



**T.C.  
BURSA ULUDAĞ ÜNİVERSİTESİ  
EĞİTİM BİLİMLERİ ENSTİTÜSÜ  
YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI  
İNGİLİZ DİLİ EĞİTİMİ BİLİM DALI**

**IMPROVING SPEAKING SKILLS OF PRIMARY SCHOOL  
STUDENTS THROUGH DRAMA PLAYS IN ENGLISH  
LANGUAGE LESSONS**

**YÜKSEK LİSANS**

**Cansu KARA  
0000-0002-8762-7783**

**BURSA-2022**





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## **BİLİMSEL ETİĞE UYGUNLUK**

Bu çalışmadaki tüm bilgilerin akademik ve etik kurallara uygun bir şekilde elde edildiğini beyan ederim.

Cansu KARA

13/10/2022



**EĞİTİM BİLİMLERİ ENSTİTÜSÜ**  
**YÜKSEK LİSANS/DOKTORA BENZERLİK YAZILIM RAPORU**

**BURSA ULUDAĞ ÜNİVERSİTESİ**  
**EĞİTİM BİLİMLERİ ENSTİTÜSÜ**  
**İNGİLİZ DİLİ EĞİTİMİ ANABİLİM DALI BAŞKANLIĞI'NA**

13/10/2022

Tez başlığı/ Konusu:

Improving Speaking Skills of Primary School Students Through Drama Plays in English Language Lessons

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç, Tartışma ve Öneriler kısımlarından oluşan toplam 72 sayfalık kısmına ilişkin, 19/08/2022 tarihinde şahsım tarafından Turnitin adlı benzerlik tespit programından (Turnitin)\* aşağıda belirtilen filtrelemeler uygulanarak alınmış olan özgünlük raporuna göre, tezimin benzerlik oranı %16'dır.

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- 1- Kaynakça hariç
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- 3- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

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Gereğini saygılarımla arz ederim.

13/10/2022

Tarih ve İmza

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## TEZ YAZIM KILAVUZU'NA UYGUNLUK ONAYI

“Improving Speaking Skills of Primary School Students Through Drama Plays in English Language Lessons” adlı Yüksek Lisans Tezi, Bursa Uludağ Üniversitesi Eğitim Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırlanmıştır.

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Yabancı Diller Eğitimi Ana Bilim Dalı'nda 801993010 numara ile kayıtlı Cansu KARA'nın hazırladığı "Improving Speaking Skills of Primary School Students Through Drama Plays in English Language Lessons" konulu Yüksek Lisans çalışması ile ilgili tez savunma sınavı, 05/09/2022 günü 13:00-14:00 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oybirliği ile karar verilmiştir.

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Enstitü	Eğitim Bilimleri Enstitüsü
Ana Bilim Dalı Bilim Dalı	İngiliz Dili Eğitimi
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Tez Danışman(lar)ı	Dr. Öğr. Üyesi Figun DİNÇER

### **İLKOKUL ÖĞRENCİLERİNİN İNGİLİZCE DERSLERİNDE KONUŞMA BECERİSİNİ DRAMA OYUNLARI İLE GELİŞTİRME**

Bu çalışmanın amacı, dil derslerinde drama etkinliklerinin öğrencilerin konuşma becerilerini nasıl etkilediğini gözlemlemektir. Ayrıca Gillian Lazar'ın önerdiği etkinlikleri ve dramayı İngilizce sınıflarında kullanma yöntemini uygulamayı amaçlamaktadır. Gillian Lazar'dan Edebiyat ve Dil Öğretimi, çalışma için el kitabı ve önemli bir kaynaktır. Bu araştırma, şehir dışında, Erciş/Van'da, öğrenciler için çok sınırlı kaynakların olduğu küçük bir devlet okulunda gerçekleştirilmiştir. İlkokul 4. sınıf öğrencileri bu çalışmanın konusunu oluşturmuştur. Öğretmen tarafından dil kazanımlarına ilişkin gözlemlere dayalı olarak kazanım becerileri ölçülmüş, veriler gözleme dayalı elde edilmiştir.

Birinci bölümde çalışmanın arka planı, amaçları, konuları ve yöntemi hakkında bilgi verilmiştir. İkinci bölümde ilgili literatür taraması, dramanın kullanılma nedenleri, dramanın dil derslerindeki etkileri ve konuşma becerisi ile ilişkisi anlatılmaktadır.



Üçüncü bölüm, veri toplama ve öğretmen gözlemlerini içeren çalışmanın metodolojisini içermektedir.

Dördüncü bölüm, kaygı, coşku, konuşma becerisini geliştirme ve konuşma akıcılığı özelinde çalışmanın bulguları hakkındadır. Son bölümde ise çalışmanın özeti, öneriler, sınırlılıklar ve sonuçlar yer almaktadır.

Toplanan verilerin analizi, ilkokulda yabancı dil olarak İngilizce derslerinde kullanılan drama etkinliklerinin öğrencilerin konuşma becerilerini etkilediğini göstermiştir. Ayrıca ilköğretim düzeyindeki dil öğretim programlarında drama etkinlikleri ve uygulanması etkili bir araç olarak kullanılabilir.

***Anahtar Sözcükler:*** *Rol yapma, canlandırma, konuşma becerisi, ilkokul öğrencileri, drama*

## ABSTRACT

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### **IMPROVING SPEAKING SKILLS OF PRIMARY SCHOOL STUDENTS THROUGH DRAMA PLAYS IN ENGLISH LANGUAGE LESSONS**

The aim of this study is to observe drama activities in language classes and how they affect students' speaking skill. It also aims to apply suggested activities by Gillian Lazar and his method of using drama in English language classrooms. *Literature and Language Teaching* by Gillian Lazar is the handbook and a major resource for the study. This study took place in small, public school in Erciş /Van outside of city where there is very limited resources for students. Primary School 4th grade students were the subject of this study. Language outcomes had been measured by teacher based on observations and the data were collected according to teacher's observations regarding language outcomes of the related unit.

The first chapter gives information about the background of the study, aims, subjects and the method. The second chapter presents related literature review, reasons of using drama, effects of drama in language classes and its relation to speaking skill. The third chapter contains methodology of the study including data collection and

teachers' observations.

The fourth chapter is about the findings of the study specific on anxiety, enthusiasm, improving speaking skill and speaking fluency. The final chapter provides summary of the study, suggestions, limitations and conclusions.

The analysis of the collected data has pointed out that drama activities utilized in teaching English as a foreign language classes at elementary school affected students' speaking abilities. Furthermore, drama activities and their implementation in elementary level language learning programs could be utilized as an effective tool.

***Keywords:*** *Role- play, act out, speaking skill, primary school students, drama.*

## ÖNSÖZ

Yüksek Lisans Eğitimini tamamladığım Uludağ Üniversitesi ailesi üyelerine emeklerinden dolayı teşekkürlerimi sunarım.

Araştırmamın planlanması ve yürütülmesi sırasında, doğru yönlendirmesi, bilgisi ve samimiyeti ile verdiği destek için tez danışmanım kıymetli hocam Dr. Figun DİNÇER'e,

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Bu süreçte bana yol gösterip, daha bilinçli ilerlememi sağlayan kuzenim İrem KOŞAN YURTSEVEN'e,

Her zaman olduğu gibi bu süreçte de samimiyetiyle ve sevgisiyle benim yanımda olan, arkadaşlarım Sümeyye GÖNEN, Hande TÜRKÖZ, Hacer ÖZBEY, Hilal KARADENİZ ve İpek CÖMERT'e,

Beni her zaman destekleyen, eğitimim için öncelik tanıyan annem Handan KARA, babam Halil KARA'ya teşekkürü borç bilirim.

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# CHAPTER I

## INTRODUCTION

### 1. Introduction

As English has become a universal language, learning it has been becoming more necessary for the students especially in the early ages of education (Lazar, 1993). Language learning requires motivation, understanding, practices, and direct involvement for learners. There have been several strategies and instructional approaches to enhance students' understanding and retention of English such as Drama (Belhan, 2014).

It is vital to improve students' communication skills in order to improve their academic performance at schools (Kardas and Koç, 2017), since the students with strong communication skills could have a higher self-esteem in class and contribute significantly to teacher-student dialogue and information exchange with instructors.

Furthermore, only students who precisely and without reservation share and discuss their ideas and link it to real-life situations may have long-term learning experience. The only way to remember what's learnt is to connect it to everyday life. Drama is one of the most effective strategies for achieving this goal, according to various researchers, and it should be used at all levels of education.

This study is intended to contribute to the literature nationally and internationally. It is expected to provide valuable additions to the drama implementations and applications in the elementary classrooms. The researchers as well as educators are expected to utilize its findings and apply them in their own classrooms.

#### 1.1. Background of the Study

The history of teaching English with the utilization of drama strategies goes back to as early as 1950s. The massive changes in social life and societies following the Second World War also affected education system including language and specifically

English learning. Such a trend has been becoming more dominating as more global and interconnected world exists during 20<sup>th</sup> and 21<sup>st</sup> centuries.

Drama is described as a personal approach for language learning requiring more holistically approach in language learning (Almond, 2005). It requires intellectual and emotional experiences for the students by implementing characters and acting in plays. Drama is also utilized to make learning process more memorable and meaningful towards the real world.

Drama offers several benefits for the students in the language learning classrooms. It provides more memorable learning experiences (Almond, 2005). It also helps to build confidence as it is mutually supportive and implemented in collaborative instructions. It allows instructors to be successful in production of quality and valuable teaching moments. Other benefits could be listed as:

- Sharing the same objective for the students and putting on plays support reachable targets to move forward.
- Giving learners opportunities learning play supported framework for their learning process.
- Character building process allows the students to be aware of their characters as well as their needs important and crucial for their real-life interactions and communications.
- Participating in a group's activities in drama plays is fun for the students especially in the lower grades.
- Producing a dram related teaching activity only requires a script for the play nothing more.
- Playing in drama-based plays enhance students' building their personalities and academic success.

Students develop thinking, speaking, listening, and storytelling abilities through theater exercises as they develop communication skills (Kardas and Koç, 2017). Students' language abilities increase organically as a consequence of their involvement with the group during creative theater studies (Fleming, 1993). Therefore, students should lead activities and be permitted to talk, write, read, and listen during the



learning-teaching process. Techniques such as role playing, improvisation, role cards, and dramatization should be used widely in the drama method to stimulate active engagement of the students in the play.

Drama (process) and theatre (result) have different effects on L2 learning (Galante, 2018). While drama allows students to put their past knowledge of the L2 to creative use, theatre focuses on accuracy and performance elements such as voice projection and understandable speaking.

Drama and theatre could be merged. Despite the fact that drama has been employed in L2 learning for many years, its implementation has been fairly chaotic, with an unclear definition of what constitutes drama. Because of this ambiguity, the terms 'drama' and 'theatre' have become interchangeable.

## **1.2. Statement of the Study**

This study was designed to answer the following research questions:

1. How do drama activities affect primary school students' speaking skills in English lessons?
  - 1.1. How do the drama activities used in the research affect the students' ability to talk about themselves and other people's belongings?
  - 1.2. How do the drama activities used in the research affect the students' ability to talk about their likes and dislikes?
  - 1.3. How do drama activities used in the research affect students' ability to describe their friends and other people?
  - 1.4. How do the drama activities used in the research affect their ability to talk about their own and others' basic needs and feelings?

### **1.3. Purpose of the Study**

The aim of this study is to observe drama activities in language classes and how they affect students' speaking fluency skill. It also aims to apply suggested activities by Gillian Lazar and his method of using drama in English language classrooms.

### **1.4. Limitations of the Study**

There are some issues and processes that cannot be overcome, called limitations. The findings of this study are limited to the following conditions:

- 1- The results of the study were limited to the responses from the participants.
- 2- The results are limited to the subjects involved in the study.

In addition, this thesis was conducted based on the further implementation assumptions. They are as follows:

- 1- The findings are based on the assumptions that the students and teachers responded to the questions on the questionnaire with the best of their knowledge.
- 2- The study assumes that the drama instructions were implemented to the experimental group at the same level.
- 3- The study assumes that the students who were involved in the study had same levels of speaking skills at the beginning of the study.

### **1.5. Definitions and Abbreviations**

**Creative Drama:** Creative drama is described as a category of educational theater that uses theatrical games and improvisations to assist youngsters work on social skills and academic subjects while being directed by a skilled educator (Ackroyd and Barter-Boulton, 2012). It creates a secure space for children to experiment with their behavior, ideas, creativity, and academic topics.

