REPUBLIC OF TURKEY
ÇAĞ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE EDUCATION

EXPLORING THE USE OF NEGOTIATION SKILLS THROUGH CREATIVE DRAMA FOR YOUNG LEARNERS: A CASE STUDY

THESIS BY
Ayşe Bahar BOZKAYA

Supervisor : Dr. Betül ALTAŞ
Member of the jury : Dr. Seden TUYAN
Member of the jury : Dr. Dönercan DÖNÜK (Mersin University)

MASTER OF ARTS

MERSİN / SEPTEMBER 2020

APPROVAL

ÇAĞ UNIVERSITY
DIRECTORSHIP OF THE INSTITUTE OF SOCIAL SCIENCES

We **certify** that thesis under the title of "**Exploring the Use of Negotiation Skills through Creative Drama for Young Learners: A Case Study**" which was prepared by our student **Ayşe Bahar BOZKAYA** with number **20178053** is satisfactory **consensus** for the award of the degree of Master of Arts in the department of **English Language Education.**

(The signed original copy of the document is in the institute.)
Univ.Inside -Supervisor-Head of Examining Committee: Dr. Betül ALTAŞ

(The signed original copy of the document is in the institute.)
Univ. Inside permanent member: Dr. Seden TUYAN

(The signed original copy of the document is in the institute.)
Univ. Outside permanent member: Dr. Dönercan DÖNÜK
(Mersin University)

I confirm that the signatures above belong to the academics mentioned.

(The signed original copy of the document is in the institute.)

21/ 09 / 2020
Assoc. Prof. Dr. Murat KOÇ
Director of Institute of Social Sciences

Note: The uncited usage of the reports, charts, figures and photographs in this thesis, whether original or quoted for other sources is subject to the Law of Works of Arts and Thought. No: 5846.

DEDICATION

This thesis is dedicated to my mother, my father, my elder sister and my elder brother. Families are forever.

ETHICS DECLARATION

Student's

Name & Surname: Ayşe Bahar BOZKAYA
Number: 20178053
Department: English Language Education
Program: Master Thesis
Thesis Title: Exploring the Use of Negotiation Skills through Creative Drama for Young Learners: A Case Study

I hereby declare that;

I prepared this master thesis in accordance with Çağ University Institute of Social Sciences Thesis Writing Directive,
I prepared this thesis within the framework of academic and ethics rules,
I presented all information, documents, evaluations and findings in accordance with scientific ethical and moral principles,
I cited all sources, to which I made reference in my thesis,
The work of art in this thesis is original,

I hereby acknowledge all possible loss of rights in case of a contrary circumstance. (In case of any circumstance contradicting with my declaration)

21/ 09/ 2020
Ayşe Bahar BOZKAYA

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor Dr. Betül ALTAŞ, whose assistance was a milestone in the completion of this study. She convincingly guided and encouraged me to be professional and to do the right thing even when the road got tough. Without her persistent help, the goal of this study would not have been realized. I would also like to pay my special regards to Dr. Seden TUYAN and Dr. Dönercan DÖNÜK for their valuable remarks, guidance, and encouragement.

I wish to acknowledge the support and great love of my family, my parents, Meral and Hüseyin BOZKAYA, my elder sister, Pınar VAROL, and my elder brother, Ceyhun BOZKAYA, and dear Naira BELTADZE. They kept me going on and this work would not have been possible without their advice and efforts for me.

Finally, I sincerely thank my colleagues in Şehit Karayılan Primary school for their input and assistance during my study.

21/ 09/ 2020

Ayşe Bahar BOZKAYA

ABSTRACT

EXPLORING THE USE OF NEGOTIATION SKILLS THROUGH CREATIVE DRAMA FOR YOUNG LEARNERS: A CASE STUDY

Ayşe Bahar BOZKAYA

Master of Arts, Department of English Language Education

Supervisor: Dr. Betül ALTAŞ

September 2020, 128 pages

This descriptive case study aims to explore the contribution of creative drama for young learners in terms of the use of negotiation skills in an English as a foreign language classroom in a state primary school. This case study was conducted with 24 participants who were 4th-grade students in a state primary school. To collect data, an observation checklist, field notes, and student journals were used. Observation checklists were used to find out the contribution of creative drama for young learners to use negotiation skills. Additionally, field notes were used to report participants' learning experiences concerning the contribution of creative drama in terms of the use of negotiation skills during the conversations. Furthermore, student journals were used to reveal participants' feelings about creative drama activities. Descriptive analysis was fulfilled to analyse the quantitative data and qualitative data. The results obtained from the observation checklists indicated that the negotiation skills were used heavily through creative drama. Moreover, field notes demonstrated the contribution of creative drama in terms of participants' use of negotiation skills. Furthermore, student journals also provided shreds of evidence for the positive contribution of creative drama in terms of the use of negotiation skills. To conclude, data results obtained from this study revealed that creative drama contributed to participants' negotiating meaning and managing interaction in communication in a foreign language classroom.

Keywords: Creative drama, negotiation skills, young learners, English as a foreign language classroom.

ÖZET

ÇOCUKLAR İÇİN YARATICI DRAMA YOLUYLA MÜZAKERE BECERİLERİNİN KULLANIMININ ARAŞTIRILMASI: VAKA ÇALIŞMASI

Ayşe Bahar BOZKAYA

Yüksek Lisans Tezi, İngiliz Dili Eğitimi Ana Bilim Dalı
Tez Danışmanı: Dr. Öğr. Üyesi Betül ALTAŞ
Eylül 2020, 128 sayfa

Bu betimsel vaka çalışması, bir devlet ilkokulundaki bir İngilizce yabancı dil sınıfında, yaratıcı dramanın çocuklar için müzakere becerilerinin kullanımı açısından katkısını araştırmayı amaçlar. Bu vaka çalışması, bir devlet ilkokulunda 4. sınıf öğrencileri olan 24 katılımcı ile yürütüldü. Veri toplamak amacıyla, gözlem kontrol listesi, alan notları ve öğrenci günlükleri kullanıldı. Gözlem kontrol listeleri, yaratıcı dramanın çocuklarda müzakere becerilerinin kullanımı için katkısını keşfetmek amacıyla kullanıldı. Ek olarak, alan notları, katılımcıların, konuşmalar boyunca, müzakere becerileri açısından yaratıcı dramanın katkısı ile ilgili deneyimlerini rapor etmek için kullanıldı. Ayrıca, öğrenci günlükleri katılımcıların yaratıcı drama aktiviteleri ile ilgili duygularını ortaya çıkarmak için kullanıldı. Nicel ve nitel veriyi analiz etmek için betimsel analiz yürütüldü. Gözlem kontrol listelerinden elde edilen sonuçlar, yaratıcı drama ile müzakere becerilerinin yoğunlukla kullanıldığına işaret etti. Dahası, alan notları yaratıcı dramanın, katılımcıların müzakere becerileri kullanımı açısından katkısını gösterdi. Ayrıca, öğrenci günlükleri, müzakere becerilerinin kullanımı açısından yaratıcı dramanın olumlu katkısını gösterecek kanıtlar sağladı. Sonuç olarak, bu çalışmadan elde edilen veriler, bir yabancı dil sınıfında yaratıcı dramanın, katılımcıların anlamı müzakere etmeleri ve etkileşimi yönetmelerine katkıda bulunduğunu ortaya çıkardı.

Anahtar kelimeler: Yaratıcı drama, müzakere becerileri, çocuklar, bir yabancı dil olarak İngilizce sınıf ortamı.

TABLE OF CONTENTS

COVER i
APPROVAL ii
DEDICATION iii
ETHICS DECLARATION iv
ACKNOWLEDGEMENTS v
ABSTRACT vi
ÖZET vii
TABLE OF CONTENTS viii
ABBREVIATIONS xi
LIST OF TABLES xii
LIST OF APPENDICES xiii

CHAPTER I

1. INTRODUCTION

1.1. Background of the Study 1
1.2. Aim of the Study 3
1.3. Statement of the Problem 4
1.4. Significance of the Study 5
1.5. Limitations of the Study 6
1.6. Definitions of the Terms 6

CHAPTER II

2. REVIEW OF LITERATURE

2.1. Introduction 7
2.2. Children and Language 7
2.2.1. First Language Acquisition 8
2.2.2. Second Language Acquisition and Foreign Language Learning 10
2.3. Using Drama in Teaching English to Children 11
2.4. Creative Drama as a Tool for Constructivist Approach 12
2.5. Significance of Speaking Skills in Communication 15

2.6. Use of Negotiation Skills as Subskills of Speaking 17
2.6.1. Negotiation of Meaning 18
2.6.2. Management of Interaction 19
2.7. Significance of the Use of Creative Drama Techniques 19
2.8. Role of Creative Drama in Use of Negotiation Skills 24

CHAPTER III

3. METHODOLOGY

3.1. Introduction 28
3.2. Case Study as a Research Design 28
3.3. Context of the Study and the Participants 29
3.4. Data Collection Instruments 30
3.4.1. Observation Checklist 30
3.4.2. Field Notes 31
3.4.3. Student Journals 32
3.5. Data Analysis Procedure 32
3.6. Data Analysis 33
3.7. Ethical Issues 34

CHAPTER IV

4. ANALYSIS AND RESULTS

4.1. Introduction 35
4.2. The Results of the Use of Negotiation Skills in the Role-play Activity 35
4.3. The Results of the Use of Negotiation Skills in the Puppetry Activity 41
4.4. The Results of the Use of Negotiation Skills in the Improvisation Activity 46
4.5. The Results of the Use of Negotiation Skills in the Pantomime Activity 51
4.6. The Results of the Use of Negotiation Skills in the Hot- seating Activity 56
4.7. The Results of the Use of Negotiation Skills in the Pantomime Game Activity 61
4.8. The Results of the Use of Negotiation Skills in the Drama Game Activity 67

CHAPTER V

5. CONCLUSION

5.1. Introduction 72

5.2. Summary of the Study 72

5.3. Discussion of the Results of the Contribution of Creative Drama for Young Learners in terms of the Use of Negotiation Skills 74

5.4. Implications of the Study 80

5.5. Recommendations for Further Research 82

6. REFERENCES 83

7. APPENDIX 98

ABBREVIATIONS

BICS **:** Basic Interpersonal Communicative Skills

LAD **:** Language Acquisition Device

LASS **:** Language Acquisition Support System

EFL **:** English as a Foreign Language

LIST OF TABLES

Table 1. The Frequency of the Use of Negotiation Skills in the Role-play Activity (7th October).....37

Table 2. The Frequency of the use of Negotiation Skills in the Puppetry Activity (14th October).....43

Table 3. The Frequency of the Use of Negotiation Skills in the Improvisation Activity (21st October).....48

Table 4. The Frequency of the Use of Negotiation Skills in the Pantomime Activity (4th November).....53

Table 5. The Frequency of the Use of Negotiation Skills in the Hot-seating Activity (11th November).....58

Table 6. The Frequency of the Use of Negotiation Skills in the Pantomime Game Activity (2nd December).....64

Table 7. The Frequency of the Use of Negotiation Skills in the Drama Game Activity (9th December).....68

LIST OF APPENDICES

Appendix 1. Approval of The Ethics Committee 98
Appendix 2. Observation Checklist 100
Appendix 3. Consent Form 101
Appendix 4. Observation Checklist Adapted by the Researcher 102
Appendix 5. Lesson Plans 103
Appendix 6. Field Notes 110
Appendix 7. Student Journals 111
Appendix 8. Çağ University letter of Request for Permission to Conduct the Study .. 112
Appendix 9. Gaziantep Provincial Directorate of National Education letter for Permission to Conduct the Study 114

CHAPTER I

1. INTRODUCTION

1.1. Background of the Study

In the age of post methodology, teaching English through the use of different approaches, techniques, methods, and tools should be taken into account by English language teachers. Additionally, two macro strategies such as maximising learning opportunities and promoting learner autonomy are adopted by post method teachers (Kumaravadivelu, 2001). Similarly, in the frame of constructivism, student-centred education has also been considerably adopted by English language teachers rather than conventional teacher-centred education. Accordingly, individual differences such as children's learning styles, interests, needs, beliefs, attitudes, cognitive development, abilities, and desires as well as their problems should be focused on during the language learning process. Following all these educational factors and reasons, the creative drama has been regarded as an efficient tool for teaching English as it offers different learning practices appealing to varied types of learners (Annarella, 1992).

Creative drama plays a crucial role in young learners' process of learning English as a foreign language because it is a teaching tool that has a connection with real-life experiences. Therefore, drama can be seen as a rehearsal of life; and children may be equipped with actual experiences on a vast scale by practicing their speaking skills in the target language through the use of creative drama. Creative drama in teaching English is an efficient tool based on process, spontaneity, imagination, comfort, and fun (Cottrell, 1987; Kelner, 1993; McCaslin, 1990). Thus, employing creative drama in elementary English language teaching classrooms may contribute to young learners' speaking capabilities. In line with this contribution, Becker and Roos (2016) say that young learners need to be provided with the opportunities to experience and practice the target language in a productive way apart from certain statements, fixed dialogues, theme-based situations, and teacher assisted accurate output. Namely, young learners' success in the target language in terms of speaking skills requires more than solely verbalizing fixed structures of language. Therefore, students' foreign language learning and their communicative competence are bound to their capability of developing a truly personal, creative, and unpredictable language use (Mitchell, 2002). Consequently, it is essential to carry out classroom practices in different contexts in the

process of teaching English (Savignon, 1983). For this purpose, creative drama techniques require young learners to use the target language effectively in meaningful contexts. In this regard, creative drama activities consist of communicative tasks and practices which promote young learners' potential for interaction by transcending formulae, reproduction, and imitation and by providing independent communication in the target language (Becker & Roos, 2016).

Within the impact of creative drama on developing fluency and basic speaking competence of young learners, educators provide learners with "real operating conditions" to develop their skills in the target language and to have a decent communicative competence (Thornbury, 2005). Thus, as much as learners are involved in the target language interaction, they become more successful in the language learning process. In addition to verbal communication, non-verbal communication also plays a significant role in young learners' social interaction. Statements have a deeper meaning as a result of the use of facial expressions and gestures (Surkamp, 2014). Facial expressions, body language, and non-verbal behaviours reveal some meaningful information about speakers (Surkamp, 2014). Similarly, young learners use non-verbal communication items such as facial expressions and bodily movements in the creative drama activities consisted of communicative and interactive occasions in the process of learning English as a foreign language.

Besides the contributions of creative drama practices such as improvement of spontaneity, fluency, articulation, and vocabulary in foreign language classrooms, the empowerment of affective behaviours occupies an important position (Stinson & Windson, 2011). They help learners practice potency of autonomy by increasing self-efficacy and motivation (Phillips, 1999). While acting a role, young learners are likely to put aside their everyday identities and get rid of their inhibitions. Even if some learners are introverted or not pleased to carry out the group work, the use of different creative drama activities increases these inhibited learners' active involvement and oral participation (Phillips, 1999). Exhibiting performance in a fictional event and communicating verbally as if someone else decreases common inhibitions toward speaking throughout creative drama activities (Becker & Roos, 2016). Also, teachers who use creative drama activities in their classrooms observe the reactions and behaviours of isolated students and their way of thinking and feeling (Üstündağ, 1997).

It is beneficial to apply creative drama for young learners to carry out efficient speaking activities in a language classroom. As young learners are the least altered by

their affective filters because they like to practice and are ready to participate in the learning process; that is, they do not have any disengagements. Thus, teachers can evaluate each student's social and imaginative capacity to provide him or her with the appropriate feedback, satisfaction, and fulfilment through the use of drama (Üstündağ, 1997). In addition, teachers heed learner-centeredness while teaching English to young learners since children learn the target language mostly by doing and being. In this respect, creative drama techniques reinforce the whole experience and empowerment of the students in a classroom (Terzier, 2012). Creative drama prompts participants by engaging the whole person to perceive themselves in a state of being and create meaningful understanding (Chasen, 2003).

In the context of this study, negotiation skills including negotiation of meaning and management of interaction are focused through the use of creative drama during the research period. Rather than implementing traditional techniques, teachers may provide a stress-free and enjoyable learning environment to develop their students' negotiation skills through the use of creative drama. In the study of Lee (2001), after the process of training of negotiation skills, young learners demonstrated that they developed their skills of negotiating meaning and were able to perform speaking tasks more successfully. Young learners may use various skills such as exchanging information to ensure that their ideas make sense for the other parties, waiting for their turn to speak, and arrange the theme and the duration of their talk in a conversation. Briefly, the use of negotiation skills offers insights into mutual understanding among young learners and control over their interactions in communication. In this study, creative drama techniques may also be beneficial for the practice of negotiation skills, which have been considerably used by young learners throughout the process of creative drama implementation and may help young learners become better speakers of English. When students engage in creative drama activities, they experience various situations and tasks that require many duties from them. Thus, they strive for better and broader language use to manage the tasks by communicating meaningfully and interacting effectively with the other parties.

1.2. Aim of the Study

This study aims to find out the contribution of creative drama for young learners in terms of the use of negotiation skills in an English as a foreign language classroom in

Şehit Karayılan Primary School in Gaziantep. In line with the aim of this study, the research question is described as:

1. What is the contribution of creative drama for young learners in terms of the use of negotiation skills?
    a. Negotiation of meaning
    b. Management of interaction

1.3. Statement of the Problem

English is taught as a foreign language in schools in Turkey. The percentage for speaking activities within the curriculum is high; however, the coursebook includes insufficient speaking activities for children. For this reason, teachers need to organise lots of extra materials, activities, or tasks to provide learners' active involvement and foster their speaking skills in a limited English lesson hour. Besides, the classes are very crowded in schools; and it is hard to cope with the desk arrangement to provide the flow of communication in the target language. By taking into consideration these issues, teachers are supposed to create opportunities that will prompt the students to interact within various contexts and to develop a deeper understanding of the world through their interaction. Thus, they may communicate more effectively in the target language. Children learn English by adopting much more different ways compared to adults; however, they perceive the world as fully as adults (Bowell & Heap, 2001). Moreover, there are lots of elements causing language learners' avoidance of speaking such as personal characteristics, interpersonal skills, learning styles depending on these characteristics, students' different backgrounds, students' and parents' consciousness upon language, distinct preferences, or distinct abilities within foreign language classrooms.

In this respect, the research problem that motivates me to conduct this study is the significance of the use of negotiation skills for young learners to negotiate meaning and manage interaction in communication. Furthermore, creative drama can be accepted as one of the most efficient tools in terms of contributing to the use of negotiation skills for young learners. It helps learners to foster their speaking skills, particularly negotiation skills by providing them confidence in the target language communication. Besides, young learners are keen on being on the stage; and they are always eager to

actively experience throughout the language learning process. That is, children love to be and to do. For these reasons, creative drama activities are perfectly suited for young learners in primary schools.

This study aims to improve the activities within the textbook through the use of different creative drama techniques to make them more appealing to children. Through various creative drama applications in English lessons and the use of negotiation skills correspondingly, learners have a chance to use the target language communicatively and functionally. As a result of this, participants have a chance to produce unscripted creative talk throughout creative drama activities.

1.4. Significance of the Study

The use of creative drama provided an efficient learning environment including stress-free, natural performances and long-lasting experiences for the 4th-grade participants in a primary school, which increased learner participation and fostered the participants' use of negotiation skills during the research period. The research also aimed to make learners overcome various problems related to their communicative competence in the target language through the use of creative drama employing the use of negotiation skills. As speaking English and communicating in English was challenging for the learners in a primary school, creative drama was also used for the purpose of speaking fluency, effective learning experiences, enhancing self-confidence and motivation throughout the research. In this respect, the significance of this study is that creative drama techniques were used to explore their contributions to young learners' use of negotiation skills in a foreign language classroom.

Furthermore, the significance of the study is that different and rich creative drama techniques were used to make research upon the contribution of creative drama for young learners' use of negotiation skills in this seven-week study. In the context of this study, negotiation skills were regarded as significant sub-skills of speaking as young learners could negotiate meaning and manage interaction to communicate ideas clearly and to take turns as well as to make decisions upon the theme and duration of their talk spontaneously in a foreign language classroom. The use of negotiation skills helped participants develop their communication by providing mutual understanding and control over their interaction.

1.5. Limitations of the Study

The limitation of the study is that it was conducted with only 24 beginner level 4th-grade participant students in a primary school in Gaziantep, Turkey. Therefore, the learning experiences of young learners in other classrooms could have been investigated to show the impacts of the study within a broader context.

1.6. Definitions of the Terms

Creative drama: Creative drama refers to a group's spontaneous enactment of an idea or a concept consisted of make-believe play, using techniques such as improvisation and role-playing based on their life experiences (Adıgüzel, 2010).

Negotiation skills: These skills include engaging in mutual problem-solving, sharing information, asking questions, listening empathetically, explaining before disagreeing, persuading, and thinking laterally (Goldwich, 2009).

Young learners: They are the children having formal schooling between the ages of 7 and 12 (Phillips, 1993).

English as a foreign language classroom: It is an educational setting where English is taught to learners whose native language is not English because they are in a country where English is not an official language (Farrelly, Krulatz & Neokleous, 2020).

CHAPTER II

2. REVIEW OF LITERATURE

2.1. Introduction

Review of the literature chapter consists of children and language, first language acquisition, second language acquisition, and foreign language learning, using drama in teaching English to children, creative drama as a tool for constructivist approach, the significance of speaking skills in communication, use of negotiation skills as subskills of speaking, negotiation of meaning, management of interaction, the significance of the use of creative drama techniques, and the role of creative drama in use of negotiation skills.

2.2. Children and Language

It is significant to focus on the development of language to explain language acquisition and language learning. The pre-linguistic and linguistic stages are two major divisions in children's language acquisition process. Specifically, there are four stages of language acquisition: the pre-language stage, the one-word stage, the two-word stage, and the telegraphic stage (Yule, 2020). The skills of communication can be observed within the period of infancy even before the utterance of the first word (Gleason & Ratner, 1989). In the pre-language stage, infants produce many sounds before they utter their first words (Brown, 1980; Engel, 1969; Jakobson, 1968). For instance, infants convey their messages by crying, screaming, laughing, gurgling as well as babbling through the use of different intonations to be understood by others. According to Dale and O'Rourke (1976), children's talking starts at some point around their first birthday. In the one-word stage, children initiate the production of various identifiable single and unit utterances (Yule, 2020). These single-unit utterances are related to everyday objects such as water, milk, juice, cookie, and egg to name a few (İbrahim & İbrahim, 2016). Infants at this stage also use modifiers with some functional words such as what and for (İbrahim & İbrahim, 2016). The two-word stage starts from the eighteenth month and lasts about twenty fourth month or more (Crystal, 2011; Yule, 2020). In the two-word stage, children make various combinations and use two-word utterances (Denham & Lobeck, 2013). The telegraphic stage begins after about two

years (Fromkin & Rodman, 1978). In the telegraphic stage, it is observed that children use more than two words within a sentence to express or communicate their ideas (Yule, 2020). Since then, children start to use question words, complex negative structures, function words, and dependent clauses (İbrahim & İbrahim, 2016).

There are five stages of language learning: preproduction, early production, speech emergence, intermediate fluency, and advanced fluency (Krashen & Terrell, 1983). Bjork and Hill (2008) summarize these language learning stages step by step as follow below:

> Students hardly comprehend the target language, do not utter any words or sentences, and only nod in the meaning of "yes" and "no", and also communicate by drawing and pointing in the preproduction stage. Later, in the early production stage, students communicate the target language by uttering one- or two-word phrases, keywords, familiar expressions, and verbs in present-tense in their limited space of comprehension. Students develop better comprehension in the speech emergence stage and they can verbalize basic sentence structures, make grammatical and pronunciation mistakes, and generally cannot catch the humour. In the two final stages of language learning, there is a noticeable change in students' language comprehension and use. In the intermediate fluency stage, students perfectly comprehend the target language and hardly ever make grammatical mistakes. In the advanced fluency stage, students have a native-like capability of speaking in the target language (p.30).

As a result of the use of appropriate methods, techniques, approaches, and tools; and maximum target language exposure, these developmental steps are observed throughout the process of language learning and teaching.

2.2.1. First Language Acquisition

First language acquisition theories include Chomsky's theory called innatism and theories that oppose Chomsky's innatism theory. Chomsky (1959) claims that acquiring a language is innate. It has been observed in certain situations that even if some children do not receive any consistent linguistic exposure, they still have capacity for acquiring some aspects of language (Carroll, 1964). Namely, children are born with some linguistic knowledge according to the innatist theory of Chomsky. In addition, Chomsky (1965) used competence term to define speakers' unconscious knowledge over the grammar rules while speaking a language. Chomsky introduces Universal Grammar (UG) theory in order to demonstrate his thoughts. People come to the world

with the capacity of language learning and Chomsky entitles this capacity as “language acquisition device (LAD)”. Chomsky claims that there is a special device in the human brain which helps people to learn language quickly. This device is an unconscious and potential knowledge which exists in the human brain without learning and determines the existing appearance of human language. That is, the inherent language properties within human brain involve both certain rules and grammar structures, and a set of general principles applicable to all grammars by leaving some particular parameters open (Chaudron, Cook & Loschky,1994). However, various linguists criticize the innatist view saying that Chomsky ignores competence and focuses more on intuition. These linguists give importance to meaning rather than just giving importance to grammar. These dissentient linguists also emphasize the changing dimensions of the grammar instead of just heeding to core grammar. Language learning is more than solely being innate, but it is a product of social situations (Bruner, 1975; Macnamara, 1982).

