, the foreign language student both acquires a new skill, and grows intellectually and emotionally (Stevens, 1989, p. 2). In addition, it is easier to enhance vocabulary through creative drama since creative drama provides long term retention of vocabulary with the help of attentive and encouraging group activities, which increase motivation.

5.2 Implications and Suggestions

The findings of this study may carry out overall pedagogical implications for foreign language teaching and learning:

- Using creative drama activities in the language classroom can be an effective source of motivation for young learners of English.
- Vocabulary items can be taught and enhanced efficiently in the specified period of time given in the curriculum via carefully developed drama-based lesson plans.
- Like vocabulary items, the main four skills and other subskills may be taught integratedly and enhanced with regard to the aim with the help of carefully developed drama - based lesson plans.

Thus, it is beneficial to take into consideration those suggestions for further research :

- This study was administrated for a period of 6 months. Even if this seems like a long period, it will be beneficial for further research to apply the post test results for the beginning of the next academic year in order to comprehend the effectiveness of drama activities better.
- As seen in the research, for seventh and eight grade students a course book and a work , which was preferred by Ministry of National Education, were used. Once thought of the effectiveness of using creative drama in the

classroom, it can provide an inspiration for curriculum developers and syllabus designers to integrate the creative drama activities into the new curricula.

- This study was conducted for 7th and 8th grades at two state primary schools in villages in Afyonkarahisar. As creative drama activities seem to be appropriate to all age and levels, a similar study may be held for older ages and upper levels in order to reveal whether drama activities are useful and effective for all grades and levels.
- Teachers, who are not aware of the use of creative drama in the language classroom should be encouraged to participate in training courses provided by The National Ministry of Education and participants of such courses should be rewarded in different ways. In addition for teachers who sees preparing drama integrated course plan as a hard task should be provided with carefully planned drama-based lesson plans.
- In order to overcome the discipline problems created because of the unlimited energy of young learners, school administrators should help language instructors to have classrooms with smaller number of students or else – if possible – they should provide a special drama room for the special use of language instructors.
- If possible, school administrators should also provide materials like CDs, projections, DVDs or costumes in order for language teachers and other teachers who want to use drama activities during the course.
- Many aspects of the drama techniques might need further research and analysis. Thus, further researches can be carried out to investigate the effectiveness of other various techniques and psychological sides of the drama activities in relation to English language teaching in a more detailed way.

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APPENDICES

Appendix A

FINAL VOCABULARY EXAMINATION FOR SEVENTH GRADES

A. Put the letters in the right order. Then match words with pictures. (20 pts.)

- | | | | |
|-----------------|-------|----------------|-------|
| 1. CELLARITPR : | ..... | 6. USPRIRDES : | ..... |
| 2. HEWAT : | ..... | 7. TSERDE : | ..... |
| 3. STER : | ..... | 8. ONRIH : | ..... |
| 4. EDRIT : | ..... | 9. LADUPPA: | ..... |
| 5. SPHU : | ..... | 10. EATOOCHTH | ..... |



a

b



c



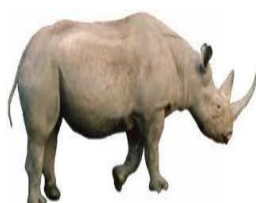
d



e



f



g



h



i



j

B. Underline the wrong word. Then write the correct word. (30 pts.)

- | | |
|--|------|
| 1. Hey, look at the sky! The calf is flying. | CW : |
| 2. It was a wonderful day. I had an accident. | CW : |
| 3. Alice's stepmother is very cruel. She always smiles. | CW : |
| 4. Tom has a lot of friends. He is lonely. | CW : |
| 5. I have got a backache. I will go to a dentist. | CW : |
| 6. Mark will destroy the building in two weeks' time. | CW : |
| 7. This CD isn't rechargeable. I will buy a new one. | CW: |
| 8. Mrs. Rogers is very rich. She has a lot of ivory coats. | CW : |
| 9. It doesn't play music because it hasn't got music memory. | CW : |
| 10. Our soldiers captured the city. | CW: |

C. Read the hints and guess the correct word. (36 pts.)

Word Hints:

1. an illness 2. attack 3. a big sea 4. a part of an elephant 5. a vegetable
 6. without cord 7. a machine 8. a sea animal 9. shy 10. pain in a body part
 11. hunter of a type of big fish 12. not tourist

Number Hints:

1 A	2 D	3 E	4 F	5 H	6 L
7 M	8 O	9 R	10 S	11 T	12 W

1. L 2. 3. 4. 5.
 6 4 3 1 8 9 3
 6. 7. A 8.
 12 6 1 6 8 6
 9. 10.
 3 1 2 3 3
 11. 12.
 12 3 5 11 11

D. Odd one out. (14 pts.)

- | | | | |
|---------------------|----------------|----------------|-------------|
| 1. a) sore – throat | b) flu | c) stomachache | d) illness |
| 2. a) fur | b) caterpillar | c) calf | d) rhino |
| 3. a) kill | b) capture | c) kidnap | d) conquer |
| 4. a) terrible | b) excited | c) bored | d) scared |
| 5. a) download | b) store | c) build | d) wireless |
| 6. a) wonderful | b) cruel | c) attractive | d) relaxing |
| 7. a) grasshopper | b) whaler | c) inhabitant | d) hero |

ANSWER KEY

A.

- | | | |
|--------------------------------|--------------------------|------------------------------|
| 1. CATERPILLAR $\Rightarrow$ C | 2. WHEAT $\Rightarrow$ F | 3. REST $\Rightarrow$ I |
| 4. TIRED $\Rightarrow$ H | 5. PUSH $\Rightarrow$ J | 6. SURPRISED $\Rightarrow$ E |
| 7. DESERT $\Rightarrow$ D | 8. RHINO $\Rightarrow$ G | 9. APPLAUD $\Rightarrow$ B |
| 10. TOOTHACHE $\Rightarrow$ A | | |

- | | |
|---|----------------------------|
| B. 1. Hey, look at the sky! The <u>calf</u> is flying. | CW : bird / a kind of bird |
| 2. It was a <u>wonderful</u> day. I had an accident. | CW : terrible |
| 3. Alice's step-mother is very <u>cruel</u> . She always smiles. | CW : friendly |
| 4. Tom has a lot of friends. He is <u>lonely</u> . | CW: sociable |
| 5. I have got a <u>backache</u> . I will go to a dentist. | CW : toothache |
| 6. Mark will <u>destroy</u> the house in nine months' time. | CW : build |
| 7. This CD isn't <u>rechargeable</u> . I will buy a new one. | CW: rewritable |
| 8. Mrs. Rogers is very rich. She has a lot of <u>ivory</u> coats. | CW: fur |
| 9. It doesn't play music because it hasn't got internet <u>memory</u> . | CW: access |
| 10. Our soldiers <u>captured</u> the city. | CW: conquered |

C.

- | | | | | | |
|---------------|----------------|----------------|--------------|---------|-------------|
| 1. FLU | 2. FIGHT | 3. OCEAN | 4. IVORY | 5. BEAN | 6. WIRELESS |
| 7. CALCULATOR | 8. SEAL | 9. EMBARRASSED | 10. HEADACHE | | |
| 11. WHALER | 12. INHABITANT | | | | |

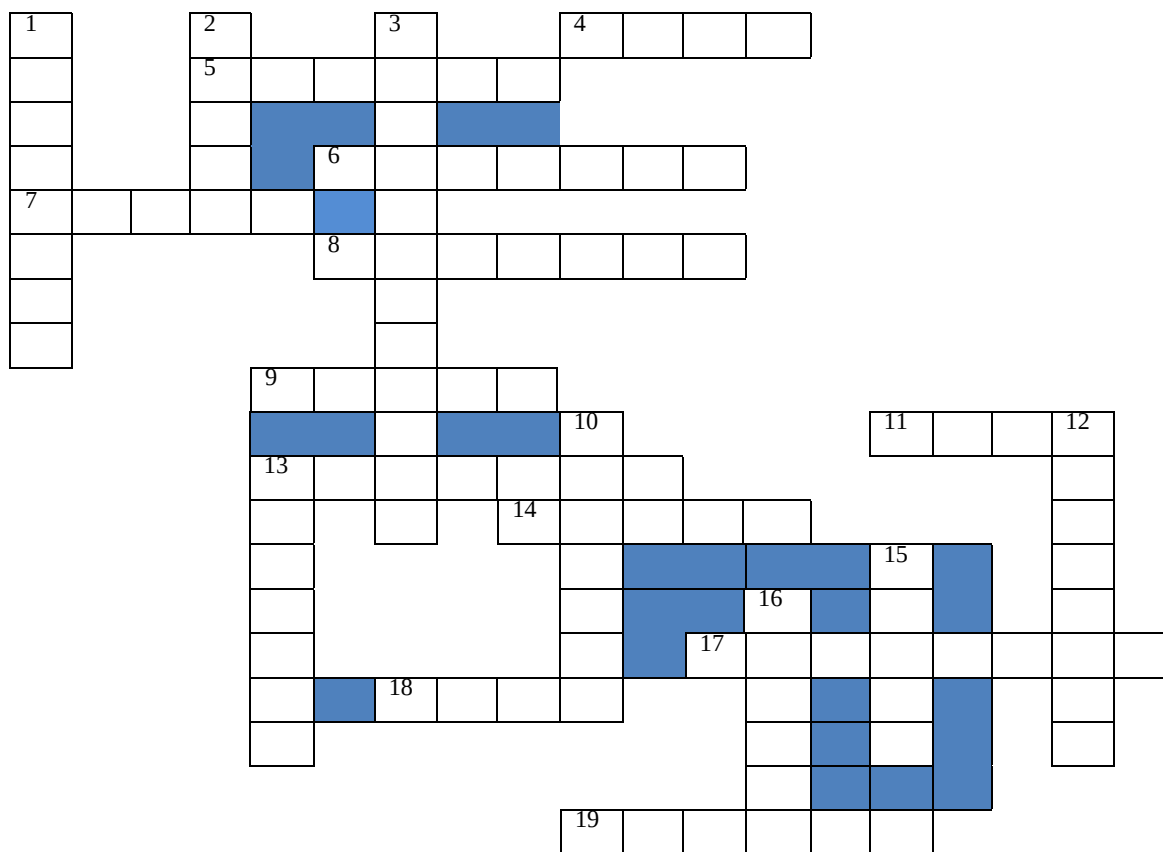
D.