**Drama:** Drama is a teaching technique that allows pupils to engage, demonstrate, and watch in a "safe," or non-threatening, setting (Drama Australia, 2015). In other words, it gives pupils another "non-traditional" way to study and exhibit what

they've learned. It is a way of learning in education that challenges and helps students in making sense of their reality and enables them to express and convey their ideas via the arts. Drama is the portrayal of real and imagined events through the use of characters and settings.

**Language:** Language is a system of communication that consists of a collection of sounds and written symbols that people in a certain nation or area use to communicate while speaking or writing. It is also described as the ability to communicate that differentiates humans from other animals.

**ESL (English as a Second Language):** English as a second language is known as ESL. ESL is taught to students whose first language is not English to improve students' English speaking, reading, writing, and listening abilities. ESL is a supplemental and all-encompassing English language curriculum for students attempting to acquire the language.

**L2 (Second Language):** Any language other than one's first or native language is referred to as a second language. The terms L1 and L2 are often used by linguists and educators to refer to a first or native language and a second or foreign language that is being learned, respectively.

## CHAPTER II

### REVIEW OF LITERATURE

#### 2.1. Introduction

This chapter introduces a literature review about the use of drama approach in English lessons within a few subtitles. Initially, a brief overview of literature in language teaching lessons is presented. Then, the importance of using drama in language lessons, benefits and methods of using drama in English lessons are discussed throughout the related studies in the literature. The impacts of drama, drama-based teaching method and example activities and improving speaking skill with drama are among the subtitles of the literature review process. This chapter ends with Lazar's ideas about how and why to use drama and activities described by him.

Over the years, the field of second (or foreign) language education has seen numerous changes and significant adjustments (Celce-Murcia, 2001). Language teaching, unlike physics or chemistry, where progress is more or less constant until a major discovery forces a radical theoretical revision, is a field where trends and stars come and go consistent with the kinds of changes that occur in youth culture (Celce-Murcia, 2001). Prior to the twentieth century, language teaching methodology alternated between two sorts of approaches: one focused on using a language (i.e., speaking and comprehending), and the other on studying a language (i.e., learning the grammatical rules).

Recently, learning English as a second language have become an important and crucial as the world has been turning into one giant community especially for the future generations. Also, English is accepted as an international language for people in different countries. Therefore, students at K-12 education are expected to learn English for their future life endeavors.

Learning English at small ages at kindergarten or elementary school are different than learning it at older ages at high school or college levels (Kantrowitz and Wingert, 1989). It is very important for educators to get students' attention for language learning process. Language learning is quite different from other disciplines as it requires various

approaches and teaching methodologies. However, one common teaching strategy that all of the disciplines share with language is the game-based learning. Drama among other teaching strategies is an important language instructional approaches related to game-based learning (Lim et al., 2022).

There are some language learning theories explaining individuals learning foreign and their own languages. Language acquisition is the first language learning theory. Language acquisition was initially proposed by Kreshen in late 1980s as a child acquiring first language subconsciously for communication without any types of grammar rules. Kreshen also emphasized that children learn any language consciously with learning rules and may not be related to any communication purposes. Kreshen also proposed the Natural Order Hypothesis that includes systematic process of learning with major rules of language learning such as plural and singular forms and subject-verb concepts. Another hypothesis that Kreshen discussed in his paper (Kreshen, 1987) was called 'Monitoring Hypothesis' that described language learning requires to experience it in various situations and using it in different settings.

Recently, a new method called creative drama has been introduced in the literature (Adıgüzel, 2006). The concept of the creative drama could be explained with drama, dramatization, and dramatic game. It is different from traditional drama activities and implementations as it is an improved form of theatre in which a leader guide the participants (e.g. students) to reflect, imagine, and proclaim in the experiences (Glencoe, 2022) such as teaching and learning English.

The art form of creative drama differs from dramatic play (playing make-believe) because of the leader's training and the structured environment (Adıgüzel, 2006). However, creative drama builds on the elements of play to create a learning atmosphere that targets social growth and academic improvement. Children can use their imagination with subjects such as math, social studies, science, and language arts, and they have the opportunity to work on hearing, speaking, visual motor, problem-solving, and decision-making skills. Creative drama also encourages the development of vocabulary and independent thought.

Many of the early theater experiences were acting out stories, poetry, or creative concepts utilizing your imagination and creativity (Glencoe, 2022). Creative drama is an improvised type of theatre in which the players are led by a leader through the process

of imagining, acting out, and reflecting on human experiences. The process of acting out is more significant than the ultimate result in creative drama than it is in a formal play. That is, the process through which participants create the activity is more significant than the activity's end outcome. It concentrates on a final result that is a performance in front of an audience.

The completion of the creative drama process is directly dependent on a group, an experienced leader, a place and an idea that can create something (Pollisini, 1994). Creative drama is an effective method and discipline in realizing learning based on experiences in all kinds of environments suitable for purposes outside the classroom, due to its versatile functionality. Creative drama, which makes it possible for children, adolescents and young people to go back and forth between the real world and the fictional world, is effective in many classroom and out-of-class learning environments.

## **2.2. Literature in Language Teaching**

English language education plays an important role in the Turkish education. Teaching and learning a new language such as English has had important aspects for the z generation (Kam, 2002). Especially, for the last few decades parents of the students living in a non-speaking English country (e.g. Turkey) has been trying to get better language education for their kids.

There are several languages are spoken and used across the world. There are also several sublanguages and accents in the realm of main spoken languages. The characteristics of a language were identified as cultured based, unique system, social behavior, medium of instruction, structural system, and language habits (Patel and Jain, 2008).

Language is defined as a kind of communication among the human beings. It is required to have vocal sounds and changed the entire history of human relations. It allows people to grow and adapt into a community. The Cambridge Encyclopedia defines language as:

*“A species-specific communicative ability, restricted to humans, which involves the use of sounds, grammar, and vocabulary, according to a system of rules.*

*Though other animals can communicate vocally and by gestures, they are restricted to a participate set of messages, genetically given, which cannot be creatively varied.”*

The nature of the subject has a big influence on how language is taught. Language is the use of symbols to manipulate one's experience. Language as a learning problem is a set of interconnected and interdependent experiences and aspects in which growth occurs at different rates depending on places of attention and interest.

**Table 1**

*Historical changes of foreign language integration in Turkish education system (Demircan, 1988)*

Order	Pre 1773	1773-1923	1923-1950	1950-1980	After 1980s
1	Arabic	Arabic	French	English	English
2	Persian	Persian	English	French	German
3	Turkish	French	German	German	French
4		English	Arabic	Arabic	Arabic
5		German		Persian	Persian

Table 1 presents the historical progress of foreign language policy in the Turkish education system. The chorological variation in the emphasis accorded to foreign languages throughout modern Turkish history is seen in Table 1 (Demircan, 1988). As can be seen from the table, English was started to be taught during the second part of the 18<sup>th</sup> century and later continued until today.

Emphasize on English instruction and education have been initiated in the last period of Ottoman Empire and early terms of modern Turkey (Alptekin and Tatar, 2011). Learning English at early education has become an important purpose of the Turkish educational policies. English education is also important for the college students.

Because of the benefits of learning a foreign language in Turkey, both public and private schools have prioritized foreign language instruction, and the Turkish

educational system has evolved through time via trial and error. On the state level, Anatolian high schools and super high schools have been implemented. Many private schools have arisen in the private sector, and one of their most distinguishing features has been the emphasis on English language instruction.

There have been several studies that focused on English Language Teaching (ELT) or language teaching and learning in the K-12 education in national and international literatures (Sevim, 2014; Liaw, 2001; Davis, 1990; Cetintas, 2010; Zafeiriadou, 2009; López Cortés, 2021; Patel and Jain, 2008). Some of them specifically investigated various forms of language instruction, specifically English.

Drama approaches and related studies have been started about three decades ago. Davis (1990) studied how drama and dramatic activities are used in English Language Teaching. The author examines some of the theories behind using drama with English learners, attempting to address problems such as what is drama, who needs it, and when it should be utilized. The author also explored some practical procedural tactics such lesson planning, students' linguistic requirements, how to present and integrate drama into the lesson, and general classroom structure. The findings of the study showed that how dramatic exercises may be used in the language school. Mime, simulation, role-playing, scripted performances, improvisation, and coursebook discourse were suggested among the options.

Liaw (2008) investigated the reactions of a group of Taiwanese university students to five American short tales. In a class of non-English majors, freshmen, a reader-response technique to teaching English reading was used. The answer journals of the students were examined, and the students were interviewed. The diaries show that the students did more than just understand the texts; they actively generated meaning via complicated interactions with them. Students' good reactions to the reader-response strategy in learning English as a Foreign Language were validated in interviews (EFL). It is suggested that, when taught in a response-based way, literature may serve as both a vehicle for language instruction and a type of cultural awareness that enriches the experience of reading in a foreign language.

Zafeiriadou (2009) explored drama case and utilization in the teaching of language instruction. The drama activities were described as a creative means and an important challenge for creative approaches. On the one hand, some misconceptions



were defined that drama may entail through a brief historical review of drama teaching, and on the other hand, by presenting the benefits it offers as a pedagogical technique, the author alleviated inhibitions that several language educators have about drama integration in the L2 classroom. The author also discussed that theater may be used as a teaching tool that promotes not just students' linguistic and emotional growth, but also as a challenge for creative thinking and a way to contribute to "education for being."

The findings of another research (Miccoli, 2003) on the value of theatre in a Brazilian university classroom are presented. The study presented a case study of the use of drama in an oral skill class, describing the course structure and classroom procedures, on the benefits of drama in language learning, on the importance of reflection for promoting meaningful learning, on the effectiveness of portfolios as a tool to promote reflection. The findings showed offering setbacks and alternative solutions and incorporates learners' voices as derived from their portfolios. Finally, it suggested the use of theatre and portfolios for emancipatory and transformational learning.

Cetintas (2010) studied foreign language learning in Turkey. The author pointed out that the most significant issue in Turkish foreign language instruction is a lack of continuity from primary to secondary school. The author also claimed that in terms of course material and content, there was no continuity throughout her study. In addition, the failure was caused by an insufficient number of instructors who graduated from English language teaching programs and their lack of in-service training.

It is very challenging for the teachers to teach a foreign language but it opens up an entire world for them. Teachers are supposed to know many instructional techniques and approaches to improve their teachings and students' successes. Some of the popular teaching approaches and methodologies used are as follows:

- The direct method
- Grammar-translation
- Audio-lingual
- Structural approach
- Total physical response
- Communicative language teaching (CLT)

- The test teach test approach

### **2.3. Drama in English Language Teaching**

The drama method or dramatic play that emerged from the 1950s onwards could be described as a reaction to the uncreative practices of the instructions in the period, which entailed youngsters playing out in a somewhat formal fashion the words of others rather than creating their own ideas (Fleming, 2003b).

Harriet Finlay-Johnson was the first person in the English-speaking world to use theatrical tactics in general education. "Harriet Finlay-Johnson, maybe more than any other pioneer in classroom theatre, can claim the right to the label, on the basis that she appears to have no model to follow or surpass, no tradition to uphold or break," said of Classroom Drama. Finlay-Johnson was the first in the field, or at least the first whose theater practice in the classroom was recorded" (Carlin, 2007).

Participants' (generally students) level of participation and feeling are more intense and 'real' when they are involved in more spontaneous, improvisational activity (traditionally termed 'drama') than when they are performing on stage (traditionally called 'theatre'). Theoretical ideas on drama education were derived from publications on child play and psychology at the time, rather than from the theater.

The figure 1 presents the recent history of the theatrical education (Fleming, 2003b). The negative characteristics of theatre practice (seen in the top right side of the picture) when pushed prematurely on young people were being rejected during the time when the split of 'drama' and 'theatre' was taking place. The lower right quadrant depicts a more current picture of theatre practice (Theatre 2). There is a less authoritarian attitude here, a more flexible understanding of what 'acting' and 'rehearsal' entails, and a broader openness of non-naturalistic ideas. Similarly, there has been a shift in the way drama is thought of.