Competence is attempted to be restricted to solely structures (Hymes, 1967; Campbell & Wales (1970). According to Hymes (1967), speakers own systematic knowledge about the ways of utilizing their grammar for appropriate communication within a particular situation. In this respect, communicative competence as a term was first mentioned by Hymes (1972) in order to describe the whole communication system consisted of verbal and non-verbal interactions. While verbal communication is based on utterances, non-verbal communication is based on gestures and mimics. By extending the term “communicative competence”, Hymes (1972) also stressed that solely the knowledge of grammar would not be enough for a process of successful communication, but also the parties of a conversation must have the knowledge of pragmatics. According to Foster (1990), at the pre-linguistic stage, children, who merely use non-verbal communication, also promotes a completely complex system of gestures, which assist them comfortably even by the time the mother tongue emerges. Namely, Foster (1990) emphasizes awareness of children even at their early ages upon how and when to speak with the person talking to them as a nice grip of communicative competence.

Foster (1990) developed the term “competence” and described three dimensions of it. These dimensions consist of grammar knowledge, comprehension and production performance factors, and speakers’ knowledge of how language is used appropriately (Foster,1990). Pickar and Schiefelbusch (1984) emphasize the term “appropriateness”

and state that communicative competence is an integration of knowledge and communication skills are supposed to be effective and appropriate for distinct social contexts. Andersen (2004) defines competent users as the ones who have the ability to use appropriate speech for the definite circumstances in order to convey what is intended. To sum up, producing and performing grammatically correct sentences, making the discrimination between formal or informal talk, knowing how, when and where to say their ideas depending on the context are among the features of a competent speaker of English.

2.2.2. Second Language Acquisition and Foreign Language Learning

According to Bruner (1983), in addition to LAD, there must be another system called "language acquisition support system (LASS)", which emphasizes parents' or teachers' considerable impact on children's language development. A child builds up a language with the help of the social circle around him. Thus, it is possible to say that teachers support this learning climate intensively during the process of language learning. Teachers facilitate this learning climate by designing appropriate learning practices based on learners' characteristics and needs. In parallel with LASS theory, Cummins' theory of "basic interpersonal communicative skills (BICS)" is highly applicable within the process of learning English as a second or foreign language. Creating meaningful social contexts such as playing games with friends, being in the dining room, being in the school canteen, being at a birthday party, doing physical exercises or chatting with friends prompts interactive behaviours. Teachers provide these practices by supporting them with the materials, exercises, activities, necessary guidance and support. Students need to encounter, explore and exploit the knowledge. As Harmer (1998) states, learners are supposed to internalize the ways of using the language. They also need to use the language effectively by conveying their message to the others, and comprehending what is told. For this reason, creative drama may have an impact on developing young learners' communicative competence during the process of speaking practice.

First language acquisition and the second or foreign language learning is rather distinct processes. First language acquisition occurs through experience absorbed in routine daily lives while the second or foreign language learning occurs generally by means of training at school. Ellis (1991) also remarks that acquisition of the first

language occurs in an atmosphere filled with continuous stimulating situations and children are supposed to come across constant exposition of their mother tongue, so they are faced with the perpetual bombardment of their mother tongue. On the other hand, Saraç (2007) underlines the fact that it is hard to create this immense language exposure within a foreign language classroom, though it can be an achievable goal to make the students bring together with various stimulating occasions existing within the acquisition process of the first language in favour of providing opportunities for building up students' second or foreign language capacities. The way of young learners' foreign language learning should be taken into consideration by teachers in order to provide an appropriate teaching and learning environment for them (Hughes, 2000).

2.3. Using Drama in Teaching English to Children

The English language is a means of worldwide communication. It is a language of culture, education, science, trade and social media to name a few. Under these conditions, it has become an important topic to teach English to young learners for so long. In the field of language teaching, drama has been a unique tool for young learners to experience the language with various stimulating occasions. According to Cottrell (1987), it is impossible for young children to learn by transferring knowledge into memory without any experience on the topic and for this reason; teachers need to create learning occasions filled with the experience of the target language in order to gain success in learning. Similarly, Phillips (1999) claims that young learners do not treat the language as a game of intellectuality or an intangible practice; conversely, they respond to target language regarding its usage and benefit. Thus, teachers need to plan their lessons wisely in order to provide a completely beneficial, perpetual and peripheral learning atmosphere. It is also obvious that students' involvement and interaction is among the prerequisites for learning a foreign language. In this respect, drama helps young learners have courage to speak and to communicate either verbally or non-verbally even though they have limited language knowledge (Phillips, 1999). Consequently, drama simulates reality, provides experiments with language and develops self-expression of students (Dougill, 1987). Way (1967) claims that education deals with individuals and drama is also related to the individuality of participants concerning the uniqueness of each human essence. Cognitive, social, and effective factors of creative drama are mainly emphasized within a language classroom, and

students are both exposed to the foreign language and some practical experiences personally, cooperatively and emotionally by this way (O'Neill, 1995). Thus, drama is a useful way for teaching English to young learners since drama is also a very holistic approach for academic learning (Annarella, 1992).

According to Phillips (1993), there are also some certain critical points for young learners such as, simplicity of the activities, achievable tasks, large amount of speaking and listening activities, and less writing activities. If activities are simple enough, young learners easily understand what is expected of them. In this respect, speaking and listening activities will be more appropriate for young learners in class time rather than writing activities. Written activities are supposed to be utilized mindfully as younger children are not yet mature enough to possess the mechanics of writing even in their first language. According to Via (1975), in the changing perspective of the language teaching profession, meaningful communicative activities gains a greater emphasis instead of mechanical drills. Dougill (1987) approves this idea by focusing on the importance of drama practices in which learners experience the target language in operation and become more confident in practicing English (Dougill, 1987). Movement exercises and exploration, pantomime, theatre games, improvised story dramatizations, discussions and debates in role and group improvisations are some of drama activities deployed as well (Heinig, 1988).

2.4. Creative Drama as a Tool for Constructivist Approach

Learners explore, encounter and exploit the knowledge they need during the process of language learning. Harmer (1998) claims that learners attain sufficient target language exposure, opportunities for language use, and motivation, so the achievement upon language learning happens automatically. All these factors help learners to construct their knowledge while learning a foreign language. Constructivism suggests that it is a must for learners to construct their personal knowledge rather than receive and repeat the given knowledge (Demircioğlu, 2010). Constructivism is based on individuals' constructing new knowledge over their prior knowledge by participating actively on the process of learning. Constructing students' own knowledge makes the learning process more meaningful, easily implementable and long lasting (Davis, 1990).

Piaget, Vygotsky, Gestalt and Dewey, as followers of the constructivist approach, suggest that life always changes and everything needs to be reconstructed in every new situation (Aykaç & Ulubey, 2008). Individuals are always supposed to reconstruct the new knowledge they obtain in each time frame (Sönmez, 2007). By traversing beyond the bounds of their current perception of the world, individuals construct deeper insights about themselves and their environment (Ackermann, 2001). Rather than receiving the knowledge passively, learners construct the knowledge, create their own knowledge, interpret and develop it. When learners obtain a new knowledge, they use their previous schemata in order to make sense of the world or construct new schemata in order to explain the new knowledge they perceive (Brooks & Brooks, 1993). According to Tynjälä (1999), there are several important pedagogical implications of constructivism such as the significance of learners' previous knowledge, beliefs, conceptions and misconceptions and paying attention to learners' metacognitive, self-regulative skills and knowledge. Furthermore, constructivism has an emphasis on negotiation and sharing meanings via discussion and collaboration and the use of multiple representations of concepts and information (Tynjälä, 1999). Additionally, constructivism focuses on the necessity for developing both instructional methods matching with the situational nature of learning by means of integrating knowledge acquisition and knowledge use and assessment procedures embedded in the learning processes, and it focuses on authentic tasks with the aim of learners' individual orientations and progressive metacognitive skills (Tynjälä, 1999).

The appropriate techniques need to be applied for young learners in line with the aims of constructivist approach in the process of language learning and teaching. In terms of constructivism, it is significant to apply learner-centred methods and techniques which provides experiential learning and facilitates students' participation in the process of learning and teaching (Aykaç & Ulubey, 2008). Learners need to actively participate in various activities consisted of different contexts in order to construct new knowledge. It is necessary to convert a learnt knowledge into a new situation and practice it (Demirel, 1993). In this regard, creative drama is a beneficial tool for learning and teaching English (Boudreault, 2010). Creative drama as a teaching tool includes various techniques coherent with young learners' characteristics and constructivism (Eick, Hendrix & Shannon, 2012). Learner-centred education is focused on within the boundaries of both creative drama and constructivist approach (Idogho, 2016; Thompson, 2013). Learners actively participate, question, investigate and solve

problems as a result of creative drama practices (Pinciotti, 2010). English language teachers may use creative drama techniques in order to create a more efficient learning and teaching atmosphere during English lesson hours (Brouillette, 2012). As a result of creative drama activities, young learners may combine their previous schemata and new schemata by constructing knowledge and internalizing it (Cockrum & Eeds, 1985). Through creative drama activities, learners construct this knowledge by making comments on it, contemplating it, analysing it, deconstructing it, and building it up again rather than only accumulating the knowledge and memorizing it.

Creative drama particularly, has an impact on developing the constructivist behaviours in learners. It is possible to educate young learners as productive, critical, and competent users of language as a result of creative drama techniques (San, 2006). Through experiencing drama techniques, learners have an effective interaction with their classmates, their teachers and also with materials and their environment by sharing experiences and producing experiences cooperatively (Aykaç & Ulubey, 2008). Young learners are facilitated to share experiences with others and handle problems and their emotions through pantomime or games (Woods, 1960). Within the classrooms where creative drama techniques are used, it is possible to create a more effective learning atmosphere as students focus on the process (Annarella, 1992). Thus, students understand and discover their capabilities and limits. Students actively participate in learning the subjects and experience the situations or events by stimulating their senses in the process of creative drama (Üstündağ, 1997). As verbal, kinaesthetic, musical and visual aspects are included in creative drama activities, they are appealing to different individuals and appropriate to the differing intelligences of learners. Thus, students successfully become the constructor of their own narrative, concepts and knowledge in the process of the use of creative drama techniques. Moreover, learners exhibit cognitive, emotional, physical and social development in the process, shaped by their needs and interests.

In the constructivist approach, the teacher’s role is to analyse and use learners existing schemata in order to help them construct new, well thought out, well-disciplined and more accurate understandings (Holt-Reynolds, 2000). Thus, the teacher is a guide and facilitator in the process of language learning. Teachers organize appropriate activities with various alternatives in order to respond to individual differences of learners and help learners become autonomous in making their own decisions (Aykaç & Ulubey, 2008). The teacher's role is to activate learners by

prompting them to communicate and interact and making them effectively involved in the process of language learning (Holt-Reynolds, 2000). Use of creative drama techniques reinforces the principles of constructivism in terms of the teacher roles. Creative drama is based on the use of various techniques with the purpose of learners' performing an experience, event, idea, abstract concept or behaviour through cooperation, by regulating their related previous cognitive schemata (San, 2002). Creative drama includes constructivism in its definition. As a result of creative drama activities, teachers have the opportunity to create an appropriate learning atmosphere for learners, in which learners communicate, cooperate, express their ideas and questions clearly, negotiate, investigate and solve problems.

2.5. Significance of Speaking Skills in Communication

Human beings speak in order to make meaning and to convey a message or ideas to others reciprocally. Hughes (2002) claims that the activity of interaction is highly connected to making meaning embedded in the context of semantics. Humans produce sentences in order to be understood and understand mutually, and to tell about and understand the world, people or things. Accordingly, human beings have interactions with each other for the purpose of fulfilling numerous tasks such as buying and selling, finding out information and passing on knowledge, which is namely a process of exchanging meanings with various functions (Eggins & Slade, 1997).

According to Eggins and Slade (1997), speaking is not an isolate skill, but it overlaps with other skills which makes it more difficult to manage. It is necessary to know the structures, vocabulary, and pronunciation and to have a listening capacity in order to accomplish speaking practices. Thus, teachers might often have aims such as creating mindfulness of various aspects of linguistics, sociolinguistics and pragmatic focuses such as interrupting politely; reacting appropriately to a that speakers have comprehended (Hughes, 2002).

Bygate (2001) classifies communicative skills in three sub-categories: skills of interaction, negotiation and production. These three speaking skills have also their subskills. Interaction skills are classified in two routines: information routines and interaction routines. In order to gain an interactive speaking experience, learners are supposed to keep in mind these essential routines. Information routines consist of constantly repeated forms of information patterns (Vilimec, 2006). Information routines

include expository or evaluative routines (Torky, 2006). Furthermore, Foster (1990) states that evaluative routines involve decisions, preferences and predictions. Interaction routines include common practices, in which interactions are shaped by touching upon the logical regulation and order within different discourses (Vilimec, 2006). Learners subsequently apply appropriate, typical and organized registers for different interactional situations such as speaking on the phone, attending a job interview or having a chat at a party.

Negotiation skills include negotiation of meaning and management of interaction. As a result of the use of negotiation of meaning skills, speakers have a chance to make themselves understood by conveying their opinions (Ibarrola & Mayo, 2015). As a result of the use of management of interaction skills, speakers decide upon who will speak priorly or posteriorly (turn taking) in the natural flow of speech and what the speakers will talk about and how long it will take (agenda management) (Ibarrola & Mayo, 2015). The concluding type of speaking skills is the production skills which are a combination of facilitation and compensation skills. There are various ways of facilitating and compensating speech such as using different lexis and grammatical forms, making corrections in the course of speaking, and individuals' expression of themselves in different ways (Berger, 2003). As a result of the use of production skills, speakers can clearly express themselves even in demanding speaking occasions (Carter & Cornbleet, 2001). Students can also benefit from definite devices that provide duration to contemplate and opt to what to say next. Simplification of structure, ellipsis, use of formulaic expressions, use of fillers and hesitation devices, as well as compensation devices are among the main ways of production skills (Díaz Larenas, 2011). Therefore, students who gain interaction, negotiation and production skills in time become more confident and motivated. As a consequence of this, learners become eager to speak in the target language as they have occasions to display their performance as well as their competence.

According to Hymes (1972), communicatively competent children know how to speak accurately and appropriately. Moreover, communicatively competent students know the rules of speaking: the structures of sociolinguistic conducts within the target language and social interactional rules appropriate for various events which make up daily lives (Hymes, 1972). In this regard, creative drama is s way of transferring acquired skills from educational settings to real life situations providing different contexts for various language usages by fostering students' language awareness

(Zafeiriadou, 2009). As a result of creative drama, students develop their skills in language learning by constructing their own knowledge and awareness of language within different contexts.

2.6. Use of Negotiation Skills as Subskills of Speaking

Speakers need to have definite skills in order to make them clearly understood and solve various communication problems, and these skills that are anticipated to occur within a conversation are titled as negotiation skills (Alsaedi, 2012). Guetzkow and Sawyer (1965) define negotiation process as interaction of two or more parties such as individuals, groups or larger social units in order to develop potential agreements for attaining guidance and regulation to their upcoming behaviour. The aim of negotiation is to provide exchanges and management of these exchanges, mixed-motive interactions and acceptable solutions beyond the solely employment of persuasion and argumentation (Putnam & Roloff, 2003). That is, negotiation is a communication-based activity through which interlocutors attempt to create understandings, agreements or contracts that will determine the nature of their future interdependence (Burleson & Greene, 2003). As for negotiation skills in communication, two subcategories can be listed: negotiation of meaning and management of interaction. Negotiation of meaning contributes the development of mutual understanding between speakers; and management of interaction contributes to the freedom of speakers when they are engaged in a conversation (Alsaedi, 2012).

As well as the educational benefits of negotiation skills in the process of language learning, there are obviously numerous contributions of these skills to daily lives. There is a significant effect of negotiation skills in our daily lives as we all need to negotiate all the time in real life (Nelken, 2009). Human beings intuitively want to understand and to be understood by others in communication; and also, they want to carry out conversations by having control over it. As for the educational benefits, Nelken (2009) states the use of negotiation skills help students bring their implicit understandings to the surface, discover their preconceptions, make a connection with everyday knowledge with theoretical concepts, and improve the possibilities for further learning practices. As creative drama techniques include purposeful, cooperative, accumulative and motivating tasks, they are challenging and constructively competitive for young learners (Enache, 2011). In addition, role plays, games, reflective and

analytical writing, mini-lectures and oral presentations, as well as demonstrations help learners engage with various learning styles and provide active involvement in the process according to most teachers of negotiation (Bordone & Mnookin, 2000).

One of the main aims of foreign language teaching and the most important one is that students are supposed to speak the target language comprehensibly (Widdowson, 1983). Demirel (1993) also states that the most important reason for learning a language is to exhibit fluent, appropriate and comprehensible communication in the target language. In various researches, the skill of communication is the main prerequisite for language learning; and listening skills and speaking skills, which are oral communication skills, are also prerequisites for communication (Akdemir, 2016; Akdemir & Takkaç, 2015; Akdemir, Demiröz & Efe, 2011). Negotiation skills are the skills used by speakers in order to solve communicational problems that can appear in the course of speaking (Barın, 2018). Children may have a greater need to negotiate for meaning because they are more context-dependent, but are less metalinguistically and sociolinguistically aware (Harley, 1986; Higa & Scarcella, 1981). They need to construct their previous ideas and make their schemata fit into the new knowledge.

2.6.1. Negotiation of Meaning

Pica (1994) defines negotiation of meaning as the speakers' modification and restructuring of interaction that occurs when they anticipate, perceive or experience difficulties in comprehending the message. Negotiation of meaning is the process in which interactions are modified between or among speakers in order to overcome communication breakdowns (Long, 1983; Long & Porter, 1985; Porter, 1986). The aim of negotiation of meaning for speakers is to provide an appropriate comprehensibility linguistically by repeating a message verbatim, regulating its syntax, altering its words, or do modifications on its form and meaning (Pica, 1994). For attaining mutual understanding, speakers need to repeat and rephrase ideas, ask for clarification, inform whether they have understood or not, and make sure and ensure that other parties have understood (Azpilicueta & Lázaro, 2015). These conversational adjustments are titled as confirmation checks, clarification requests, and comprehension checks (Long, 1983).

2.6.2. Management of Interaction

Markee (2008) proposes three components of interactional competence as language as a formal system including pronunciation, vocabulary and grammar, semiotic systems including turn-taking, repair and sequence organization, and gaze and paralinguistic features. As classroom interaction is perceived as a mode of speech exchange system that provides the opportunity for multi-party discourse, students can fill other slots than those given to them by the teacher, especially in IRF (initiation-response-feedback) exchanges (Schwab, 2011). Thus, learners have control over their interactions by initiating the conversations, giving response and feedback, and by arranging their speeches' timing and duration. Walsh (2011) developed the concept of Classroom Interactional Competence (CIC), which involves the features of classroom interaction that make the teaching/learning process much more effective. These features can be listed as maximizing interactional space, shaping learner contributions (seeking clarification, scaffolding, modelling or repairing learner input), effective use of eliciting, instructional idiolect such as a teacher's speech habits and interactional awareness (Walsh, 2011). In this way, learners use the management of interaction in the process of language learning.

2.7. Significance of the Use of Creative Drama Techniques

Creative drama is a blanket term to describe all drama applied in the field of education (Graves, 1991). McCaslin (1990) states that it is an umbrella term including playmaking, process drama and improvisation. Heinig (1988) states that the process of creative drama is dynamic and the leader guides the group to explore, develop, express and communicate ideas, concepts and emotions through dramatic performance with the help of improvisation and appropriate dialogues based on specific contents. Bowel and Heap (2001) define creative drama as process drama in the educational field because specific situations lead students to carry out effective discussions about these situations. Consequently, creative drama is learning through drama in which children can involve their whole selves and gain experience through imagination and creativity (Cottrell, 1987). Within the literature, creative drama is mostly defined as dramatic experiences designed for the progress of the participants rather than preparing them for performing on the stage in front of an audience (Freeman, Fulton, & Sullivan, 2003). In short, creative drama is based on process rather than production. In this process, creative

drama generally focuses on improvisation created by the participants (McCaslin, 1990). Creative drama, which contributes to the participants in terms of imagination, enactment, and reflection upon real or imagined human experiences, is a specific type of dramatic learning activity that is guided by a leader (Pinciotti, 2000). The teacher is the facilitator in the field of English language teaching and shares the leadership among the participants. Creative drama techniques are informal drama practices carried out for developing learners' skills in the target language. Various authoritative studies remark on the contrasting factors between the informal and formal drama. In process-oriented drama, the emphasis is placed on the participants experiencing personal growth through an exploration of their understanding of issues within a dramatic experience, and the generated topics are explored through improvisation (Blatner &Wiener, 2007). In process-oriented drama, students and the teacher also share equal places in the development, analysis, and production of the drama. That is, it is normally not performed for the audience. On the other hand, according to Blatner and Wiener (2007), the students' personal growth is measured through the learning of skills and drama is facilitated through a scripted work, not of the students making. Furthermore, the teacher transfers her or his interpretation and analysis of the drama, and the primary objective is a formal play production (Blatner &Wiener, 2007).

In this regard, McGregor, Robinson & Tate (1977) state that creative drama is a reflection process activating an intellectual network with the help of lexis, poetry, goods, melodies, and circumstances and a performance in combination with different experiences. Working in groups, techniques of drama and improvisation lead to study on individual relationships via participants' ideas, knowledge, experiences and creativity without any script and this allows attendants to restructure their past experiences of life (Karakelle, 2009). Learners make use of their previous schemata to construct the new knowledge they obtain through creative drama practices and they create new schemata applicable for the subsequent situations.

Creative drama and education are highly connected to each other for various reasons. According to Blatner (2007), drama is inclusive and spontaneous. As a result of the implementation of different creative drama techniques, the participants may develop spontaneity and a broader role repertoire in different contexts. Creative drama includes a definite set of structures such as introduction, body and conclusion (Kelner, 1993). Each creative drama activity is intentional and purposive (Terzier, 2012). The activities are promoted by the teacher through building upon actions and reactions of students in

role to reshape the fancied situations for the purpose of creating a sequence of episodes filled with dramatic action (Andersen, 2004). The teacher is just a facilitator and a guide. Personal growth and progress of the students are the main focus of the creative drama rather than performing it on the stage for an audience (Heining & Stillwell, 1974). Teachers focus on the learning process rather than the product throughout creative drama activities, with the aim of learners' constructing their own knowledge and having fun. Participants are encouraged to operate with the help of their imagination regarding human experiences (Libman, 2001). Creative drama participants may share various roles as being actors, directors, writers, creators, and audience; so, they are highly focused on the process of learning through concrete discoveries (Graves, 1991). Moreover, learners are not aware of the fact that they are practicing the target language, which is called peripheral learning as they are so involved in playing challenging and enjoyable games (Shaptoshvilli, 2002). Thus, a drama game is an experiential practice used effectively in classrooms for various subject matters and for all levels of education (Collier, 1996).

One of the major techniques in creative drama has always been role play since it is utilized by almost each person in attending to various situations and having different roles in daily lives. There are socio-linguistically different registers within people's speech as they behave and speak in certain ways in different occasions and situations. In a classroom environment, similar situations can be observed. Heathcote (1984) puts forward that dramatic activity is related to humans' ability to become and feel like somebody else and the process makes certain kinds of information crystal clear in a simple and efficient way. Van Ments (1999) states that participants are asked to imagine themselves as another person in a particular occasion through role plays. Moreover, learners do more than performing the roles of fictional characters when they take on different personas' masks (Coney & Steehouder, 2000). Seeing the world through somebody else's eyes and understanding both the outer aspects of that person, the feelings and thoughts of that person are the matters in hand to consider while mentioning drama (Morgan & Saxton, 1987).

Among the creative drama activities, Brown and Pleydell (1999) claim that the most frequently used techniques in the lesson are obviously mime or pantomime to maintain children's involvement. Pantomime is the art of transferring thoughts nonverbally (McCaslin, 1990). Namely, it is a depiction of an idea or story by means of mimics, gesture and bodily movement without using the words (Dougill, 1987).

According to Cottrell (1975), pantomime provides an exchange of opinions, emotions and relationships including little or no sounds or utterance accompanying them. Due to the fact that pantomime is non-verbal, it makes thoughts more concrete (Myers, 2014). Besides, Case and Wilson (2003) say that pantomime provides the development of language skills, effective listening, apprehending the message, and commemorating. Heinig (1988) refers to the term "pantomime" as a detailed movement that reflects specific ideas, emotions, characters and situations. Pantomime can be used effectively as an introductory activity to begin the creative drama (Arani & Negari, 2016). It is one of the most efficient techniques used in order to warm up the students before starting a speaking activity. Dougill (1987) claims that mime both helps to practice the language and it is also one of the most potent and less demanding activities. Besides, learners have the advantage of performing comfortably in front of the peers without concern for the language by means of pantomime, which is an effective starter for triggering the use of language (Savignon, 1983). Heinig (1988) points out young learners are encouraged to move rhythmically, comfortably, and creatively share thoughts and discipline thanks to the pantomime in drama. Thereupon children will be able to communicate through pantomime in order to provide their own expressive satisfaction as well as to convey meaning to others.