- | | | | | |
|---------------|-------------------|---------------|---------------|----------------|
| 1. d) illness | 2. a) fur | 3. d) conquer | 4. b) excited | 5. d) wireless |
| 6. b) cruel | 7. a) grasshopper | | | |

Appendix B

FINAL VOCABULARY EXAMINATION FOR EIGHT GRADES

A. Read the hints and complete the puzzle. (50 pts.)



ACROSS

4. repair
5. fashionable
6. a person who only thinks about himself or herself
7. a strange creature
8. type, pattern or design
9. rival
11. soft or light
13. success in a war
14. injury
17. a person who is good at telling or making jokes
18. spots on the face
19. a person who steals things by using force

DOWN

1. honest
2. look at someone or something for a long time
3. freedom
10. problem or worry
12. small pieces seen as white dust in a person's hair
13. a person who took part in a war
15. a small area for a special use
16. follow

B. Odd one out. (14 pts.)

- | | | | |
|-----------------|---------------|-------------|---------------|
| 1. a. secret | b. invent | c. truth | d. theft |
| 2. a. wound | b. sunburn | c. rinse | d. dandruff |
| 3. a. guilty | b. treaty | c. victory | d. mystery |
| 4. a. combine | b. develop | c. discover | d. stare |
| 5. a. heiress | b. robber | c. enemy | d. government |
| 6. a. reliable | b. talkative | c. humorous | d. selfish |
| 7. a. introduce | b. distribute | c. observe | d. valuable |

C. Fill in the blanks with the correct words below. There are two extra ones. (36 pts.)

**make up - exhibitions - government- extremly - founder - prove
diamond- peace - mystery- land- heeled - peace - dropped out
invented - exposure**

1. Mustafa Kemal Atatürk , the of Turkish Repuclic, said:
“ at home, in the world. ”
2. Mary was wearing a ring and long shoes at the party.
3. She likes applying to her eyes, lips and face.
4. Bill Gates of Harvard to follow his dreams.
5. My mum told me the of her success in the kitchen.
6. Experts state that too much to sun increases the risk of skin cancer.
7. Mr. Duncan likes visiting various art in the city hall.
8. Mark found it difficult to get a job.
9. Scientists have worked to this theory.
10. Bell the telephone.

ANSWER KEY

A.

Across

4. mend 5. trendy 6. selfish 7. alien 8. version 9. enemy
 11. mild 13. victory 14. wound 17. humorous 18. acne 19. Robber

Down

1. reliable 2. stare 3. independence 10. trouble 12. dandruff
 13. veteran 15. booth 16. pursue

B.

1. b. invent 2. c. rinse 3. a. guilty 4. d. stare
 5. d. government 6. d. selfish 7. d. valuable

C.

1. founder - peace - peace 2. diamond - heeled 3. make up 4. dropped out
 5. mystery 6. exposure 7. exhibitions 8. extremely 9. prove 10.
 invented

Appendix C

İNGİLİZCE DERSİ MOTİVASYON ANKETİ

Açıklama: Bu anketteki soruları cevaplamaya gönüllü olarak karar verdiğiniz için teşekkür ederim. Aşağıdaki ölçekte İngilizce dersi ile ilgili düşüncelerinizi ve tutumlarınızı yansıtan bazı ifadelere yer verilmiştir. Her bir ifadenin altında “Hiçbir zaman, Nadiren, Bazen, Çoğunlukla ve Her zaman” gibi yargılar bulunmaktadır. Bu yargılardan size en uygun olanı (X) işareti koyarak belirtiniz. Araştırma etiğine göre kimliğinizin gizli kalması gerekir. Bu nedenle lütfen adınızın yazmayınız. Elde dilen bilgiler bilimsel amaçlar için kullanılacaktır. Soruları cevaplandırırken içtenlikle ve dürüstçe davranmanız son derece önemlidir.

1) İngilizce öğrenmekten hoşlanıyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

2) İngilizce öğrenmenin önemli olduğuna inanıyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

3) İngilizce öğrenmek için elimden gelen çabayı gösteriyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

4) İngilizce öğrenmenin kolay olduğuna inanıyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

5) İngilizce derslerine katılmaktan zevk alıyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

6) İngilizce derslerinin olduğu günleri heyecanla bekliyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

7) İngilizceyi mükemmel derecede konuşmak istiyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

8) İngilizce derslerinde endişeli oluyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

9) İngilizce derslerinde yanlış yapmaktan korkuyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

10) İlerleyen yıllarda da İngilizce öğrenmek zorunda kalacağım için endişeleniyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

11) Herhangi bir şeyi İngilizce nasıl söyleyeceğimi bilsem de yüksek sesle söylemekten çekiniyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

12) İngilizce sınavlarında diğer öğrencilerden daha başarılı olmak istiyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

13) İngilizce derslerinde başarılı olmak benim için önemlidir.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

14) Öğrendiğim İngilizcenin gelecekte bana nasıl faydalı olacağını düşünürüm.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

15) İngilizce derslerindeki bilgi ve becerileri öğrenebileceğime inanırım.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

16) İngilizce öğrenmenin sıkıcı olduğunu düşünüyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

17) İngilizce öğrenmenin gereksiz olduğunu düşünüyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

18) Başkalarının önünde İngilizce konuşmaktan çekiniyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

19) İngilizce öğrenmemi sağlayacak her yolu denerim.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

20) İngilizce derslerinde sınıf içi etkinliklere gönüllü katılıyorum.

O Hiçbir zaman O Nadiren O Bazen O Çoğunlukla O Her zaman

Teşekkürler

Appendix D
MOTIVATION TEST

	QUESTIONS	Never	Rarely	Sometimes	Usually	Always
1	I like learning English.					
2	I think that learning English is important.					
3	I think that learning English is important.					
4	I think that learning English is easy.					
5	I enjoy participating in English lessons.					
6	I look forward to English lessons with excitement.					
7	I want to speak English very well.					
8	I feel nervous in English lessons.					
9	I am afraid of making mistakes in English lessons.					
10	I feel nervous when I think that I will be obliged to learn English in the future.					
11	Even if I know how to say something I feel afraid to say it loudly.					
12	I want to be more successful than the other students in English exams.					
13	It is important to be successful in English for me.					
14	I consider how English will be useful for me in the future.					
15	I trust myself that I will be able to learn the knowledge and skills in English lessons.					
16	I think that learning English is boring.					
17	I think that learning English is unnecessary.					
18	I feel embarrassed when speaking English in front of the others.					
19	I try every way to learn English.					
20	I become volunteer to participate in classroom activities in English courses.					

Appendix E

Lesson Plan I

Grade: 7th grade (7/A)

Duration : 40' + 40'

The level of students: Pre Intermediate

Number of students: 25

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

rechargeable, cord, push, memory, download, store, wireless, access, calculator, repair.

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: a calculator, a toothbrush, a comb, a pair of shoes, text cards, vocabulary cards, colourful crayons, charts

Spring 7 (Unit 5-Fashion)

Warm-up

The teacher enters the classroom with a calculator. Learners form a circle. She puts the calculator in the center of the circle and transforms the item and its usage into a different object. For example; she mimes using a computer through a calculator. Then she wants learners to guess what it is. If learners guess it correctly, the teacher puts another object and turns the item into any other object again. Then the teacher puts the

calculator in the center of the circle again and wants one of learners to transform it into something different. After learners have guessed what object it is, the teacher puts a toothbrush, a comb, a pair of shoes in turn. While some of learners transform them into various devices or materials, the rest of the learners try to guess what objects they are.

Presentation

The teacher tells learners that she has bought some technological devices in a techno shop and asks learners to guess what she has bought. She also uses miming, dramatization and drawing while describing machines.

I have bought a very nice machine. It has got **rechargeable** batteries and a **cord** to connect computer or TV. It is enjoyable and you can take many photos with it. It is also easy to **repair**. What is it?

Then I have bought a very enjoyable machine. I can play games, **download** music and films and **store** many files. It has also got a **calculator**, too. Its **memory** is very high and it has got **wireless** internet **access**. What is it?

Finally I have bought a wonderful toy. It has not a **cord** and easy to use with a **wireless** remote controller. When you **push** the button, it goes forward, turns back and comes back.

After learners have guessed it correctly, the teacher writes the key words on the board, mime them and ask learners what they mean.

Practice

The teacher gives learners text cards (taken from spring 7, unit 5, p. 52) and ask learners to guess what devices they are. Then she asks learners to name those devices and write their names on the top. After learners have named their devices, she divides the class into pair groups and asks pairs to mime their devices. Thus, while one of learners in each pair mimes, the other one tries to guess. The student who has guessed the device correctly gets 5 points.

Hot- Seat Game

Then, the teacher divides the class into two groups as A and B. She asks learners move their chairs forward to form two groups facing the board. Then one player from group A moves his/her chair forward again and turns it to face his/her group. Namely, she/he sits in her/his chair with her/his back to the board. Therefore she/he is unable to see what is written on the board. Members of group B write 3 words on a piece of paper they have just learnt beforehand. Then one of the members of group B comes, picks one of these words, writes it on the board and sits in her/his chair. Members of the group A mime the word for the student sitting back to the board. On the other hand, the student expected to guess the key word correctly, may ask various questions about words. Those questions may be related to part of speech, number of the letters or syllables, number of the vowels or consonants. When she/he asks questions, learners in the team has to answer the questions by using gestures or mimics. If he/she guesses it correctly within one minute, the group gets 10 points. If he/she has guessed the word before time is over, the next student from group B comes and writes another word on the board. Group A gets 10 points for each correct word within one minute. Then groups swap roles. The group who gets higher point within 8 minutes is the winner.

Production

Preparing a booklet

The teacher asks learners to invent a new technological device and prepare a booklet to describe it. Learners draw devices, name, colour and describe them with the key words they learnt.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners to draw a picture to express their feelings about English course. Afterwards, learners spell the new words on a chart. Finally, the teacher tells out target words one by one and learners mime them in turn.

Text Cards

Some students have difficulty in taking notes. They are too slow or their teacher is too fast. They need help. It is the right thing for them. It is the smartest of all of them.

It works with two **rechargeable** batteries. It's got a pen with 15 cm **cord**. If you want to take notes, **push** on the button and it will write everything in it.

XB looks just like a typical stationery material but it is different from all the other ones. It is the most enjoyable one.

It has got an MP3 with a flash **memory**. **Download** and **store** the most popular songs in it. Then, insert the flash memory at the back of it. Now you can listen to music in the street, on the school bus and in your classroom.