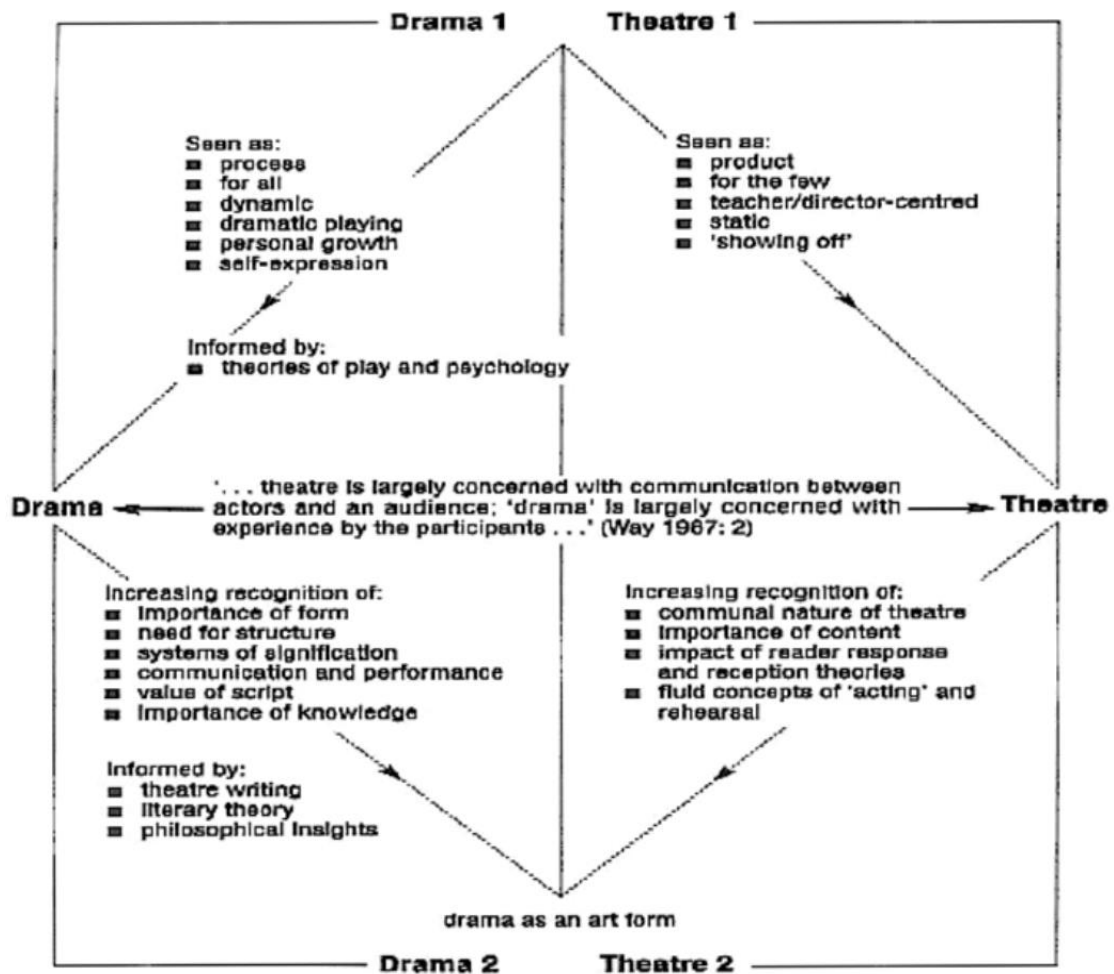


Figure 1 Description of drama teaching (Fleming, 2003)

Drama is a great tool for teaching English since it supports teamwork, communication skills, and student confidence in their own English capacities (Celik, 2019). Students can make mistakes, experiment with language, and even learn to improvise if they miss a word or a sentence during a theater rehearsal. Such experiences provide various instructional benefits for the students such as motivation, knowledge retention, language using skills.

Even non-active pupils who are bored by classes could be captivated by dynamic live theatre. It involves pupils in an event by focusing their attention and actively participating them in it (Guliyeva, 2011). Active participation suggests the instructor met 50% of the lesson's goals. Drama, when utilized successfully, has the ability to influence students' not only academic and cognitive abilities, but also their emotions and

self-confidence in ways that regular education cannot. The more senses used, the more efficiently and actively learned, and the gains acquired will endure longer. While instructors have long used games and other theatrical exercises in classrooms to stimulate student involvement and active learning, drama as a teaching tool has received little attention and is often overlooked in traditional foreign language instruction.

There have been many studies on the main ideas and implementation of drama in the area of English teaching nationally and internationally (Davis, 1990; Royka, 2002; Ustuk and Inan, 2017; Moghaddas and Ghafariniae, 2012; Celik, 2019; Carkin, 2007; Anderson and Loughlin, 2014; Kadan, 2013; Bodur and Yurtseven, 2021; Demircioğlu and İspir, 2016).

Anderson and Loughlin (2014) recently investigated student and teacher academic discourses in an urban school settings for assessing understandings of students' facilitation English language concept learning. In the study, the participants' discourse was compared across English language arts classes with and without classroom drama in a third-grade classroom of English learning (EL) children (N = 18) with Spanish as their home language and English as their second language. During classroom theater, students employed much more L2 academic language forms, as judged by linguistically specialized and complicated literate language elements and language-facilitative speech acts, than in traditional ELA sessions. When compared to traditional ELA sessions, the classroom instructor employed more dialogic discourse, as seen by higher rates of speech actions during theatre. The results of the study data analysis showed that contextualizing ELA content through classroom theatre increased participants' dialogic usage of particular and complicated academic discourse forms when compared to a traditional ELA setting.

In a study conducted in Turkey, Bodur and Yurtseven (2021) discussed the impacts of UbD (Understanding by Design) based creative drama activities on students' understandings and behaviors on students in English classroom. They included 15 7<sup>th</sup> grade students in the study. They used students' daily notes for the data and continued to review and collect them for four weeks. Firstly, they prepared UbD plans for the English lessons and creative drama activities were integrated into these plans. Afterwards, the implementation of the unit plan was adapted. At the end of each creative drama activity, students were asked to keep a diary so that they were expected

to show how far they had progressed and to express their views. The collected data were analyzed by the content analysis method. The findings revealed that the students' self-confidence increased with creative drama at the end of the activities. Also, they were observed to participate more actively in the English lesson delivered with the traditional method.

There are some drama approaches or activities that are generally utilized in English learning and teaching processes. Some of them are 'mime, simulation, role play, exploiting a scripted play, creating scripts' (Davies, 1990). Mime is an excellent method for reinforcing memory through visual connection and recall of verbal objects is aided when a related image is present. Mime can help kids remember language, and the following activity shows how vocabulary items can be revisited and reinforced.

A simulation activity is one in which students debate a subject in a controlled environment. Students in simulation exercises either play themselves or someone else. Simulation activities are also interaction activities that include many types of discourse.

Role-playing typically entails pupils portraying fictitious characters in fictitious situations. It is stated as one method of establishing a foundation for role-playing exercise. Open-ended dialogues serve as a framework for beginning the role-play, with students free to select how to expand on the dialogues.

When selecting a script, the teacher should verify that the language is understandable and relevant to the students' requirements, and that the topic piques their interest. Family-related themes are so useful, although love scenes and nostalgic scenarios are usually not. Also, an English class may write its own script. It is a method for what she refers to as post-elementary EFL pupils with some prior theatre experience. A project of this size is expected to take six two-hour sessions to complete.

### **2.3.1. Effects of Drama in Language Teaching**

Drama approaches are based on the Communicative Approach in terms of methodological concepts (Torrice, 2015). The language used in the classroom is used in a social situation and is appropriate for the participants, setting, and issue. As a result of being "sociolinguistically suitable," the communication has a purpose and is meaningful

(Larsen-Freeman, 1990). Students are given the opportunity to express their views and ideas using this strategy.

Drama approach in teacher and student roles is definitely one of the most significant changes that theatre brought to foreign language instruction (Celik, 2019). Because of the theater, these two characters are no longer bound by their traditional roles and can engage in a considerably more open and comfortable connection in the classroom. Because of the shifting impact of theatre activities, the teacher is no longer the only master of the classroom, regarded as having the authority to know all, and is no more a figure who enforces discipline by intimidation. It is this individual that organizes events, plays games, and consults with others as needed. The learner will be free to utilize the foreign language without fear of being judged or making mistakes by the authorities (Aykaç and İlhan, 2014).

Drama may assist to bridge the gap between course-book conversations and natural usage, as well as between the classroom and real-life circumstances, by offering insights into how to manage difficult situations (Davies, 1990). Drama develops the link between cognition and expression in language, allows for para-linguistic exercise, and improves listening skills.

Ulas (2008) conducted a study to understand if native language teaching courses that incorporate creative theater exercises are more effective than typical native language teaching courses in strengthening oral communication skills in primary school children. The study includes the aspects of primary school pupils' oral communication abilities were explored in terms of pronunciation and interpretation skills. The study group comprised of two groups of fourth-year kids attending a primary school during the 2006-2007 academic year. The experiment (n = 32) and control (n = 33) groups were formed using a random sampling procedure. An observation form was created to measure oral communication abilities and collect data. The form's legitimacy was checked by referring it to professionals, and the form's dependability was certified by seven educators. As a pre-test and post-test, this measuring instrument was used on both the experiment and control groups. The traditional technique, which utilized a teacher-centered course book, was used in the control group, whereas native language instruction courses were used with theater activities in the experiment group, which was in line with the study's goal. Data analysis and study findings revealed a substantial

difference in oral communication abilities between the experiment and control groups. When compared to traditional, teacher-centered course-book techniques, the use of theater activities with native language education boosted the development of pronunciation abilities.

### **2.3.2. Drama-Based Teaching for Speaking Skill**

Speaking is the most common and significant way for people to communicate with other individuals (Ulas, 2008). Speaking in a pleasant, efficient, and eloquent manner, as well as employing excellent voice projection, is essential for the effective communication. Speaking is also connected to life achievement since it plays a vital role both individually and socially. The utilization of creative and instructive theatrical exercises is a good way to help primary school pupils learn and enhance oral communication skills (Ulas, 2008).

Drama activities have been investigated by several researchers and considered as an effective way of teaching a foreign language. Drama is known as a contemporary trend for teaching speaking of various languages. It involves types of creative oral activities (Akyüz and Taniş, 2020). Drama also helps language learners to consider and examine outside the classroom settings as well as discovering imaginary situations and characters of various individuals.

Studies showed that drama activities could increase classroom discussions and interactions and integrated in learning language skills (Maley and Duff, 2005). It also could contribute to active learning in the classroom settings and promote learner-centered activities that let the students to be able to perceive and get involved in the learning process (Fleming, 2006; Philips, 2003; Maley, 2001). It was found that the creative drama activities improve students' speaking skills and positive attitudes towards the foreign language course (Göktür, Çaliskan, Öztürk, 2020).

There are several national and international studies that focused on the impacts of drama-based teaching on the speaking skills and abilities of the students. In a recent study, Çulha (2020) investigated how creative theatre affects student achievement and speaking ability in foreign language classes. Between 2011 and 2013, the study was conducted with 20 students, 13 of whom are females and 10 of whom are boys, who

attended an Anatolian High School in the 9th and 11th grades. Due to the lack of a control group throughout the data collecting procedure, the Quasi Experimental Pattern, a quantitative research paradigm, is utilized. In addition, in Elective English classes, where a more conventional approach of applying lessons is preferred, an empirical evaluation without a statistical measurement is done. The quantitative data is examined using the SPSS application. When all of the assessment instruments and personal opinion letters expressing the opinions of the participant group are considered, the findings showed that the creative theatrical approach used throughout the process has had a noticeable improvement on foreign language.

#### **2.4. Effects of Drama on Speaking Skill**

Drama in the ESL classroom encourages students to participate by giving them the responsibility of using their language abilities in a play (Pishkar et al., 2013). The advantages include increased confidence, understanding of word meaning, acquisition of right intonation, and fluency development.

English teaching has been utilizing various types of instructional and pedagogical problems especially in countries like Turkey (Başaran, Bekler, Kepenek, 2015). Foreign language learners in Turkey experience attainment issues in the classroom and that cause difficulties in learning English process. One of the main reasons was suggested as instructional tools and activities in the classroom settings do not correlate with the students' needs and today's realities (Başaran, Bekler, Kepenek, 2015).

In the search for building constructivist classroom for the students in learning English, researchers, educators and departments suggested educational drama activities since it promotes retainment of the knowledge and skills learned in english courses and incorporates with constructivist approaches (Sirisrimangkorn and Suwanthep, 2013).