Improvisation is also one of the most influential techniques of creative drama. Sam (2017) expresses that improvisation is a dramatic fictitious situation carried out for the purpose of providing communication among speakers without rehearsals, requiring an advanced language and fantasy. According to McCaslin (1990), imagination is the main stimulus of drama activities. Briefly, students utilize the target language more creatively as they have an opportunity to imagine themselves in real-life situations, which lead them to gain confidence in order to cope with the unexpected situations without anxiety (Devyatova, Kuimova, Uzunboylu & Startseva, 2016).

Furthermore, simulation is another creative drama technique based on problem-solving in which learners bring their own personalities, experiences and opinions to the task (Livingstone, 1983). Thus, language teachers can creatively use simulation to teach various topics for all grade levels. Simulation includes role-play which enables learners to perform in a structured set of circumstances of real life or imaginary situations and facilitates recreation and creation of the target language in different situations by making students interactive and communicative during the course (Livingstone, 1983).

Through simulation, a teacher helps students to concentrate on the richness and complexity of human behaviour (Fleming, 1998).

As a creative drama activity, puppetry is also used efficiently to teach various topics. Teachers can benefit from puppets with other teaching materials or alone without being limited to one area of study (McCaslin, 1990). Stewig (1980) states that children generate more verbal language throughout a dramatic play compared to in other situations. Children who are resistant to communication will often express their feelings and ideas with the help of a puppet, according to teachers and therapists of young children (Brown & Playdell, 1999). In puppetry, speaking occurs extemporaneously and the use of the puppet affects even the shyest learners positively with regards to communication (McCaslin, 1990). Therefore, teachers conduct puppetry activities in the language classrooms in order to take advantage of developing speaking skills of school-age children. According to Carmona and Cuenca (1987), the children usually enjoy their production with puppets and gain considerable confidence with the help of a successfully produced show. Children use a puppet as their mouthpiece, losing their reticence and hiding behind it which leads them to participate in a way that they would not if they were asked to act out the part themselves (Phillips, 1999).

Within the hot-seating technique, participants are required to answer some questions in a role defined by learners' ideas, personality, and personal approach to definite circumstances or another persona, etc. (Chauhan, 2004). In the hot-seating technique, students take on the role of the characters from a story and other students ask them questions about this character (Moore, 2005). A chair or some chairs located in front of the group of students are the vital materials required for the hot-seating technique. Adapting this technique for practicing speaking skills is very easy. In the hot-seating technique, a student sits on a chair located in front of the board. Other students select or the teacher selects a topic related to the subject matter and sticks a photo about it on the board, and the student sitting on the chair tries to guess the occasion or features of the picture by asking various questions to the other students. The hot-seating technique evokes students' thoughts by encouraging them to articulate their opinions and by questioning or setting up a connection with the text, topics, and characters within the study (Ashton-Hay, 2005). Thus, learners have an active role, gain insights, and internalize the speaking patterns better with the help of the hot-seating technique while practicing their English-speaking skills.

Furthermore, side coaching is a technique of creative drama which means "taking the children through experience"; namely, the teacher provides indispensable assistance by giving suggestions or comments (Heinig, 1988). The teacher offers descriptive comments or questions to help children move beyond superficial play (Merrion & Rubin, 1995). Terzier (2012) states that side coaching includes the elements of motivation, guidance, imagination and guided imagery. According to Annarella (2000), guided imagery is a way of teachers' processing students' imagination by helping them to depict images of specific patterns within their thoughts. Guided imagery is an engaging and effective way to make each student awaken their imagination, which is a precious tool they all possess but unfortunately negate (Polsky, 1980). Side coaching can fill in awkward silence moments, and it can help students, who are feeling insecure and unsure, be more comfortable (Terzier, 2012). Side coaching helps the participants to control the direction of the activities and to produce spontaneous language as they can take the role of side coach when they become comfortable with the help of side coaching (Kobayashi, 2012). Moreover, there can be many occasions requiring side coaching even though the teacher will probably never know how much and what kind of side coaching will be needed until she sees the students' reactions (Terzier, 2012). Hence, side coaching is a skill that grows with experience and with the teacher's own sensitivity to his or her students' needs (Heinig, 1988).

Finally, mantle of the expert is a technique of teaching developed by Heathcote and Herbert (1985). This technique also allows learners to assume the fictional roles of experts such as medical doctors, teachers, scientists, and directors in a particular area (Bolton & Heathcote, 1994). Heathcote and Herbert (1985) state that the teacher does not take the role of the authority that provides information all the time in the mantle of the expert technique. Through the use of this technique, the teacher has an opportunity to observe learners' ways of learning resulting from the fact that teacher and learners work within their roles to solve problems in a definite context, by using a broad range of drama conventions (Terzier, 2012).

2.8. Role of Creative Drama in Use of Negotiation Skills

Creative drama can be an efficient tool in the EFL context. Creative drama builds up confidence in speaking the target language for young learners because it

provides a relaxed and stress-free atmosphere for communication and interaction. Creative drama activities are also naturally enjoyable and create a joyful atmosphere. Larsen- Freeman (1986) predicates that learners learn best when they are exposed to fun and enjoyable learning experiences. Besides, creative drama overlaps with everyday natural life. Moreover, creative drama contextualises the target language due to the actual or fictitious situations carried out inside and outside of the class (Peacock, 1990). Thus, students benefit from creative drama during communicative speaking activities and become motivated to take part in these pair or group work activities no matter how introverted they are (Dougill, 1987). Even the shyest pupils become motivated by making a verbal contribution throughout the activities (Bird, 1979). Namely, the affective filter of students is decreased with the help of creative drama activities. As a result of all these advantages of creative drama, students get used to use English more naturally and fluently. Creative drama triggers students' progress in many skills, specifically communication skills by creating a natural atmosphere and form where the skill of speaking can be exercised and allowed to flourish (Cottrell, 1987).

Children negotiate for meaning and utilise various strategies to manage this subskill of speaking like adults, and furthermore primary school learners benefit from the process of negotiation for meaning, like adult learners (Oliver, 1998). Creative drama techniques provide cooperative interactions for young learners by leading them to negotiate for meaning. As a result of this cooperative interaction among learners, they also make themselves understood by modifying their own contributions to a conversation, namely, by manipulating comprehensible output (Swain, 1995). Within the process of negotiating for meaning, learners receive feedback about their attempts at the target language (Oliver, 1998). Factors of comprehensible input, comprehensible output, and feedback are significant elements in language learning (Long, 1996; Pica, 1994). These factors can be seen in the frame of creative drama and they affect young learners' use of negotiation skills, as well.

Young learners need more to negotiate for meaning since they tend to have more context-dependency, but they have less metalinguistic and sociolinguistic awareness (Harley, 1986; Higa & Scarcella, 1981). Thus, creative drama is a unique technique for young children as it provides opportunities for them to gain experiences in different contexts meaningfully. Young learners are conscious of their conversational responsibility and try to provide mutual understanding (Oliver, 1998). From the

perspective of Oliver (1998), interaction among young learners contributes to their negotiation of meaning.

Learners construct their own knowledge while practising creative drama activities. They have control over their thoughts and consequently their actions. Learners' management of interaction use, as a part of negotiation skills, are also highly observed throughout creative drama exercises. Learners have control over their interactions by managing turn-takings, topic and duration of the conversations. Agreements, disagreement, making decisions, talking about preferences are some skills related to the management of interaction. Learners direct their interactions by using the appropriate tone of voice and body language.

Creative drama specifically fosters learners' negotiation skills among the subskills of speaking. According to Carter and McCarthy (1997), young learners are expected to carry out casual conversation rather than arguing on an issue. Creative drama is a wonderful tool to support the development of casual conversation. Likewise, McCaslin (1990) emphasizes that creative drama offers unique opportunities for training of speech providing motivation for the player, consisting of tone, intonation, rhythm and diction in the natural flow of speaking. Developing negotiation skills of students such as negotiation of meaning and management of interaction can trigger their productivity in speaking.

Creative drama helps children improve their negotiation skills in parallel with the aims of the syllabus. Kreitzer and Rittenberg (1981) focus on entertaining communicative practices such as creative drama as it reduces hesitations, tensions and frustrations, blocking comprehension or productive creativity of students, in a language classroom. Besides, as young learners have less affective filters compared to adult learners, they easily adapt to the activities of creative drama using their facial and bodily expressions, and vocal features reflecting the ideas and feelings behind the words. According to Cottrell (1987), creative drama techniques such as role-play, miming, improvisation, drama activities and games enhance young learners' speaking skills. Thus, creative drama activities are precious for developing young learners' negotiation skills.

For improving negotiation skills of young learners, creative drama technique assists students considerably. Creative drama helps young learners speak fluently, communicate verbally or nonverbally, reveal their emotions and feelings, use their facial expressions and body movements, have social interaction, decipher the unfamiliar

expressions within a definite context, teach language structures and functions, develop self-expression, taste the feeling of success, and most importantly build up self-confidence with the help of process-oriented nature of creative drama. As a result, the use of creative drama in a language classroom makes students promote diverse skills of thinking, innovative creativity and skills of cognitive thinking (Anarella, 1992). Jahanian (1997) also makes a summary upon the value of creative drama for young learners' speaking skills:

> Creative drama stimulates imaginative and creative thinking, provides opportunities for social cooperation, requires active participation, help release emotions appropriately, improves repertoire of communication strategies, provides opportunities for positive communication experiences and for developing an understanding of others, may stimulate an interest in further arts experiences, creates joy and fun, extends horizons (p. 5).

Via (1975) claims that drama and the second language teaching are indispensable parts and parcels of each other. Creative drama is like a treasure which makes students motivated and eager to use the target language. Thus, the development of negotiation skills through the use of creative drama can be possibly anticipated. Creative drama helps students foster their negotiation skills. Evans (1984) mentions this issue by stating that pupils do such explorations which are useful for them to prepare for the roles they may have to play in their lives later; as parents, students, supplicant, defendant, employees or unemployed people. Thus, young learners become empathetic and gain insight into various situations, thanks to their utilisation of negotiation skills through creative drama.

CHAPTER III

3. METHODOLOGY

3.1. Introduction

In this chapter, the research design of the study, the context of the study, and the participants are presented in detail. The data collection instruments utilized throughout the research, the process of the analysis of the data gathered, and the ethical issues related to the research are described thoroughly.

3.2. Case Study as a Research Design

Case studies help researchers to understand complex social phenomena by allowing them to investigate the meaningful and holistic features of real-life occasions such as personal life experiences, educational processes, organisational and administrative processes, regional alterations, international affairs, and industrial developments (Yin, 2003). A case study is a process of observing the characteristics of an individual, a group of people or a community by investigating deeply and analysing rigorously a variety of phenomena within the relevant social environment to make generalisations to be applied for a relevant wider population (Cohen & Manion, 1989). In a case study, a researcher's talent is the way that he or she describes a picture of a single phenomenon observed in a definite time and circumstances to have access to sustained results for the overall relevant possible cases (Simons, 2014). Stake (1995) describes a case study as the investigation of a single case together with its particularity and complexity to comprehend its practice in significant conditions. Adelman, Jenkins and Kemmis (1980) say that case studies recognise the complexity and "embeddedness" of social truths. By carefully attending to social situations, case studies can represent something of the discrepancies or conflicts between the viewpoints held by participants and offer some support to alternative interpretations (Adelman et al., 1980).

While narrating a descriptive style of report, a researcher draws a picture of a concrete phenomenon such as a classroom, a school, or a system employing words and references to diligent analysis and selective evidence (Bassey, 1999). Stenhouse (1985) uses the metaphor of "portrayal reporting" for descriptive analysis. Zeller (1995) has

also grounded out the uses of a narrative and descriptive report while carrying out case studies as follow:

> Narration provides a sense of immediacy of an event unfolding before the reader's eyes. The writer provides many details that capture the reader's interest; but, more importantly, the events, the story, or the characters exist in a world whose clock is ticking. A description, a type of writing normally used to convey how something may be apprehended through the senses, engages the reader's interest by providing interesting details. A description also enables the writer to display the events, story, or characters against a particular setting - a place, culture, a set of norms. Narration can be a total organising strategy, subsuming or absorbing descriptions, scenes, and summaries. The description is a supporting strategy, rarely appearing in its pure form, but often intertwined with scenes and summary to support narration. Often there are sounds, smells, and most importantly, sights that will help the reader understand the research setting and give the sense of being there. Descriptive passages within the research report will enrich its texture and contribute generally to a better understanding of the case (p. 76).

In this context, the reason for this case study is to explore the contribution of creative drama through the use of negotiation skills. Creative drama is a valuable tool to teach English for young learners by providing a positive and stress-free learning environment and also lowering affective filters of learners. Therefore, this case study aims to explore the contribution of creative drama through the use of negotiation skills with observations. In addition to observations, field notes and student journals provided rich and vital data for the description of the case which was investigated.

3.3. Context of the Study and the Participants

This case study conducted in the 2019-2020 academic year and the research term lasted 7 weeks, from 7th October 2019, to 16th December 2019. One 4th-grade class was chosen for the research held in a state primary school in Gaziantep. The participants of the research were chosen by convenience sampling as the English teacher carrying the research had been teaching English to 4th-grade students in the school. The convenience sampling strategy is defined as the selection of people that are appropriate for the study (Grass & Mackey, 2005).

Participants were 24 fourth grade students in a primary school. Participants were native Turkish and Syrian students with 2 hours of English course per week. Participants were 11 female and 13 male students. Participants were 9-10-year-old

students that participated in the research within the academic year of 2019-2020. The participant pupils, who had an elementary level of English, were learning English as a foreign language in Şehit Karayılan Primary School. In this study, pseudonyms were used to refer to 24 participants. Following the curriculum and syllabus, they did practices in their books and activities through the use of creative drama, as well. The participants studied English for two hours per week.

3.4. Data Collection Instruments

3.4.1. Observation Checklist

The observation checklist which was prepared by Saraç (2007) was used in this research study. In the observation checklist, there were 25 items including the use of speaking skills and sub-skills through creative drama techniques. The observation checklist was based on a scale from 1 to 5. In evaluating the observation checklist at the beginning of the study, the researcher as an English teacher decided not to add item 17 to the observation checklist as this item was based on the use of the ellipsis. As the students did not use ellipsis in her language classroom, the ellipsis was not added to the observation checklist. There were 24 items including the use of speaking skills and subskills associated with creative drama techniques (See Appendix 4). As the purpose of this study was to explore the contribution of creative drama for young learners in terms of negotiation skills, the focus of the observation was on only nine items based on negotiation skills. Therefore, an observation checklist which consisted of nine items was used to observe the contribution of creative drama for young learners in terms of the use of negotiation skills in this study. In this regard, the rating grades from 1 to 5 were not used. In the context of this case study, the frequency of observed skills was used and written in the observation checklist each week because the focus of the observation checklist was the frequency of the negotiation skills observed during creative drama activities. Observation items from 1 to 6 were separated for the negotiation of meaning. Items such as 7, 8, and 9 were separated for the management of interaction (See Appendix 5). The observation checklist was studied and controlled by five experts who were involved in drama education in English language teaching. They were asked to check the instrument items which were written in English. According to the consensus between the experts, nine items were used for this study, and the researcher focused on the nine items to collect data. The observation checklist items offered insights into the

use of negotiation skills and two sub-skills through the use of creative drama. In this study, the observation checklist was filled in by a different observer teacher who was invited to observe and fill in the observation checklist during the English lessons when the researcher, as the English teacher of the classroom, studied speaking English with young learners through creative drama.

3.4.2. Field Notes

According to Mulhall (2003), a field note is based within the interpretative paradigm emphasizing the significance of the context and the construction of knowledge between researcher and 'researched'. There are many possibilities for when or where to write field notes. However, most researchers claim that it is better to write field notes as closely as possible to the observation period; and for this reason, some write an account at the end of each day while others attempt to write filed notes concurrently, or by retiring to a discrete location right after the observation period (Mulhall, 2003). In this study, field notes were written by the English teacher as the researcher at the end of each observed lesson. Additionally, observed lessons were video-recorded by the English teacher so that h/she could revisit and check various points about the contribution of creative drama in terms of negotiation skills in the process of learning English. In doing so, video records of observed lessons were taken to support teacher's field notes in this seven-week study. Field notes applied in the research were in harmony with the field notes' depiction of Mulhall (2003), which was a reflective diary consisting of both the researcher's thoughts about going into the field and being there, and reflections on the researcher's own life experiences that might influence how she filters what she observes. Throughout the research period, field notes were written as a realist fieldwork account which had been described as a genre of ethnographies by Van Maanen (1995). All these features showed some important theoretical and practical implications, having been concentrated on before concluding when, where, and how to construct field notes throughout the research. In this study, field notes were used by the English teacher as the researcher to report participants' learning experiences concerning the contribution of creative drama in terms of negotiation skills during the conversations.

3.4.3. Student Journals

Student journals were used in this research to make participants express their feelings about creative drama activities. The English teacher also wanted participants to write about whether they liked the activities or did not like them, and what they liked most or what they liked least. These journal entries are completed by the participants after each class as a personal reflection of experience in their educational setting (Pavlovich, 2007). Participants were asked to keep journals after each creative drama activity. The aim of the student journals was explained to the participants beforehand. At the end of each lesson, participants expressed their views on creative drama activity for 5 minutes. Participants were asked to write in their journals in English, however, it was also explained that they could write them in Turkish if they needed to do so. Student journals as invaluable data sources contributed significantly to the research by providing reflection concerning the contribution of creative drama in terms of negotiation skills. Journaling provides a permanent record of thoughts and experiences, a means of establishing and maintaining relationships with instructors, a safe exit way for participants' concerns and frustrations, and an aid to internal dialogue (Spalding & Wilson, 2002).

3.5. Data Analysis Procedure

This research employed a descriptive case study to find out the answer to the research question. The data obtained from observation checklists, field notes, and student journals were analysed. In this study, data obtained from observations were also complemented by and associated with field notes and student journals. Video records were used to revisit and check various points about the contribution of creative drama for 4th-grade participants in terms of negotiation skills in learning English.

In the first week, the researcher as the English teacher talked about the research briefly to inform the participants. Data gathering tools and the process were mentioned. The participants accepted voluntarily to take part in the research. By that time, they also brought me a written consent form signed by their parents. The first creative drama activity carried out was role-play. The observation checklists were filled in by a different observant teacher. Participants wrote in student journals about their views on creative drama activities during the five minutes at the end of the lesson. At the end of the day, field notes were written by the English teacher as the researcher and video

records of the observed lesson were taken so that the researcher could revisit and check various points to support field notes. In the second week, puppetry was the creative drama activity conducted in the lesson. Video records, observation checklists, student journals, and field notes were obtained. The contribution of creative drama for the participants in terms of negotiation skills was again observed. In the third week of creative drama, the activity was improvisation. The same data gathering tools were applied and observations were made accordingly. Pantomime was operated in the fourth week as a creative drama activity, to observe the contribution of creative drama for the participants in terms of negotiation skills. Observation checklists, student journals, field notes, and video-records of observed lessons were used. The creative drama activity carried out in the fifth week was hot-seating. The data on the contribution of creative drama for the participants in terms of negotiation skills were again gathered via observation checklists, student journals, field notes, and video-recording. In the sixth week, the creative drama activity was a pantomime game. In the seventh week, which was the final week of the research, a drama game was implemented and then observations were made through observation checklists, student journals, field notes, and video-records on the contribution of creative drama for participants in terms of negotiation skills.

3.6. Data Analysis

Data were collected through observation checklists, teacher field notes, and student journals. Both quantitative and qualitative data were used in this research. There were 7 creative drama activities conducted with the participants of this study. Data obtained from observation checklists were used to analyse the frequency of negotiation skills that were used by young learners in different creative drama activities in each week. Teacher field notes were used by the English teacher as the researcher of this study so that she could report participants' learning experiences concerning the contribution of creative drama in terms of negotiation skills during the conversations. Furthermore, student journals were used to explore participants' feelings and ideas about the contribution of creative drama during speaking activities. Qualitative data obtained from student journals and field notes were used to complement and associate with the data results obtained from observation checklists. A descriptive analysis was used. In this regard, triangulation was provided in this descriptive case study by

different and rich data sources regarded as observation checklists, teacher field notes, and student journals.

3.7. Ethical Issues

In this study, the video records, observation checklists, field notes, and student journals were used to gather data. Before the implementation of the research, the English teacher as the researcher got the permission and the approval document from Çağ University and the Ministry of Education (See Appendix 1 and 2). Parents' approval of their children's participation in the study was taken via a consent form (See Appendix 3). The participants also declared that they would take part in the research voluntarily.

CHAPTER IV

4. ANALYSIS AND RESULTS

4.1. Introduction

This chapter presents a comprehensive description of the data analysis and results. Analysis of the observation checklists, field notes, and student journals are presented in detail. In this study, the observation checklists were filled in by a different observer teacher who was invited to observe and fill in the observation checklist during the English lessons. Furthermore, field notes were written by the English teacher as the researcher, at the end of each observed lesson. Additionally, observed lessons were video-recorded by the English teacher so that h/she could revisit and check various points about the contribution of creative drama in terms of negotiation skills. In the last five minutes of each lesson, participants were also requested to write their views about the creative drama activities in their student journals.

4.2. The Results of the Use of Negotiation Skills in the Role-play Activity

On 7th October, it was the first week of the study, and I started the lesson with the participants in the second hour. I started video recording the 40-minute lesson in the second lesson hour. The lesson included five main parts including warm-up, encounter, explore, exploit, and evaluation parts. In the warm-up part, the participants did some ice-breaker activities. In the encounter part, the participants met the topic. In the exploit part, the participants constructed the knowledge within the activities. In the evaluation part, the participants evaluated the lesson. In the first lesson, we carried out the warm-up part and encounter part for participants to get familiar with the topic and I recorded the second lesson which consisted of the creative drama activity for the explore part. Beforehand, I prepared a lesson plan including grade, duration, and level of the participants (See Appendix 6). I also included the aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice in the lesson plan. Furthermore, materials used, parts of the lesson such as warm-up, encounter, explore, exploit, and evaluation was involved in the lesson plan. In parallel with the syllabus, the lesson aimed to make participants be able to identify countries and nationalities in general. The sub-aims of the lesson were based on recognizing information about other people and

identifying different people's countries and nationalities by listening. Furthermore, the participants were expected to talk about countries and nationalities (speaking skills). Moreover, the sub-aims of the lesson involved making participants practice their English-speaking skills, learning questions such as "Where are you from?" and "What nationality are you?", and answering these target questions. Besides, it was aimed to have fun, to motivate participants, and to encourage them to use creative drama throughout the lesson.

For the explore part, I carried out a creative drama activity with participants to foster their negotiation skills. The creative drama activity of the first week was a role-play related to nationalities and countries. With the help of different flags and characters printed on flashcards, participants carried out role-playing conversations. 21 participants participated in this creative drama activity. I asked them questions such as "Where are you from?" and "What nationality are you?". Participants talked about their imaginative nationalities and countries by using their facial expressions, body language, and appropriate tone of voice. They also made some inquiries about each other's nationalities and countries to explore different characters from different nationalities and countries. I asked them to use their facial expressions and body movements with an appropriate tone of voice or silently by just nodding their head to mean that they understood or did not, or they accepted or did not. Based on their behaviours and happy faces, I observed that the participants, especially Aaden and Mario, loved the idea of role-playing. Before we started to perform, the participants were randomly provided with some cards one by one. I observed their happy and excited facial and bodily expressions as a result of these colourful cards which consisted of different flags making them enthusiastic about the topic. I gave them a quick question-answer example and started the role-play. While I was giving a role play example, I showed them the specific flashcard I held in my hand at the same time. I told them to listen to the questions I would ask them about their countries carefully and to give answers. I also made it clear that the participants were in the shoes of the person from that country in their flashcards. Namely, the participants were told to imitate the people from different countries using their mimics, gestures, and voice. Thus, participants got familiar with their imaginative countries due to different flags belonging to different countries. They examined and analysed their and each other's cards, as well. Participants got prepared to animate these people and I asked the question "Where are you from" following a random order. One by one, they answered and told their countries by imitating them.

Later, I gave my participants some other cards including male and female figures from different countries at this time. Subsequently, the participants tried to animate and imitate these people printed on their cards and I asked the question "What nationality are you?" to the students randomly again. One by one, each participant talked about his/her nationality by imitating the figures.

After the role-play activity, we started to reinforce our creative drama performances and to construct more knowledge about the topic by playing a matching game. I chose six different participants randomly and put 12 cards on the desk including various nationalities and countries. Participants matched the cards with the same nationalities and countries. Afterward, they animated these people on the cards. Then, I asked some questions about these countries and nationalities.

While I was conducting the creative drama activity with participants, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the role-play activity are presented in Table 1 below:

Table 1.

The Frequency of the Use of Negotiation Skills in the Role-play Activity (7th October)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	68
	Clarification	12
	Expression of feelings	75
	Exchange of ideas	0
	Making explanations	0
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	24
	Agenda management	59
	Talking about preferences	12
Negotiation Skills	Total	250

As seen in Table 1 above, in the role-play activity, the most frequently observed negotiation of meaning skill was that participants could demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. This skill was observed 75 times. The second most frequently used negotiation of meaning skill was participants' respectful and empathic listening by caring for the feelings and ideas of each other and by using body language. It was observed 68 times. On the other hand, the least frequently observed negotiation of meaning skill was that participants' ability to make clarifications by repeating their utterances when requested by their peers with body language in speaking. In this role-play activity, participants could neither exchange their thoughts with each other by using appropriate facial expressions and bodily movements and nor explain their thoughts with appropriate bodily movements throughout a conversation. Participants' ability to make clarifications by repeating their utterances when requested by their peers with body language during discussions was observed 12 times whereas they could not manage to dramatize a story via retelling it by keeping track of the appropriate chronology. In total, negotiation of meaning was observed 155 times during the role-play activity.