We already know the multimedia table but this is more useful than that. Actually it is the most useful one in the world.

It has a computer with a 10 inch LCD screen, 160 GB **memory** and **wireless** internet **access**. There is also game and music software.

It is ideal for parents and for their children especially when they drink something.

Lesson Plan 2

Grade: 7th grade (7/A)

Duration : 40' + 40'

The level of students: Pre Intermediate

Number of students: 25

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

wonderful, tired, relaxing, scared, bored, surprised, excited, embarrassed, lonely, terrible

Reasons for those vocabulary choice:

All these words have been used in this unit. Some of these vocabularys items (embarrassed, lonely, scared) have also been chosen as target words by the authors of the book and the other ones have been determined as the unknown vocabulary items as a result of informal assessment.

Material(s) used: vocabulary cards, empty papers, topic cards, puppets, colourful crayons, charts.

Spring 7 (Unit 16-Inner World-Emotions and Thoughts)

Warm-up

Mirrors

The teacher divides the class into pair groups and asks them to come in front of the board. Pairs come in front of the board and stand face to face. She sticks vocabulary cards on pairs' back and sticks empty papers on vocabulary cards. One of the pairs is the leader and the other one is the mirror. Mirrors follows the leaders and duplicate

leaders' movements exactly. After mirrors have followed their leaders correctly, she stops the game and asks mirrors to turn back. Mirrors turn back and leaders take off empty papers on mirrors back. Now the new vocabulary is visible. Leaders read the vocabulary items aloud. Then the teacher asks leaders to turn back. Now mirrors take off empty papers on leaders' back. They read the new vocabulary items aloud and that goes on until all leaders and mirrors have been introduced new vocabulary items.

Presentation

In this part, the teacher talks about some situations we face in real life and acts out how she feels once she experiences those situations. She dramatizes short scenes from school life, daily life or working life and talks about her feelings.

For instance, she has to attend a very boring conference but she doesn't want to attend it. However, she attends it as her boss forces her to do it. Thus she feels bored. (The teacher has a sorrowful face expression, often inhales and constantly looks at her watch). Then the teacher tells the class that she has felt **bored** during the conference and writes the key word on the board.

Then the teacher becomes a student and she has an important exam tomorrow. She studies hard all day. Later she tells the class that she feels **tired** since she has studied all day and writes the key word on the board.

The teacher dramatize new situations until all target words have been written on the board.

Practice

Then the teacher divides the class into 5 groups. She gives a topic card to each group and asks learners to share the roles. However, only the topic and the characters are written on those topic cards. Namely, learners are expected to establish a situation that happened in the past according to the topic and the characters given. The point is that the main character (hero) will introduce all the characters and explain his/her feelings about how he/she has felt when he/she encounters such a situation during and after the acting out.

The topics and characters are given as follow:

A person receiving only a present on his birthday [Characters: Tom (the main hero who has received only a present on his birthday), Mary (Tom's girl friend), Jack (Tom's best friend who has given the present), Susan (Tom's boss), Martin (one of Tom's colleagues)]

Tom is very excited because tomorrow, June 14, is his birthday. He goes to bed early and imagine that his friends have prepared a birthday party and bought a lot of presents for him. However, only one of Tom's friends remember his birthday and gives him a present.

Someone running from a threat [Characters: Jane (the person running from a threat), Tina (Jane's classmate), John (the inspector), Kate (Jane's sister), Victor (Jane's old friend)]

It is an extremely dark cold night and Jane walks home after a tiring work day. While she walks on dark and empty streets in a hurry, she witnesses a murder. The murderer realizes Jane and she runs towards her home. At the same time she tries to contact her family and friends.

A person ignored by others [Characters: Mick (the young boy ignored by his family), Catherine (Mick's mother), William (Mick's father), Sarah (Mick's sister), Luke (Mick's classmate)]

Mick is the youngest boy in his family. He has got a homework and asks help from his family members. However, everybody is so busy that nobody helps him. Then he calls his classmate and tells how he feels.

An innocent person arrested in a foreign country [Characters: Tanya (the woman arrested in Egypt), Orva (Tanya's friend), Max (the police officer), Harry (the driver), Lewis (the lawyer)

Tanya and Orva decides to travel to Egypt by plane. It is an enjoyable journey until they come to Egypt and move towards the hotel they have reserved beforehand. On the way to hotel, they are stopped and Tanya is arrested. She tries to convince the police officer and the people around that she is innocent; however, only Orva believes in her.

Someone in need of money [Scott (the person in need of money), Joe (Scott's friend), Daniel (Joe's father), Megan (Scott's mum), Lauren (Scott's girl friend)]

Scott wants to buy a new car but he doesn't have enough money. He wants to borrow some money from his family and friends. However, apart from Lauren, everyone make an excuse.

Whisper Game

Learners form a circle. The teacher whispers a keyword to the ear of one of learners and she/he whispers it to the ear of the other learner. Then the last one in the circle tells it aloud. If she/he tells it right, she comes to the head of the circle and the teacher whispers the second keyword and the game goes on. On the other hand, if she/he tells it wrong, the learner, at the head of the circle, mimes the word and the last one in the circle tries to guess what it is. If she/he guesses it right, the game goes on. If she/he can't guess it right, it is next player's turn to guess the word. It continues until all the target words have been practised.

Puppet On a String

The teacher asks learners to work in pairs. Student A is the puppet and student B is the puppeteer. A cannot walk, move or speak without B's help. B has to support A, move A's limbs and be A's voice. Thus student B gets three vocabulary cards (on which target words are written) in the box. She/he has to say three sentences by using these words. And the sentences should be linked to each other. Student B says sentences and student A follows student B's directions.

Production

Making puppets

The researcher divides the class into two groups and writes key words on the board. Then she enumerates each word by writing numbers from one to ten. Later she brings a small box in which there are numbers from one to ten. Then the researcher asks learners to make puppets according to number they have. For instance, if one of learners has number 2 and it matches with the key word, surprising, she/he makes a puppet that has a surprising face expression. After each group has completed making puppets, the teacher asks learners take puppets and tell and why she/he has felt so.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners to draw a picture to express their feelings about English course. Afterwards, learners spell the new words on a chart. Finally, the teacher tells out target words one by one and learners mime them in turn.

Lesson Plan 3

Grade:7th grade (7/A)

Duration : 40' + 40'

The level of students:Pre Intermediate

Number of students: 25

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

attractive, cruel, civilization, elegant, pity, grasshopper, hero, trap, bean, wheat

Reasons for those vocabulary choice:

All these words have been used throughout this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also target words chosen by the authors of the book.

Material(s) used: flash cards, vocabulary cards, pictures, situation cards, colourful crayons

Spring 7 (Unit 9-Tales and Legends)

Warm-up

Watch the birdy

The teacher asks learners what tales they know and writes them on the board. Then she sticks some flash cards (taken from some tales) on the board and asks learners what tales they belong to. Then she introduces the topic and asks learners to play a game called '**watch the birdy**'. In this game, the teacher divides the class into five groups and gives each group a picture of tales. Their task is to group themselves in the same

position as the characters in the picture. They share the roles and the group(s) to duplicate the picture better is/are winner(s).

Presentation

The teacher tells out and dramatizes some tales in short and asks learners to guess what tales they are:

Far away in cottage in a small kingdom, the beautiful young girl, she spent long days as a servant in her own home with her **cruel** stepmothers and sisters. One day, the town criers invited all the young ladies of the kingdom to attend the Royal Ball at the Kingdom Hall. However, the **cruel** step mother didn't permit **attractive** girl to join the hall. She felt so unhappy. To make her feel better, her mice friends and a fairy godmother helped her to join the ball and finally she got married to the prince.

She was about a little princess whose mother died and her stepmother was jealous of her beauty. She asked the hunter to kill her but he couldn't do it. He left her in the forest alone. The beautiful and **attractive** girl took refuge in the forest in the house of seven dwarfs to hide from her stepmother, the wicked Queen. The dwarfs grew to love their unexpected visitor, who cleaned their house and cooked their meals. But one day while the dwarfs were at their diamond mine, the Queen arrived at the cottage and persuaded her to bite into a poisoned apple. The dwarfs rushed to their home but they were too late to save the beautiful girl from the poisoned apple. They placed her in a glass coffin in the woods. One day one prince came and fell in love with the Snow White. He kissed the attractive princess and she woke up. **Pity** dwarves became happy when the **attractive** princess waked up after the **elegant** prince kissed her. They lived happily forever.

She was a cheerful and beautiful girl and went to the forest to visit her ill grandmother. She took some cake and lemonade in her basket and picked up some flowers. One day she met a **cruel** wolf that asked her which path she was going. She replied that she was taking the path that led to her grandmother's house. The **pity** girl did not realize the **trap** of the **cruel** wolf. While she was busy picking flowers to take to her grandmother, the wolf went to the cottage and swallowed her. Then the wolf wore the grandmother's cap, got in her bed, covered up in blankets, and settled in to wait. The **pity** girl arrived at the cottage and came into the grandmother's bedroom and

the wolf swallowed her,too. Then the wolf fell asleep. Then a woodsman came in and cut the wolf with his ax. Later the grandmother and the little girl became free.

Far away in a jungle, the little **hero** worked hard in summer to have rest in winter. He carried **wheat** and **beans** to his home for winter but the lazy **grasshopper** didn't work. He sang all summer and laid down trees. Then it was winter time and the hungry **grasshopper** came to little **hero's** home and begged for food. When the **hero** asked him what he did all summer, the **grasshopper** admitted that he sang all summer. Then the **hero** said: If you want food from me, you will not only have to sing it, you will have to dance for it.

He was a famous sailor and lived in a town in England. One day his father called him and told him to find a job somewhere. The **hero** got on his ship and visited many **civilizations** like the country of dwarfs. One day his ship sank and he was found by many dwarfs. Then he started a new adventure in the country of dwarfs.

After each tale, teacher asks learners what tale it belongs to. Then the teacher writes the names of the tales on the board.

Practice

Then the teacher divides the class into five groups and selects a member in each group to come in front of the board and pick one card, on which all the sentences below are stuck on the board. Representatives pick cards randomly and each group has one card with the same five sentences below. The point is that all groups will try to guess what sentence belongs to what tale and the first group to guess all of them correctly within one minute is the winner. If none of the groups can guess all of them correctly, the first group to guess more sentences within one minute is the winner. (Key words are written in bold to take learner's attention)

For example:

The **cruel** step mother didn't permit **attractive** princess to join the hall.