Drama activities were suggested to improve English speaking skills since it provides enjoyable classroom environments. Also, it motivates the students and improve their interests and develop positive attitudes towards learning English language (Angelianawati, 2019). Such a contribution of drama is essential and



important because learning English language is generally considered boring and not engaging by the students (Aryn, 2021).

There have been studies regarding the impacts of Drama related activities and classroom instructions on the speaking skills of the students in Turkey (Akyüz and Taniş, 2020). In a recent study, Akyüz and Taniş (2020) investigated effects of drama related activities on the speaking levels and abilities of a group of EFL students. They also explored perceptions of the students about utilization of drama in learning a foreign language. The researchers selected 21 students who were enrolled in foreign language preparatory program at a public university in Turkey. They used a mixed methodology, including qualitative and quantitative approaches. The data collection tools included a speaking achievement test and questionnaire for quantitative part and interview questions for qualitative part. The drama activities were conducted in the regular classrooms. For statistical purposes SPSS and pattern coding programs were used. The results showed that drama positively affected the students' speaking skills in speaking courses. Also, the participated students stated positive feelings towards integration and usage of drama activities. The researchers suggested that drama activities should be included in the curriculum and is useful for students and educators.

A study conducted by Astiandani and Mustofa (2021) reviewed some of the studies conducted on the effectiveness of drama for speaking skills in language learning. They stated that although drama is an essential and useful tool for language teaching and learning, some problems arise during the instructions and delivering concepts. They generalized their findings as drama being undoubtedly valuable in language learning. However, various issues in its execution must be addressed in order to adequately meet learning objectives. According to the review results, some challenges that may arise during the implementation of drama were irresponsible time management, a chaotic atmosphere, the use of the first language (L1), and school status.

Teachers may use theater as a reference in teaching speaking to their students. For researchers, this research can be used to conduct additional research on the application of drama in other skills such as writing, listening, and speaking. The influence of practicing theater could greatly improve students' interest in

studying English. The researcher also discovered that pupils are really interested in playing theatre. As a result, playing theatre is regarded as an efficient medium for learning English.

Drama events can provide opportunities for students to participate actively and verbally express their thoughts collaboratively and communicatively. However, as noted by Vu Thi Thanh Nha (2009), the use of drama in English learning may encounter various challenges, including very short class time, difficult to control, and fast feedback to all groups at the same time by students. As a result, if drama is used as a time-constrained classroom activity, teachers and students may experience significant job stress.

### **2.5. Traditional Role Play in Drama**

One of the hardest processes in learning a new language is to transform knowledge into practice and apply it to real life. Students engage in real life situations not alone but with each other through role playing. Role playing activities, vitalization of a drama play helps this transferring knowledge to real life process. Students can think outside of the classroom setting and adjust a new language to real world through role playing. Aside from these advantages there are some downsides too. Guidance of teachers should be superior as it requires proficient leading. Students' creativity level determines the activity's success mostly. Participants' mood and character also has strong effect on the process. It is challenging for teachers to evaluate students individually and to make sure every participant understand equally.

When addressing role playing as traditional, it is important to know that it is a way of comparison not a classification. In traditional role playing, during the activity teacher controls participants to act out according to the script of a play or the given situation. Students interact within the script under the control of teacher mainly. Therefore, traditional way of using drama plays is more monotonous and more up to the teacher comparing to experimental methods such as Lazar's progressive activities.

## 2.6. Lazar's Method of Using Drama

Gillian Lazar is known as one of the researchers who made great contributions to language learning. Lazar (1993) proposed that language and literature are two sides of culture and literature could be utilized in language learning process. Learners utilize language to communicate with others and read literature in that language. Linguistic competency and literacy are both considered necessary skills and knowledge for language teachers (Wahyuni, 2013). Lazar emphasized literary competence and its connection with teaching language for language teachers.

Lazar emphasized that literature may help pupils draw on their personal experiences, sentiments, and viewpoints (Lazar, 1993). It encourages students to become more actively involved in their English learning, both intellectually and emotionally, and thus promotes acquisition. It's also a great motivator for group projects.

Lazar pointed out that different types of literature is best way to promote language speaking skills for students (Joseph, 1993). Lazar proposed three teaching approaches for teaching literature. First is an approach that utilizes literature as the content. Second approach includes language-based literature, and the last approach is that where literature is delivered for personal development (Lazar, 1993).

According to Lazar (2002), literary competency may be relevant for language teachers who want to use literature in their lectures. As a result, it is believed that literature and language are two entities that are inextricably linked. There is a growing interest in employing literature in the language classroom and how literature might be used with language learners. Literature introduces students to complicated ideas as well as novel and unexpected uses of language.

Lazar stated that drama gives excellent source material for inducing solid passionate reaction from the understudies (Masoumi-Moghaddam, 2018). In other words, by utilizing this strategy, ready to invigorate the students' feeling or sentiments. Since writing contains numerous and diverse values, the understudies may get themselves utilized to get it other's feelings.

Lazar also indicated that when selecting literature, it is critical to consider both the students who will be taking the course and the actual course being taught

(Lindström, 2016). For this method, Lazar believes that the attention should be on the characters and the history of the literature.

## **CHAPTER III**

### **METHODOLOGY**

This chapter includes a brief description of the methodology utilized in this study. Specifically, design of the study, data collection settings and participants, data collection process, data analysis and ethical consideration are briefly explained. Reliability test was conducted by the researcher, her counselor and a colleague of the researcher. Because this is a qualitative study reliability is related to credibility, dependability, confirmability and transferability.

#### **3.1. Design of the Study**

This study was designed as an experimental approach, a type of qualitative research methodology. The participants for the study were primarily selected randomly as experimental and control groups. Both groups were later assigned to a group. The following research questions were intended to be investigated in this thesis:

1. How do drama activities affect primary school students' speaking skills in English lessons?
  - 1.1. How do the drama activities used in the research affect the students' ability to talk about themselves and other people's belongings?
  - 1.2. How do the drama activities used in the research affect the students' ability to talk about their likes and dislikes?
  - 1.3. How do drama activities used in the research affect students' ability to describe their friends and other people?
  - 1.4. How do the drama activities used in the research affect their ability to talk about their own and others' basic needs and feelings?

#### **3.2. Setting and Participants**

The participants included 26 4<sup>th</sup> grade students at a public school in a city in Turkey. They were classified as experimental and control groups. Experimental group

consists of 12 students and the control group included a total of 14 students. The school was located in a rural area.

Out of 12 students in the experimental group, 7 were males and 5 were females. Also, in the control group (N=14), 8 were males and 6 were females. In total, out of 26 participated students, 15 were male and 11 were female students.

### **3.3. Data Collection**

Data collection process took place in classrooms. Both experimental and control groups were taught the same concept. Data was collected by the teacher and the researcher. Data collection took place in the same school settings.

#### **3.3.1. Data Collection Instruments**

Data study were collected via interview sessions and teachers' observations during the activities and instructions in the classrooms for the experimental and control groups. Also, students' achievements for the related concepts and topic in the curriculum were analyzed according to the procedures and research questions.

#### **3.3.2. Data Collecting Procedure**

Data collection process was completed during lectures for both groups of students. For the experimental group, drama activities were designed according to Lazar's seven step approach for drama play. The students in the control group were instructed based on traditional role-playing activities.

Before and after the implementations of the drama lessons, the students were observed according to their speaking skills based on the data collection tools, Observation Forms. First observation form was constructed based on 5-point Likert scale for the skill earnings. This form was applied to the control group and experimental group before and after the instructions. Second observation form was composed of 5-point scale regarding activity participation before and after the instructions. Both observation forms were created by the researcher. The researcher were given advice from 3 colleagues and experts to increase their validity.

The content of the instructions included 4 units, therefore role-playing method and drama activities included 10 activities and drama plays. Each drama unit play was selected in accordance with the subject of the unit for the experimental group. The students stayed in the classroom for the whole period of time. Each drama play selected in accordance with the subject of the unit. Each play carried out according to Gillian Lazard's 7 step drama activities.

There were five learning outcomes in the four units. The Learning Outcomes are as follows:

- Unit 3: Cartoon Characters
  - E4.3.S1. Students will be able to talk about their own and others' possessions.
- Unit 4: Free Time
  - E4.4.S1. Students will be able to talk about their likes and dislikes.
- Unit 9: My Friends
  - E4.9.S1. Students will be able to describe their friends and other people (family members, teachers, etc.).
- Unit 10 : Food and Drinks
  - E4.10.S1. Students will be able to talk about their basic needs and feelings.
  - E4.10.S2. Students will be able to express others' feelings and their needs.

Each drama play was selected in accordance with the main topics and contents of the unit. Each play was carried out according to Gillian Lazard's 7 step drama activities. The units and the corresponding drama-based activities are listed below:

- Unit 3- (their own and others' possessions)- The Captain and the Cat,
- Unit 4- (about their likes and dislikes) – The Brothers G story
- Unit 9- ( description of people)- Family Exercise
- Unit 10- (feelings and their needs)- Unhappy Princess

The activities were carried out for practicing the oral skills as follow:

1. Students mark out the text for word stress and sentence stress. They then read it aloud, paying special attention to its emotional meaning.
2. Students annotate the different lines in the text by describing how the line should be said, for example, coldly, aggressively, with a sneer, in a loving voice, etc. (If necessary you could supply them with a list to choose from.) They then read the lines out aloud, keeping as closely as possible to these annotations. Other pairs or groups try to guess what the annotations were.
3. Students discuss the characters in the text by answering a short questionnaire about them. The questions might include:
  - a. Which character do you most admire? Why?
  - b. Which character do you find the least appealing? Why?
  - c. For which character do you have the most sympathy? Why?
4. Students are divided into groups, each with a different extract from the same play. The groups write five questions about the text they have been given. They rehearse reading it out aloud, and then either perform it for the class or record it so that the recording can be played to the class. The other students then answer the questions which have been set. When all the questions on all the texts have been answered, the students try to piece together the full story in the play. They can do this by thinking of questions to ask the teacher, who should be able to supply the answers!
5. Students are each asked to bring three accessories to the lesson (these could include different kinds of hats> umbrellas, jewelry, scarves, handbags, walking sticks, belts etc.). In pairs or groups they rehearse a scene from a play, and then choose accessories for each character before performing the scene in front of the class.
6. Students are given a dialogue from a play and asked to rehearse reading or saying it aloud. They should aim to make it sound as close to real everyday



conversation as possible. (E.g. they should hesitate, interrupt each other, stammer, use phrases like 'sort of or 'you know', repeat themselves and so on.)

7. Students in groups act out an extract from a play, paying special attention to gestures and movement - how far characters stand from each other, how they use their hands, if they touch each other at all, etc. Would it be more appropriate to their roles, for example, for students to be standing further apart? For one to be standing and the other sitting? For one character to be slouching forward while the other looms over them etc.? (This activity only works in classes which are very relaxed with each other, or where the students acting out the roles are very confident and don't feel inhibited by being interrupted.)

### **3.4. Data Analysis**

Following the data collection process, data analysis took place. Data were analyzed by using descriptive analysis and qualitative analysis methods. Data were analyzed by the content analysis, a type of qualitative analysis methods.

Experimental design approach is used in this research. In the research, while Lazar's drama activities were applied on one group, the other group was kept constant and the difference was tried to be observed. A coding scale that evaluates the skills to be developed according to the units from the experimental and control groups in the research and the rubric observation form developed for the research achievements are presented in the appendix.

Evaluation parameters in the observation form are as follows ([https://www.tfu.ac.jp/students/arpn890000001rch-att/rubric\\_languages\\_english.pdf](https://www.tfu.ac.jp/students/arpn890000001rch-att/rubric_languages_english.pdf), 05.07.2022);

- 1- It is not possible to perform
- 2- Insufficient
- 3- Need improvement
- 4- Meets expectations
- 5- Exceeds expectations

In the observation form, the change in the skills of the students after the drama activities was evaluated according to the above evaluation parameters.

### **3.5. Ethical Considerations**

For ethical considerations, the students' parents were informed about the study and they signed the consent forms that allowed researchers to collect data. The students were also acknowledged about the process. There were no instrumental process or other types of data collection process were implemented for ethical reasons.

## **CHAPTER IV**

### **FINDINGS**

The main purpose of this thesis was to investigate the impacts of the Drama-based activities on the 4<sup>th</sup> grade primary school students' speaking skills with an experimental research setup. 26 students participated for the study. 14 of them were selected for the experimental group and 12 of them were selected for the control group.