Regarding the data results of management of interaction in the role-play activity, the most frequently observed management of interaction skill was that participants could decide about how and when to say something by the appropriate tone of voice during a conversation. This skill was observed 59 times. It was observed that the second most frequently used management of interaction skill was agreeing and disagreeing politely with body language during discussions. This skill was observed 24 times. The least frequently observed management of interaction skill was that participants could talk about preferences by the appropriate tone of voice during a conversation. It was observed 12 times. In total, the management of interaction was observed 95 times during the role-play activity. The sum total of negotiation skills was 250. That is, negotiation skills were observed 250 times in this activity.

Furthermore, data results obtained from field notes demonstrated that the participants enjoyed role-play activity related to nationalities and countries and could use negotiation skills which effectively prompted them to fulfil their performances. In the first week's field notes, I noted that even the shyest student in the classroom was very alert and participated actively in the role-play activity. For instance, Yvette was a shy student who normally participated in the activities less than the others and she was

very careful about following the dialogues between the English teacher and participants. Even after her turn was over, she still kept listening and checking around to gather knowledge about different characters from different countries during the role-play activity. The participants negotiated for meaning. Yvette exhibited the behaviour of respectful and empathic listening by caring about the feelings and ideas of each other and by using body language during discussions in the role-play activity. She nodded her head to approve the other party during her performances and she also nodded her head to mean that she was following the dialogues and understood the conversation attentively while watching her friends' performances on her seat. Her facial expressions and body language demonstrated that she listened to her friends empathetically. She reflected her emotions while listening to other parties through her mimics and gestures. The participants also managed the interaction. Throughout the role-play activity, Yvette could agree and disagree politely with body language during discussions and talk about preferences by the appropriate tone of voice during a conversation. In my field notes, I also wrote that I asked "Who is from Britain?". Yvette answered my question about her imaginative nationality immediately by saying "I am". She nodded her head and agreed by using her body language. Thus, it was seen that participants' changing and improving attitudes within the language learning process affected their use of negotiation skills as a result of creative drama activity.

Apart from field notes, data obtained from student journals were also significant data sources indicating the positive results of creative drama activities. I asked the participants to write their feelings about role-playing performances in their student journals. Furthermore, I wanted them to write about whether they liked the activity or did not like, and what they liked most or did not like much. Then, I collected the notes and thanked participants for sharing their views related to creative drama activity. In their student journals, 21 participants stated that they liked the role-play activity so much and had fun. Ten participants said that the role-play activity was beneficial for their English learning and it helped them to improve their speaking English. Some of the remarkable quotes are detailed below:

The lesson was very nice, I loved it. For me, it was very good and very beneficial. (Extract from Rachel's SJ1)

The activities were very nice and I liked them. I want to repeat them. They were fun. I understood the topic very well. I love this lesson! (Extract from Daisy's SJ1)

We are having so much fun in our English lessons. Sometimes, we play games and sometimes we study our lessons. That is very enjoyable. (Extract from Georgina's SJ1)

I liked the activity a lot because I can speak English in the lesson. I would like to thank my teacher for organizing these activities. (Extract from Matthew's SJ1)

Especially, Daisy wrote an outstanding comment in her journal and said that the creative drama activity affected them very positively. She added that role-play activity was beneficial and also good for the students who could not speak English, did not want to speak English, or hesitated to speak English during English lessons. Appreciation of the creative drama activity, enjoyment, fun, and effectiveness of the creative drama activity for language development were commonly stated by the participants in their journals. Thus, creative drama contributed to participants' capability of using negotiation skills. As a result of appealing, enjoyable, and beneficial creative drama activity, participants had a chance to develop their negotiation skills. In a comfortable atmosphere combining fun and learning, participants easily found ways to negotiate for meaning and manage interactions throughout the conversations in the role-play activity employing their facial expressions and bodily movements.

It can be concluded that the role-play activity contributed to the participants' use of negotiation skills. Throughout the 40-minute lesson, they used negotiation skills 250 times, which were a very high level of usage. This indicated that the dynamics of the group were at a higher level based on the use of negotiation skills as a result of the creative drama activity. The use of negotiation skills as a result of the frequent use of negotiation skills was the contribution of the creative drama activity for young learners as the participants. Besides, data results obtained from field notes demonstrated their enjoyment, high participation, attentive listening, and involvement. According to field notes, positive attitudes towards creative drama activity in the English lesson, motivation, high participation, attentive listening, and involvement were the contribution of the creative drama activity for young learners as the participants. Besides, student journal scripts depicted a highly vivid picture of the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity in the process of language learning as it developed their English-speaking capacity especially by providing a higher level of motivation.

4.3. The Results of the Use of Negotiation Skills in the Puppetry Activity

On 14th October, it was the second week of the study, and I started the lesson with the participants in the second lesson hour. I started video recording the 40-minute lesson in the second lesson. In the first lesson, I carried out the encounter part for students to get familiar with the topic and I recorded the second lesson which consisted of a warm-up activity, a creative drama activity and a competition for the explore part. Beforehand, I prepared a lesson plan including grade, duration, and level of the participants (see Appendix 6). I also included the aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice in the lesson plan. Furthermore, materials used and parts of the lesson such as warm-up, encounter, explore, exploit, and evaluation was involved in the lesson plan. In parallel with the syllabus, the lesson aimed to make participants be able to identify countries and nationalities in general. The sub-aims of the lesson were based on recognizing information about other people (listening skill), identifying different people's countries and nationalities (listening skill), and talking about countries and nationalities (speaking skill). Moreover, the sub-aims of the lesson involved making participants practice their English-speaking skills with questions such as "Where are you from" and "What nationality are you", and answering these target questions. Besides, it was aimed to have fun, to motivate participants, and to encourage them to use creative drama throughout the lesson. I gave flashcards that involved pictures of people from different countries and nationalities on the board. These were the cards related to the encounter part of the lesson including the matching game for the students. They might have been needed to see the cards afterward to fulfil the tasks better, thus I left them there hung. As a warm-up activity, I carried out a pantomime activity titled "Watch the Birdy!". I created three groups randomly in the classroom and gave each group an image including various people from different nationalities. I asked participants to animate, personalize, and imitate the characters within the images by examining the positions, forms, and relations of characters within it. Each group examined their images together and each participant selected one definite character within the image to depict his or her character. I told participants to imitate them without motion as a whole group. They organized themselves for a while and were ready to perform. Finally, they depicted their given images as a whole. After 10 minutes, I chose the best group after observing each group's motionless images designed by the participants collaboratively.

For the explore part, I carried out a creative drama activity with participants to foster their negotiation skills. I wrote two main questions on the board: “Where are you from?” and “What nationality are you”. I prepared a handmade craft that was like a theatre curtain and hung it on the board. I also hung a puppet show poster in front of a desk. In so doing, I designed a stage in front of the board. I brought different finger puppets into the classroom. 18 different participants animated and personalized different nationalities with the help of creative drama activity. The creative drama activity of the second week was a puppetry activity related to nationalities and countries. Before we started to perform, I asked them to use their facial expressions and body movements with an appropriate tone of voice. With the help of different puppets, participants carried out various conversations by using their body language and appropriate tone of voice. Participants used finger puppets to practice questions such as “What nationality are you?” and “Where are you from?” and answered these target questions. They personalized their finger puppets and exhibited performances. I organized a puppet show together with the participants to foster their negotiation skills.

Then, I started the competition. The participants played the game entitled “Guess the naughty student” to reinforce previous creative drama activity. I talked about some characters on the flashcards which were hung on the board. The participants were supposed to find out the naughty student that I mentioned to beat their rivals. I chose two participants among volunteers and I talked about the naughty students from different countries. The participants competed with each other to give the right answer, and one of them became the champion who had given the correct answers and scored more than the other. Later, we did the activity in quite opposite way. One participant stood up in front of the board and spoke about a definite character whose picture was hung on the board and other participants tried to guess the one she or he talked about.

While I was conducting the creative drama activity with participants, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the puppetry activity are presented in Table 2 below:

Table 2.

The Frequency of the use of Negotiation Skills in the Puppetry Activity (14th October)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	49
	Clarification	33
	Expression of feelings	48
	Exchange of ideas	0
	Making explanations	0
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	15
	Agenda management	22
	Talking about preferences	0
Negotiation Skills	Total	167

As seen in Table 2 above, in the puppetry activity, the most frequently observed negotiation of meaning skill was participants' respectful and emphatic listening by caring for the feelings and ideas of each other and by using body language during discussions. This skill was observed 49 times. The second most frequently used negotiation of meaning skill was that participants could demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. It was observed 48 times. On the other hand, the least frequently observed negotiation of meaning skill was that participants' ability to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions. In this puppetry activity, participants could neither exchange their thoughts with each other by using appropriate facial expressions and bodily movements throughout discussions and nor explain their thoughts with appropriate bodily movements throughout a conversation. Participants' ability to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions was observed 33 times whereas they could not manage to dramatize a story via retelling it by keeping track of the appropriate chronology. In total, the negotiation of meaning was observed 130 times during the puppetry activity.

Regarding the data results of management of interaction in the puppetry activity, the most frequently observed management of interaction skill was deciding about how and when to say something by the appropriate tone of voice during a conversation. This skill was observed 22 times. The least frequently observed management of interaction skill was agreeing and disagreeing politely with body language during discussions. It was observed 15 times. However, it was not observed that participants could talk about preferences by the appropriate tone of voice during a conversation during the puppetry activity. In total, the management of interaction was observed 37 times during the puppetry activity. The sum total of negotiation skills was 167. That is, negotiation skills were observed 167 times in this activity.

Furthermore, data results obtained from field notes demonstrated that participants became more familiar with the techniques of creative drama in the second week. It was immensely observed that the participants used their negotiation skills. The participants took heed of their speaking much more. They were aware that they were part of the research and they did their best to fulfil the applications efficiently. In the second week's field notes, I noted that participants listened to ideas and feelings of each other respectfully and empathetically through their body language during the puppetry activity. The puppets made them enthusiastic and careful. For example, Aaden and Delilah asked and answered questions about their puppets' nationalities and countries by listening to each other with respect as well as using their body language. They used their hands together with their puppets in speaking while explaining their countries and nationalities. They were patient and empathetic during the conversation while they were listening to each other. Moreover, Brian and Frida hid after their puppets while they were thinking about the answers anxiously and they managed to get rid of their fear and uttered their sentences quickly. The puppets helped them express their feelings and by doing so, they reflected their moods and emotions using their puppets. Thus, it can be concluded that the participants could also successfully demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings. The participants exhibited the behaviour of negotiation of meaning. During puppetry performances, it was observed that participants were able to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions. To give an example, while Eric and Tony were having a conversation using their puppets; Eric repeated his sentence at the request of Tony. Creative drama activities had already started to develop their negotiation skills. Participants became

more confident and managed to do the tasks eagerly. When participants used puppetry to practice nationalities and countries, it contributed their fluency in English more while using phrases such as “where are you from?” and “what nationality are you?”. Participants also managed their interactions with each other. They were good at how and when to say something by the appropriate tone of voice and uttered their ideas by agreeing and disagreeing politely with body language during discussions within their puppetry performances. Dennis and Yuri managed to have a conversation with the right timing and intonation. For example, Yuri asked the question “What nationality are you?” to learn the nationality of Dennis with an inquisitory tone of voice right after he learnt her country. When they did a mistake during the conversation between Martin and Frida, Frida reflected it by disagreeing politely with body language. She shook her head and looked at Martin and the English teacher to mean that there was a mistake. She also pointed out the right sentence which was written on the board. According to field notes, efficient performances of the participants, and the use of negotiation skills such as negotiating for meaning and managing interactions throughout the conversations were the contribution of the creative drama activity for young learners as the participants. I also noted in the field notes that self-confidence, eagerness, fluency in speaking, and high interaction were among the contribution of the creative drama activity for the participants.

In addition to field notes, data obtained from student journals also indicated the participants’ tendencies towards the improvement in negotiation skills during the puppetry activity. They were careful and attentive during the activity. In student journals, 16 participants stated that they enjoyed the puppetry activity and had lots of fun. Four participants wanted to practice the activity one more time for the next time. Three participants said that the puppetry activity was very beneficial and it helped them to improve their skills of speaking English. Here are some other remarkable quotes from student journals as follow:

The activities were very nice. I liked them so much that I want to practice them again. (Extract from Barbara’s SJ2)

The activities were very nice. They were legendary. (Extract from Brian’s SJ2)

The activities were very nice and enjoyable. (Extract from Maria’s SJ2)

The creative drama activity was excellent. We should repeat it in the next lesson. (Extract from Melvin’s SJ2)

Especially, Delilah wrote a remarkable comment in her journal and said that she obtained new information. She also stated that her imagination was developed as a result of creative drama activity. She emphasized the effectiveness of creative drama activity for language development. That is, she mentioned the creative drama's benefit in learning new information and developing imagination. Appreciations of the creative drama activity, enjoyment, and fun as well as willingness were stated by Barbara, Brian, Maria, and Melvin in their journals. Thus, creative drama contributed to participants' capability of using negotiation skills. As a result of appealing, enjoyable, and beneficial creative drama activity, participants had the chance to develop their negotiation skills. In a comfortable atmosphere combining fun and learning, participants easily found ways to negotiate for meaning and manage interactions throughout the conversations in the puppetry activity employing their facial expressions and bodily movements.

It can be concluded that puppetry activity contributed to the participants' use of negotiation skills. Throughout the lesson, they used negotiation skills 167 times, which were a high level of usage. This indicated that the dynamics of the group were at a higher level based on the use of negotiation skills. Besides, participants' positive attitudes towards creative drama activities were observed and noted in the field notes by the English teacher as the researcher. Field notes also demonstrated their awareness and familiarity towards creative drama techniques and upon negotiation skills. Besides, student journal scripts depicted a highly vivid picture of the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity in the process of language learning as they were fruitful for their speaking English and created eagerness towards the activities in English lessons. According to student journals, positive attitudes towards the creative drama activity during the English lesson, eagerness, building up new knowledge, and development of imagination as well as improvement of speaking English were the contribution of the creative drama activity for young learners.

4.4. The Results of the Use of Negotiation Skills in the Improvisation Activity

On 21st October, it was the third week of the study, and I started the lesson with the participants in the second lesson hour. I started video recording the 40-minute lesson in the second lesson. In the first lesson, we did some exercises to reinforce and revise the previous unit. I recorded the second lesson hour. Beforehand, I prepared a lesson

plan including grade, duration, and level of the participants (see Appendix 6). I also included the aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice in the lesson plan. In parallel with the syllabus, the lesson aimed to make participants be able to express their ability and inability in general. The sub-aims of the lesson were based on being able to get the main idea of a simple oral text about the abilities of self and the others (listening) and being able to deliver a simple, brief speech about abilities and inabilities (speaking). Moreover, the sub-aims of the lesson involved making participants practice their English-speaking skills, to learn the expressions such as “I can” and “I can’t” and to practice about abilities and inabilities. Besides, it was aimed to have fun, to motivate participants, and to encourage learners to use creative drama.

Before we started recording, I stack some flashcards on the board and write various action verbs depicting them. Thus, participants had the chance to analyse them during break time. The bell rang and I started the record. As a warm-up activity, I asked participants to repeat the phrases written on the board after me, in a regular rhythm and loudly. Participants repeated various action verbs after me three times in a regular rhythm and got motivated. Thus, participants learned how to pronounce these verbs correctly. After the repetition of the action verbs, we started to reinforce our performances and to comfort ourselves more about the topic. Five voluntary participants shared their own experiences about their abilities and inabilities. Thus, they started to produce sentences individually.

For the encounter part, participants examined the flashcards hung on the board, and action verbs are written on the board, and thus they easily captured the meaning of simple action verbs. For the explore part, I carried out a creative drama activity with participants to foster their negotiation skills. The creative drama activity of the third week was an improvisation activity related to abilities and inabilities. Participants imagined themselves at a party, at the playground, or on holiday. According to these different atmospheres they chose, they talked about their abilities and inabilities by using their facial expressions, body language, and appropriate tone of voice. 5 participants participated in this creative drama activity. They made an improvised conversation by imagining themselves in a different setting. They also practiced inabilities and inabilities through improvising. Namely, participants improvised a conversation in an imaginative setting they chose. They talked about actions they can do or they can’t do in this setting.

We also played a cup-game as a matching activity and shared our experiences upon abilities and inabilities. Participants matched the sentences with the correct pictures. The game was called “cup game” because the sentences related to the abilities of various characters were written under the cups. Participants turned the cups upside down and completed the matching activity successfully. I gave craft homework about countries and nationalities for the exploit part of the lesson. Then, participants were asked to write their feelings about creative drama activity in the last 5 minutes of the lesson.

While I was conducting the creative drama activity with participants, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the improvisation activity are presented in Table 3 below:

Table 3.

The Frequency of the Use of Negotiation Skills in the Improvisation Activity (21st October)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	11
	Clarification	0
	Expression of feelings	3
	Exchange of ideas	8
	Making explanations	0
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	7
	Agenda management	4
	Talking about preferences	0
Negotiation Skills	Total	33

As seen in Table 3 above, in the improvisation activity, the most frequently observed negotiation of meaning skills was respectful and empathic listening by caring for the feelings and ideas of each other and by using body language throughout discussions. This skill was observed 11 times. The second most frequently used

negotiation of meaning skill was participants' exchanging their thoughts with each other by using appropriate facial expressions and bodily movements throughout discussions. It was observed eight times. On the other hand, the least frequently observed skill was that participants could demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. In this improvisation activity, participants could neither make clarifications by repeating their utterances when requested by their peers with body language throughout discussions nor explain their thoughts with appropriate bodily movements throughout a conversation. Participants' demonstrating their moods and emotions in their speeches with the ultimate purpose of expressing feelings throughout conversations was observed three times whereas they could not manage to dramatize a story via retelling it by keeping track of the appropriate chronology. In total, negotiation of meaning was observed 22 times during the improvisation activity.

Regarding the data results of the management of interaction in the improvisation activity, the most frequently observed management of interaction skill was that participants could agree and disagree politely with body language during discussions. This skill was observed seven times. The least frequently observed management of interaction skill was deciding about how and when to say something by the appropriate tone of voice during a conversation. It was observed four times. However, it was not observed that participants could talk about preferences by the appropriate tone of voice during a conversation. In total, the management of interaction was observed 11 times during the improvisation activity. The sum total of negotiation skills was 32. That is, negotiation skills were observed 32 times in this activity.

Furthermore, data results obtained from field notes demonstrated that the participants used their negotiation skills. It was also observed that the participants felt much more comfortable. Participants were very eager to communicate and take part in the activities. In the third week's field notes, I noted that even the most introvert students wanted to be a part of the activities. The participants negotiated for meaning during the creative drama activity. For example, Frida exhibited the behaviour of respectful and empathic listening by caring for the feelings and ideas of each other and by using body language throughout discussions. When Matthew uttered the sentence "I can take pictures at a party" in the improvisation, Frida nodded her head and showed that she was following the conversation. It can be also concluded that Matthew could exchange his thoughts with his peers by using appropriate facial expressions and bodily

movements throughout discussions. The participants also demonstrated their moods and emotions in their speeches by expressing feelings throughout conversations. Matthew uttered his idea that he could take pictures at a party by sharing his happiness and enthusiasm. Improvisation made participants very motivated and improved their verbal and non-verbal communication. Improvisation reinforced the topic efficiently and gave them a great opportunity to practice their negotiation skills. Peer correction was also so common during the lesson. They corrected each other and watched the activities carefully. Thus, all participants participated in the lesson. The participants were able to manage interaction. They were able to agree and disagree politely with body language in speaking. For instance; during the conversation, Matthew said that "I can take pictures at a party" and Frida agreed politely by nodding her head and continued to speak. They were also able to decide about how and when to say something by the appropriate tone of voice during a conversation. To give an example, Ulric and Martin improvised that they were on a holiday. I played a piece of cheerful music and started the improvisation. And Martin uttered the sentence "I can swim on holiday" with an energetic tone of voice to start the conversation. They were much more active when I compared their mood with the previous two weeks. They felt relieved and spoke more fluently rather than being nervous. In brief, I noted that participation, use of negotiation skills especially by negotiating for meaning and managing interaction during improvisation, and use of facial expressions and body language were the apparent contributions of the creative drama activity.

Moreover, data obtained from student journals also proved that the improvisation activity positively affected the participants to lead them to use their negotiation skills in speaking. They stated that the creative drama activity was helpful, superb, and fun. Participants said that this activity improved their speaking and they wanted to repeat the activity for the following topics. Here are some remarkable quotes from student journals as follow:

The activities were nice. The topic was very clear. For this reason, it will be nice for us to have an examination. (Extract from Frida's SJ3)

I had lots of fun during the creative drama activity. I want to have the same activities again. (Extract from Martin's SJ3)

The activities were excellent because they were helpful to me and developed my imagination. (Extract from Matthew's SJ3)

The activities were excellent. I liked them so much. Please repeat the same activities in the following lessons. Your lesson is very nice. I will always study English at home. (Extract from Patricia's SJ3)

Appreciation of the creative drama activity, enjoyment, fun, and effectiveness of the creative drama activity for language development were among the mostly stated terms in student journals. Besides, progress in imagination, eagerness, and motivation to study was also stated by the participants in their journals. Using imagination enabled participants to negotiate to mean and manage interaction. Thus, creative drama contributed to participants' capability of using negotiation skills. As a result of appealing, enjoyable, and beneficial creative drama activity, participants had the chance to use their negotiation skills. In a comfortable atmosphere combining fun and learning, participants easily found ways to negotiate for meaning and manage interactions in speaking by employing their facial expressions and bodily movements.

It can be concluded that improvisation activity contributed to the participants' use of negotiation skills. 5 participants used negotiation skills 33 times, which was a very high level of usage. This indicated that the dynamics of the group were very high based on the use of negotiation skills as a result of the creative drama activity. Besides, participants' positive attitudes towards creative drama activities were observed and noted in the field notes by the English teacher as the researcher. Field notes demonstrated that the participants became more comfortable and relieved during the creative drama activity. They got used to performing creative drama activities and they were willing to communicate. According to field notes, motivation, and development of verbal and nonverbal communication was the contribution of the creative drama activity for young learners as the participants. Besides, student journal scripts showed the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity in the process of language learning as it helped them understand the topic very well. Furthermore, creative drama developed their imagination and contributed to their English-speaking capacity especially by providing fun and motivation.

4.5. The Results of the Use of Negotiation Skills in the Pantomime Activity

On 4th November, it was the fourth week of the study, and I started the lesson with the participants in the second lesson hour. I started video recording the 40-minute

lesson in the second lesson. In the first lesson, we carried out some activities related to previous topics to reinforce participants' knowledge in line with the aims of the previous lesson. Then, I recorded the lesson in the second hour which consisted of warm-up, encounter and explore parts. Beforehand, I prepared a lesson plan including grade, duration, and level of the participants (see Appendix 6). I also included the aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice in the lesson plan. Furthermore, necessary materials, parts of the lesson such as warm-up, encounter, explore, exploit as well as evaluation were presented in the lesson plan. In parallel with the syllabus, the lesson aimed to make participants be able to talk about possession and make simple inquiries in general. The sub- aims were based on recognizing possessions of others in a clear, short, and slow oral text (listening skill), talking about their own and others' possessions (speaking skill), and making participants practice their English-speaking skills. Moreover, the sub-aims of the lesson involved making participants learn possessive adjectives such as "my, your, his, her, its, our, and their" and to practice about possessive adjectives. Besides, it was aimed to have fun, to motivate participants, and to encourage them to use creative drama.

Firstly, I decorated the board with many flashcards and sentences. Thus, participants had the chance to examine the words and the sentences on the board and gained some familiarity. As soon as the bell rang, I started to record the lesson. As a warm-up activity, participants carried out a pantomime activity called "mirror activity". The theme of the activity was "action verbs". Participants became each other's mirrors and reflected their actions using non-verbal communication items. That is, they were expected to act out as if they were mirrors. One participant was the mirror and one participant was the one looking at the mirror. After various attempts, the mirrors changed their places and they became the ones who would act. The participants were so motivated thanks to this stimulant activity**.** For the encounter part, participants had a copy of possessive adjectives in an image of balloons and a house separately to stick them on their notebooks later. We worked on these handouts together by pronouncing the adjectives and focusing on the meanings of them. Participants took notes of the meanings. These copies reinforced their knowledge of possessive adjectives by building up a bridge between personal pronouns and possessive adjectives.