Pity dwarves became happy when the **attractive** princess woke up after the **elegant** prince kissed her.

The **pity** girl didn't realize the **trap** of the **cruel** wolf.

The little **hero** carried **wheat** and **beans** to his home for winter but the **grasshopper** didn't work.

The **hero** visited many **civilizations** like the country of dwarfs.

Freeze Game

The teacher sticks some pictures (taken from the tale of the ant and the grasshopper that learners got familiar beforehand) in the mixed order on the board. Then she asks learners to guess what tale it is. Learners guess the tale and she writes the name of the tale on the board. Then she asks learners to form a circle and play a freeze game. In this game, the teacher mimes the tale and one of learners in the circle says "freeze". The teacher is frozen and the learner picks one of the pictures on the board and sticks on the frozen teacher". However, learners have to stick the pictures in the correct order on the frozen teacher. The teacher does not move if one of the learners has stuck the wrong picture on. She also cannot move until he/she sticks on the correct picture, too. After one of learners has stuck the picture correctly, the teacher starts miming the tale again. After acting out, she sticks target vocabulary cards on the board and asks learners to put the flash cards on the correct order. Then learners play this game. One pupil mimes the story of the ant and the grasshopper and the other one says "freeze" And, then, she/he sticks the picture on the performer. It goes on until the tale has been completed.

Moving Pictures

The teacher asks learners to play another game. In this game the class is divided into 2 groups as group A and B. Then the teacher gives group A a picture of the tale, The Ugly Duckling, and they arrange themselves into the copy of the picture. Once this is done, the teacher informs group B that they are going to tell a tale, different from the original one, which will animate the picture. First the teacher starts the tale identifying the characters in the picture and then Group B takes over, with each member adding a new sentence and action to the tale. As the narration goes on, group A respond in mime to the words of narrators. The last member of group B has to end the tale in a satisfactory manner. The group whose members has made more correct sentences is the winner.

The characters of the tales are below:

The Ugly Duckling → Characters: The Ugly Duck, Mother Duck, the First Brother Duck, the Second Brother Duck, the Hen, the Cat, the Old Woman, the Farmer, the First Swan, the Second Swan.

Cinderella → Characters: Attractive Cinderella, the Cruel Step-Mother, the Elegant Prince, the First Cruel Step-Sister, the Second Cruel Step-Mother, Some Mice

Production

Making a tale leaflet

The teacher divides the class into five groups. She asks them to pick one of the cards on which the name of a tale, and various characters from the original tale and other tales are written. For instance, little red riding hood may be seen as a character in the tale of Hansel and Gretel. Each group picks one and they write a new story by drawing pictures on the brochure. They are also asked to use all key words they have learnt.

Name of the tale:

Characters:

Hansel and Gratel

Hansel, Gratel, Hansel and Gratel's father,
Little Red Riding Hood, Five Mice, Two parrots, the witch

Rapunzel

Rapunzel, Rapunzel's mother and father, the witch, Gulliver, seven dwarves

Beauty and the Beast

Three daughters, a father, Snow White, the prince, the beast

Bremen Town Musicians

A rooster, a donkey, a cat, a dog, two burglars, one king, one queen, Rapunzel

The Ant and The Grasshopper

Hansel, Gratel, The Ant, The Grasshopper,
Cinderella, The Step mother

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners to draw a picture to express their feelings about English course. Afterwards, learners spell the new words on a chart. Finally, the teacher tells out target words one by one and learners mime them in turn. Then the teacher asks why they have chosen that tale at the production part.

Lesson Plan 4

Grade:7th grade (7/A)

Duration : 40' + 40'

The level of students:Pre Intermediate

Number of students: 25

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

stomachache, headache, backache, toothache, sore throat, illness, temperature, surgery, rest, flu

Reasons for those vocabulary choice:

All these words have been used in this unit. Most of these vocabularys items (stomachache, headache, toothache, sore throat, illness, temperature, surgery, rest) have also been chosen as target words by the authors of the book and the other ones have been determined as the unknown vocabulary items as a result of informal assessment.

Material(s) used: role cards, pictures, a CD player, colourful crayons

Spring 7 (Unit 15-Modern Medicine)

Warm-Up

Complaints

The teacher asks learners to imagine that they feel bad and they are in a hospital Then she asks one by one what is the matter with them. Each learner mimes a type of illness and then the rest of the class tries to guess what matter is being mimed.

Presentation

The teacher tells learners to perform a play and distributes roles to volunteer pupils. She is in role and takes the role of the doctor, one of learners is a secretary in the hospital, seven learners are ill. They come to the secretary but she is too old, she cannot see well and she doesn't ask what is the matter with them. Thus the old secretary guides them wrong and marks their illness wrong. Pictures, representing illnesses or health problems, are given to seven learners and they are asked to mime the picture but they don't show it to others. Then learners come to the doctor and she realizes that their matters have been marked wrong. She talks about their illness and give them some advice. And this goes on until the all the target vocabulary items have been introduced.

Practice

Three Truths One Lie

In this part a game called three truths one lie is played. The teacher divides the class into five groups and distributes roles through role cards. One of learners in each group is the mother and the other one is the father and the rest stands as brothers or sisters. In each group one family member needs help. For instance; the mother does the ironing and she seeks help. However no one wants to help her and tells an excuse like below. The family member who is in need of help will decide who tells or tell the truth and who the liar is. If she cannot find the liar, other groups will try to find the liar. Below is an example.

Father: I am sorry. I can't help you. I have got a terrible headache (shows his head). I will take an aspirin and go to bed. (If he does all of them until the end of the day, he is not the liar but if he does not, he is the liar).

Production

Designing a medical device

In this part the teacher writes key words on the board. Then she tells learners to work in pairs and asks them to design a medical device that will give end a health problem. Each partner decides what to design and draw it on a piece of paper. Later the teacher asks one of the partners to mime the medical device and the other one is

expected to guess what it is or what health problem it will give an end. After the first partner has finished miming, pairs swap roles.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners to draw a picture to express their feelings about English course. Afterwards, learners spell the new words on a chart. Finally, the teacher tells out target words one by one and learners mime them in turn.

Lesson Plan 5

Grade: 7th grade (7/A)

Duration: 40' + 40'

The level of students: Pre Intermediate

Number of students: 25

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

calf (baby whale), caterpillar, desert, inhabitant, ivory, ocean, rhino, fur, seal, whaler

Reasons for those vocabulary choice:

All these words have been used in this unit. Most of these vocabulary items (calf, caterpillar, desert, inhabitant, ivory, ocean, rhino) have also been chosen as target words by the authors of the book and the other ones have been determined as the unknown vocabulary items as a result of informal assessment.

Material(s) used: pictures, a CD player, a CD for soft music, cards, a box, colourful crayons

Spring 7 (Unit 14-Ecology)

Warm – Up

The teacher calls out a word (ecology) and writes it on the board. Then each learner responds with a word which associates with it. For instance, the first learner says animals, and the second learner says a monkey. The teacher writes it under the headline of animals. That is a type of brainstorming and lasts three minutes. If a learner calls out a word that is irrelevant with the topic, the teacher calls out a new word related to

ecology or just says ecology again and the next learner says a new word that associates with that word.

Presentation

During the presentation the teacher narrates a story and dramatizes it very well. While dramatizing the story, she uses soft music and pictures. The story used by the teacher is below.

Little girl. Pretty little girl. She is bored at home and wants to do something different. But what? She thinks for a while. Then she says: “ What a beautiful day! I should watch the beautiful scene from the window. ” And she looks out of window. It is a lovely day with the clear blue sky, a hot temperature and the bright sunshine. On the ground are beautiful flowers with colourful butterflies (The teacher shows a picture of a tree and mimes a caterpillar on a tree) and **caterpillars**. (Then the teacher writes the key word on the board). Lucy gets out of the window, catches one of butterflies and rides on it. The friendly butterfly flies over the clouds and (She shows the picture of an ocean) and an **ocean**. In the ocean **seals** and baby **whales** are a friendly (The teacher mimes a seal a calf and baby whale) In addition there is a **calf** next to the **ocean**. Lucy gets surprised and tells the butterfly to go down and watch them. The friendly butterfly goes down and Lucy watches the seal and the calf happily. Suddenly (She mimes a whaler) a **whaler** on a boat appears. He wants to hunt the little calf and Lucy is terrified a lot. And the friendly **seal** swims towards the boat and crashes into it. Then the boat begins to sink and the **whaler** falls into the ocean. He needs help now. And Lucy runs, swims towards the whaler and saves his life. Now he is safe. The whaler thanks Lucy and offers her a trip around the beach and Lucy accepts this kind offer. They start walking around the beach. They become friends and Lucy sees a necklace on his new friend Tom’s neck. She asks: “ What is this? ” Tom says : “It is an **ivory**. (The teacher shows the picture of an elephant to mime ivory) I was an **inhabitant** in Africa. I hunted many elephants and **rhinos**. (She mimes a rhino) And then I sold these ivories and (She mimes **furs**). But now I just hunt little **calves** and **seals**.” Lucy becomes very sad and starts crying. She says: “ Poor seals and calves. Please don’t hunt them. They are very friendly and necessary for nature and ecology. ” Tom thinks for a while and he says : “ Please don’t cry. You are right. They are parts of ecology and we should keep them. I promise I won’t hunt any animals anymore.” Lucy jumps happily and wants to thank

Tom. She looks around but Tom is not there. Lucy looks for Tom for hours but Tom is nowhere. She turns back but she cannot see the ocean now. She asks: “What is this? Where is the ocean? Where am I now? Where is Tom? ” She is in a **desert** now. (Teacher shows a picture of desert and goes on dramatization). She gets really surprised. She closes her eyes for a minute and finds herself looking out of the window in her room. Then she smiles and says: “It was just a nice dream.”

Practice

Statues

The teacher divides the class into three groups. Group stands outside a designated performance space. They are asked to form a picture and practise the target words by transforming their bodies into a statue. They may also use previously learnt vocabulary items to keep the meaning of the picture. However the group to use more target words within three minutes is the winner. For instance, one member in the first group comes into the space and forms her/his body into a statue and announces: “I’m a tree. “Instantly the second learner runs on and forms her/his body into something else and announces : “I am **caterpillar** on the tree.” And the next learner comes and adds to the picture: “I am a **rhino** under the tree.” Then the next comes and adds : “ I am an **inhabitant** on the rhino.” And the next one adds: “I am an **ivory** on the inhabitant’s neck. It goes on till the end of time.