Major findings from the data analysis are presented in this section. In the first section, general significant results are presented. In the next section, general findings from the qualitative data (interviews) are presented. In relation to that, findings on enthusiasm, anxiety, productivity improvement, and speaking fluency for the participants are discussed.

#### **4.1. Introduction**

The students in both experimental group and control group are labeled as EG1, EG2 etc. and CG1, CG2 etc. as pseudo names to hide their identities. The teacher will be known as the instructor or the teacher. The following research questions were intended to be investigated in this thesis:

1. How do drama activities affect primary school students' speaking skills in English lessons?
  - 1.1. How do the drama activities used in the research affect the students' ability to talk about themselves and other people's belongings?
  - 1.2. How do the drama activities used in the research affect the students' ability to talk about their likes and dislikes?
  - 1.3. How do drama activities used in the research affect students' ability to describe their friends and other people?
  - 1.4. How do the drama activities used in the research affect their ability to talk about their own and others' basic needs and feelings?

## 4.2. Findings From The Qualitative Data

The findings from data analysis process are presented in this section with visuals such as tables and figures. Important findings are briefly discussed.

**Table 2**

*The Participants In The Experimental And Control Groups And Their Genders In The Study*

<b>Control Group</b>	<b>Gender</b>	<b>Experimental Group</b>	<b>Gender</b>
Student1	Male	Student1	Male
Student2	Female	Student2	Male
Student3	Male	Student3	Female
Student4	Female	Student4	Female
Student5	Male	Student5	Male
Student6	Male	Student6	Female
Student7	Female	Student7	Female
Student8	Male	Student8	Male
Student9	Male	Student9	Male
Student10	Male	Student10	Male
Student11	Female	Student11	Female
Student12	Female	Student12	Male
		Student13	Male
		Student14	Female

The table 2 Presents the gender of the participant in the control and experimental groups. Control group consists of 7 male students and 5 female students who were taught with standard role plays. There were 9 male students and 6 female students in the experimental group. The students in the experimental group was taught

with the Gillian Lazar's 7 steps act out of activities.

**Table 3**

*The Units And Their Corresponding Titles Used In The Study*

<b>Units</b>	<b>Unit Title</b>
Unit 3	Cartoon Characters
Unit 4	Free Time
Unit 9	Description of people
Unit 10	Feelings and their needs

The table 3 presents the units and their titles studied in this thesis. There were four units which were unit 3, unit 4, unit 9, and unit 10. The unit 3 is titled as 'cartoon characters'; unit 2 is titled as 'free time'; unit 9 is titled as 'description of people'; unit 10 was 'feelings and their needs'. Each unit consisted of 7 sections.

Students completed the selected units for the proposed skills. They were later observed and assessed according to their observed skills and activity participations of the students implemented by the teachers. The findings for the data analysis are presented in this section. Since there are 12 students in the control group, their scores were 0 for the following figures of 2 through 7.

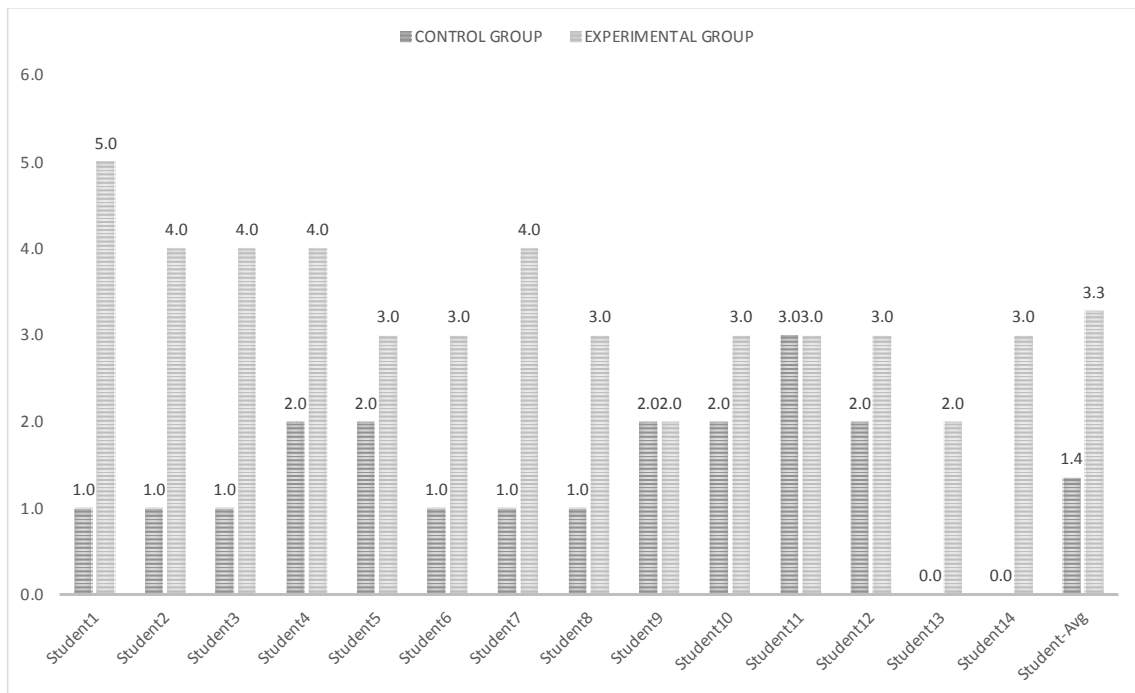


Figure 2 Students' skill levels for the Unit 3 (Cartoon Characters (E4.3.S1. Students will be able to talk about their own and others' possessions))

The figure 2 shows students' skill levels for the students involved in the control group and experimental group following the instructions on the first unit (Cartoon Characters (E4.3.S1. Students will be able to talk about their own and others' possessions)). Left columns represent the scores for the students in the control group and right columns represent the scores for the students in the experimental group. All of the scores are presented out of total point 5.

As can be seen in the figure 2, the average score of the experimental group (3.3) was calculated higher than that of the students in the control group (1.4). The scores of the students in the control group were between 1 and 3 (with only one student acquired a level of 3). On the other hand, the scores of the students in the experimental group ranged between 2 and 5. Two out of 14 students received the lowest score of 2 in the experimental group for the Unit 3 after the instructions.

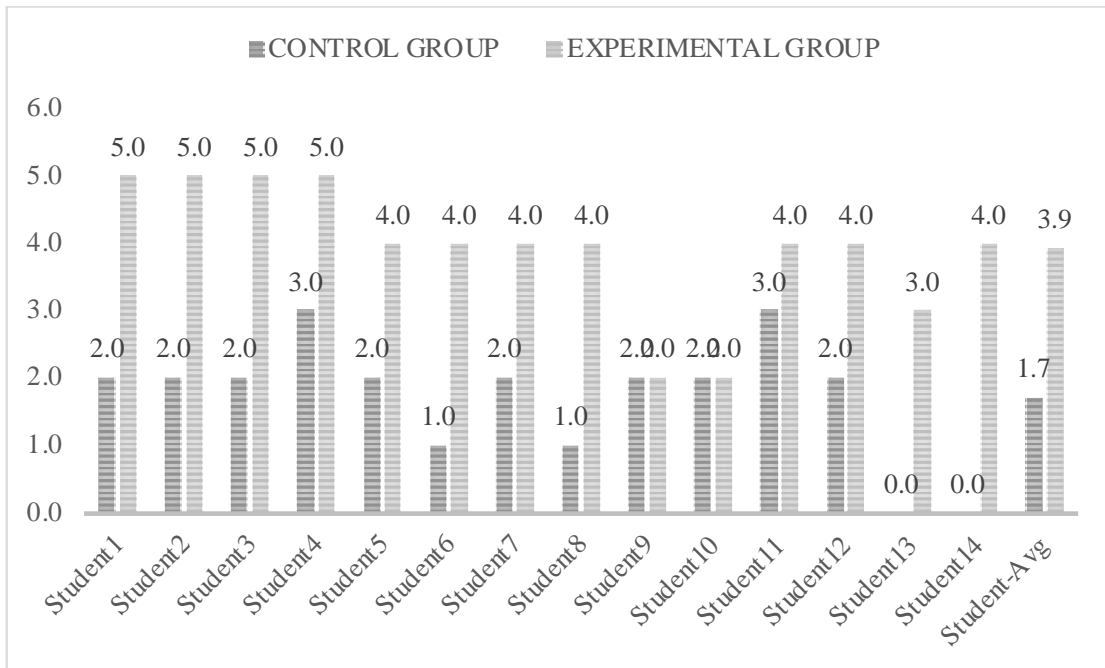


Figure 3 Students' skill levels for Unit 4 (Free Time (E4.4.S1. Students will be able to talk about their likes and dislikes))

Students in both groups were also observed and assessed during the concepts in the unit 4 (Free Time (E4.4.S1. Students will be able to talk about their likes and dislikes)), which is related to the speaking skills of the students. The average scores for the control group was calculated as 1.7 out of 5. And the average scores for the experimental group was found as 3.9 out of 5. The range for the control group's scores was found between 1 and 3. On the other hand, the scores of the experimental group ranged between 3 and 5. As can be seen in the above table, the speaking scores and levels of the students in the experimental group were found much higher than the students in the control group.

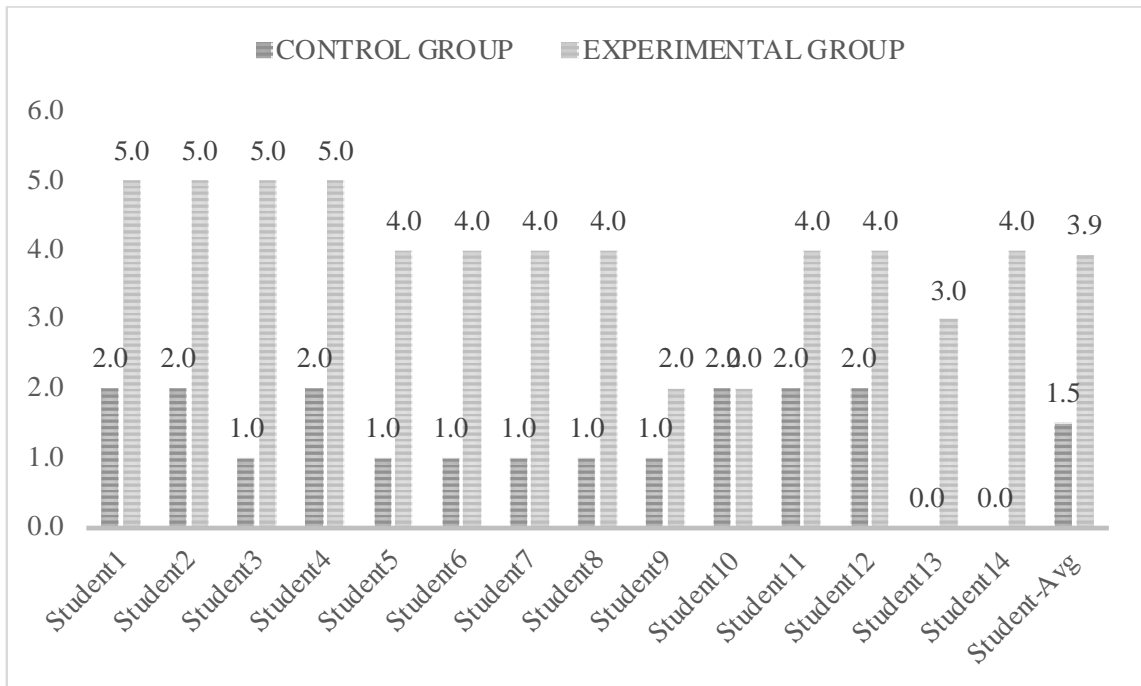


Figure 4 Students' skill levels for Unit 9 (My Friends (E4.9.S1. Students will be able to describe their friends and other people (family members, teachers, etc.))

Figure 4 presents the findings from the observation regarding the students' speaking skills for the unit 9 My Friends (E4.9.S1. Students will be able to describe their friends and other people (family members, teachers, etc.)). Students in the control group scored average level of 1.5 with ranging between 1 and 2. On the other hand, the average scores of the skill levels of the students in the experimental group was found as 3.9 with the range of between 3 and 5. In conclusion, the students' scores much higher than the students in the control group regarding the skill levels of '...describe their friends and other family member...'.