For the explore part, we practiced the examples on the board and talked about them. Then, students did a matching activity related to possessive adjectives. Then, I carried out a creative drama activity with participants. Creative drama activity of the

fourth week was a pantomime activity entitled “Gibberish Sentences” related to possessive adjectives. In this activity, participants were expected to murmur various sentences, which were composed of possessive adjectives without using verbal communication. 11 participants participated in this creative drama activity. Participants uttered the sentences by murmuring and by taking into account the intonation of them. Then, other participants were supposed to guess the sentences correctly. Participants explored possessive adjectives by using their facial expressions, body language, and appropriate intonation. They also practiced about them as a result of pantomime activity. Gibberish sentences activity was a mixture of production and guessing.

Regarding the exploit part of the lesson, I gave the participants homework for which they were expected to prepare handmade crafts based on possessive adjectives. Then, participants were requested to write their feelings about the creative drama activity within the last 5 minutes of the lesson.

While I was conducting the creative drama activity with participants, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the pantomime activity are presented in Table 4 below:

Table 4.

The Frequency of the Use of Negotiation Skills in the Pantomime Activity (4th November)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	28
	Clarification	3
	Expression of feelings	18
	Exchange of ideas	19
	Making explanations	2
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	10
	Agenda management	22
	Talking about preferences	0
Negotiation Skills	Total	102

As seen in Table 4 above, in the pantomime activity, the most frequently observed negotiation of meaning skill was participants' respectful and empathic listening by caring for the feelings and ideas of each other and by using body language throughout discussions. This skill was observed 28 times. The second most frequently used negotiation of meaning skill was participants' exchanging their thoughts with each other by using appropriate facial expressions and bodily movements throughout discussions. It was observed 19 times. Besides, the third most frequently observed negotiation of meaning skill was that participants could demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. It was observed 18 times. The fourth most frequently observed negotiation of meaning skill was that participants' ability to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions. This skill was observed three times. On the other hand, the least frequently observed negotiation of meaning skill was that participants could explain their thoughts with appropriate bodily movements throughout a conversation. Participants' skill of explaining their thoughts with appropriate bodily movements throughout a conversation was observed two times whereas they could not manage to dramatize a story via retelling it by keeping track of the appropriate chronology. In total, the negotiation of meaning was observed 70 times during the pantomime activity.

Regarding the data results of management of interaction in the pantomime activity, the most frequently observed management of interaction skill was that participants could decide about how and when to say something by the appropriate tone of voice during a conversation. This skill was observed 22 times. The least frequently observed management of interaction skills was that participants could agree and disagree politely with body language during discussions. It was observed 10 times. However, it was not observed that participants could talk about preferences by the appropriate tone of voice during a conversation. In total, the management of interaction was observed 32 times during the pantomime activity. The sum total of negotiation skills was 102. That is, negotiation skills were observed 102 times in this activity.

Furthermore, data results obtained from field notes demonstrated that the participants used negotiation skills during the lesson. It was observed that the participants used their facial expressions and body movements in the pantomime activity. In the fourth week's field notes, I noted that they enjoyed using their mimics and gestures which provided a bridge between non-verbal and verbal communication

because gibberish sentences activity was a mixture of both verbal and non-verbal communication. Thus, participants developed the skills of communication much more. Participants were pleased and energetic especially after they managed to convey their messages non-verbally and got some correct verbal answers accordingly. During the pantomime activity, the participants negotiated for meaning. The participants were able to exhibit the behaviour of respectful and empathic listening, which in turn, showed that they respected others' feelings and ideas. Tony listened carefully to Aaden's depiction of his sentence in gibberish and guessed the sentence. Tony was excited and standing up to catch the sentence in gibberish. Aaden respected Tony's ideas by listening to his friend's guessing even if he had a wrong guess by saying "It is his car". Furthermore, they were able to exchange their thoughts with each other by using appropriate facial expressions and bodily movements throughout discussions. For example, Ian could exchange his thoughts with the other participants by using appropriate facial expressions and bodily movements while he was depicting the sentence "This is his car". The participants also had control over their interaction. They were able to decide how and when to say something by the appropriate tone of voice during a conversation. Yuri made agenda management while he was replying to Ian's demonstration, and he used the appropriate tone of voice at the same time. Yuri waited for Ian to finish his depiction in gibberish. Then, he gave the correct answer with the right timing and intonation. They were able to agree and disagree politely with body language during discussions. By nodding her head, Patricia disagreed politely and gave the right answer when Aaden made a wrong guess.

Moreover, data obtained from student journals also demonstrated that the pantomime activity provided immense motivation for the participants. They found the chance to practice and explore the topic. 11 participants stated that the creative drama activity was awesome and enjoyable. Participants wanted to practice the same creative drama activity again. Here are some remarkable quotes from student journals as follow:

The activities were very nice and I liked them a lot. I also want to practice the same activities again. (Extract from Aaden's SJ4)

The activities were nice. I felt good. (Extract from Ian's SJ4)

The activities were very nice. We want to do them again. (Extract from Mario's SJ4)

Today's activity was beautiful. I felt very good and that was awesome. (Extract from Yuri's SJ4)

Appreciation of the creative drama activity, positive attitudes towards the creative drama activity, eagerness, and positive feelings were stated by the participants in their journals. Thus, creative drama contributed to participants' capability of using negotiation skills. In a positive learning atmosphere, participants easily found ways to negotiate for meaning and manage interactions throughout the conversations by employing their facial expressions and bodily movements. Especially, Daisy wrote an outstanding comment in her journal and said that she could not realize how the time passed so quickly during the pantomime activity. Furthermore, Dennis stated that creative drama activity was well-planned and well-organized. Participants stated that creative drama activities made them feel good.

Therefore, it can be concluded that the pantomime activity contributed to the participants' use of negotiation skills. Throughout the lesson of 40 minutes long, they used negotiation skills 102 times. This indicated that the dynamics of the interaction were at a higher level based on the use of negotiation skills. Besides, participants' positive attitudes towards creative drama activities such as enjoyment, happiness, vitality, and being energetic were observed and noted in the field notes. Moreover, field notes demonstrated that the participants efficiently used negotiation skills by using their facial expressions and bodily movements. Besides, student journal scripts depicted a highly vivid picture of the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity so much in the process of language learning that they were eager to carry out the same activity one more time.

4.6. The Results of the Use of Negotiation Skills in the Hot- seating Activity

On 11th November, it was the fifth week of the study, and I started the lesson with the participants in the second lesson hour. In the first lesson, we covered the English book to examine "possessive adjectives" and "whose" question. I started video recording the 40-minute lesson in the second lesson. We carried out activities for the warm-up part and encounter part for participants to get familiar with the topic. Then, I carried out a creative drama activity for the explore part. Before the lesson, I prepared a lesson plan including grade, duration, and level of the participants (see Appendix 6). I also included the aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice in the lesson plan. Furthermore, materials needed, parts of the lesson such as warm-up, encounter and explore, exploit as well as evaluation were presented in the lesson plan. In parallel with the syllabus, the lesson aimed to make

participants be able to talk about possessions and to make simple inquiries in general. The sub- aims were based on recognizing the possessions of others in a clear, short, and slow oral text and recognizing the possessions of others during conversations by listening. Furthermore, they were expected to talk about their own and others' possessions (speaking skills). Moreover, the sub-aims of the lesson involved making participants practice their English-speaking skills, learn possessive adjectives such as "my, your, his, her, its, our and, their" to learn "whose" questions and answer these target questions. Besides, it was aimed to practice "possessive adjectives" and "whose" questions, to have fun, to motivate participants, and to encourage them to use creative drama.

As a warm-up activity, we carried out a pantomime activity and the participants became motivated. I uttered various action verbs and participants mimed the actions by using their bodily movements. We started with the action verbs to combine them with participants' abilities, inabilities, and possessives, which were three main topics in the unit. For the encounter part, we revised to examine the topics in the unit as well as to make them broader. I reflected on a brief revision document, which I prepared beforehand on the board through projection. The revision document included some examples of abilities and inabilities, possessive adjectives, and some practices about them. Participants were required to answer some questions about them, tell the meanings of some sentences and phrases, and write on the board if necessary. Firstly, we solved a multiple-choice test about cartoon characters on a slideshow. After we finished the test, we turned back to the revision document again and study on it altogether. We made a fill-in-the-blanks exercise on the slideshow. Then, participants were supposed to answer the questions on the flashcards. The questions were about their abilities and participants answered them personally. They had an opportunity to answer the questions positively or negatively: "Yes, I can / No, I can't". Later, I brought some flashcards, on which there were -wh questions with 'whose', answers with possessives, and sentences with suitable abilities. I randomly distributed cards and participants matched them. For instance: Whose piano is this? This is Ahmet's piano. He can play the piano. 3 different participants would build up a match. Participants came to the board with their cards and exhibited their matching to the other participants and uttered the sentences on the cards together.

For the explore part, I carried out a creative drama activity such as miming with participants to foster their negotiation skills. The creative drama activity of the fifth week was a hot-seating activity related to possessive adjectives. Participants depicted various possessive adjectives using non-verbal communication items and the participant

on the seat was required to guess them. 24 participants participated in this creative drama activity. It was a creative drama activity based on non-verbal and verbal communication. One participant was asked to sit down on a chair in front of the board. The participant was expected not to see the board. S/he was only allowed to see other participants. I wrote some possessive adjectives on the board and the participant tried guessing them by looking at the other participants' facial expressions and bodily movements. The participants practiced about possessions in line with the aim of the syllabus as a result of hot-seating activity by using their facial expressions, body language, and appropriate tone of voice. For the exploit part of the lesson, I gave the participants craft homework about "possessive adjectives" and "whose" questions. Besides, I distributed different printed exercises related to all topics which were covered in the unit. Finally, the participants were asked to write their feelings about creative drama activity in their journal in the last five minutes of the lesson.

At that time, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the hot-seating activity are presented in Table 5 below:

Table 5.

The Frequency of the Use of Negotiation Skills in the Hot-seating Activity (11th November)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	69
	Clarification	46
	Expression of feelings	7
	Exchange of ideas	9
	Making explanations	161
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	182
	Agenda management	8
	Talking about preferences	0
Negotiation Skills	Total	482

As seen in Table 5 above, in the hot-seating activity, the most frequently observed negotiation of meaning skill was that participants could explain their thoughts with appropriate bodily movements throughout a conversation. This skill was observed 161 times. The second most frequently used negotiation of meaning skill was respectful and empathic listening by caring for the feelings and ideas of each other and by using body language throughout discussions. It was observed 69 times. Besides, the third most frequently observed negotiation of meaning skill was that participants were able to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions. This skill was observed 46 times. The fourth most frequently observed negotiation of meaning skill was that participants could exchange their thoughts with each other by using appropriate facial expressions and bodily movements throughout discussions. It was observed nine times. On the other hand, the least frequently observed skill was that participants could demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. This skill was observed seven times. However, it was not observed that participants could dramatize a story via retelling it by keeping track of the appropriate chronology. In total, the negotiation of meaning was observed 292 times during the hot seating activity.

Regarding the data results of the management of interaction used in the hot seating activity, the most frequently observed management and interaction skill was that participants could agree and disagree politely with body language during discussions. This skill was observed 182 times. The least frequently observed management of interaction skill was that participants could decide about how and when to say something by the appropriate tone of voice during a conversation. It was observed 8 times. However, it was not observed that participants could talk about preferences by the appropriate tone of voice during a conversation. In total, the management of interaction was observed 190 times during the hot-seating activity. The sum total of negotiation skills was 102. That is, negotiation skills were observed 482 times in this activity.

Furthermore, data results obtained from field notes demonstrated that the participants used their negotiation skills in speaking, and enjoyed communicating using their bodily movements and facial expressions during the hot seating activity. In the fifth week's field notes, I noted that the participant who sat on the chair was especially very eager, energetic, and happy. I observed that this chair made participants quite

excited and pleased. All participants were good at making explanations with appropriate gestures during the hot-seating. They did their best to convey their message to the participant seating on the chair in front of the board. It was observed that the participants negotiated for meaning. Especially, Matthew listened to the other participants with respect and empathy on the seat while the other participants were trying to give him the clue about the possessive adjectives. Matthew listened to the other participants carefully and tried to guess the correct possessive adjective. He carefully watched the other participants and finally uttered "my" which was the correct answer. Like Matthew, the other participants exhibited the behaviour of respectful and empathic listening by caring for the feelings and ideas of each other and by using body language. For instance, Ian tried so enthusiastically to give some clues to his classmate, Matthew by using body language. He also listened to the answer of Matthew with respect and empathy and shared the feeling of success and happiness with Matthew. Ian demonstrated these feelings by standing up enthusiastically. During the creative drama activity, the participants were also able to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions. For instance, Rachel repeated the correct answer "her" when Brian requested to say it again. Furthermore, the hot-seating activity prompted the participants to agree and disagree politely with body language. When Daisy guessed the correct possessive adjective, Matthew made the sign 'thumbs-up' to mean that he agreed. That is, the participants gave an effort to manage interaction during the activity. According to results obtained from the fifth week's field notes, the use of negotiation skills such as negotiating for meaning and managing interaction through facial expressions and bodily movements was the contribution of the creative drama activity for young learners as the participants.

Moreover, data obtained from student journals also demonstrated that the hot seating activity was appreciated by the participants and beneficial for their English in speaking. 4 participants said that it was lots of fun to fulfil hot-seating activity. 10 participants indicated that this activity was beneficial and it also improved their English speaking. They also wanted to repeat the activity in the following lessons. Some of the remarkable quotes are detailed below:

I like hot-seating activities. It was fun. (Extract from Frida's SJ5)

It was amazing and enjoyable. Thank you. (Extract from Tony's SJ5)

The activity was very nice and I was excited. It was useful information. (Extract from Yuri's SJ5)

I liked the hot-seating activity and possessive adjectives. (Extract from Yvette's SJ5)

Especially, Melvin wrote a remarkable comment about the contribution of this activity in his journal and said that the hot-seating activity was awesome and he could speak these patterns in daily life if he had a chance. The effectiveness of the creative drama activity for language development was stated by Melvin and Yuri. Appreciation of the creative drama activity, enjoyment, and fun as a result of "hot seating" was declared by Frida, Tony, and Yvette in their journals. Thus, creative drama contributed to participants' capability of using negotiation skills. In a comfortable atmosphere combining fun and learning, participants easily found ways to negotiate for meaning and manage interactions throughout the conversations employing their facial expressions and bodily movements.

It can be concluded that hot-seating activity contributed to the participants' use of negotiation skills. They used negotiation skills 482 times, which were a very high level of usage. Besides, participants' positive attitudes towards creative drama activities were observed and noted in the field notes. Field notes demonstrated their amusement, willingness, being active, pleasure, and enthusiasm. Besides, student journal scripts depicted a highly vivid picture of the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity in the process of language learning as it improved their English especially by providing a higher level of motivation. In general, the participants stated that the activity was fun, enjoyable, nice, and it provided excitement, beneficial information.

4.7. The Results of the Use of Negotiation Skills in the Pantomime Game Activity

On 2nd December, it was the sixth week of the study, and I started the lesson with the participants in the second lesson hour. I started video recording the 40-minute lesson in the second lesson. During the record, we carried out activities for the warm-up part and encounter part for participants to get familiar with the topic. I also carried out a creative drama activity for the explore part. Beforehand, I prepared a lesson plan including grade, duration, and level of the participants (see Appendix 6). The aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice were

presented in the lesson plan. Furthermore, essential materials, parts of the lesson such as warm-up, encounter, explore, and exploit as well as evaluation were presented in the lesson plan. In parallel with the syllabus, the lesson aimed to enable participants to be able to express “likes” and “dislikes” in general. The sub-aims of the lesson were based on understanding the general information in an oral text about likes and dislikes by listening. Furthermore, the participants were expected to talk about their likes and dislikes and to engage in simple conversations about likes and dislikes (speaking skills). Moreover, the sub-aims of the lesson involved making participants practice their English-speaking skills, learn gerunds, and practice sentences including gerunds. Besides, it was aimed to have fun, to motivate learners, and to encourage learners to use creative drama.

For the warm-up part, we examined lots of pictures related to free time activities in the slideshow to create some familiarity with the unit before we started to practice. Then, we watched the song “What do you like to do?” by Maple Leaf Learning. The song was related to free time activities and we sang it together. For the encounter part, we watched a video presentation about hobbies and interests. These were consisted of “the things that we like and we don’t like”. We also uttered Turkish meanings of the phrases and sentences in the presentation.

For the explore part, we solved multiple-choice questions first. The teacher stuck some flashcards on the board. These cards included different images related to free time activities and three options for each image. Participants came to the board one by one and circled the correct option. The second explore activity was a matching exercise. There were two signs on the board: ‘Thumbs up and thumbs down’. Participants were expected to put different sentences under the right sign. Sentences were given to participants as flashcards and they stuck them into correct places on the board. Then, participants were provided with some more flashcards including images related to the sentences stuck on the board. They picked up the correct images and stuck them near the correct sentences. Finally, we repeated the sentences by focusing on the correct pronunciation and intonation.

As a creative drama activity, I carried out a pantomime game with the participants to foster their negotiation skills. Creative drama activity of the sixth week was a pantomime game activity entitled “Guess what?” related to likes and dislikes. The use of nonverbal communication items was a must in this activity. Thus, participants were expected to use their mimics and gestures during this activity. 10 participants

participated in this creative drama activity. It was an activity similar to ‘Chinese Whisper’. ‘Chinese Whisper’ is a children’s game in which players form a line, and the first player comes up with a message and whispers it to the ear of the second person in the line. The second player repeats the message to the third player, and so on. However; in ‘Guess what?’, the difference was that participants were not allowed to speak. I chose 5 volunteer participants to play the game in each round and explained the sentence to the first participant within the line by showing some smileys and pictures. Later, each participant tried to convey and explain the sentence to the participant behind by using their mimics and gestures. The last participant in the queue was expected to utter the sentence verbally and the teacher checked if it was correct or not. Sentences were supposed to be like: “I like swimming. / I don’t like riding a bike.” Participants talked about their likes and dislike in line with the aim of the syllabus as a result of the pantomime game activity by using their facial expressions, body language, and the appropriate tone of voice.

For the exploit part, I gave participants craft homework related to free-time activities, participants’ and others’ likes and dislikes. Finally, the participants were asked to write their feelings about creative drama activity in the last five minutes of the lesson.

While I was conducting the pantomime game with participants, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the pantomime game activity are presented in Table 6 below:

Table 6.

The Frequency of the Use of Negotiation Skills in the Pantomime Game Activity (2nd December)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	0
	Clarification	10
	Expression of feelings	3
	Exchange of ideas	3
	Making explanations	8
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	4
	Agenda management	3
	Talking about preferences	0
Negotiation Skills	Total	31

As seen in Table 6 above, in the pantomime game activity, the most frequently observed negotiation of meaning skill was that participants' ability to clarifications by repeating their utterances when requested by their peers with body language throughout discussions. This skill was observed ten times. The second most frequently used negotiation of meaning skill was that participants could explain their thoughts with appropriate bodily movements throughout a conversation. It was observed eight times. On the other hand, the least frequently observed negotiation of meaning skill was that participants could demonstrate their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. It was not observed that participants had the skill of respectful and empathic listening by caring for the feelings and ideas of each other and by using body language throughout discussions. Participants' demonstrating their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions were observed three times whereas they could not manage to dramatize a story via retelling it by keeping track of the appropriate chronology. In total, the negotiation of meaning was observed 24 times during the pantomime game activity.

Regarding the data results of the management of interaction skills in the pantomime game activity, the most frequently observed management of interaction skill was that participants could agree and disagree politely with body language during discussions. This skill was observed four times. The least frequently observed management of interaction skill was that participants could decide about how and when to say something by the appropriate tone of voice during a conversation. It was observed three times. However, talking about preferences by the appropriate tone of voice during a conversation was not observed. In total, the management of interaction was observed seven times during the pantomime game activity. The sum total of negotiation skills was 31. That is, negotiation skills were observed 31 times in this activity.

Furthermore, data results obtained from field notes demonstrated that the participants were very successful at negotiation. They were good at conveying the messages to each other using their facial expressions and body movements during the pantomime game activity. “Guess what?” game made participants excited and eager to communicate. In the sixth week’s field notes, I noted that this creative drama activity motivated participants very much. It was observed that they were able to negotiate for meaning. The participants were able to make clarifications by repeating their utterances when requested by their peers with body language. They also explained their thoughts with appropriate bodily movements. Dennis, Patricia, Daisy, and Frida used their body language very effectively to convey the message to each other and to Delilah to complete the round. Moreover, participants were able to demonstrate their moods and emotions in their speeches by expressing feelings. They could also exchange their thoughts with each other by using appropriate facial expressions and bodily movements. The participants utilized negotiation skills to manage the interaction. When Daisy did not understand the message given by Patricia, she expressed it by using her hands. It can be concluded that they politely agreed with each other by using their body language in communication. The participants were also good at deciding about how and when to say something by the appropriate tone of voice. For instance, Frida waited for her turn to receive the non-verbal message from Daisy. As soon as Frida understood the message, she uttered the sentence with the appropriate timing and intonation.

Moreover, data obtained from student journals also indicated that the pantomime game activity motivated participants upon the issue of improving their English in speaking. 10 participants stated that they enjoyed the creative drama activity very much.

4 participants particularly indicated that this creative drama activity was beneficial and informative. Besides, they said that it helped them to improve their speaking English. Some of the remarkable quotes are detailed below:

First, the creative drama activity was awesome, enjoyable and I liked the "Guess what?" activity a lot. (Extract from Dennis's SJ6)

The creative drama activity "Guess what?" was fun and I liked it. (Extract from Frida's SJ6)

It was very nice and beneficial. (Extract from Ian's SJ6)

I liked the creative drama activity a lot. (Extract from Melvin's SJ6)

Dennis, Frida, Ian, and Melvin appreciated the creative drama activity in their journals. The pantomime game activity was nice, enjoyable, and fun according to the student journals of Dennis, Frida, and Ian. The effectiveness of the creative drama activity for language development was declared by Ian in his journal. In a comfortable atmosphere combining fun and learning, participants easily found ways to negotiate for meaning and manage interactions throughout the conversations employing their facial expressions and bodily movements.

It can be concluded that the pantomime game activity contributed to the participants' use of negotiation skills. Throughout the creative drama activity which consisted of two rounds, 10 participants used negotiation skills 31 times. This indicated that the dynamics of the group were at a higher level based on the use of negotiation skills as a result of the creative drama activity. Besides, participants' positive attitudes towards creative drama activities were observed and noted in the field notes. Field notes demonstrated their successful interaction by using facial expressions and bodily movements, excitement, and willingness to communicate. According to field notes, positive attitudes towards creative drama activity in English lessons, motivation, and effective use of negotiation skills were the contribution of the creative drama activity for young learners. Besides, student journal scripts demonstrated the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity in the process of language learning as it was beneficial and informative for their English especially by providing a higher level of motivation.

4.8. The Results of the Use of Negotiation Skills in the Drama Game Activity

On 9th December, it was the seventh week of the study, and I started the lesson with the participants in the second lesson hour. I started video recording the 40-minute lesson in the second lesson. During the record, we carried out activities for the warm-up part and encounter part for participants to get familiar with the topic. Then, I carried out a creative drama activity for the explore part. Beforehand, I prepared a lesson plan including grade, duration, and level of the participants (see Appendix 6). I also included the aims of the lesson, target speaking patterns, and reasons for those speaking patterns choice in the lesson plan. Furthermore, necessary materials, parts of the lesson such as warm-up, encounter, explore, exploit as well as evaluation were presented in the lesson plan. In parallel with the syllabus, the lesson aimed to make participants be able to express likes and dislikes and make simple inquiries in general. The sub-aims of the lesson were based on understanding the general information in an oral text about "likes and dislikes" by listening. Furthermore, the participants were expected to talk about their likes and dislikes and to engage in simple conversations about likes and dislikes (speaking skills). Moreover, the sub-aims of the lesson involved making participants practice their English-speaking skills, learn gerunds, and practice sentences including gerunds. It was also aimed to have fun, to motivate learners, and to encourage learners to use creative drama.

As a warm-up activity, I made a simple inquiry about participants' likes and dislikes. I asked whether they liked hamburgers or they liked pizza, and so on. Participants answered and talked about their preferences based on their real-life experiences. For the encounter part, we covered a matching activity in the coursebook. There were some activities such as singing, swimming, and reading a book and to name a few. Then, I asked the question: "What do you like?" Participants came to the board and talked about the activities they like doing.

For the explore part, I carried out a creative drama activity with participants to foster their negotiation skills. It was a drama game that helped participants to exhibit performance in front of the classroom. Creative drama activity in the seventh week was a drama game activity entitled "Freeze Frame" related to "likes" and "dislikes". 20 participants participated in this creative drama activity. Three participants were expected to depict one sentence together by using their facial expressions and body language. The sentences were supposed to be like: "I like reading a book, I dislike

playing football". The volunteer group decided to use the sentence they wanted to describe. I played some loud music and guided participants to manage to create a product. They only used their facial expressions and bodily movements while doing this, and did not move. When I stopped the music and the participants were ready, they kept standing still and the other participants were expected to guess the sentence. Participants made sentences with "likes and dislikes" during drama game activity by using their facial expressions, body language, and appropriate tone of voice. Later, I gave participants craft homework about making simple inquiries on other people's likes and dislikes. Finally, the participants were asked to write their feelings about creative drama activity in the last five minutes of the lesson.

While I was conducting the drama game activity with participants, the observer teacher was filling in the observation checklists to write the frequency of the use of negotiation skills used by the participants. In this analysis, the results of the use of negotiation skills in the drama game activity are presented in Table 7 below:

Table 7.