Production

Making a chant card

The teacher divides the class into five groups and asks each one to make up chants by using the target vocabulary items. They may add previously learnt words, however; they have to use all target words within the chant. Sentences or phrases do not have to be logical or meaningful. Then learners put their chant cards on the chant box. Below is an example of a chant made up by one of the groups.

A tall **whaler**

In the **ocean**

Looks for a **calf**

And some **seals**

A poor **inhabitant**

Looks for **rhinos**

And some elephants

To get an **ivory**

And some **furs**

A nice **caterpillar**

In a **desert**

Looks for a tree

To have rest

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners to draw a picture to express their feelings about English course. Afterwards, learners spell the new words on a chart. Finally, the teacher tells out target words one by one and learners mime them in turn.

Lesson Plan 6

Grade:7th grade (7/A)

Duration : 40' + 40'

The level of students: Pre Intermediate

Number of students: 25

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama
- to help learners gain confidence

Target vocabulary items:

capture, conquer, build, fight ,applaud, destroy, last, kidnap, attack, kill

Reasons for those vocabulary choice:

All these words have been used in this unit. All vocabularys items-except for 'attack'- have also been chosen as target words by the authors of the book and 'attack' has been determined as the unknown vocabulary item as a result of informal assessment.

Material(s) used: flashcards, a projector, a computer, speakers, vocabulary cards, word boxes, a CD

Spring 7 (Unit 10-Amazing History)

Warm Up

Creating Scenes

The teacher shows some pictures related to history and asks learners guess the topic. Learners look at the pictures and try to guess the topic. After learners have guessed the topic correctly, she writes the topic, history, on the board and, then, asks

learners what comes into their mind about history. She writes them on the board one by one and underlines the word of war. Later she asks learners to watch some short scenes from Trojan War. She enumerates each scene in accordance with the order of the war. Afterwards she introduces the characters in the film and divides the class into five groups in order to make them mime one of the scenes in the film. Each group mimes one scene and the group to get more cheer and applause from the other ones is the winner.

Presentation

Before starting to course, the teacher tell the story of the Trojan War and records it on a CD recorder. Then she brings a Cd with her and asks learners to listen to the story of Trojan War, (revised from Spring 7 - Unit 10, p. 104) from the CD. In this way the teacher will be able to mime the story easily. The story contains all the key words and the teacher doesn't tell key words and stops narrating for a while when it's time to use key words. Then the teacher writes the sentences containing key words on the board and mimes them again. Finally learners guess what they mean.

The Trojan War

The Trojan War took place between Achaeans and Trojans in the 8th century .King Priam of Troy had two sons,Hector and Paris. Hector was a loyal son and a good soldier but Paris was a naughty boy. One day Paris saw a beautiful woman and fell in love with her. This woman was Helen, the wife of the Spartan King Menelaus. Paris **kidnapped** Helen and took her to Troy. This event was the starting point of the war that **lasted** 10 years. Soon Agamemnon, brother of Menelaus and the king of Achaeans **attacked** Troy. However Achaeans couldn't get into Troy because it was a strong city with powerful walls. Achilles and Hector were two brave warriors to **fight** against Achaeans. But they died during this war. In order to enter the city the Achaeans had to **build** a big wooden horse and filled it with warriors. They brought it to Troy as a gift to end the war. At night warriors got out of the horse and opened the Gates of the city. They **destroyed** the city, **captured** Trojans and **killed** the King Priam and most of his family. And King Agamemnon and Achaeans were glad to **conquer** Troy and they **applauded** King Agamemnon for the victory.

Practice

In this part, the teacher divides the class into 5 groups and learners watch some scenes of Trojan War but they do not watch the end of the film. Then she stops the film before it is over and puts five boxes, full of target words, on a desk, in the middle of the classroom. She writes letters like A, B, C, D, E on each box to match them with groups. Then she asks learners to change the end of the film by acting out a character with the help of the words in the box. One member in each group comes and picks up a word from the box of her/his group. Then she/he makes a sentence by using that word and acts it out. If she/he can't do it within one minute, she/he will pick up a new word. If she/he still cannot act it out, she/he says 'pass' and the new member will take over the turn. The point is that each member has to decide what character she/he will dramatize as soon as she/he gets the word. Also sentences of the group members should have a relation and one must follow the other. The first group to reach a satisfactory end within 4 minutes is the winner. If none of the groups cannot succeed in ending the film, the group making more sentences with target words is the winner.

Production

Making an Alphabet Story Book

The teacher divides the class into 5 groups and asks learners to make an alphabet story book. In this part, she writes a sentence by using the key words on the board. Traditionally it starts with A. Then groups make sentences or phrases in the alphabetical order. The point is to use the target words within the sentence. The group to use more target words is the winner. After learners have finished the alphabet story, they draw pictures and colour their story books. An example is below.

Teacher : At the end of the war , Tom **captured** Lisa.

Student1: **B**

Student2: **C**

Student3: **D**

Student4: **E**

Student5: **F**

Student1: **G**

Student2: **H**

Student3: **I**

Student4: **J**

Student5: **K**

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners to draw a picture to express their feelings about English course. Afterwards, learners spell the new words on a chart. Finally, the teacher tells out target words one by one and learners mime them in turn.

Appendix F

Lesson Plan I

Grade: 8th grade (8/A)

Duration : 40' + 40'

The level of students: Intermediate

Number of students: 26

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

reliable, talkative, humorous, honest, selfish, truth, joke, trendy, secret, trouble

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: flashcard, pictures, colourful crayons, photos, boxes

English Net (Unit 1-Friendship)

Warm-Up

Watch the birdy

Teacher shows some photos of people with different character traits and asks learners to play a game called watch the birdy. In this game, the teacher divides the class into five groups and gives each a photo. Their task is to group themselves in the same position as the people in the picture. They share the roles and the group(s) to duplicate the picture better is/are winner(s).

Presentation

The teacher shows a photo of a family who has got four members and describe them in terms of physical appearance and personality. Then she writes key words, mime them again and asks learners guess what they mean.

The mother, Susan, is a beautiful woman with long straight black hair. She is tall and slim. She is talkative and good at understanding and making jokes. She is humorous.

The father, Tom, has short curly hair and wear glasses. He is tall and slim with black eyes. He is an honest man. You can tell him your secrets. He is very reliable.

The daughter, Jennifer, is very cute. She has long wavy hair and big beautiful eyes. To tell the truth she is a little selfish. She talks about herself all the time.

The son, Paul, is quite handsome. He is short and slim. He has short straight hair with brown eyes. He is trendy. He is humorous but he gets trouble easily when he gets low marks from exams.

Practice

In this part, the teacher tells learners that she is going to organize a party. First she wants to determine her guest list. Thus she shows some photos of her family, friends and relatives and then talks about their personalities and tries to determine the people whom she will invite. Therefore, she divides the board into two and makes her guest list by giving reasons why she will invite or not invite that person. The outline of the party guest list is below.

Guest List	Reason(s)	not to be invited	Reason(s)
Begüm →	humorous good at telling jokes himself	Bülent →	<u>selfish</u> always talks about
Derya →	<u>honest</u> never tells lies	Recep →	liar never tells the <u>truth</u>
Yaşar →	<u>reliable</u> never tells one's <u>secrets</u>	Semra →	restless always causes <u>trouble</u>
Mete →	friendly always helps one who is in <u>trouble</u>		
Bilge →	<u>talkative</u> always tells interesting stories		
Cengiz →	<u>trendy</u> impresses everyone with his hair and clothing style		

Then, the teacher divides the class into 3 groups and selects a jury consisting of 6 members selected from each group. She asks learners to make an organization such as camping in the mountains, skiing holiday, a trendy ball, a party or anything else and select one of the people in the guest list, whether invited or not, and then behave as if

she/he was that person. Learners create different situations and behaves as if they were those people. Then the best group, who has made better organization and animated the characters well, is determined by six jury members.

Snaps Game

The teacher teaches the game one of the learners beforehand since at least two people must be familiar with the game. Then she teaches the game to the whole class with that student. And then the teacher divides the class into five groups. In each group one of the learners is sender and the others are spectators. The sender picks out a word from the box and tries to send the word. Later group members in each group will try to guess the word. In order to play game at the same time with all groups, the teacher gives a box to each group, asks group members to write key words on a sheet of paper and puts them in the box. Then a sender picks out a word from the box and starts receiving the code by saying, “Snaps is the name of the game and the name of the games is snaps”. And the first letter of each thing said spells out the the secret word. However, vowels are communicated by the sender snapping her/his fingers. A is one snap, E is two, I is three, O is four and U is five snaps. For example if secret word was “humorous”, the sender might say the following:

“Henry is at home” (H)

(snap four times) (U)

“May I ask a question?” (M)

(snap three times) (O)

“Ready?” (R)

(snap three times) (O)

(snap five times) (U)

“Sent the message”(S)

The first person to guess the word right gets 10 points. The one who gets the highest point is the winner.

Production

Making a party invitation card

Then the teacher divides the class into three groups. Then she shows some photos of famous people and asks learners some questions about their personalities. Then the teacher tells learners that they are famous people and they will give a party for famous people. The teacher asks groups to make a party invitation card and asks learners to organize a menu and guest list, arrange party time or place and state what kind of clothes will be worn. Learners prepare an invitation card, make a figure on it and complete it by colouring. Finally, the teacher asks some of the groups to come to the board. Each member of the group chooses one of the famous person in the guest list and imitates her/him. She asks them various questions by using key words and each learner behaves and answers questions as if she/he were that famous person. Other group members try to guess who is she/he and write their guesses on a sheet of paper. Once the party is over, the teacher asks groups whom they are and introduces them to the class.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners what they liked most or they didn't like much. Then she takes notes and thanks pupils for their regarding views.

Lesson Plan 2

Grade:8th grade (8/A)

Duration : 40' + 40'

The level of students:Intermediate

Number of students: 26

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

acne, avoid, dandruff, exposure, moisturize, make-up, mild, rinse, sunburn, wound

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: a shampoo, a face gel, a silk tie, vocabulary cards, colourful boardcards, glues, crayons, scissors

English Net (Unit 3-Improving One's Looks-Body Care)

Warm-Up

The teacher writes some words-shampoo, hand cream, soap, perfume, hair gel, sun lotion body lotion, toothpaste-on the board and asks learners to guess the topic.

After learners have guessed the topic, the teacher writes it on the board. Then she tells learners that she is an ad star and she will introduce some products.