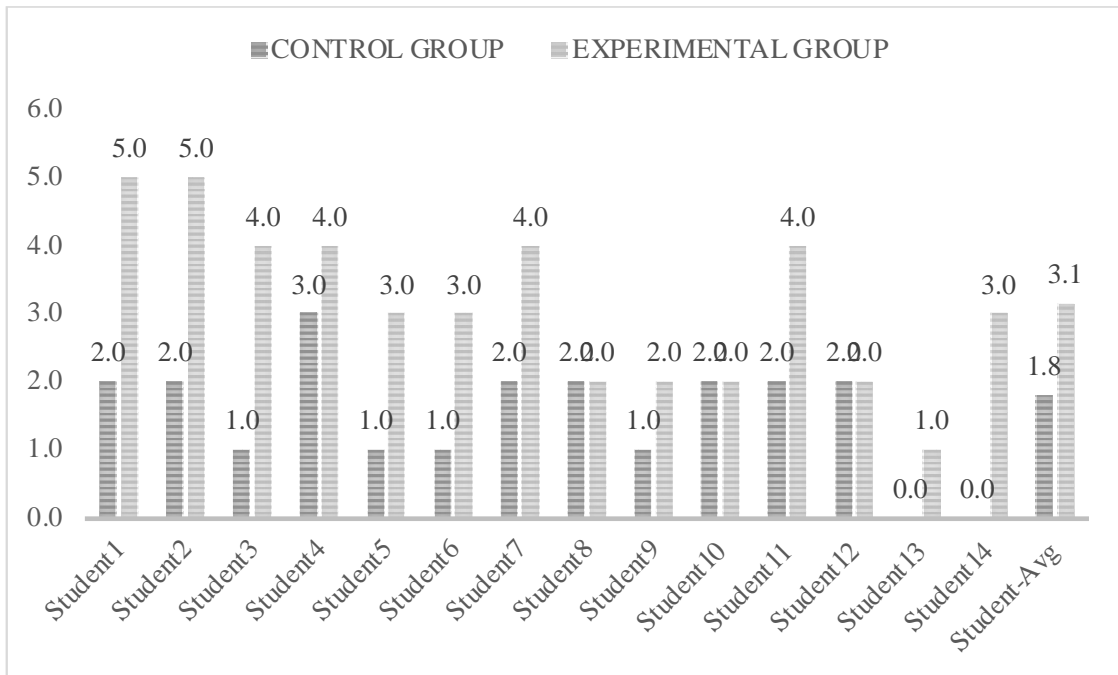


Figure 5 Students' skill levels for Unit 10 (Food and Drinks (E4.10.S1. Students will be able to talk about their and others' basic needs and feelings))

The last scores collected from observation regarding students' speaking skills for both groups based on the observations are illustrated in the figure 5. The speaking skills were related to the '... talking about the students' basic needs and feelings...'. The findings showed that the average score for the students in the experimental group was found as 3.1 out of 5 between the range of 2 and 5. On the other hand, the average score of the students in the control group regarding speaking levels of the students was calculated as 1.8 with the range of between 1 and 3.

Finally, the statistical significance (p-value) between the average scores of the students in the control group and that of the students in the experimental group was calculated as less than '0.05' for the students' speaking skills for four units. This result showed that the difference between the average scores were statistically significant, which means that they are valid and not randomly acquired.

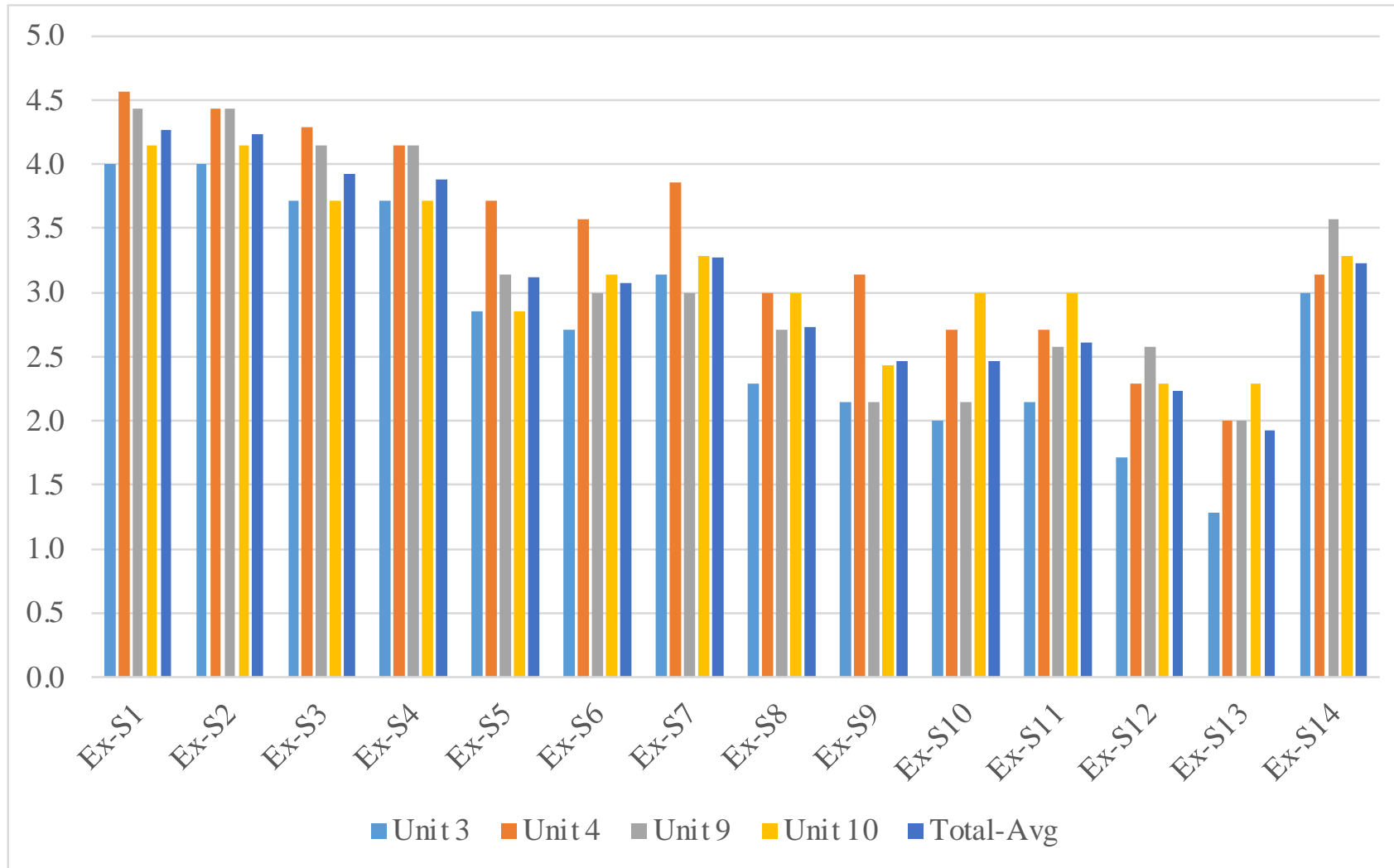


Figure 6 Students average scores for participation in the units

In the next section of the data analysis, the findings from observations for participation for activities in the instructions. Only the students in the experimental group were observed and scored based on their participation for the instructions and instructional activities in four units.

Figure 6 illustrates the average scores of the experimental group students' participation levels in the activities during the instructions and speaking implementations of the concepts in the language program. All of the scores were out of 5 points. The first four students received the highest points above 3 points. There were two boys and two girls among them. The students in general were grades higher for the unit 4 and unit 10.

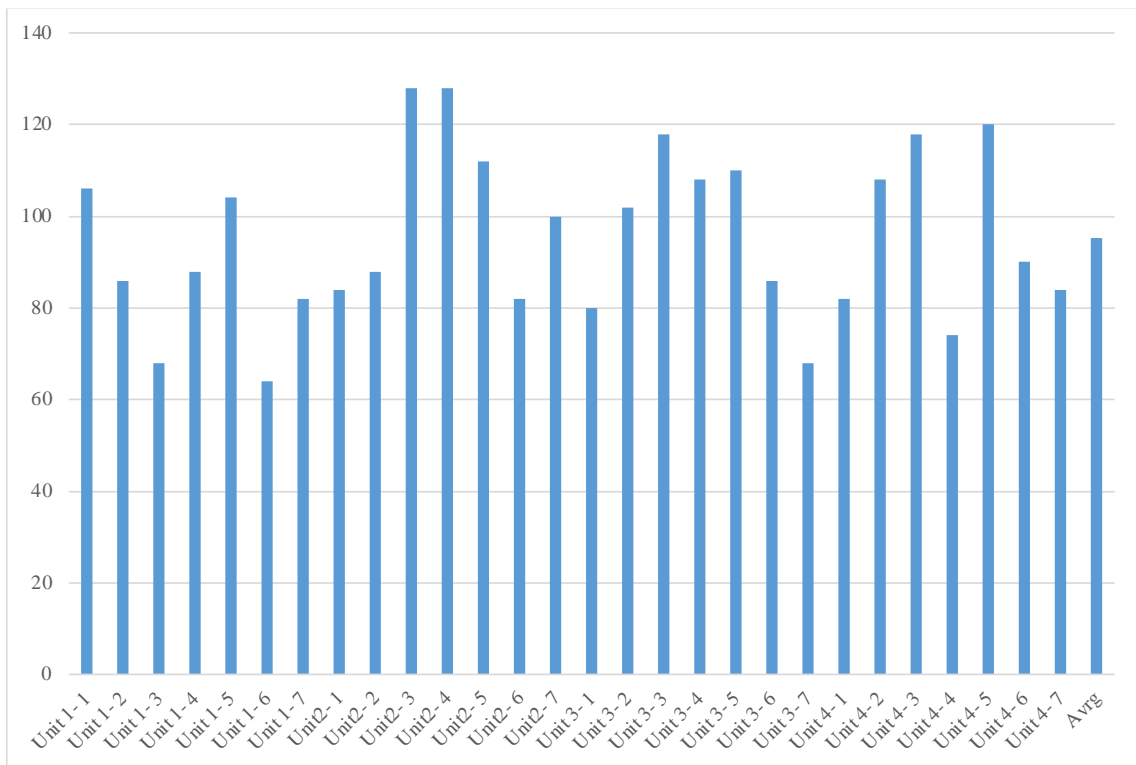


Figure 7 Students' total average scores for the units and total for the experimental group

Figure 7 presents the total average scores for the four units. Since there are 14 students, total point for the total average score was calculated out of 70 points. The above figure showed that unit 2-3 (128), unit 2-4 (128), and unit 4-5 (120) were the

units where the students scored the highest points than the remaining units and chapters. The unit four was composed of free speaking periods. Finally, the average score for the four units, the students received around 95 points (out of 140).

## CHAPTER V

### CONCLUSIONS AND DISCUSSIONS

This study was designed to investigate the effectiveness of the drama activities in English language classes and how it affects the students' speaking skills in regard to the activities by Gillian Lazar and his method of using drama in English language classrooms. This section is reserved about discussing the findings and data analysis conducted in the study.

#### 5.1. Discussions on the Qualitative Data

The discussions of the results are discussed in detail in the below sections based on the research questions.

This study was designed to answer the following research questions:

1. How do drama activities affect primary school students' fluent speaking skills in English lessons?
  - 1.1. How do the drama activities used in the research affect the students' ability to talk about themselves and other people's belongings?
  - 1.2. How do the drama activities used in the research affect the students' ability to talk about their likes and dislikes?
  - 1.3. How do drama activities used in the research affect students' ability to describe their friends and other people?
  - 1.4. How do the drama activities used in the research affect their ability to talk about their own and others' basic needs and feelings?