The Frequency of the Use of Negotiation Skills in the Drama Game Activity (9th December)

Negotiation Skills	Items	f
Negotiation of Meaning	Respectful and empathic listening	29
	Clarification	9
	Expression of feelings	10
	Exchange of ideas	30
	Making explanations	20
	Retelling a story	0
Management of Interaction	Agreeing and disagreeing	29
	Agenda management	10
	Talking about preferences	20
Negotiation Skills	Total	157

As seen in Table 7 above, in the drama game activity, the most frequently observed negotiation of meaning skill was that participants could exchange their thoughts with each other by using appropriate facial expressions and bodily movements throughout discussions.

This skill was observed 30 times. The second most frequently used negotiation of meaning skill was respectful and emphatic listening by caring for the feelings and ideas of each other and by using body language throughout discussions. It was observed 29 times. Besides, the third most frequently observed negotiation of meaning skill was that participants could explain their thoughts with appropriate bodily movements throughout a conversation. This skill was observed 20 times. The fourth most frequently negotiation of meaning skill was participants' demonstrating their moods and emotions in their speeches with the ultimate purpose of expressing feelings during discussions. It was observed ten times. On the other hand, the least frequently observed negotiation of meaning skill was that participants were able to make clarifications by repeating their utterances when requested by their peers with body language throughout discussions. This skill was observed nine times. However, dramatizing a story via retelling it by keeping track of the appropriate chronology was not observed. In total, negotiation of meaning was observed 98 times during the drama game activity.

Regarding the data results of the management of interaction in the drama game activity, the most frequently observed management of interaction skill was that participants could agree and disagree politely with body language during discussions. This skill was observed 29 times. The second frequently used management of interaction skills was talking about preferences by the appropriate tone of voice during a conversation. It was observed 20 times. The least frequently observed negotiation of meaning skill was that participants could decide about how and when to say something by the appropriate tone of voice during a conversation. This skill was observed ten times. In total, the management of interaction was observed 59 times during the drama game activity. The sum total of negotiation skills was 157. That is, negotiation skills were observed 157 times in this activity. Besides, the observer teacher commented that compared to the first lesson, the participants' levels of negotiation skills were highly better.

Furthermore, data results obtained from field notes demonstrated that the creative drama activity made all of the participants willing to communicate and negotiate. They were excited and eager to take part in the drama game activity. "Freeze

Frame" motivated the participants. In the seventh week's field notes, I noted that participants were able to negotiate for meaning. For example, Melvin, Ulric, and Yuri used their facial expressions and bodily movements appropriately while they were preparing to perform the drama game "Freeze Frame" to exchange their thoughts with each other. While they were organizing for the game, they made cooperation by listening to each other with respect and empathy. Participants were good at explaining their thoughts with appropriate bodily movements and demonstrating their moods and emotions in their speeches by expressing feelings. While Patricia, Matthew, and Martin were depicting their sentence, they used appropriate bodily movements to convey their message to the other participants. Delilah gave the correct answer by demonstrating her self-confidence and energy in her speech. Besides, participants were able to make clarifications by repeating their utterances when requested by their peers with body language. The participants were also able to manage to control the interaction. During the creative drama activity, participants were able to manage to agree and disagree politely with body language. Aaden, Daisy, and Michael decided on their freeze-frame sentence by agreeing and disagreeing politely with body language. While the music was on and the participants were preparing with the help of the teacher, they talked about the sentence they chose with an appropriate tone of voice, with the correct timing and style.

Moreover, data obtained from student journals also highlighted that the drama game activity enhanced the level of excitement and motivation. 20 participants stated that they were very happy for participating in this activity. 3 participants wrote that the activity was beneficial and especially contributed to their speaking English. 3 participants wanted to repeat the activity in the following lessons. Some of the remarkable quotes are detailed below:

"Freeze Frame" was excellent. I improved my English in this activity. (Extract from Aaden's SJ7)

I liked the creative drama activity "Freeze Frame". We learnt new vocabulary and new knowledge. I want to practice the same activity again. (Extract from Barbara's SJ7)

"Freeze Frame" was nice and it was an important game. (Extract from Brian's SJ7)

The activity was nice. I felt happy and excited. I loved the activity. It would be nice if we practice it again in the following lessons. (Extract from Rachel's SJ7)

Aaden, Barbara, and Brian stated that creative drama activity was beneficial and improved their English in general and their spoken English specifically. It can be inferred from the student journals that the participants developed positive attitudes toward creative drama activities. Barbara and Rachel would like to repeat the activity because they found the activities excellent and motivating. Besides, participants claimed that they learned new vocabulary and knowledge as a result of the informative creative drama activity. Thus, creative drama contributed to participants' capability of using negotiation skills. As a result of the effective, enjoyable, and informative creative drama activity, participants had the chance to develop their negotiation skills. In a comfortable atmosphere combining fun and learning, participants easily found ways to negotiate to mean and manage interactions throughout the conversations employing their facial expressions and bodily movements. Especially, Daisy, Dennis, and Georgina wrote outstanding comments in their journal. Daisy said that she became energetic during the activity. Dennis and Georgina mentioned that they were positively affected by the song played during the activity.

It can be concluded that the drama game activity contributed to the participants' use of negotiation skills. They used negotiation skills 157 times, which were a very high level of usage. This indicated that the dynamics of the group were at a higher level based on the use of negotiation skills. Besides, participants' positive attitudes towards creative drama activities were observed and noted in the field notes. Field notes demonstrated their enjoyment, motivation, excitement, and happiness. According to the final research week's field notes, development of English and the use of negotiation skills, building up new vocabulary and information was also the contribution of the creative drama activity for young learners as the participants. Besides, student journal scripts depicted a highly vivid picture of the contribution of creative drama activity. Participants stated that they appreciated the creative drama activity in the process of language learning as it developed their English-speaking capacity especially by providing a higher level of motivation.

CHAPTER V

5. CONCLUSION

5.1. Introduction

In this chapter, the summary of the study and the discussions of the results concerning the research question and the sub-questions are dealt with. Besides, the implementations of the study and suggestions for further studies are presented.

5.2. Summary of the Study

Learning a foreign language includes learning how to speak that language. Young learners have only the chance of improving their English-speaking skills in limited hours of English lessons at primary schools. There are external factors such as the background of the students, the culture, students' and parents' perspectives upon language learning, and students' psychology within the language learning process. There are also internal factors such as the teaching context, the teaching methods and techniques, teachers' attitudes towards teaching the language, the approaches teachers adopt, and students' needs and interests. The external factors can be modified with the help of the internal factors noticed and developed by the English teachers (Vansteenkiste, Waterschoot, & Soenens, 2019). It is necessary to select teaching approaches and methods carefully, and not to limit them only to explicit grammar teaching or a certain focus on structures at primary schools with a fixed curriculum (Kersten & Rohde, 2013). While teaching English speaking skills, it is important to apply the appropriate teaching techniques for young learners. In this regard, learners frequently resolve communication problems as a result of the use of negotiation skills to achieve an acceptable level of understanding throughout a conversation (Hidalgo & Lázaro-Ibarrola, 2017). Furthermore, gestures, mime, and facial expressions help learners make a connection between content and meaning (Kersten & Rohde, 2013).

This case study aims to explore the contribution of creative drama for young learners in terms of the use of negotiation skills in an English as a foreign language classroom. The participants of the study were 4th-grade students in a primary school. They practised creative drama in the process of learning English as a foreign language. Negotiation of meaning and management of interaction as the two sub-categories of

negotiation skills were observed and analysed throughout the study. Both quantitative and qualitative methods were applied to collect data for this descriptive case study. 7 different creative drama activities were carried out during 7 weeks of the research period. An observation checklist, field notes, and student journals were used to gather both quantitative and qualitative data. Descriptive analysis was fulfilled to analyse the quantitative data obtained from the observation checklist and the qualitative data obtained from field notes and student journals were complemented with observations. The data collection tools were used to answer the following research question and sub-questions.

1. What is the contribution of creative drama for young learners in terms of the use of negotiation skills?
    a. Negotiation of meaning
    b. Management of interaction

The research question aimed to explore the contribution of creative drama as a tool in foreign language learning and the teaching process for young learners concerning negotiation skills. The results revealed that creative drama facilitated young learners' use of negotiation skills. As a result of the descriptive analysis of the observation checklist, it was discovered that the negotiation skills were used extensively by the participants through creative drama. The results also revealed that the participants were eager to negotiate for meaning and manage interaction with the help of their facial expressions, body language, and appropriate tone of voice. Moreover, field notes demonstrated the contribution of creative drama in terms of the participants' use of negotiation skills. Field notes indicated that the participants negotiated for meaning and managed interactions throughout the creative drama activity. They also showed the participants' use of facial expressions, bodily movements, and an appropriate tone of voice to negotiate. Besides, student journals also provided shreds of evidence for the positive contribution of creative drama for 4th-grade participants in terms of the use of negotiation skills. In conclusion, participants exploited the negotiation of meaning and the management of interaction as sub-skills of the negotiation skills within their creative drama practices during the research period.

5.3. Discussion of the Results of the Contribution of Creative Drama for Young Learners in terms of the Use of Negotiation Skills

In this case study, the research question aimed to explore the contribution of creative drama for young learners in terms of the use of negotiation skills. The negotiation of meaning and the management of interaction were also focused on during the creative drama activities throughout the research period. As negotiation skills help young learners discover the world around them by compromising and understanding the needs of others, students who are good negotiators can be more empathetic and less selfish (Dodge, 2019). As stated in Section 2. literature review, negotiation of meaning enabled speakers to be capable of making themselves understood via transferring their ideas within communication in the research of Ibarrola and Mayo (2015). Likewise, participants listened to other participants' ideas and feelings of others respectfully and empathetically by using their body language in speaking during the creative drama activities carried out in this study. Moreover, the participants of this study could clarify what was said according to the request of peers with body language throughout the creative drama activity. Furthermore, they could make explanations with appropriate gestures in interaction with each other. These skills indicated that the participants of this study also became good negotiators and they became more empathetic and less selfish with the help of implementing negotiation skills within creative drama activities. That is, the participants negotiated meaning in communication in an English as a foreign language classroom. Similar to the research of McCaslin (1990), which was mentioned in Section 2. literature review; creative drama also presented particular contexts to teach speaking skills to young learners in a natural atmosphere filled with different techniques. Moreover, creative drama found solutions to many issues such as hesitations, tensions, and frustrations by helping students to have better comprehension and productive creativity in this study. Similarly, Kreitzer and Rittenberg (1981) mentioned this aspect of creative drama in their research. Consequently, one of the tools that could be used in developing and applying the negotiation skills of young learners is creative drama. The results obtained from the participants of this study revealed that creative drama accelerated the use of the negotiation skills of young learners. Thus, participants established much more effective communication and interaction with each other as a result of their use of negotiation skills.

The results of the observation checklists proved that the participants used negotiation skills to a large extent during creative drama activities. Creative drama

contributed to the participants' use of negotiation skills as it provided a way for them both to negotiate for meaning and manage their interaction. In an authoritative study, Rice (2014) says that in a classroom atmosphere filled with appropriate materials; young learners negotiate roles by expressing different points of view, resolving disputes, and persuade their peers to assume certain roles. In so doing, they have the chance of reflecting feelings, emotions, and fears which they hardly express in other learning situations (Ervina Liasoi, 2018). Moreover, the results of this study had some similarities with the results of the study of Jahanian (1997), which was mentioned in Section 2. literature review previously. That is, use of creative drama in this study provided social cooperation, active participation, the revelation of emotions, and the use of communication strategies as well as an understanding of others via positive communication experiences. In line with those researches mentioned above, it can be concluded that creative drama increased the quality of communication and interaction in the classroom as a result of the use of negotiation skills in this study.

In this respect, as suggested by some other studies in Section 2. literature review, creative drama techniques facilitated the participants' use of negotiation of meaning. The study of Azpilicueta and Lázaro (2015), which was stated in Section 2. literature review, exhibited the same results as this study. The similar observed results were that the participants managed to have a mutual understanding by asking for and making clarification**,** and checking their comprehension as well as the other participants of this study. In so doing, the participants mostly expressed their feelings verbally, and listened to the other participants with respect and empathy by using their body language, and made clarification with body language by repeating their words if asked by their peers. Thus, they managed to negotiate for meaning with the aim of both expressing themselves to be understood by others and understanding the others, as well. Participants tried to convey their messages and to perceive the messages that were transmitted by others with the help of their facial expressions and body language. As a result of the use of facial expressions and body language, they managed to set up clearer communication. Participants made explanations with appropriate gestures in speaking. As a consequence of the synchronous nature of creative drama techniques, Bañados and Jauregi (2008) state that students learn to cope with information gaps and the unpredictability of communication and to share the responsibility to construct a meaningful exchange of ideas. Similarly, Peterson (2010) states that interaction facilitates situated learning which consisted of collaborative dialogues, negotiation, and

self-repair. In this regard, participants of this study used negotiation skills to manage to cope with information gaps and communication ambiguity and to exchange ideas meaningfully.

Additionally, as suggested by some other studies in Section 2. literature review, creative drama techniques facilitated the participants' use of the management of interaction. Classroom interaction facilitates the exchange of speech by fostering multi-party discourse and participants' completion of blanks, whether they are presented by the teacher or not (Schwab, 2011). As it was mentioned in the study of Schwab (2011) included in Section 2. literature review, participants of this study had exchanges that consisted of initiation, response, and feedback as a result of their creative communication and independent contributions to interactions. Thus, the participants managed to have control of their interaction by making decisions upon when to utter something and how to express it with the appropriate tone of voice, expressed their agreement or disagreement politely with body language, and talked about their preferences using the appropriate tone of voice. Participants' agenda management, agreements, disagreements, and preferences were observed in the flow of interaction during the creative drama activity. As mentioned in Section 2. literature review, Walsh (2011) suggested the concept of "Classroom Interactional Competence". Likewise, the English teacher as the researcher of this study maximized interactional space, facilitated learner contributions by seeking clarification, scaffolding, and modelling as well as repairing the participants' input, and used interactional idiolect including teacher's speech habits and interactional awareness. The researcher noted and observed the participants' interactional competences through the use of management of interaction within the creative drama activities. Thus, they became more capable of carrying out a conversation at will and their use of an appropriate tone of voice affected the flow of the conversation, as well. Creative drama techniques require the participants to take active participation in the learning process rather than listening to the lesson passively (Chang, Hou, & Yen, 2015). That is, in the research of Chang et al. (2015), the use of creative drama techniques provided qualities that contributed to the learners' capacity to create language actively rather than passively. In this research, it was frequently observed that the participants had control over their interaction. They were actively involved in speaking with an appropriate tone of voice, facial expressions, and body movements throughout the creative drama activities. Their management of theme, time, styles, and tones helped the course of speaking flow smoothly.

In an authoritative study, creative drama had positive effects on the learner's motivation by reducing learners' anxiety levels and cognitively immersing the learning into a context (Chang et al., 2015). As stated in Section 2. literature review, drama encourages young learners to speak either verbally or non-verbally (Phillips, 1999). Similarly, data results obtained from field notes of this study proved that the participants enjoyed creative drama activities by using their skills of negotiation with the help of their facial expressions and body language, and they had a comfortable learning atmosphere. The results of another study also revealed that creative drama successfully reduced the anxiety of young learners and increased their confidence as well as their motivation towards speaking English to a large extent (Shand, 2008). Moreover, in the context of this case study, all students whether they are introverted or extroverted eagerly participated in the creative drama activities especially by using their negotiation skills with the help of their facial expressions and body language. Additionally, the participants' use of appropriate tone of voice proved that they actively and attentively participated in creative drama activities. In the study of Freeman et al. (2003), it was reported by the instructor who carried out creative drama activities that very shy children became more comfortable and participated actively by coming through restrictive factors. Furthermore, in their study, more social students noticed that they needed to fulfil creative drama activities in cooperation. Likewise, in this case study, the extroverted participants undertook the role of a supporter of other participants with the help of negotiation skills. Their efforts on negotiating meaning and managing interaction showed that they participated actively and worked cooperatively throughout the creative drama activities in this study. Through the use of creative drama techniques, young learners extend their scenarios; everyone finds enough space for themselves to express their ideas on scenario and role details, and most importantly, creative drama provides the concept of play, which consists of collective action and dialogic interaction (Lobman & Lundquist, 2007). According to Jennings (2017), a creative playful relationship contributes to young learners in particular as it helps them develop self-confidence and resilience. As stated in Section 2. literature review, learners actively participate, investigate, and solve problems within creative drama practices (Pinciotti, 2010). Likewise, in the context of this case study, participants exhibited the behaviour of active participation and effective listening even if they were usually introverted students. In another research, it was purposefully explored whether creative drama as a tool for teachers to promote young learners' zone of proximal play development

(Loizou, 2017). The creative drama was also applied as a scaffolding tool in terms of negotiation skills in this study as it was observed in the field notes. Field notes also demonstrated that the participants negotiated for meaning by listening to each other and expressing themselves via their facial expressions, body language, and the tone of voice appropriately. In Section 2. literature review, it was stated that constructivism provides experiential learning and learners manage to have an effective interaction with their peers and the teacher as a result of creative drama techniques (Aykaç & Ulubey, 2008). Similarly, it was also indicated in the field notes that the participants had control over their interactions by arranging their speeches and making agreements and disagreements as well as conveying their preferences to have control over their interactions, which showed that they used their decision-making ability.

Creative drama develops learners' imagination by utilizing various techniques (Adıgüzel, 2006). Cottrell (1987) revealed the contribution of creative drama for young learners as the involvement of their whole selves and experiencing through imagination and creativity. In this study, the participants stated in their student journals that creative drama techniques such as role-play, improvisation, and puppetry contributed to the development of their imagination. Additionally, creative drama activities have a positive impact on improving students' speaking skills in terms of language quality and language production (Shen & Suwanthep, 2011). Similarly, creative drama fosters students' language awareness with the help of various language usages in different contexts (Zafeiriadou, 2009). The results obtained from the student journals demonstrated that the participants liked the creative drama activities. In this way, participants of this study involved in the creative drama activities eagerly as a consequence of their appreciation of those activities. Moreover, they stated that they would like to practice the same activities again in the following lesson. That is, they were willing to communicate during the study. Also, they added that they obtained lots of new and beneficial information throughout the activities. Thus, it can be concluded from the student journals that creative drama contributed to their English knowledge and speaking skills as in some authoritative studies conducted by Zafeiriadou (2009), and Shen and Suwanthep (2011). According to the results of student journals of this study, creative drama activities also affected the introverted students in a beneficial way. This showed that the participants also were aware of the positive effects of creative drama. This awareness may have increased their motivation toward creative drama. Thus, motivation and active participation provided with the help of creative

drama affected the participants' use of negotiation skills. Once students take an active role in the learning process, learning may become long-lasting (Atalay & Şahin, 2012). Young learners may combine their previous schemata and new schemata by constructing knowledge and internalizing it as a result of creative drama activities as stated in Section 2. literature review. In this way, the participants gained long-lasting information within creative drama activities. The participants of this study stated that they would like to participate in the creative drama activities each week and they gathered beneficial information. Their willingness to carry out more creative drama activities for the following weeks of this research indicated that they wanted to gather more knowledge in English. This eagerness also implicitly results in their long-lasting learning. Stern (1980) indicates that drama increases self-esteem, motivation, spontaneity, and capacity for empathy, and lowers sensitivity to rejection. In doing so, it can be also concluded from student journal writings that creative drama has contributed to the participants' self-respect, self-confidence, motivation, and speaking capacity as well as empathy for each other. By using negotiation skills to negotiate for meaning and manage interaction, these positive qualifications flourished and were observed in the results of this case study. The results also suggest that participants decreased their sensitivity to rejection as a result of cooperation and empathy by using facial expressions and body language in the use of negotiation skills. Namely, participants conveyed their ideas, feelings, and messages, made clarifications, talked about their preferences, or disagreed with the help of negotiation skills throughout the creative drama activities. Similarly, in a study conducted by Çalışkan, Göktürk and Öztürk (2020), it was found that creative drama activities enabled participants to develop speaking skills by positively affecting the participants' attitudes towards the course, and these positive attitudes could prompt students to succeed in the follow-up speaking tasks. The students' attitude towards the course positively changed throughout the course of the activities in the highlights of the data obtained from the research diary in their research (Çalışkan et al., 2020). In line with that, student journal writings of this case study indicated the participants' willingness to learn, the effectiveness of creative drama in terms of gathering new knowledge and learning English, and appreciation of the activities as well as having fun. By the time they became effective users of English as a contribution of creative drama in terms of negotiation skills, they became motivated and wanted enthusiastically to carry out creative drama activities in the following lessons.

It can be concluded that creative drama eliminated the factors that prevent young learners to use their negotiation skills. Some students fear of making mistakes and being criticized and do not have sufficient vocabulary, but some students speak up and use their voice while some students stay almost silent, which result in the unequal opportunities to express themselves in English (Aykaç, 2010; Doğan, 2017; Hüdür, 2018). This important contribution of creative drama naturally results in the positive attitudes of young learners. Thus, the participants were freed from these inhibitions as observed in this case study. The participants' positive thoughts toward creative drama contributed to their use of negotiation skills. Creative drama enabled them to negotiate by expressing themselves clearly and to understand each other. Moreover, they were able to have control over their interaction in speaking throughout the activities. Young learners who got rid of their affective filters became much more confident in using their negotiation skills. The participants who took an active role in creative drama activities, communicated more easily in this comfortable environment. The participants became much more comfortable with the use of negotiation skills to understand, to be understood, and to solve communication problems. They also talked about their agreements, disagreements, and preferences with the use of negotiation skills. Moreover, they managed their speaking by creating ways utilizing correct timing and style. In this regard, success can affect the attitude positively because creative drama could increase the use of negotiation skills and this increase in the participants' use of negotiation skills positively affects the attitude towards the course (Çalışkan et al., 2020). In a word, when students felt the feeling of success, positive attitudes emerged. The positive contribution of creative drama in terms of the negotiation of meaning and the management of interaction were observed throughout this descriptive case study with the help of observation checklists, field notes, and student journals.

5.4. Implications of the Study

The current study is an attempt to explore the contribution of creative drama for young learners in terms of the use of negotiation skills. The study suggests several implications. There is a gap in the literature on negotiation skills as the sub-skill of speaking. There is also a gap in the literature on the combination of creative drama and negotiation skills. Creative drama is a highly demanding process. Observing young learners' use of negotiation skills through the practice of creative drama requires an in-

depth study. Thus, it is necessary to obtain knowledge about both negotiation skills and how to provide young learners with a positive environment in a foreign language classroom to negotiate to mean and manage interaction through the use of creative drama.

The implementation of creative drama for young learners is beneficial in several ways in terms of their use of negotiation skills. The overall data suggested that creative drama contributed positively to young learners' use of negotiation skills. It also helped the participants to gain an in-depth understanding of their learning experiences. Therefore, they appreciated the issue of creative drama by emphasizing its learning benefits and the motivational aspect of each creative drama activity. Moreover, through creative drama, the participants frequently used negotiation skills and conducted effective tasks in English lessons. Therefore, teachers can develop better strategies for more effective educational processes via creative drama (Wan, 2017). From the perspective of Khongput (2020), students become strategic learners and their capability of self-regulation can be shaped by the classroom atmosphere, where they are required to engage in cooperative learning together with some freedom in their learning. Moreover, participants of this study express their ideas and feelings through their facial expressions and body language, through the use of negotiation skills. Consequently, creative drama helps learners work in cooperation and provides freedom of the participants' preferences in the tasks in terms of managing their interactions. In this way, they develop a sense of self-regulation. In line with these implications, reflections of the participants and the English teacher help to detect the contribution of creative drama for young learners in terms of the use of negotiation skills in the process of language learning and teaching.

Moreover, the study also underlined the importance of creative drama in an EFL classroom. However, the case study had a duration of only seven weeks to carry out creative drama activities. A recent study indicated that students wholly experience real-life situations cooperatively as a result of creative drama (Köse, 2017). The implication of this study can be used in different educational environments as the use of creative drama activities provides young learners with a collaborative learning environment. In this way, educators and researchers can enhance young learners' problem-solving ability and meaning-making in communication. Learners can have agreements and disagreements but they can have this co-operative process by being respectful and empathetic to other learners. They can work in harmony within different roles and

different contexts as a result of a respectful and empathetic learning atmosphere. Besides, as suggested by Taylor (1988), students become responsible for their learning by creating their way of learning and controlling their learning with the help of creative drama. Thus, students with different learning styles can find something suitable and appealing to themselves as a result of creative drama activities (Köse, 2017). For this reason, young learners need to implement creative drama activities actively and commonly during the language learning process.

As for the initial teacher education, speaking skills can be presented with its subskills. The undergraduate students' education can also be a part of the implications of this study. Skills of interaction, negotiation, and production as well as subskills of each should be a part of the curriculum within the faculties of English Language Teaching. During the initial teacher education process, undergraduate students also need to make practices upon teaching the subskills of speaking specifically in their internships. Creative drama should also be focused on throughout this academic process to teach these skills to learners of English.

5.5. Recommendations for Further Research

The results of this study suggest that creative drama activities can be used to support the use of negotiation skills in English lessons. English language teachers can use creative drama to help their students have better communication in English through the negotiation of meaning and management of interaction.