Presentation

In this part, the teacher introduces two body care products to learners. She introduces products by acting out and miming key words. The teacher introduces the product by taking attention to the key words and learners just watch her. (Texts have been revised from English Net 8, p. 35. However, she does not show them to learners. She just acts out as if she were an ads star.) Then she shows a shampoo and starts introducing the product by using gestures and mimics as follow:

Do you have trouble with your hair? Can't you get rid of **dandruff**? Don't worry. From now on it won't be a nightmare. Nature's Magic Excellent Shampoo is the right product for you. It is quite **mild** like a silk tie. It **moisturizes** your awful dry hair and it makes your hair fresh and healthy. Don't worry! It's completely natural with tea tree oil and vitamins A and D. For best results, apply it on clean, wet hair, **rinse** and repeat. While using the product, **avoid** contact with eyes. If contact occurs, rinse your eyes with water.

The teacher points to a face gel and starts talking as follow:

Do big reddish spots on your face bother you from time to time? Don't you know how to get rid of those horrible **acnes**? Why don't you try Nature's Magic Perfect Gel? It's a natural gel and it contains corn oil, honey extract and vitamin B. It removes dead cells on yor skin and it can also be used to remove **make-up** completely. For best results apply a small amount uf gel on clean, dry skin three times a day. While using the product, avoid **exposure** to sunlight as it may cause **sunburn**. Avoid contact with eyes or mouth. And do not apply it on open **wounds**.

Then the teacher writes the key words on the board and mime them again. Later learners try to guess what they mean.

Practice

Circle within a Circle

In this part the teacher divides the class into two groups and learners are asked to play a game called ‘Circle within a Circle’ to practise vocabulary items they have just learned. Each group has thirteen members and the first group forms a circle outside the second circle made beforehand by the second group. The group members of each group are matched to stand face to face easily with each other by standing. Now they all have pairs and can easily establish contact. The teacher brings a box, full of vocabulary cards and all members of both groups pick a vocabulary card. Then one partner in each pair mimes the word and the other one is to guess what it is. If she/he can guess the word, she/he gets one point. Then they swap roles and the other partner mimes the word. After all pairs have finished guessing, the teacher counts scores of each group and she collects vocabulary cards and puts them in the box. Later the teacher asks the outer group to move forward towards right. Hence each group member has a new partner and she distributes cards again and the game goes on until all target words have been revised adequately. In the end, the teacher counts scores of both groups and the group to get more points is the winner.

Production

Making an ads poster

In this part, learners are asked to create a new product for body care or hair care and make effective and distinctive slogans in order to sell them in a market. They use colourful cardboards, glues, scissors, crayons, pencils, pens, notebooks or whatever they have at present to make a poster. Later they make effective slogans in order to take customer’s attention by using key words written on the board. Then the teacher divides the class into four groups. She announces that the class is a market and two students are customers. Groups come to market in turn and each member of the group tells his/her slogans aloud to draw customers’ attention on his/her product. However each member’s product is different and they become rivals to each other in the market. If one of them succeeds in taking customers’ attention, she/he introduces her/his product to convince customers to buy it. The point is that she/he has to convince both customers to buy her/his product. If none of them convinces both customers, the teacher becomes the third customer, buys one of the products preferred by one of the customers and gives a ‘thank you’ card to her/him. Then it is the second group’s turn. It goes on until all group members introduce their products.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners what they liked most or they didn't like much. Then she takes notes and thanks pupils for their regarding views.

Lesson Plan 3

Grade: 8th grade (8/A)

Duration : 40' + 40'

The level of students: Intermediate

Number of students: 26

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

enemy, freedom, founder, government, independence, national, peace, treaty, veteran, victory

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: a projector, a computer, a CD, slides, pictures, papers, colourful boardcards, glues, colourful crayons, scissors.

English Net (Unit 5-Atatürk-The Founder of Turkish Republic-Independence War)

Warm-Up

The teacher shows some slides from Independence War and asks learners some questions about them. Then she makes learners watch a scene from Çanakkale War and asks learners who comes into their mind as the great hero of Çanakkale War. They all say he is Mustafa Kemal ATATÜRK. Then the teacher starts talking about the founder of Turkish Republic, Mustafa Kemal ATATÜRK, and his great efforts and success during Independence War. Later she introduces the topic.

Presentation

In this part, the teacher displays a slide of some sayings of a veteran and asks learners guess whose sayings they are. Key words are written in bold as follow:

‘Consequently it is either **Independence** or Death!’

‘**Freedom** and **independence** are parts of my character.’

‘All kinds of sports activities must be considere as the main elements of the **national** education of Turkish youth.’

‘Turkish Grand **National** Assembly is the summary of the Turks’ understanding of self rule and its search.’

‘The **government** of The Grand **National** Assembly of Turkey is **national**; wholly material and realistic.’

‘The core of the new Turkish **government** is **national** sovereignty.’

‘Friends, is a **government** good or miserable? To determine whether a **government** is good or miserable, it is necessary to consider the purpose of the concept of government? The concept of the **government** has two objectives. One, to protect and preserve the nation and another, is to provide for the nation’s prosperity. If the **government** provides these two conditions it is good, but if not, it is miserable.’

‘**Peace** at home, **Peace** in the World.’

‘The target is not to defend a specific region but defend for all country against the **enemy**.’

‘As **enemies** have come, so they will go.!

‘First İnönü is the sun of **victory** that rises from horizon of the battlefield. This is the sign of Turkish nation’s high virtue and belief.’

‘Turkish commander knew how to command and Turkish soldiers knew how to die. The secret of **victory** lies here.’

“**Victory** is for those who can say ‘**Victory** is mine.’ Success is for those who can begin saying “I will succeed” and say ‘I have succeeded’ in the end.”

‘This **treaty** is a document that tells the collapse of a major assassination, which was prepared for centuries against the Turkish nation and thought to be completed by the **Treaty** of Sevres.’

One of learners says that these are Atatürk’s sayings. Then the teacher pays learners’ attention to the words written in bold, mime them and asks learners to guess what they mean. After learners have read all those sayings, they do not have difficulty in guessing the target words correctly.

Practice

In this part, the teacher sticks some pictures on the board and asks learners to express what they mean for them or what comes into their mind about pictures. Then she writes them around the pictures one by one. Answers are usually different since each Picture expresses something different for pupils.



Independence	Government	Treaty	Veteran
Freedom	National	Peace	Victory
	Founder		Enemy
,			

Then the teacher shows some sentences on the board by using a projector and asks learners to fill in the blanks with the correct words.

1. On May 19 Mustafa Kemal Pasha landed in Samsun to start the War of
2. During that war the İstanbul was under the control of
3. Thanks to Atatürk, we celebrate the Children's day as a holiday on April 23.
4. Mustafa Kemal Atatürk, the of the Turkish Republic and its first President, stands as the most towering figure of Turkish history.
5. In July 1923, the Turkish signed the Lausanne with Great Britain, France, Greece, Italy, and others.
6. Atatürk says that the Turks are a symbol of and during the history.
7. Atatürk thinks that **is the** most effective **way** for **nations** to get prosperity and **happiness**.
8. After the at the Battle of Sakarya, the Turkish Grand Assembly promoted Mustafa Kemal to the rank of Field Marshal and granted him the title of war

Acting Out

The teacher divides the class into five groups. Then she asks learners to imagine that they have just met a war veteran and they will make an interview with him/her to learn more about Independence War. Hence one of the group members will become a

war veteran and others will ask him/her various questions. In order to determine the veteran, other characters and question topics, learners select vocabulary cards, on which characters and question topics are written, from the box. Then the war veteran introduces himself/herself to the group and starts talking about Independence War. He/she acts out as if he/she were a war veteran by using gestures, mimic, body posture, tone of voice and other members asks various questions about Independence War by acting out the characters written on the card. As they have already learnt Independence War in Turkish Republic Revolution History course, they have enough information about those days so it is easy for them to imagine and act out such a scene. The activity goes on until all groups have acted it out.

Characters

A brave war Veteran of the Turkish Independence War

(in his/her nineties, proud of Mustafa Kemal Pasha and the Turkish nation)

Topic: The importance of freedom and independence

A university student

(intelligent and curious)

Question 1: The Ankara government and its efforts

A military student

(careful and respectful)

Question 2: Mustafa Kemal Atatürk and his role in Independence War Victory

A journalist

(intellectual and successful)

Question 3: Mustafa Kemal Atatürk from the point of view of foreign leaders

An artist

(popular, good at painting history figures)

Question 4: Mustafa Kemal Atatürk as a peace maker

A tourist (an extra one)

(researcher and trendy)

Question 5: Differences between the Turks and the Allies during the Independence War

A citizen (researcher and careful)

Production

A script story book

In this part the teacher divides the class into five again. Then she asks them to draw a picture of anything that comes into their mind about any war on an empty paper. It may be the Picture of a person (a soldier, a war veteran, a woman, an enemy or any other one), a vehicle used during the war (a car, a ship, an aeroplane, a tank or anything else), the battle ground or the weapons (guns, stones, sticks, shovels, gun carriages or any other thing). After they have drawn the picture, teacher asks group members to gather all the pictures in the middle of their desk and writes a script story about the war by using the pictures. After each group has finished the task, they make a script story book by using colourful boardcards, glues, crayons, scissors.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners what they liked most or they didn't like much. Then she takes notes and thanks pupils for their regarding views.

Lesson Plan 4

Grade:8th grade (8/A)

Duration : 40' + 40'

The level of students:Intermediate

Number of students: 26

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

diamond, exhibiton, footprint, guilty, heeled, pearl, robber, theft, heiress, mend

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: Role cards, a mask, heeled shoes, handouts

English Net (Unit 6-Detective Stroies-The story of the stolen necklace)

Warm-Up

The teacher asks learners to choose a partner for a pair work activity and come in the middle of the class. After pairs have come in the middle of the class, the teacher divides the pairs into two groups. Thus first group forms an inner circle and the second one forms the outer and pairs stand face to face. The teacher asks pairs to look at their partners carefully and pay attention to their clothes, body parts, hair styles, eyes and personal belongings. After a minute, students standing in the inner circle turn back and students in the outer circle make changes on their clothes, hair style or personal

belongings. For instance; one may take off her/his watch and the other one may change her/his hair style. Then students in the inner circle turn back and stand face to face again. They look at their partners and try to guess what changes their partners have made. After students in the inner circle have finished telling their guesses, they swap roles and students in the outer circle turn back while the students in the inner circle make changes. After pairs have finished guessing, they move one step forward and change their partners. Thus this enjoyable activity is carried out a few times until learners feel ready to deal with detective stories.