The first research question (What are the level of speaking skills of the primary students in English classes?) was regarding the speaking levels of the participating students in English classes in primary level environments. It was assumed that the speaking of the students in both groups were at similar levels since they were at the same grade and school as well as having the same English teacher in the previous year. The speaking levels for the control and experimental groups (figure 2 through figure 5) were summarized. The data were taken following the drama activities. The findings in

these figures showed that the students in the control group were found much lower than the students in the experimental group. Such results showed that drama activities carried out according to Gillian Lazard's 7 step drama activities helped the students in the experimental group about their speaking abilities. Specifically, students of the experimental group gained higher speaking levels in the unit 4 (Free Time (E4.4.S1. Students will be able to talk about their likes and dislikes)) (figure 3). This proves that the students are able to discuss about their likes and dislikes after learning about them through drama-based activities. It could be easily said that the story (The Brothers G story) and its implementation made an improvement on the student's speaking levels. This result could be explained that the story was shorter than others. Second reason might be the content of the study is related to the students' interests. The students exposed to drama activities in the elementary school settings showing better english speaking skills supported the previous research findings (Pat and Yilmaz, 2021; Basharat and Behak, 2021; Ulas, 2008; Saraç, 2007; Altweissi, 2022; Çulha, 2020). Drama-based activities make good improvements for the students in the experimental groups. Such findings were aligned with the previous studies (Siririmangkorn and Suwanthep, 2013; Kadan, 2021). These results were supported by the previous research findings as earlier researchers supported that student centered instructional approaches help student to learn and retain knowledge of the content in English classes (Liu, 2013; Hoover, Sarris, and Hill, 2015; Martin-Beltran and Peercy, 2014)

When the changes in the other sub-problems of the research are examined, it is observed that an increase is observed in the participants' ability to talk about themselves and others after the drama activities, to express their likes and dislikes, to describe their friends and themselves, and to talk about their own and others' feelings.

## **5.2. Conclusions**

In conclusion, the findings suggested that utilizing drama-based activities and implementation of Gillian Lazars' 7 step drama activities promote students' speaking skills. Such results could be used to basically generalize to the point that drama-based class activities help primary students' speaking skills. Such a result is aligned with the previous studies and supported their findings (Başaran et., 2015; Akyüz and Taniş, 2020; Anderson and Loughlin, 2014).

A significant point raised in this study was the motivations of the students. One of the drama-based stories clearly showed that the students could be motivated with such stories that are similar to the students' interests in real life. It also showed that such stories could help the students to visualize and decide their speaking styles. Therefore it is important for the researchers to select more related stories with the students' interests and motivating examples corresponding their real-life experiences.

### **5.3. Suggestions for Further Research**

This study was structured to illustrate and prove the effectiveness of drama-based activities and stories could help students' speaking skills in a primary school setting. On the other hand, further revisions and design could help researchers to gain higher and deeper insight from such implementations. In such perspectives, the following revisions and suggestions could be made to get deeper understandings:

- The students should be introduced to more detailed stories related to their age levels.
- The students should be interviewed before and after implementations.
- The number of female and male students should be equal in the control and experimental groups.
- The students should be asked to complete a questionnaire that reflects their perspectives and ideas about the drama-based activities.
- The number of students in the control and experimental groups should be equal.
- The students should be asked to answer conceptual questions to measure their knowledge of the related topics.

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# APPENDIX

## Appendix 1. Coding Charts

UNIT/DRAMA	SKILL	CONTROL GROUP											
		A.U.	E.K.	M.E.C.	A.Ç.	B.A.	B.K.	H.K.	M.S.	M.A.K.	M.B.A.	R.Y.	S.U.
Unit 3: Cartoon Characters	E4.3.S1. Students will be able to talk about their own and others' possessions.												
	E4.4.S1. Students will be able to talk about their likes and dislikes.												
Unit 4: Free Time	E4.4.S2. Students will be able to ask for clarification in conversations.												
	E4.9.S1. Students will be able to describe their friends and other people (family members, teachers, etc.).												
Unit 9: My Friends	E4.9.S2. Students will be able to ask and answer questions about other people's physical characteristics.												
	E4.10.S1. Students will be able to talk about their basic needs and feelings.												
Unit 10: Food and Drinks	E4.10.S2. Students will be able to express others' feelings and their needs.												



UNIT	ACTIVITY	EXPERIMENT GROUP														
		O.I.	E.S.	M.C.	T.U.	M.A.	R.A.	E.S.	F.A.	T.H.	S.Y.	H.A.	B.A.	C.Y.	N.Y.	F.A.
Unit 3: Cartoon Charad	1															
	2															
	3															
	4															
	5															
	6															
	7															
Unit 4: Free Time	1															
	2															
	3															
	4															
	5															
	6															
	7															
Unit 9- ( description of	1															
	2															
	3															
	4															
	5															
	6															
	7															
Unit 10- (feelings and t	1															
	2															
	3															
	4															
	5															
	6															
	7															

UNIT/DRAMA	SKILL	EXPERIMENT GROUP															
		O.I.	E.S.	M.C.	T.U.	M.E.A.	R.N.A.	E.S.	F.Ö.A.	T.H.	S.Y.	H.A.	B.A.	C.Y.	N.Y.	F.Ö.A.	
Unit 3: Cartoon Characters	E4.3.S1. Students will be able to talk about their own and others' possessions.																
Unit 4: Free Time	E4.4.S1. Students will be able to talk about their likes and dislikes.																
	E4.4.S2. Students will be able to ask for clarification in conversations.																
Unit 9: My Friends	E4.9.S1. Students will be able to describe their friends and other people (family members, teachers, etc.).																
	E4.9.S2. Students will be able to ask and answer questions about other people's physical characteristics.																
Unit 10: Food and Drinks	E4.10.S1. Students will be able to talk about their basic needs and feelings.																
	E4.10.S2. Students will be able to express others' feelings and their needs.																

**Appendix 2. Rubric Observation Form**

Assesment Skill	1-Not able to perform	2-Inadequate	3-Needs improvement	4-Meets expectation	5-Exceeds expectations
Overall Fluency	Speaks very little or doesn't speak at all.	Speaks with much hesitation, which often interferes with communication.	Speaks with some hesitation, which sometimes interferes with communication.	Speaks with some hesitation, but it doesn't usually interrupt the flow of conversation.	Speaks smoothly with little hesitation and doesn't interrupt the flow of conversation. Speaks with confidence.

## Appendix 3. Consent Form

Sayın Veli;

Çocuğunuzun katılacağı bu çalışma, "İLKOKUL ÖĞRENCİLERİNİN İNGİLİZCE DERSLERİNDE KONUŞMA BECERİSİNİ DRAMA OYUNLARI İLE GELİŞTİRME" adıyla, '2021-2022 eğitim öğretim yılı içerisinde yapılacak bir araştırma uygulamasıdır.

Araştırma Uygulaması: Kazanım değerlendirme / Gözlem şeklindedir.

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

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

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

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

Araştırmacı :

İletişim bilgileri :

*Velisi bulunduğum \_\_\_\_\_ sınıfı \_\_\_\_\_ numaralı öğrenci \_\_\_\_\_'in yukarıda açıklanan araştırmaya katılmasına izin veriyorum. (Lütfen formu imzaladıktan sonra çocuğunuzla okula geri gönderiniz\*).*

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

Adı Soyadı

İmza:

Veli Adı-Soyadı :

Telefon Numarası:

## Appendix 4. Petition of Institution Consent

ÇATAKDİBİ İLKOKULU MÜDÜRLÜĞÜNE

ERCİŞ / VAN

Okulumuzda İngilizce Öğretmeni olarak görev yapmaktayım. Uludağ Üniversitesi Eğitim Bilimleri Fakültesi'nde İngiliz Dili Eğitimi alanında yüksek lisans yapıyorum. Tez araştırmam için, okulumuzdaki 4. Sınıf öğrencileri ile drama çalışması yürütmek istiyorum.

Çalışma veri toplama aracı gözlemlerime dayalı olacak ve kazanım değerlendirme ölçekleri kullanarak veri toplayacağım. Bu eğitim araştırmam için kurum izni rica ediyorum.

Gereğini arz ederim.

15/09/2021

Cansu KARA

İngilizce Öğretmeni

Okul Müdürü

Yakup DENİZ

Appendix 5. CV

<b>ÖZ GEÇMİŞ</b>			
<b>Adı-Soyadı</b>	Cansu		Kara
<b>Bildiği Yabancı Diller</b>	İngilizce		İspanyolca
<b>Eğitim Durumu</b>	<b>Başlama - Bitirme</b>		<b>Kurum Adı</b>
<b>Lise</b>	2009	2013	Ayyıldız Anadolu Lisesi
<b>Lisans</b>	2013	2017	Hacettepe Üniversitesi
<b>Yüksek Lisans</b>	2019	2022	Uludağ Üniversitesi
<b>Doktora</b>			
<b>Çalıştığı Kurum</b>	<b>Başlama - Ayrılma</b>		<b>Çalışılan Kurumun Adı</b>
<b>1.</b>	2017	2020	Özel Bandırma Amerikan Kültür Koleji
<b>2.</b>	2020	-	MEB
<b>3.</b>			
<b>Üye Olduğu Bilimsel ve Meslekî Kuruluşlar</b>			
<b>Katıldığı Proje ve Toplantılar</b>	UNICEF RRSA, European Portolio Assessment, UbD		
<b>Yayımlar:</b>			
<b>Diğer:</b>			
		<b>Tarih</b>	
		<b>İmza</b>	
		<b>Adı-Soyadı</b>	

## Appendix 6. The Content of the Drama Based Activities

### The Captain and the Cat by D. M. Larson

(Cat runs around like crazy attacking invisible things) Captain

Do you ever wonder why cats get the crazies? You know when they act all weird... Well, weirder than usual. You see them run around like crazy and attack invisible things. I have made an amazing discovery. One you'll never believe unless you could see it for yourself. But I saw it with my own two eyes and I am a firm believer that cats are the protectors of our planet.

Character

King

Cat

Captain

Princess

For the experiment group, there are 2cats and 2 kings

(Cat is off stage upset)

Cat:Me-wrowl!

Captain

My cat's in trouble... Or about to cough up a hairball.

Here kitty kitty - where are you?

(Captain brings in cat who has a bag over her head - she comes in backwards trying to get out)

Captain

How did you get caught in that? That's weird. You could have suffocated tied up in a bag like that.

(Captain finally gets her and gets the bag off) Captain

Ow! Why did you scratch me?

(Cat gets a weird look like she sees something) Captain

What's up with you? (Cat pounces)

Captain

Then the weirdest thing happened - we got shot with some kind of shrink ray and the whole world started to change around us.

(Curtains open to reveal an alien world)

Cat

How dare you bring a human into this conflict?!

Captain

Did you... Just speak?

Cat

I always speak. This is just the first time you've understood me.

Captain

Wow, I always suspected you saying something to me.

I always wanted to understand you. This is so cool.

Cat

We get shrink down and transported to another dimension and all you notice is that I can talk.

Captain Another dimension?

Cat Yes

Captain And you can talk!

Cat

\*Sigh\*

Captain

What have you been saying to me all these years?

Cat: Trust me - you don't want to know what I was saying.

Captain

So why are we in another world?

Cat

Finally a reasonable question. We have been brought here by the forces of evil.

Captain Whoa.  
Cat  
Now we must seek them out and discover their evil plan and put a stop to them.  
Captain Cool. Let's do this.  
Cat  
They're approaching.  
Captain  
What do we do?  
Cat We fight.  
Captain With what?  
Cat Our claws.  
Captain  
I have no claws.  
Cat  
Then run!  
(Purple Tingle Tangles rush in and attack - Cat fights them and Captain gets chased by them - they capture the cat and leave - the Captain stands there confused)  
Captain  
Now what do I do?  
King  
Hark! Who goes there?  
Captain  
Oh hey! Another human. Hi! I'm new here. You can call me Captain.  
King  
Hello there Captain. Peace be with you.  
Captain And you.  
King  
What are you Captain of?  
Captain  
Of myself - my parents were big Captain and Tennille fans and named me after him.  
King  
What strange words you say. You must be from an advanced civilization in another time zone.  
Captain Sure why not.  
King  
I too am from Earth - I was brought here many years ago with others like us - they needed a leader and I led them - I now have a mighty kingdom which I protect from the purple tingle tangles.  
Captain  
Yeah they kind of took my cat.  
King  
I seek a mighty warrior - a captain perhaps - who can lead my army against the evil PTT.  
Captain  
Well um... I'm not sure I qualify - how big is your army?  
King  
Currently one - that's you - here's your weapon.  
Captain  
Oh wow this is awesome - it's like a light saber or something.  
King  
I have no clue how to work it.  
Captain I'll fiddle.  
King  
Go forth and defeat the evil horde and you will be rewarded.  
Captain  
Reward? What kind of reward?  
King  
Your own castle.  
King  
My daughter is coming.  
She is the most beautiful woman in this world.  
Captain



She's not the only woman in this world is she?  
 King  
 No - there are many others - she is the prettiest - here is a picture.  
 Captain Whoa  
 Cat You'll never get away with this - we'll find a way to stop you. (One shoots cat with a squirt bottle)  
 Cat (hiss) Stop that.  
 Captain (sneaks up)  
 Psst! I'm here to rescue you.  
 Cat Oh no - you sure about this? Maybe you should sit this one out.  
 Captain Don't worry - I've got this! (Turns on light sword - PTT all see him - they shout and rawr)  
 Cat I can't look.  
 (Captain does a battle cry and battles them - he wins!  
 They howl and run off)  
 Captain You can look now.  
 Cat You did it - you actually did it. (Captain releases cat)  
 Cat You saved my life.  
 Captain You're welcome.  
 (Cat yells at PTT)  
 Cat  
 HA! You're no match for us now!  
 Captain  
 Um... They're coming back and they brought some friends!  
 Cat  
 A lot of friends - let's get out of here.  
 Captain No wait!  
 Cat  
 Yes! Blast them!  
 (Captain runs off stage yelling and shooting)  
 Cat  
 You've got them on the run! You did it!  
 (King and Princess run in)  
 King Huzzah!  
 Princess  
 He's so heroic...  
 Captain (returns)  
 They really shouldn't this kind of firepower lying around.  
 King  
 You did it! You saved the kingdom!  
 Captain  
 So .. Uh... This your daughter?  
 King  
 Yes, this is the Princess.  
 Princess Hi.  
 Captain Well, hello there.  
 King  
 Let's go see your new castle...  
 Captain Cool.  
 King  
 One thing though... I don't know if this will be a problem but it's made out of hamburger.  
 Captain Hamburger?  
 King  
 We call it hamburger because it's very similar to what we know as hamburger back home - but it's an  
 amazing building material.  
 Captain This I got to see.  
 Princess  
 You're going to love it. I decorated it myself.  
 Captain  
 So you're beautiful and talented? (Princess giggles and they exit. Cat starts coughing)  
 Hairball - Here is comes.