The implication of this case study was limited to 4th-grade learners in a foreign language classroom in a primary school. This study should be implied for different students in primary and secondary education in larger contexts. Furthermore, in further research, a similar study should be conducted in other educational fields in Turkey to observe the fruitful contribution of creative drama for young learners.

Moreover, in further research, contributions of creative drama for young learners should be investigated in terms of the use of other sub-skills of speaking skills such as interaction and production skills.

6. REFERENCES

Ackermann, E. (2001). Piaget's constructivism, Papert's constructionism: What's the difference. *Future of learning group publication*, *5*(3), 438. Retrieved from: http://www.sylviastipich.com/wp-content/uploads/2015/04/Coursera-Piaget-_-Papert.pdf

Adelman, C. J., Jenkins, D. D., & Kemmis, S. (1980). Rethinking case study: notes from the second Cambridge conference. *Towards a Science of the Singular*, 45-61.

Adıgüzel, H.Ö. (2006). Yaratıcı drama kavramı, bileşenleri ve aşamaları. Yaratıcı Drama Dergisi,1,1, 14-27.

Adıgüzel, Ö. 2010. *Eğitimde yaratıcı drama*. [Creative drama in education] Ankara: Naturel.

Akdemir, A. S. (2016). Willingness to communicate (WTC) in L2: An affective construct of language learning process. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, *20*(3), 839-854. Retrieved from http://eds.b.ebscohost.com

Akdemir, A. S., & Takkaç, M. (2015). Defining listeners in second language (L2) listening: investigating the Characteristics of language learners as listeners. *International Journal on New Trends in Education and Their Implications*, *6*(2), 116-141. Retrieved from http://www.ijonte.org/FileUpload/ks63207/File/10.takkac.pdf

Akdemir, A. S., Demiröz, H., & Efe H. (2011). A situated learning practice for language teaching classes: Teaching spoken English with authentic sketches. *Sino-US English Teaching, 8(*9), 549-555. Retrieved from https://s3.amazonaws.com

Alsaedi, A. (2012). *The teaching of EFL speaking in developed secondary public schools for*

Andersen, C. (2004). Learning in" as-if" worlds: Cognition in drama in education. *Theory Into Practice*, *43*(4), 281-286. https://www.tandfonline.com/doi/abs/10.1207/s15430421tip4304_6

Annarella, L. A. (1992). Creative drama in the classroom [Viewpoints]. Retrieved from

Annarella, L. A. (2000). Using creative drama in the writing and reading process. Retrieved from https://eric.ed.gov/?id=ED445358

Arani, D. K., & Negari, G. M. (2016). The Effect of Using Creative Drama on Iranian EFL

Ashton-Hay, S. (2005, October). *Drama: Engaging all learning styles.* Paper presented at 9th International INGED (Turkish English Education Association) Conference, Ankara, Turkey. Retrieved from http://eprints.qut.edu.au/12261/

Atalay, O., & Şahin, S. (2012). İlköğretim 5. sınıf bilişim teknolojileri dersinin öğretiminde drama öğretim yönteminin öğrenci başarısına etkisi. *Eğitim Teknolojisi Kuram ve Uygulama*, *2*(2), 1-9. Retrieved from https://dergipark.org.tr/en/pub/etku/issue/6271/84222

Aykaç, N., & Ulubey, Ö. (2008). Yaratıcı drama yöntemi ile yapılandırmacılık ilişkisinin 2005 MEB ilköğretim programlarında değerlendirilmesi. *Yaratıcı Drama Dergisi*, *3*(6), 25-44. Retrieved from: http://yader.org/index.php/yader/article/view/yader.2008.009

Aykaç, Z. (2010). *Improving communication skills of young learners through language learning strategies* (Master's Thesis). Çukurova Üniversitesi, Adana.

Azpilicueta, R., & Lázaro, A., (2015). Investigating negotiation of meaning in EFL children with very low levels of proficiency. *International Journal of English Studies*, *15*(1), 1-21. https://doi.org/10.6018/ijes/2015/1/203751

Bañados, E., & Jauregi, K. (2008). Virtual interaction through video-web communication: A step towards enriching and internationalizing language learning programs. *Recall: The Journal of EUROCALL*, *20*(2), 183. DOI:10.1017/S0958344008000529

Barın, M. (2018). Konuşma Becerisi: Konuşma ve yazı Dili. *Journal of Graduate School of Social Sciences*, *22*. Retrieved from http://eds.a.ebscohost.com

Bassey, M. (1990). *On the Nature of Research in Education*. Hollinshead, A. ED2280/ED3843.

Becker, C., & Roos, J. (2016). An approach to creative speaking activities in the young learners' classroom. *Education Inquiry*, *7*(1), 8-26. https://doi.org/10.3402/edui.v7.27613

Berger, K. S. (2003). *The developing person through childhood and adolescence*. Macmillan.

Bird, A. (1979). The use of drama in language teaching. *English Language Teaching Journal, 33*(4), 290-296. https://doi.org/10.1093/elt/XXXIII.4.290

Bjork, C. L., & Hill, J. D. (2008). *Classroom Instruction that Works with English Language Learners Facilitators Guide*. Association for Supervision and Curriculum Development. 1703 North Beauregard Street, Alexandria, VA 22311-1714.

Blatner, A., & Wiener, D. J. (2007). *Interactive and improvisational drama: Varieties of applied theatre and performance*. Nebraska: NE: iUniverse.

Bolton, G., & Heathcote, D. (1994). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education. Dimensions of Drama Series*. Heinemann, 361 Hanover St., Portsmouth, NH 03801-3912.

Bordone, R., & Mnookin, R. (2000). Hewlett pedagogy survey: Report on negotiation teaching in law schools. *Negotiation Pedagogy: A Research Survey of Four Disciplines*. Cambridge, MA: Program on Negotiation at Harvard Law School.

Boudreault, C. (2010). The benefits of using drama in the ESL/EFL classroom. *The Internet TESL Journal*, *16*(1), 1-5. Retrieved from: http://proxy01.aitech.ac.jp/~iteslj/Articles/Boudreault-Drama.html

Bowell, P., & Heap, B. S. (2001). *Planning process drama*. London: David Fulton Publishers.

Brooks, J. G., & Brooks M, G. (1993). *The case for constructivist classroom, association for supervisor and curriculum development*.

Brouillette, L. (2012). Supporting the language development of limited English proficient students through arts integration in the primary grades. *Arts Education Policy Review*, *113*(2), 68-74. https://doi.org/10.1080/10632913.2012.656494

Brown, D. (1980). *The principle of language learning and teaching*. Englewood Cliffs. New Jersey: Prentice-Hall Inc.

Brown, V., & Pleydell, S. (1999). *The dramatic difference: Drama in the preschool and kindergarten Classroom*. Portsmouth, NH: Heinemann.

Bruner, J. S. (1975). *Language as an instrument of thought: Problems of language and Learning.* London: Heinemann.

Bruner, J. S. (1983). *Child's talk: Learning to use language.* New York, NY: Oxford University Press.

Burleson, B. R., & Greene J. O. (Eds.). (2003). *Handbook of communication and social interaction skills*. London: Lawrence Erlbaum Associates Publishers.

Bygate, M. (2001). Effects of task repetition on the structure and control of oral language. In

Çalışkan, M., Göktürk, Ö., & Öztürk, M. S. (2020). The Effects of Creative Drama Activities on Developing English Speaking Skills. *Journal of Inquiry Based Activities*, *10*(1), 1-17. Retrieved from https://www.ated.info.tr/index.php/ated/article/view/104

Campbell, R., & Wales, R. (1970). The study of language acquisition. *New horizons in linguistics*, *1*, 242-260.

Carmona, R. F., & Cuenca, C. M. (1987). Puppet shows in English class. *The English Teaching Forum,* 21(3), 30-45.

Carroll, J. B. (1964). Language and thought. *Reading Improvement*, *2*(1), 80.

Carter, R., & Cornbleet, S. (2001). *The language of speech and writing* (pp. x+-129). London: Routledge.

Carter, R., & McCarthy, M. (1997). *Exploring spoken English* (Vol. 2). Cambridge: Cambridge University Press.

Case, D., & Wilson, K. (2003). *English sketches: Elementary and intermediate*. Oxford: Macmillan Heinemann.

Chang, K. E., Hou, H. T., & Yen, Y. C. (2015). Applying role-playing strategy to enhance learners' writing and speaking skills in EFL courses using Facebook and Skype as learning tools: A case study in Taiwan. *Computer Assisted Language Learning*, *28*(5), 383-406. https://doi.org/10.1080/09588221.2013.839568

Chasen, L. R. (2003). *Linking emotional intelligence and literacy development through educational drama for a group of first and second graders.* (Doctoral dissertation, New York University, New York, USA). Retrieved from https://elibrary.ru/item.asp?id=6717336

Chaudron, C., Cook, J., & Loschky, L. (1994). Second language listening comprehension and lecture note-taking. *Academic listening: Research perspectives*, 75-92.

Chauhan, V. (2004). Drama techniques for teaching English. *The Internet TESL*

Chomsky, N. (1959). A review of BF Skinner's verbal behaviour. *Language*, *35* (1), 26–58. Retrieved from http://jstor.org

Chomsky, N. (1965). *Aspects of the theory of syntax*. Cambridge, MA: Mit Press.Cockrum, W. A., & Eeds, M. (1985). Teaching word meanings by expanding schemata vs. dictionary work vs. reading in context. *Journal of Reading*, *28*(6), 492-497. Retrieved from https://www.jstor.org/stable/40029528

Cohen, L., & Manion, L. (1989). *Research Methods in Education.* New York: Routledge.

Collier, C. (1996). Creating games for emerging English speakers: Language and content reinforcement activities. *Annual Meeting of the National Association for Bilingual Education, Dallas,* 1-22.

Coney, M. B., & Steehouder, M. (2000). Role playing on the web: Guidelines for designing and evaluating personas online. *Technical Communication*, *47*(3), 327-340.

Cottrell, J. (1975). *Teaching with creative dramatics*. Illinois, IL: National Textbook Company.

Cottrell, J. (1987). *Creative drama in the classroom, grades 4-6: Teacher's resource* book *for theatre arts*. Pennsylvania, PA: National Textbook Company.

Crystal, D. (2011). A Little Book of Language: Yale University Press. UK.

Dale, E., & O'Rourke, J. (1976). *The living word vocabulary: A national vocabulary inventory*. World Book-Childcraft International.

Davis, R. B. (1990). *Constructivist Views on the Teaching and Learning of Mathematics. Journal for Research in Mathematics Education: Monograph No. 4*. National Council of Teachers of Mathematics, 1906 Association Drive, Reston, VA 22091.

Demircioğlu, Ş. (2010). Teaching English vocabulary to young learners via drama. *Procedia-Social and Behavioral Sciences*, *2*(2), 439-443.UK. https://doi.org/10.1016/j.sbspro.2010.03.039

Demirel, Ö. (1993). *Yabancı dil öğretimi, ilkeler, yöntemler, teknikler.* Ankara: UsemYayınları.

Denham, K. & Lobeck, A. (2013). Linguistics for Everyone: An introduction: Wordsworth.

Devyatova, K. P., Kuimova, M. V., Uzunboylu, H., & Startseva, D. A. (2016). Advantages of extracurricular drama activities in foreign language teaching. *Ponte*, *72*(6), 5. Retrieved from http://earchive.tpu.ru/handle/11683/37423

Díaz Larenas, C. (2011). Exploring knowledge of English-speaking strategies in 8th and 12th graders. *Profile Issues in Teachers Professional Development*, *13* (2), 85-98. Retrieved from http://www.scielo.org.co/pdf/prf/v13n2/v13n2a07.pdf

Dodge, A. (2009). Why your students need strong negotiation skills? Retrieved from https://ozobot.com/blog/why-your-students-need-strong-negotiation-skills

Doğan, S. (2017). *A language focused needs analysis for EFL speaking in preparatory programs: A case in Turkey* (Master's Thesis). Bahçeşehir Üniversitesi, İstanbul.

Dougill, J. (1987). *Drama activities for language learning*. London: Modern English Publications.

Eggins, S., & Slade D. (1997). *Analysing casual conversation*. London: Cassell.

Eick, C., Hendrix, R., & Shannon, D. (2012). The integration of creative drama in an inquiry-based elementary program: The effect on student attitude and conceptual learning. *Journal of Science Teacher Education*, *23*(7), 823-846. https://doi.org/10.1007/s10972-012-9292-1

Ellis, R. (1991). *Instructed second language acquisition: Learning in the classroom*. New Jersey, NY: Wiley-Blackwell.

Enache, M. (2011). Teaching negotiation skills**.** *International Conference of Scientific Paper AFASES*. Retrieved from http://www.afahc.ro/ro/afases/2011/socio/Enache_2.pdf

Engel, W.V.R. (1969). "The development from sound to phoneme in child language" In Ferguson, C. and Slobin, D. (eds) Studies of Child Language Development (1973). U.S.A.: Rinehart and Winston.

Ervina Liasoi, L. (2018). *Implementation of creative drama activities in three selected preschools/Ervina Liasoi Lumandan* (Doctoral dissertation, University of Malaya). Retrieved from http://studentsrepo.um.edu.my/id/eprint/8521

Evans, T. (1984). *Drama in English teaching*. London: N.H. Croom Helm ltd.

Farrelly, R., Krulatz, A., & Neokleous, G. (Eds.). (2020). *Handbook of Research on Cultivating Literacy in Diverse and Multilingual Classrooms*. IGI Global.

females in Saudi Arabia: A case study (Doctoral dissertation, University of Southampton, Southampton, England). Retrieved from https://eprints.soton.ac.uk/

Fleming, M. (1998). Cultural awareness and dramatic art forms. *The Journal of Aesthetic Education*, *40*(1). 54 -64.

Foster, S. H. (1990). *The communicative competence of young children: A modular approach*. Harlow: Longman.

Freeman, G. D., Fulton, C. R., & Sullivan, K. (2003). Effects of creative drama on self-concept, social skills, and problem behaviour. *The Journal of Educational Research*, *96*(3), 131-138. https://doi.org/10.1080/00220670309598801

Fromkin, V., & Rodman, R. (1978). *An Introduction to Language*, New York: Holt Rinehart and Winston.

Gleason, J. B., & Ratner, N. B. (1989). *The development of language*. Columbus, OH: Merrill.

Goldwich, D. (2009). Be an effective negotiator. *The New Straits Times*.

Grass, S. M., & Mackey, A. (2005). Second language research: Methodology and design. Mahwah, New Jersey: Lawrence Erlbaum Associates.

Graves, D. R. (1991). *Creative drama as an instructional strategy in adult Christian education* (Doctoral Dissertation, Portland State University, Oregon, the USA). https://doi.org/10.15760/etd.1349

Guetzkow, H. S., & Sawyer, J. (1965). *Bargaining and negotiation in international relations*. New York, NY: H. Rinehart and Winston.

Harley, B. (1986). Age in second language acquisition. Clevedon, England: Multilingual Matters.

Harmer, J. (1998). *Teach English*. Harlow: Longman.

Heathcote, D. (1984). *Collected writings on education and drama.* L. Johnson & C. O'Neill (Eds.). London: Hutchinson.

Heathcote, D., & Herbert P. (1985) A drama of learning: Mantle of the expert. *Theory into Practice, 24*(3), 173-180. https://doi.org/10.1080/00405848509543169

Heinig, R. B. (1988). *Creative drama for the classroom teacher* (4th ed.). New Jersey, NJ: Prentice Hall.

Heinig, R. B., & Stillwell, L. (1974). *Creative dramatics for the classroom teacher*. New Jersey, NJ: Prentice-Hall.

Hidalgo, M. Á., & Lázaro-Ibarrola, A. (2017). Procedural repetition in task-based interaction among young EFL learners: Does it make a difference? *ITL-International Journal of Applied Linguistics*, *168*(2), 183-202. https://doi.org/10.1075/itl.16024.laz

Higa, C., & Scarcella, R. C. (1981). Input, negotiation, and age differences in second language acquisition. *Language Learning*, *31*(2),409-432. https://doi.org/10.1111/j.1467-1770.1981.tb01392.x

Holt-Reynolds, D. (2000). What does the teacher do?: Constructivist pedagogies and prospective teachers' beliefs about the role of a teacher. *Teaching and teacher education*, *16*(1), 21-32. https://doi.org/10.1016/S0742-051X(99)00032-3

https://files.eric.ed.gov/fulltext/ED391206.pdf

Hüdür, H. (2018). *Enhancing speaking skills of young adolescents through collaborative activities (Master's thesis). Çağ Üniversitesi, Mersin.*

Hughes, A. (2000). Teaching English to young learners. *ELT Journal, 54*(2),198–200. https://doi.org/10.1093/elt/54.2.198

Hughes, R. (2002). *Teaching and researching speaking.* London: Longman.

Hymes, D. (1967). Models of the interaction of language and social setting. *Journal of Social Issues*, *23*(2), 8-28. https://doi.org/10.1111/j.1540-4560.1967.tb00572.x

Hymes, D. (1972). *On communicative competence [PowerPoint Slide].*Sociolinguistics. Retrieved from https://s3.amazonaws.com

Ibarrola, A. L., & Mayo, M. D. P. G. (2015). Do children negotiate for meaning in task-based interaction? Evidence from CLIL and EFL settings. *System*, *54*, 40-54. https://doi.org/10.1016/j.system.2014.12.001

Ibrahim, S. S., & Ibrahim, H. From Cries to Sentences: A Closer Look at the Stages of Language Acquisition. Retrieved from: http://degeljournal.org/Papers/DEGEL-2016-12-1.pdf

Idogho, J. A. (2016). Towards a student-centred learning in Nigerian schools: Drama-in-education and progressive pedagogy. *Creative Artist: A Journal of Theatre and Media Studies*, *10*(1), 38-65. Retrieved from: https://www.ajol.info/index.php/cajtms/article/view/135056

Jahanian, S. (1997). Building Bridges of Understanding with Creative Drama Strategies: An Introductory Manual for Teachers of Deaf Elementary School Students. https://eric.ed.gov/?id=ED418537

Jakobson, R. (1968). Child Language, Aphasia and Phonological Universals, The Hague: Mouton.

Jennings, S. (2017). *Creative drama in groupwork*. New York: Routledge.

Journal, *10*(10). Retrieved from http://iteslj.org/Techniques/Chauhan-Drama

Karakelle, S. (2009). Enhancing fluent and flexible thinking through the creative drama process. *Thinking Skills and Creativity*, *4*(2), 124-129. https://doi.org/10.1016/j.tsc.2009.05.002

Kelner, L. B. (1993). *The creative classroom: A guide for using creative drama in the classroom, PreK-6*. New Hampshire, NH: Heinemann

Kersten, K., & Rohde, A. (2013). Teaching English to young learners. *Language Acquisition and Use in Multilingual Contexts*, *107*.

Khongput, S. (2020). Metastrategies Used by EFL Students in Learning English Writing: Self-Reflection. *Learn Journal: Language Education and Acquisition Research Network*, *13*(2), 93-104. Retrieved from https://eric.ed.gov/?id=EJ1258799

Kobayashi, D. (2012). Drama techniques in the EFL classroom. *Mask & Gavel*, *1*, 23-30. Retrieved from https://core.ac.uk/download/pdf/80778995.pdf

Köse, S. (2017). Using drama in English language teaching. *Educatıonal research and practice*, 409. Retrieved from https://d1wqtxts1xzle7.cloudfront.net

Krashen, S. D., & Terrell, T. D. (1983). The natural approach: Language acquisition in the classroom. Retrieved from: https://eric.ed.gov/?id=ED230069

Kreitzer, P., & Rittenberg, M. (1981). *English through drama: an introduction to language-learning activities*. Regents/Prentice Hall.

Kumaravadivelu, B. (2001). Toward a post method pedagogy. *TESOL quarterly*, *35*(4), 537-560. https://doi.org/10.2307/3588427

Larsen-Freeman, D. (1986). *Techniques and principles in language teaching.* Oxford: Oxford University Press.

Learners' Social Identity. *Journal of Language and Literature*, 221. Retrieved from https://kpfu.ru/staff_files/F774003614/Garifullin__Sabirova_August__2016.pdf #page=221

Lee, L. (2001). Online interaction: Negotiation of meaning and strategies used among learners of Spanish. *Recall: The Journal of EUROCALL*, *13*(2), 232.

Libman, K. (2001). What's in a name? An exploration of the origins and implications of the terms creative dramatics and creative drama in the United States: 1950s to the Present. *Youth Theatre Journal*, *15*(1), 23-32. https://doi.org/10.1080/08929092.2001.10012528

Livingstone, C. (1983). *Role play in language learning.* Essex: Longman.

Lobman, C., Lundquist, M. (2007) Unscripted learning: Using improvisation activities across the K8 curriculum. New York, NY: Teachers College Press

Loizou, E. (2017). Towards play pedagogy: Supporting teacher play practices with a teacher guide about socio-dramatic and imaginative play. *European Early Childhood Education Research Journal*, *25*(5), 784-795.

Long, M. H. (1983). Native speaker/ non-native speaker conversation and the negotiation of comprehensible input , *Applied Linguistics*, *4*(2), 126–141, https://doi.org/10.1093/applin/4.2.126

Long, M. H. (1996). The role of the linguistic environment in second language acquisition. In W. C. Ritchie & T. K. Bhatia (Eds.), *Handbook of second language acquisition*, *2.* New York, NY: Academic Press.

Long, M. H., & Porter, P. A. (1985). Group work, interlanguage talk, and second language acquisition. *TESOL quarterly*, *19*(2), 207-228. https://doi.org/10.2307/3586827

M. Bygate, P. Skehan & M. Swain (Eds.), *Researching pedagogic tasks: Second language learning, teaching, and testing* (pp. 23-48). New York: Longman.

Macnamara, J. (1982). *Names for things: A study of human learning*. Massachusetts, MA: Mit Press.

Markee, N. (2008). Toward a learning behaviour tracking methodology for CA-for-SLA. *Applied Linguistics, 29*, 404–27. https://doi.org/10.1093/applin/amm052

McCaslin, N. (1990). *Creative drama in the classroom*. Massachusetts, MA: Addison-Wesley Longman Ltd.

McGregor, L., Robinson, K., & Tate, M. (1977). *Learning through drama: Report of the school's council drama teaching project (10-16).* London: Heinemann Educational Books. https://doi.org/10.1017/S0307883300001759

Merrion, M., & Rubin, J. (1995). *Drama and music: Creative activities for young children*. Georgia, GA: Humanics Learning.

Mitchell, R. (2002). The communicative approach to language teaching: An introduction. In *Teaching modern languages* (pp. 41-50). Routledge.

Moore (2005). Effective Instructional Strategies Learners. London: Sage Publications.

Morgan, N., & Saxton, J. (1987). *Teaching drama: A mind of many wonders*. New Hampshire, NH: Heinemann Educational Books.

Mulhall, A. (2003). In the field: Notes on observation in qualitative research. *Journal of Advanced Nursing*, *41*(3), 306-313. https://doi.org/10.1046/j.1365-2648.2003.02514.x

Myers, G. C. (2014). Lost in Concrete Instances-Many Learners. *The Journal of Educational Research*, *5*(2), 135-138. https://doi.org/10.1080/00220671.1922.10879240

Nelken, M. L. (2009). Negotiating classroom process: Lessons from adult learning. *Negotiation Journal, 25*(2), 181-194. https://doi.org/10.1111/j.1571-9979.2009.00219.x

Oliver, R. (1998). Negotiation of meaning in child interactions. *The Modern Language Journal*, *82*(3), 372-386. https://doi.org/10.1111/j.1540-4781.1998.tb01215.x

O'Neill, C. (1995). *Drama worlds: A framework for process drama*. Heinemann Drama.

Pavlovich, K. (2007). The development of reflective practice through student journals. *Higher Education Research & Development*, *26*(3), 281-295. https://doi.org/10.1080/07294360701494302

Peacock, C. (1990). *Classroom skills in English teaching: A self-appraisal framework*. London: Routledge.

Peterson, M. (2010). Massively multiplayer online role-playing games as arenas for second language learning. *Computer Assisted Language Learning*, *23*(5), 429-439. https://doi.org/10.1080/09588221.2010.520673

Phillips, S. (1993). *Young learners*. Oxford: Oxford University Press.

Phillips, S. (1999). *Drama with children*. Oxford: Oxford University Press.

Pica, T. (1994). Research on negotiation: What does it reveal about second-language learning conditions, processes, and outcomes? *Language Learning, 44*(3), 493-527. https://doi.org/10.1111/j.1467-1770.1994.tb01115.x

Pickar, J., & Schiefelbusch, R. L. (Eds.). (1984). *The acquisition of communicative competence* (Vol. 8). Maryland, MD: University Park Press.

Pinciotti, P. (2010). Creative Drama and Young Children: The Dramatic Learning Connection. Arts Education Policy Review. http://dx.doi.org/10.1080/10632913.1993.9936938

Polsky, Milton E. (1980) *Let's improvise.* Englewood Cliffs, NJ: Prentice-Hall, Inc.

Porter, P. (1986). How learners talk to each other: Input and interaction in task-centred discussions. In R. R. Day (Ed.)., *Talking to learn: Conversation in second language acquisition* (200-224). Rowley, MA: Newbury House.