Presentation

In this part, the teacher tells learners to watch a scene, which will be performed by the teacher and some of students that have been selected beforehand. Before performing, she introduces the topic, the story of stolen necklace and earrings, her role and performers who take part in the play. Then they start performing.

In the play, Mrs. Spark, who is interested in arts, is known as the richest woman in the town. She often exhibits interesting paintings that she has just bought. Thus there is an art exhibition in Mrs. Spark's house at 8 p.m. again. She invites her friends, relatives and neighbours to the exhibition. However an unexpected event occurs. While guests are at the exhibition, the electricity suddenly goes off. It is very dark in the hall for a while and then Mrs. Spark calls an electrician to mend the failure. After a while, the electrician comes, mends the failure and turns the lights on. Later the guests go on visiting the exhibition. They have fun a lot and exchange information about paintings and artists. Everyone is glad to be there and they leave the hall at 11 p.m. as always. After half an hour, Mrs. Spark leaves the hall, too. She is very tired and she wants to have rest in her bedroom. She takes off her diamond bracelets to put them in the jewellery box. She opens the jewellery box slowly. What a shock! Her pearl necklace and diamond earrings are not there. Mrs. Spark rushes out of her room to call the detective, Mr. Clue but she realizes that one of the servants is lying on the ground. When she goes next to him, Mrs. Spark sees that he has been severely injured by the robber. She is so terrified that she calls Mr. Clue immediately, tells him what happened and asks for help. After a while the detective comes to Mrs. Spark's house, looks at guest list and search Mrs. Spark's bedroom to find some clues. Then he questions everyone at the exhibition hall and he succeeds to find the robber after a few hours.

The Characters and Role Play are introduced as follow:

Mrs. Spark (The teacher):What a beautiful day! I want to exhibit my new paintings, Mr. Carlson. Please invite everyone to the art **exhibition** at the guest list.Don't forget that it is at 8 p.m.

Mr. Carlson (One student): Ok, Mrs. Spark.Don't worry.I will call them immediately.

In the guest list are :

Mr and Mrs. Dymonds (Mrs. Spark's classmates from university)

Mrs. Attwood (Mrs. Spark's cousin in his thirties)

Mrs.Miller (a businessperson,one of Mrs. Spark's colleagues)

Mr and Mrs. Wood (Mrs. Spark's neighbours)

Mr.Harvey (Mrs. Spark's uncle)

Mrs. Jones (Mrs. Spark's best childhood friend)

Then it is 8 p.m. Mrs. Spark is at the exhibition hall and guess start coming in and Mrs. Sparks welcomes them. Everyone comes in but Mrs. Attwood does not take part in the exhibition.Then Mrs. Spark makes a welcome speech)

Mrs. Spark:

Ladies and Gentlemen.

Welcome to my new art exhibition.

As you know,I have been exhibiting all my paintings for three years.

Now I want to add an extra one to all those.

However I claim that among all contemporary paintings these are the best ones.

They are all done in oil and reflects the art of high quality.

To all of you, thank you for being here and enjoy the exhibition!

(Guests applaud all together. Mrs. Spark comes next to guesses.They drink something and talk about paintings together)

Mrs.Spark:Hello, Mrs. Jones.How are you?

Mrs. Jones:I am fine.Thanks.And you?

Mrs. Spark:I am fine,too. Do you want to see the most interesting painting?

Mrs. Jones: Of course.Which one is it?

Mrs. Spark:This is the best figure that represents the style of Picasso.(shows one)

Mr. Dymond:Himm.It also reminds us Van Gogh.

Mrs. Spark: Yes.Maybe.However shadows of men on tree are really fascinating.

Mrs. Wood:Men seem as if they were parts of reality.

Mr.Harvey:I agree.If the man in the picture goes on looking at me.I will start talking to him.

Mrs. Miller:You are really right,Mrs. Spark.These are the best ones I have ever seen.

Mrs. Spark:I knew that you would like those paintings.

Mrs. Dymond:Look!(Shows the clock)It's already 10.30 p.m.Paintings are really very good but we had better go before it is too late.You know it is not safe to go out after 11.00 p.m.

(While guests are at the exhibition hall,the electricity goes off and robbery occurs.

Mrs. Spark:Oh electricity went off.(Everyone gets surprised)Don't worry.I will call the electrician.(She calls the electrician and he comes in as the door is open)

Mrs. Spark:(She has a torch)Mr. Hilly.The electricity went off.We are in dark as you see.Can you please mend the failure?

Mr. Hilly:Ok. I will have a look.(He looks)Oh yes.It doesn't seem hard.I can mend it easily.

(He mends the failure and goes out)

Mrs. Spark: Oh, my dears. I am sorry for the electricity. You cannot imagine how sad I am.

Mr. Wood: Don't worry Mr. Clue. It was a great organization. We had great time.

Mrs. Spark: It was just pleasure for me to have time with you. See you next time.

(Guesses leave the hall. Mrs. Spark looks at the paintings enthusiastically and goes to her bedroom after half an hour)

Mrs. Spark: What a lovely day! (She sits on the chair and takes off her diamond bracelets to put in the jewellery box). Oh, my god! I cannot believe my eyes. Where are my **pearl** necklace and **diamond** earrings? Oh, someone stole them. But who is that? I must call the detective. (She rushes out of her room and she sees someone lying on the ground. She comes next to him. It's Mr. Carlson.)

Mrs. Spark: Mr. Carlson. Mr. Carlson. Oh, you are injured. I must help you. Wait a minute. I will come back. Don't worry. (She calls the detective, Mr. Clue.)

Mr. Clue: It's 732737382.

Mrs. Spark: Hi, Mr. Clue. This is Marina Spark.

Mr. Clue: Yes, Mrs. Spark.

Mrs. Spark: I need help, Mr. Clue. (her voice trembles) One of my servants, Mr. Carlson has been injured by a **robber**.

Mrs. Clue: Robber. Oh my god! I am coming immediately. Don't worry. Call the ambulance and wait a few minutes. I will help you.

Mrs. Spark: Ok, Mrs. Spark. Thank you. I am looking forward to seeing you.

(After 3 minutes, he comes to Mrs. Spark's house. Mr. Clue rings the doorbell and Mrs. Spark opens it)

Mr. Clue: Mrs. Spark. Are you all right?

Mrs. Spark: No I am not. The ambulance has come and taken Mr. Carlson to the hospital. He seems too bad.

Mr. Clue: Don't worry. Now tell me what happened?

Mrs. Spark:I invited my friends,neighbours and some of my relatives to my art exhibition at home.We had great time together.When they left the hall at 11 p.m,I went to my bedroom.I took off my **diamond** bracelets to put into the jewellery box.But my **diamond** earrings and **pearl** necklace were not there.At the very beginning I thought it was a **theft**.A thief stole them.Then I went out and saw Mr. Carlson lying on the ground.He was severely injured.Then I called you and then you knew the rest.

Mr. Clue:I want to see your bedroom.

Mrs. Spark :Yes of course.(Mrs. Spark shows the detective her bedroom)

Mr. Clue:(He searches the room)Himm but it is not a **theft**.It is a robbery.Look at **footprints**.The **robber** must have come in from downstairs because windows were not open,were they?

Mrs. Spark:No,they weren't.

Mr. Clue:The **robber** must be a woman.

Mrs. Spark:Woman?How do you know this?

Mr. Clue:Look at those **footprints**.It's a woman who wears long **heeled** shoes.I want to see the guest list.

Mrs. Spark:Yes,of course.It's downstairs.I will bring now.(She goes downstairs and brings the list)

Mr. Clue:Ok, Mr. Spark.I will question everone in the guest list.Don't wonder!I will find the **guilty**.(Questions everyone in the guest list and then comes to Mr. Spark's house to tell the guilty.) Yes, Mrs. Spark.I found the **guilty**.

Mrs. Spark:Who is the **guilty**?

Mr. Clue: It's you.

Mrs. Spark: Me? **Guilty**? Are you crazy? Stolen pearl necklace and diamond earrings are already mine.How can I steal them?Why do I steal them?

Mr. Clue:You didn't tell me that the electricty went off.When the electricity went off,you got the torch easily because you knew the electricity would go.I also talked to

the electrician. The failure was not hard to repair. Then you went to upstairs and stole your own necklace and earrings. Then Mr. Carlson saw you when you went out of the room so you injured him with a stick. But you didn't realize your **footprints** on the ground.

Mrs. Spark: But why? Am I crazy? Why do I steal my own jewellery? What's the reason?

Mr. Clue: What about Mrs Attwood? You didn't mention she wasn't at the exhibition hall.

Mrs. Spark: I totally forgot. Really?!! I forgot.

Mr Clue: Don't worry, Mrs. Spark! I called her. She went abroad two days ago to visit her grandmother. It's also your grandmother because Mrs Attwood is your cousin.

Mrs. Spark: Yes, this is right. She is my cousin. So what is the matter?

Mr Clue: Those jewellery, the pearl necklace and diamond earrings, were not yours. They were your grandmothers'. And she gave them you because she asked you to give your cousin, Mrs Attwood.

Mrs. Spark: Yes right. I was going to give them but she went abroad suddenly.

Mr Clue: You knew that she was abroad. Why did you ask Mr. Carlson to invite her to the **exhibition**?

Mrs. Spark: I forgot. Please believe me. (She starts crying)

Mr. Clue: No, you didn't forget. It was just a part of your plan.

Mrs. Spark: Yes, right! (She screams) She was the only **heiress** of that house and all the jewellery. My grandmother never liked me. She always liked my cousin, Jane Attwood. I was going to get the **pearl** necklace and **diamond** earrings first and then the house at the most proper time. (She shows the jewellery to Mr. Clue)

Mr. Clue: I am sorry, Mrs. Spark. I will arrest you. (He arrests Mrs. Spark and the play is over)

Then the teacher writes the target words on the board and mimes them one by one. Then learners try to guess what they mean.

Practice

In this part, the teacher divides the class into two groups and tells the first group a part of a short story and asks learners to share roles and act out the rest of the story as they wish. Finally they have to make a satisfactory end to finish the story. Thus she brings a vocabulary box in which characters and their roles have been written. Learners pick up cards and act out the story after they have identified their roles. Teacher talks about the story as follow and then learners start acting it out.

In the story Mr. Robinson was robbed while he was walking towards his house in the evening. His diamond ring and 2 millions dollars were stolen and the detective had to find out who the robber or robbers is/are.