## The Brothers G story

### The Brothers G

Characters:

George

Greg

Emily

#### Part I

Emily: Hi I'm your new classmate Emily. We just moved here. Are you brothers?

George: Yes, we are brothers. I'm George and he is Greg.

Greg: Welcome to our school Emily.

Emily: Thank you, you both look a lot like each other and your names start with G.

George: They both like letter g.

Greg: George likes the soft g

George: "Gee, I do" Greg likes the hard g.

Greg: "Gosh, yes!"

Emily: You are both so funny. I'm glad I met you on my day here. Would you like to go to lunch together.

Greg: That would be awesome. We can talk about our favorites. George likes oranges.

George: Greg likes grapes. He doesn't like many vegetables though.

Greg: That's not true. I always eat vegetables. You are the picky one.

George: Oh, no. I don't pick food. I like all the vegetables. It's just sometimes I prefer not to eat.

Greg: ( When they finish their lunch, he stands and says) Let's go to playground.

George: Ok. We still have time before the lesson.

#### Part II

At the playground

Emily: What about animals? Do you have a pet?

Greg: George likes giraffes.

George: Greg likes gorillas. So we can't have a pet that we like.

Emily: (laughs) I like fairies, I wish I had a fairy.

Greg: George likes giants.

George: Greg likes goblins. Sometimes we pretend to be and scare each other.

Greg: George likes hair gel.

George: Greg likes hair goop. We almost have nothing in common.

Emily: Everything is different with you. What else?

Greg: George likes gems.

George: Greg likes gold.

Emily: You both look amazing. I wish I had a sibling like you.

Greg: You look amazing too Emily. I'm really glad that you come to our school.

## Family Exercise

By Eldad Cohen

Characters: Father, Mother, Girl, Boy 1 , Boy 2

The characters' names are never mentioned, they are referred to through their position within the family

(In order to equalize character there were 2 boys and 2 girls for the experiment group)

*(Three chairs at center stage facing the audience. The Father, Mother, and Boy are sitting in the kitchen. The Boy is sitting in the middle chair and tells the story to the audience)*

Boy            We were sitting in the kitchen having lunch,  
Me, Mom and Dad.

The Girl wasn't with us.

She's not hungry. She's fat. And then Mom said to Dad:

Mother        Well?

Boy 1         And Dad said to

Mom: Father   Well, what?

Boy 2         And Mom said to

Dad: Mother   Say it.

Boy 1         And Dad said to

Mom: Father   What's to say?

Boy 2         And Mom said to Dad:

Mother

Either you say it or I will.

Boy 1

And Dad said to Mom:

Father

I've got nothing to say.

Boy 2

And Mom said to Dad:

Mother

Tell him about Dinah the teacher.

Boy 1

And Dad said to Mom:

Father

You tell him about Dinah the teacher.

Boy 2

And Mom said to Dad:

Mother

The smart and hardworking one?

Boy 1

And Dad said:

Father

No, the calm and quiet one.

Boy 2

Mom said to Dad:

Mother

Oh yes, the intelligent one was Emma.

Boy 1

And Dad said to Mom:

Father

What was the name of the thin and tall one?

Boy 2

And Mom said to Dad:

Mother

Josh was thin and tall I think

Boy 1

And Dad said to Mom:

Father

Yes, I remembered. He has brown hair and brown eyes right?

Boy 2

And Mom said to Dad:

Mother

Yes, Dinah has black hair and green eyes.

Girl

There was silence. Nobody had anything to say. They actually had a lot to say but they preferred not so to say it to each other, and then Dad said:

Father

Son, do you remember always saying you wanted a meet a funny teacher who doesn't give homework?

Boy 2

Funny teacher yes, no homework.

Father

And you always wanted a beautiful one right?

Boy 1 A beautiful and cute one yes, no homework again.  
Father And you, you always wanted smart and hardworking teacher right?  
Girl Yes, and a lot of homework and quizzes  
Father Well, here's the thing. Today your new teacher is coming and she is all of them.  
You all will love her I believe.

Boy 1 What do you mean?  
Mother It means that your teacher is changing today.  
Father Well educated and good one is assigned to your school.  
Mother So nice and lovely.  
Boy 2 Where's the teacher?  
Mother At school.  
Boy 1 When will we meet her?  
Mother You will see her tomorrow.  
Boy 2 I hope she doesn't give any homework.  
Mother (*Silence*) Don't think like that. You can do every homework.

Boy 1 I guess but I don't like writing  
Mother So you focus on something else.  
Boy 2 But for tomorrow I've got to write an essay about my family.  
Mother To give to Dinah the teacher?  
Boy 1 Yes.  
Mother Then write about us. You can describe all of us.  
Boy 2 I know.  
Mother Do you have any other homework?  
Father I can help you  
Boy 1 You can write how helpful he is.  
Mother And I how smart he is.  
Boy 2 Okey, okey, I will start it right now.

## Unhappy Princess

Synopsis: Princess Isabelle learns about the true meaning of happiness through the help of her family, the servants and court jester, and her pets and friends.

Characters

Narrator #1

Narrator #2

Princess Isabelle

Barcus (dog)

Tweeters (bird)

Servant #1

Servant #2

King Isaac V

Queen Iris

Friend #1

Friend #2

Friend #3

Prince Ivan

Laugh-A-Lot, the court jester

The Unhappy Princess

Narrator #1: Once upon a time, there was a princess named Isabelle who was very, very unhappy. Isabelle lived in an enormous, enchanted castle in the Kingdom of Inka-Inka-Do with her beloved family: King Isaac, Queen Iris, Prince Ivan, and her pet dog, Barcus, and bird, Tweeters.

Narrator #2: Princess Isabelle just celebrated her eleventh birthday and not even her birthday could make her happy. Father allowed her to invite all the children in the Kingdom to her party! But the princess remained unhappy. Every day she would sit in her bedroom, pet her dog, and listen to her bird sing. She often looked out her window in hopes that something or someone would make her happy.

Isabelle: Oh, I am so sad, so so sad. I wish I weren't so unhappy.

Dog: Woof! Woof! (curls up by her)

Isabelle: You can't make me happy. You're just a dog!

Tweeters: (chirps and sings "Happy Birthday")

Isabelle: Thanks, but no thanks. My birthday was yesterday.

Servants: (knock on the door)

Servant #1: Here is your breakfast, my lady. We have brought you your favorites... strawberry pancakes and maple syrup. There is a whole wheat bagel and jam, too.

Servant #2: Try the sliced fruit from the garden and the freshly-squeezed orange juice.

And, yes, I picked these yellow daffodils for you, too.

Isabelle: You didn't have to prepare this delicious breakfast for me...it won't make me happy, anyway. The flowers are lovely, but I am still so sad.

King: (knocks and comes in) Isabelle, here is a birthday present I forgot to give to you yesterday on your birthday. It has been passed on from generation to generation in our family. It is now your turn to have it. I know it will look beautiful!

Isabelle: Father, I will unwrap it later...but thanks.

Queen: Isabelle, my daughter, why are you so sad? What can make you happy?

Isabelle: I don't know, Mother. But you used to make me happy.

Queen: (hugs her)

Servant #1: My lady, your friends have arrived.

Isabelle: Please send them home. I do not want to play.

Servant #2: But, My Lady, they are here. Do let them come in.

Isabelle: Oh, alright, then. Let them in.

Friend #1: Isabelle, why are you so sad?  
 Friend #2: Is there anything we can do?  
 Friend #3: Is there anywhere we can take you?  
 Friend #2: We could go to the country fair.  
 Friend #1: We can watch the knights in shining armor slay the fire-breathing dragon.  
 Friend #3: Come on, Isabelle, it will like old times.  
 Isabelle: Please go away. I don't feel up to anything today.  
 Prince: (climbs through the window) Come on, Sis. The feast has been prepared.  
 Hurry! There is your favorite rice pudding and those juicy fruit tarts. Come on...  
 Isabelle: No, I am not hungry now. You can have my pudding and tarts.  
 Laugh-A-Lot: Isabelle, it's me, Laugh-A-Lot, the jester. I have some new jokes for you...They are really funny...Look! I have some new tricks, too.  
 (pretends to juggle and tells jokes)  
 Isabelle: (as the jester tries to cheer her up, she sighs and cries...)  
 Wizard: (arrives in smoke) Enchanted Princess, you have been sad too long. I have just the thing to make you glad. (hands her a box and poofs away)  
 Isabelle: (unwraps the present) A mirror. Why would there be a mirror in the box? All I can see is myself, just myself. Why, oh why, would Wizard put a mirror in this box? (thinks for a long time) Myself, that's it! That's it! I should make myself happy. I must make myself happy! I can make myself happy!  
 Isabelle: (to the dog) Barcus, I am very sorry. I yelled at you. You are wonderful friend! (dog barks and cuddles up by the princess)  
 Isabelle: (to the bird) You are very thoughtful, Tweeters. I loved the birthday song. (bird sings a little and smiles)  
 Isabelle: Servants, Father, Ivan, Laugh-A-Lot, and my friends, please come to my bedroom!  
 Isabelle: (to servants) Thank you ever so much for the delicious breakfast and the lovely flowers. I am so hungry.  
 (servants curtsey)  
 Isabelle: (to Father) I want to open the present after all. What a wonderful present, my favorite color and it's silk. What a beautiful dress!  
 Father: You are welcome, Isabelle.  
 Isabelle: (to Mother) Thank you for the hug, Mom. I love you, too.  
 Mother: I will always love you, Isabelle. (gives a hug)  
 Isabelle: (to Ivan) Is there some pudding and tarts left?  
 Ivan: Yes, right here. (pulls out a plate behind his back)  
 Isabelle: (to Laugh-A-Lot) How about another joke, please? And can you teach me how to juggle sometime?  
 Laugh-A-Lot: I would be glad to. (tells a joke)  
 Isabelle: (to friends) I am sorry for sending you away. Is the fair still on?  
 King and Queen: Oh, please go. Yes, go.  
 Friends: Hooray! Just like old times! Hooray for us!  
 Narrator #1: Isabelle picked up the mirror and although Wizard was no longer there, you could hear her speak to him.  
 Isabelle: Thank you, Wizard, for you have taught me the lesson of happiness: happiness is found within and can be shared with all.  
 Queen: I am glad Isabelle is happy, again.  
 King: Yes, should we join her at the fair?  
 Prince: Oh, yes, Father, let's go! Isabelle has taught us all a little bit more about happiness. Let's go have some fun!  
 Narrator #2: And that is how the princess learned about happiness...just like old times!

For experiment group characters remain the same but for control group of 12, the drama takes place with 1 narrator 1 servant.