Characters (For the first group)

Mr. Robinson (a very rich businessman robbed by a robber or some robbers)

Mrs. Robinson (Mr. Robinson's wife)

Ted Robinson (Mr. and Mrs. Robinson's son)

Mr. Walker (Mr. Robinson's business partner)

Brenda Walker (Mr. Walker's daughter)

Becky Lewis (the detective)

Daniel (Robber 1)

Jane (Daniel's sister)

Martin (Robber 2)

Katie (Martin's girl friend)

Edric (a security man in Mr. Robinson's company)

Thomas (Mr. Walker's driver)

Connor (Jane's boy friend)

The second group gives points from one to ten to the first group and then the teacher gives a point, too. Then these points are added and the score of the group has been acquired. Later the teacher brings the vocabulary box. After the second group has picked up cards, they start acting out the same story. Finally the first group and the teacher give points as mentioned above. The group who gets more points is the winner.

Production

Making a detective story book

The teacher divides the class into five groups and asks learners to write a detective story book together. Before writing she gives each group a handout to help them make the outline of the story. However they do not necessarily have 10 characters, 5 stolen items, 5 suspects and motives, they can have less or more of them. However a detective must be in each story. The beginning of the story is given and learners are asked to fill in the blanks and complete the story. They are expected to solve the case by using key words written on the board. Also they are asked to draw pictures and colour them.

The Outline of the Story of the Stolen

Characters:	Stolen Items	Suspects	Motives
1. The detective	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.....
6.			

7.

8.

9.

10.

Last night there was a big event in the town..... was exhibiting her family jewels in the old small exhibition hall in the countryside.....and were curious and wanted to have a look at the wealth of, the richest family in the town.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners what they liked most or they didn't like much. Then she takes notes and thanks pupils for their regarding views.

Lesson Plan 5

Grade:8th grade (8/A)

Duration : 40' + 40'

The level of students:Intermediate

Number of students: 26

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

combine, develop, discover, drop-out, launch, innovation, mystery, pursue, version, valuable

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: cards, a mask, heeled shoes, handouts

English Net (Unit 9-Success Stories-A living scientist)

In this part teacher asks learners to tell her famous successful people they have known and write them on the board. Then she talks about some of those people and their success with learners. Later she sticks some pictures of successful people, who are alive, on the board and asks questions about their jobs, efforts, and success. Later she introduces the topic.

Warm up

The teacher asks learners to say some scientists or successful people known all over the world and writes them on the board. Then she ask one of learners to select one of them and behave as if she/he were that person and the rest of the learners try to guess who she or he is. After learners have guessed it coorectly, it is the next student's turn. The activity goes on a few minutes.

Presentation

In this part, the teacher distributes learners a part of success stories about famous people and asks learners to guess who are they.

In 1973 he entered Harvard University and he **developed** a version of the programming language BASIC for the first microcomputer. He believed that personal computers would be a **valuable** device on every office desktop and in every home. So he **dropped out** of Harvard to follow his dreams. Soon, he founded Microsoft with his Paul Allen and they started to **develop** software for personal computers. In 1985, Microsoft introduced Windows 1.0 and then **launched** Windows 1995 as a new **version** of Windows. He has been in the market of software for about thirty five years and he has made a huge amount of money. Thanks to his **innovation**, he is the richest person in the world.

(Bill Gates)

Her career in the international arena began at the age of 18 Grosseto, Italy in 2001 by winning the European 3000 m and 5000 m titles, setting a national record for Turkey. Then her success **pursued** the next success and she became a world leader in Brussels, Belgium in 2002 and then in Moscow, Russia in 2004. Finally she became the first Turkish athlete to set a world record and she told the **mystery** of her success. "My target since the first day I started running has been to break world records and become Olympic champion so I worked very hard, day and night." she said.

(Elvan Abeylegese)

In the early 1950s, he, a biologist, and Crick, a physicist, were working together in a laboratory in Cambridge, England. Their work focused on the structure of DNA. Pauling, a chemist, had **discovered** an important structure of protein in 1951 and they took the first x-ray pictures of DNA. When he **combined** all of them, he **discovered** the structure of DNA. The discovery of DNA has an important effect on science for years and still remains a key area of science in the twenty-first century.

(James Watson)

After they have guessed who are those famous people, the teacher pays learner's attention to the words written in bold. Learners read texts again and try to guess the meaning. Teacher helps learners guess meaning of key words through miming.

Practice

Alibi game

In this part the teacher divides the class into two groups and brings some cards, in a box, for the half of the class who make accusations about the other half. Before the first group picks up cards, the teacher determines four detectives to decide whether the alibi is strong enough or not. Then learners in the first group pick up cards and accuse someone in the other group. However, only a clue is written on these cards. Namely learners make accusations by creating the crime, its time and location. Then learners claimed to be accused of certain crimes in the second group create an alibi to defend themselves. Later detectives meet up and discuss whether the alibi is strong enough or not. If they decide it is not strong enough, the accused member is arrested. Later learners swap roles and the game goes on. An example of accusation card is below.

Crime	Time	Location	Clue (drop-out the school)
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A jewellery store was robbed by a teenager (around 13-15) two weeks ago. It's time when you **dropped** out the school. ↔ An example of accusations

Production**Making a leaflet**

In this part, the teacher divides the class into six groups and asks groups to choose one of the scientists or inventors who is well known all over the world. He/She may be dead or alive. Then the teacher asks learners to remember what she/he invented or discovered and then choose, develop and imagine a new version of that invention or discovery in accordance with the technology of 2060. The point is that they have to use at least five key words while introducing their new product. They can use papers, colourful boardcards, glues, crayons, scissors while developing the new product. Speaking bulbs, unmanned cars, non-stopping mobile phone batteries are some examples of these products.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners what they liked most or they didn't like much. Then she takes notes and thanks pupils for their regarding views.

Lesson Plan 6

Grade:8th grade (8/A)

Duration : 40' + 40'

The level of students:Intermediate

Number of students: 26

Aims of the lesson: - to enhance learners' vocabulary

- to teach 10 vocabulary items
- to have fun
- to motivate learners
- to encourage learners to use creative drama

Target vocabulary items:

alien, booth, invent, distribute, extremely, introduce, land, observe, prove, stare

Reasons for those vocabulary choice:

All these words have been used in this unit and these vocabulary items are related to other units. Therefore they will help learners reinforce the previous vocabulary and comprehend new ones related to next units. These are also the target words chosen by the authors of the book.

Material(s) used: vocabulary cards, situation cards, colourful crayons, a CD and CD player

English Net (Unit 10-Reading for entertainment-A modern short story)

Warm-Up

In this part, the teacher calls out a word, and asks learners to say a word that associates with it. They say associated words and she writes them on the board and circle one. Then the teacher asks learners to tell her another word related to it and write them on the board again. This goes on for a while until she decides that there are enough words to introduce the topic. An example of it is below.

Universe → Sun, Planet, Moon, Star, **Space**, Galaxy, Clouds, Sky

Space → Astronaut, **Ufo**, Rocket, Life, Journey, Spacecraft

Ufo → Fly, **Creature**, Round Object, Spaceship

Creature → Monster, Fairy, Ghost, Witch, Angel, Dinosaur, **Dream**, Nightmare

Presentation

The teacher tells that she saw a nice dream two days ago and starts talking about her dream. While telling she uses body gestures and mimics. Also she draws pictures on the board when necessary. After telling her dream she writes the key words on the board and mimes them for learners to guess it correctly. The dream is given below:

It was late at night and I couldn't go to sleep. I started to find new things about **aliens**. Suddenly, I noticed an alien **staring** at me. Then I **stared** at him for a while and then asked him who he was. He **introduced** himself and smiled at me. His name was Calyzone and he was very friendly. Later he invited me to go on a trip into his planet, Mars, with him. I accepted that kind offer and he drew a remote control out of his pocket. He pressed the bottom and a spaceship came closer to the window. It was **extremely** large. We got on it and walked towards the control **booth**. In the control **booth** Calyzone offered me a drink, called Juicevex. It was really nice. Then he showed me the Juicevex machine and he said he had **invented** it in order to **distribute** more Juicevex to his friends and guests. Later we **landed** on Mars and he introduced me to the other **aliens**. The planet looked **extremely** modern with many technological machines. Then Calyphore showed me a new machine to follow other creatures on other planets. I wanted to use it to **observe** my room and pressed the bottom. What a shock! My mother was in my room and she was looking for me. Then Calyzone and I got on the spaceship again and came home. Calzone gave me a ring and told me to call him with that ring when necessary. While I was thanking Calyzone, my mother saw us and called for me to wake up. When I opened my eyes, I was in bed. However the ring was in my palm and I had a chance to call the **aliens** and **prove** that they are in Mars.

Practice

Numbers in Action

In this part, the teacher divides the class into two groups to play a game called numbers in action which stands as a different version of storytelling. In this game

teacher writes key words on a piece of card and enumerates each other. In other words one of the key words is written on a side of vocabulary card and a number is written on the other side. Numbers are from one to ten. One of the groups come to the board and selects cards from the box. The group members whose number is one tells a sentence by using the key word and she mimes the word. As soon as she starts miming, she calls out a number and the next learner comes and makes a sentence by using the key word she/he has. The point is that each sentence should be related to each other and there should be a satisfactory end. In this way learners are free to choose the character that she will animate and create their own actions and sentences.

Act-Out

Then teacher divides the class into four groups and asks learners to act out a sketch. She gives each group same situation cards and asks learners to share the roles. However each group determines what characters will be in the sketch. Thus they can add new characters to the sketch. The point is that they have to use key words on the board while performing. An example of situation cards is below.

Bill is a high school student who is interested in aliens very much. He always dreams of seeing an alien. He always claims that aliens live on Platenus but none of his family members and friends believe in him. One day he decides to meet the aliens in order to prove that they are alive. Thus he makes a spaceship and he is ready to visit Platenaus.

Learners determine characters and act it out until they reach a satisfactory end.

Production

Making caricatures

In this part, learners listen to a part of story told by Henry Craft who believes in aliens (taken from English Net 8, tapescript 24). Then the teacher writes key words and asks learners to write the rest of the story to make a caricature by using key words. And learners make enjoyable caricatures by using the key words and colour them with colourful crayons.

Evaluation

The pupils form a circle and express their feelings about the drama activities or games. Then the teacher asks them how many new words they have learnt and asks learners what they liked most or they didn't like much. Then she takes notes and thanks pupils for their regarding views.