Putnam, L. L., & Roloff, M. E. (2003). Negotiation Skills. In J. O. Greene & B. R. Burleson (Eds.), *Handbook of communication* (pp. 801-835). London: Lawrence Erlbaum Associates Publishers.

Rice, M. (2014). What is the teacher's role in supporting play in early childhood classrooms? Retrieved from VDOE Training and Technical Assistance Center: http://www.ttacnews.vcu.edu/2014/02/what-is-the-teachers-role-in-supportingplay-in-early-childhood-classrooms/

Sam, W. Y. (2017). Drama in teaching English as a second language: A communicative approach. *The English Teacher*, *9,* 1-13. Retrieved from http://journals.melta.org.my/index.php/tet/article/view/479/299

San, İ. (2002). Eğitimde yaratıcı drama, yaratıcı drama, 1985–1995, yazılar. *Ankara: Naturel Yayıncılık*.

Saraç, G. (2007). *The use of creative drama in developing the speaking skills of young learners* (Master's thesis, Gazi University, Ankara, Turkey). Retrieved from http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.125.9499&rep=rep1&type=pdf

Savignon, S. J. (1983). *Communicative competence: Theory and classroom Practice. Texts and contexts in second language learning. The Addison-Wesley second language professional library series*. Massachusetts, MA: Addison-Wesley Publishing Co.

Schwab, G. (2011). From dialogue to multilogue: A different view on participation in the English foreign-language classroom. *Classroom Discourse*, *2*(1), 3–19. https://doi.org/10.1080/19463014.2011.562654

Shand, J. W. (2008). *The use of drama to reduce anxiety and increase confidence and motivation towards speaking English with two groups of English language learners.* (Master's Thesis, *University of Arizona, Theatre Arts Graduate College, Tucson, Arizona, Unites States).* Retrieved from http://hdl.handle.net/10150/193390

Shaptoshvilli, S. (2002) "Vocabulary Practice Games", *English Teaching Forum*, Vol.40, issue 2, 2-4.

Shen, L., & Suwanthep, J. (2011). E-learning constructive role plays for EFL learners in China's tertiary education. Asian EFL Journal, 54(1), 4–29.

Simons, H. (2014). Case study research: In-depth understanding in context. *The Oxford handbook of qualitative research*, 455-470.

Sönmez, V. (2007). Öğretim İlke ve Yöntemleri. Ankara: Anı Yayıncılık.

Spalding, E. & Wilson, A. (2002). Demystifying reflection: A study of pedagogical strategies that encourage reflective journal writing. *Teachers College Record*, *104*(7), 1393–1421. https://www.researchgate.net/profile/Elizabeth_Spalding/publication/249400288_Demystifying_Reflection_A_Study_of_Pedagogical_Strategies_That_Encourage_Reflective_Journal_Writing/links/5773b45608aeb9427e23f20f.pdf

Stake, R. E. (1995). *The art of case study research.* Thousand Oaks, CA: SAGE Publications.

Stenhouse, L. (1985). A note on case study and educational practice. *Field methods in the study of education*, 263-271.

Stern, S. L. (1980). Drama in second language learning from a psycholinguistic perspective. *language Learning*, *30*(1), 77-100.

Stewig, J. W. (1980). *Children and literature*. Chicago: Rand McNally College Publishing Company. https://doi.org/10.1111/j.1467-1770.1980.tb00152.x

Stinson, M., & Winston, J. (2011). *Drama education and second language learning: A growing field of practice and research.* https://doi.org/10.1080/13569783.2011.616395

Surkamp, C. (2014). Non-verbal communication: Why we need it in foreign language teaching and how we can foster it with drama activities. *Scenario*, *2014*(02), 12-27.

Swain, M. (1995, March). *Collaborative dialogue: Its contributions to second language learning.* Paper presented at the meeting of the American Association of Applied Linguistics, Long Beach, California.

Taylor, H. G. (1988). *Learning disabilities.* In E. J. Mash & L. G. Terdal (Eds.), *Guilford behavioural assessment series. Behavioural assessment of childhood disorders* (p. 402–450). Guilford Press. Retrieved from https://psycnet.apa.org/record/1988-98160-009

Terzier, C. (2012). *The use of creative drama as an instructional strategy to enhance vocabulary of 7th and 8th grade students in primary schools* (Master's thesis, *Gazi University Institute of Education Sciences, Ankara, Turkey).*Retrieved from *https://dspace.gazi.edu.tr/bitstream/20.500.12602/188163/1/b04ed0118d4f88eebdd216cafb5da82b.pdf*

Thompson, P. (2013). Learner-centred education and 'cultural translation'. *International Journal of Educational Development*, *33*(1), 48-58. https://doi.org/10.1016/j.ijedudev.2012.02.009

Thornbury, S. (2005). *How to teach speaking*. Harlow: Longman.

Torky, S. A. E. (2006). The Effectiveness of a Task-Based Instruction Program in Developing the English Language Speaking Skills of Secondary Stage Students. *Online Submission*. Retrieved from https://files.eric.ed.gov/fulltext/ED523922.pdf

Tynjälä, P. (1999). Towards expert knowledge? A comparison between a constructivist and a traditional learning environment in the university. *International journal of educational research*, *31*(5), 357-442. https://doi.org/10.1016/S0883-0355(99)00012-9

Üstündağ, T. (1997). The advantages of using drama as a method of education in elementary schools. *Hacettepe Üniversitesi Eğitim Fakültesi Dergisi*, *13*(13), 89-94. Retrieved from http://www.efdergi.hacettepe.edu.tr/yonetim/icerik/makaleler/1182-published.pdf

Van Maanen, J. (Ed.). (1995). Representation in Ethnography. *In An end to innocence: The ethnography of ethnography.* California, CA: Sage Publications

Van Ments, M. (1999). *The effective use of role-play: Practical techniques for improving learning.* London: Kogan Page Publishers.

Vansteenkiste, M., Waterschoot, J., & Soenens, B. (2019). The effects of experimentally induced choice on elementary school children's intrinsic motivation: The moderating role of indecisiveness and teacher–student relatedness. *Journal of experimental child psychology*, *188*, 104692. https://doi.org/10.1016/j.jecp.2019.104692

Via, R. A. (1975). English through drama. *TESOL Quarterly 7*(2), 158–162.

Vilimec, E. (2006). *Developing speaking skills.* (Master Thesis, *University of Pardubice Faculty of Arts and Philosophy Department of English and American Studies, Pardubice, Czech Republic). Retrieved from http://hdl.handle.net/10195/21610*

Walsh, S. (2011). *Exploring classroom discourse: Language in action*. Oxon, UK: Routledge.

Wan, Y. S. (2017). Drama in Teaching English as a Second Language: A Communicative Approach. *The English Teacher*, 13. Retrieved from http://journals.melta.org.my/index.php/tet/article/view/479

Way, B. (1967). *Development through drama*. New Jersey, NJ: Humanities Press.

Widdowson, H. G. (1983*). Learning purpose and language use*. Oxford: Oxford University Press.

Woods, M. S. (1960). Learning through creative dramatics. Retrieved from https://eric.ed.gov/?id=ED018406

Yin, R. K. (2003). *Designing case studies. Qualitative Research Methods*, 359-386.

Yule, G. (2020). *The study of language*. Cambridge University Press.

Zafeiriadou, N. (2009). Drama in language teaching. *Issue*, *23*, 4-9. Retrieved from https://pdfs.semanticscholar.org/7e63/a3d2444971d42b56685e86bf4deb09db003b.pdf

Zeller, N. (1995). Narrative strategies for case reports. *International Journal of Qualitative Studies in Education*, *8*(1), 75-88. https://doi.org/10.1080/0951839950080108

7. APPENDIX

Appendix 1. Approval of The Ethics Committee

T.C ÇAĞ ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ TEZ / ARAŞTIRMA / ANKET / ÇALIŞMA İZNİ / ETİK KURULU İZİNİ TALEP FORMU VE ONAY TUTANAK FORMU	
ÖĞRENCİ BİLGİLERİ	
T.C. NOSU	
ADI VE SOYADI	Ayşe Bahar Bozkaya
ÖĞRENCİ NO	20178053
TEL. NO.	
E - MAİL	
ANA BİLİM DALI	İngiliz Dili Eğitimi
HANGİ AŞAMADA OLDUĞU (DERS / TEZ)	Tez
İSTEKDE BULUNDUĞU DÖNEME AİT DÖNEMLİK KAYDININ YAPILIP-YAPILMADIĞI	2019 / 2020 - BAHAR DÖNEMİ KAYDINI YENİLEDİM
ARAŞTIRMA/ANKET/ÇALIŞMA TALEBİ İLE İLGİLİ BİLGİLER	
TEZİN KONUSU	Çocuklar için yaratıcı drama yoluyla müzakare becerilerinin kullanımının araştırılması
TEZİN AMACI	Yaratıcı dramanın ilk okul 4. sınıf öğrencilerinin müzakere becerilerinin kullanımına katkısını araştırmak
TEZİN TÜRKÇE ÖZETİ	Yaratıcı dramanın, bir devlet İlkokulu'ndaki 4. sınıf öğrencilerinin yabancı dil derslerinde, müzakere becerilerinin kullanımı açısından katkısının ne olduğunu araştırmayı amaçlayan bir vaka çalışmasıdır. Gözlem kontrol listeleri farklı bir gözlemci öğretmen tarafından doldurulacak, araştırmacı olan İngilizce öğretmeni tarafından öğretmenin alan notları yazılacak ve öğrenciler tarafından öğrenci günlükleri yazılacaktır. Araştırmacı, derslerin video kayıtlarını alacaktır.
ARAŞTIRMA YAPILACAK OLAN SEKTÖRLER/ KURUMLARIN ADLARI	Şehit Karayılan İlkokulu /Şahinbey / Gaziantep
İZİN ALINACAK OLAN KURUMA AİT BİLGİLER (KURUMUN ADI-ŞUBESİ/ MÜDÜRLÜĞÜ - İLİ - İLÇESİ)	Şehit Karayılan İlkokulu /Şahinbey İlçe Milli Eğitim Müdürlüğü / Gaziantep / Şahinbey
YAPILMAK İSTENEN ÇALIŞMANIN İZİN ALINMAK İSTENEN KURUMUN HANGİ İLÇELERİNE/ HANGİ KURUMUNA/ HANGİ BÖLÜMÜNDE/ HANGİ ALANINA/ HANGİ KONULARDA/ HANGİ GRUBA/ KİMLERE/ NE UYGULANACAĞI GİBİ AYRINTILI BİLGİLER	Yapılmak istenen çalışma, yaratıcı dramanın, Şehit Karayılan İlkokulu'ndaki 4. sınıf öğrencilerinin İngilizce derslerinde, müzakere becelerilerinin kullanımı açısından katkısının ne olduğunu araştırmayı amaçlayan bir vaka çalışmasıdır. Farklı bir gözlemci öğretmen tarafından derslerde gözlem kontrol listeleri doldurulacaktır. Buna ek olarak, araştırmacı tarafından öğretmen alan notları yazılacak ve öğrenciler tarafından öğrenci günlükleri yazılacaktır. Araştırmacı alan notlarını desteklemek için derslerin video kayıtlarını alacaktır.
UYGULANACAK OLAN ÇALIŞMAYA AİT ANKETLERİN/ ÖLÇEKLERİN BAŞLIKLARI/ HANGİ ANKETLERİN - ÖLÇELERİN UYGULANACAĞI	Observation checklist (Gözlem kontrol listesi), Field Notes (Öğretmenin Alan Notları), Student Journal (Öğrenci Günlükleri)

EKLER (ANKETLER, ÖLÇEKLER, FORMLAR, ... V.B. GİBİ EVRAKLARIN İSİMLERİYLE BİRLİKTE KAÇ ADET/SAYFA OLDUKLARINA AİT BİLGİLER İLE AYRINTILI YAZILACAKTIR)	1) Observation Checklist (2 pages) – Gözlem Kontrol Listesi (2 sayfa) 2) Field Notes (Öğretmenin Alan Notları) 3) Student Journals (Öğrenci Günlükleri)

ÖĞRENCİNİN ADI - SOYADI: Ayşe Bahar BOZKAYA			**ÖĞRENCİNİN İMZASI: Enstitü Müdürlüğünde evrak aslı imzalıdır TARİH: 30/ 06/ 2020**
TEZ/ ARAŞTIRMA/ANKET/ÇALIŞMA TALEBİ İLE İLGİLİ DEĞERLENDİRME SONUCU			
1. Seçilen konu Bilim ve İş Dünyasına katkı sağlayabilecektir.			
2. Anılan konu İngiliz Dili Eğitimi faaliyet alanı içerisine girmektedir.			
1.TEZ DANIŞMANININ ONAYI	**2.TEZ DANIŞMANININ ONAYI (VARSA)**	**SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRÜNÜN ONAYI**	**A.B.D. BAŞKANININ ONAYI**
Adı - Soyadı: **Betül ALTAŞ**	Adı - Soyadı: ……..……	Adı - Soyadı: **Murat KOÇ**	Adı - Soyadı: **Şehnaz ŞAHİNKARAKAŞ**
Unvanı : Dr.Öğr.Üyesi	Unvanı: ……..…	Unvanı:Doç. Dr.	Unvanı: Prof. Dr.
İmzası : Evrak onayı e-posta ile alınmıştır.	İmzası: ……..…	İmzası: Evrak onayı e-posta ile alınmıştır.	İmzası: Evrak onayı e-posta ile alınmıştır.
30 / 06 / 2020	30 / 06 / 2020	30 / 06 / 2020	30 / 06 / 2020

ETİK KURULU ASIL ÜYELERİNE AİT BİLGİLER				
Adı - Soyadı: **Mustafa BAŞARAN**	Adı - Soyadı: **Yücel ERTEKİN**	Adı - Soyadı: **Deniz Aynur GÜLER**	Adı - Soyadı: **Ali Engin OBA**	Adı - Soyadı: **Mustafa Tevfik ODMAN**
Unvanı : Prof. Dr.	Unvanı : Prof. Dr.	Unvanı: Prof. Dr.	Unvanı : Prof. Dr.	Unvanı: Prof. Dr.
İmzası : Evrak onayı e-posta ile alınmıştır.	İmzası : Evrak onayı e-posta ile alınmıştır.	İmzası : Evrak onayı e-posta ile alınmıştır.	İmzası :	İmzası :
30 / 06 / 2020	30 / 06 / 2020	30 / 06 / 2020	30 / 06 / 2020	30 / 06 / 2020
Etik Kurulu Jüri Başkanı - Asıl Üye	**Etik Kurulu Jüri Asıl Üyesi**	**Etik Kurulu Jüri Asıl Üyesi**	**Etik Kurulu Jüri Asıl Üyesi**	**Etik Kurulu Jüri Asıl Üyesi**

OY BİRLİĞİ İLE		**Çalışma yapılacak olan tez için uygulayacak olduğu Anketleri/Formları/Ölçekleri Çağ Üniversitesi Etik Kurulu Asıl Jüri Üyelerince İncelenmiş olup, 07 / 10/ 2019- 09 / 12/ 2019 tarihleri arasında uygulanmak üzere gerekli iznin verilmesi taraflarımızca uygundur.**
OY ÇOKLUĞU İLE	X	

AÇIKLAMA: BU FORM ÖĞRENCİLER TARAFINDAN HAZIRLANDIKTAN SONRA ENSTİTÜ MÜDÜRÜNE ONAYLATILARAK ENSTİTÜ SEKRETERLİĞİNE TESLİM EDİLECEKTİR. AYRICA YAZININ PUNTOSU İSE 12 (ON İKİ) PUNTO OLACAK ŞEKİLDE YAZILARAK ÇIKTI ALINACAKTIR.

Appendix 2. Observation Checklist

Observation Checklist

No.	Focus	Grading				
		Barely not				Most
1	Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics with body language during conversations.	1	2	3	4	5
2	Listens to ideas and feelings of others with respect and empathy through body language during discussions.	1	2	3	4	5
3	Can clarify what is said according to the request of peers with body language during discussions.	1	2	3	4	5
4	Can use self-correction with body language during a story telling.	1	2	3	4	5
5	Can agree and disagree politely with body language during discussions.	1	2	3	4	5
6	Can handle short social exchanges with appropriate tone of voice during conversations.	1	2	3	4	5
7	Can decide about how and when to say something with appropriate tone of voice during a conversation.	1	2	3	4	5
8	Can make simplification with appropriate tone of voice via combining sentences by the use of conjunctions such as "and", "but", "or" during a conversation.	1	2	3	4	5
9	Can use the time creating devices (fillers) such as: "well" , "you know" , pauses, hedging, etc. with appropriate tone of voice during a conversation.	1	2	3	4	5
10	Can talk about preferences with appropriate tone of voice during a conversation.	1	2	3	4	5
11	Can express feelings by using the voice to show different emotions and moods during conversations.	1	2	3	4	5
12	Can rephrase peers' comments with imitation of voice during a conversation and discussions.	1	2	3	4	5
13	Shares ideas and opinion with others with appropriate gestures and facial expression during discussions.	1	2	3	4	5
14	Can argue for and against with gestures and facial expression during discussions.	1	2	3	4	5
15	Can make explanations with appropriate gestures during a conversation.	1	2	3	4	5
16	Can speak without making long pauses with appropriate gestures and facial expression during discussions.	1	2	3	4	5
17	Can use facts as evidence by adding spontaneous dialogues with factual information during discussions.	1	2	3	4	5
18	Can use words relevant to the topic by generating spontaneous verbal responses during discussions.	1	2	3	4	5
19	Can describe what he/she sees by using all the senses after visualization activities.	1	2	3	4	5
20	Can make predictions during with sensory stimuli, especially sights, sounds during story telling.	1	2	3	4	5
21	Can use a series of phrases and sentences while acting out a role during conversations.	1	2	3	4	5
22	Can follow the topic by providing appropriate in-place pantomime during story telling.	1	2	3	4	5
23	Can respond to a storyline by imitating appropriate noise and movements during story telling.	1	2	3	4	5
24	Can retell a story by following the right steps and time with story dramatization.	1	2	3	4	5

OBSERVER'S GENERAL COMMENTS ON THE LESSON:

……

Appendix 3. Consent Form

Sayın Veli,

Mersin Çağ Üniversitesi İngiliz Dili Eğitimi Yüksek Lisans tezim kapsamında "çocuklar için yaratıcı drama yoluyla müzakere becerilerinin kullanımının araştırılması: vaka çalışması" başlıklı araştırmayı yürütmekteyim. Araştırmamın amacı yaratıcı drama yoluyla çocuklar için müzakere becerilerinin kullanımını gözlemlemektir. Bu amaçla, sınıf içerisinde İngilizce dersi boyunca video kaydı alınacaktır. Ders süresince gözlemci öğretmen tarafından gözlem kontrol listesi tutulacaktır. Öğrenciler ders sonrasında günlükler yazacaklardır. Araştırmacı İngilizce öğretmeni ders sonrasında, gözlemlerine dayalı olarak alan notlarını yazacaktır. Çalışma kesinlikle gizli tutulacak; video kayıtları, gözlem kontrol listeleri, öğrenci günlükleri ve alan notları sadece İngilizce öğretmeni Ayşe Bahar BOZKAYA ve tez danışmanı Dr. Öğr. Üyesi Betül ALTAŞ tarafından incelenecektir. Veriler sadece bilimsel araştırma amacıyla kullanılacaktır. Siz, bu formu imzaladıktan sonra çocuğunuz katılımcılıktan ayrılma hakkına sahiptir. Araştırma sonuçlarının özeti tarafımca okula ulaştırılacaktır.

Araştırma 7 hafta boyunca yürütülecektir. Araştırmada elde edilen veriler ve sonuçlar, çocukların İngilizce öğretiminde yaratıcı drama yoluyla müzakere becerilerini pratik etmelerinin gözlemlenmesinde önemli bir katkı sağlayacaktır. Araştırma ile ilgili sorularınızı aşağıdaki telefon numarasını ve e-posta adresini kullanarak bana yöneltebilirsiniz.

NOT: Gerekli izinler Çağ Üniversitesi Rektörlüğü'nden, Gaziantep Valiliği'nden, Gaziantep Mili Eğitim Müdürlüğü'nden ve Şehit Karayılan İlkokulu Müdürlüğünden alınmıştır.

Saygılarımla,

Ayşe Bahar BOZKAYA
Şehit Karayılan İlkokulu İngilizce Öğretmeni
Tlf:
E-posta:

Lütfen bu araştırmaya katılmak konusundaki tercihinizi aşağıdaki seçeneklerden size en uygun gelenin altına imzanızı atarak belirtiniz ve bu formu çocuğunuzla geri okula gönderiniz.

a) Bu araştırmaya çocuğum…….'nın katılımcı olmasına **izin veriyorum. /izin vermiyorum.**

b) Çalışmayı çocuğumun istediği zaman yarıda kesip bırakabileceğini biliyorum ve çocuğumun verdiği bilgilerin bilimsel amaçlı olarak kullanılmasını **kabul ediyorum. / Kabul etmiyorum.**

Appendix 4. Observation Checklist Adapted by the Researcher

Observation Checklist

No.	Focus	F
1	Listens to ideas and feelings of others with respect and empathy through body language during discussions.	
2	Can clarify what is said according to the request of peers with body language during discussions.	
3	Can express feelings during conversations by using the voice to show different emotions and moods.	
4	Shares ideas and opinion with others with appropriate gestures and facial expression during discussions	
5	Can make explanations with appropriate gestures during a conversation.	
6	Can retell a story by following the right steps and time through story dramatization.	
7	Can agree and disagree politely with body language during discussions.	
8	Can decide about how and when to say something by appropriate tone of voice during a conversation.	
9	Can talk about preferences by appropriate tone of voice during a conversation.	

OBSERVER'S GENERAL COMMENTS ON THE LESSON:

……

……

……

Appendix 5. Lesson Plans

Lesson Plan 1 (7.10.2019)

Grade: 4th grade

Duration: 40' (one lesson hour)

Level of the participants: Elementary

Aims of the lesson:

- To identify countries and nationalities
- To recognize information about other people (Listening)
- To identify different people's nationalities (Listening)
- To talk about countries and nationalities (Speaking)
- To make learners practice their English speaking skills
- To learn "Where are you from?" and "What nationality are you?" questions
- To answer these target questions
- To make practice about different nationalities and countries.
- To have fun
- To motivate learners
- To encourage learners to use creative drama

Target speaking patterns: Where are you from? I'm from Turkey/ Britain/ the USA/ Germany/ France/ Portugal/ Spain/ Italy/ Iran/ Iraq/ Pakistan/ China/ Japan/ Australia/ Belgium/ Holland. What nationality are you? I'm Turkish/ British/ American/ German/ French/ Portuguese/ Spanish/ Italian/ Iranian/ Iraqi/ Pakistani/ Chinese/ Japanese/ Australian/ Belgian/ Dutch.

Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also target speaking patterns chosen by the authors of the coursebook.

Materials used: Flashcards consisted of different flags and characters from different nationalities, cards for the matching game.

Warm-up: Participants watch and sing some songs about countries in the first lesson before the video recording starts.

Encounter: Participants watch videos about nationalities and countries before the video recording starts.

Explore

Role-play: In this part, the teacher distributes some cards from different countries' flags. Participants animate these characters and teacher asks where they are from. One by one, they answer and tell their countries. Later, the teacher gives the participants some other cards including various characters from different nationalities. This time, participants try to animate these characters and the teacher asks what nationalities they are. One by one, each participant talks about his/her nationalities.

Matching Game: The teacher chooses six different participants. She puts 12 cards on the desk. Participants match the cards with the same nationalities and countries. Participants animate the characters on the cards. Then, the teacher asks where they are from and what nationalities they are.

Exploit: The teacher gives participants craft homework about countries and nationalities.

Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about role-playing performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then she collects the notes and thanks to participants for their views related to creative drama activities.

Lesson Plan 2 (14.10.2019)

Grade: 4th grade

Duration: 40' (one lesson hour)

Level of the participants: Elementary

Aims of the lesson:

- To identify countries and nationalities
- To recognize information about other people (Listening)
- To identify different people's nationalities (Listening)
- To talk about countries and nationalities (Speaking)
- To make learners practice their English speaking skills
- To practice "Where are you from?" and "What nationality are you?" questions
- To answer these target questions.
- To make practice about different nationalities and countries.
- To have fun
- To motivate learners
- To encourage learners to use creative drama

Target speaking patterns: Where are you from? I'm from Turkey/ Britain/ the USA/ Germany/ France/ Portugal/ Spain/ Italy/ Iran/ Iraq/ Pakistan/ China/ Japan/ Australia/ Belgium/ Holland. What nationality are you? I'm Turkish/ British/ American/ German/ French/ Portuguese/ Spanish/ Italian/ Iranian/ Iraqi/ Pakistani/ Chinese/ Japanese/ Australian/ Belgian/ Dutch.

Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also target speaking patterns chosen by the authors of the coursebook.

Materials used: Flashcards including different flags and characters from different nationalities, matching cards, finger puppets, and puppet show stage.

Warm-up: "Watch the birdy". The teacher creates three groups randomly in the classroom. She gives each group a picture including various characters from different countries. She asks them to animate, personalize, and imitate these characters and the whole picture by examining the positions, forms, and relations of characters within it. They prepare for a while and organize themselves. Finally, they depict the picture as a whole and the teacher chooses the best group.

Encounter: We watch some videos related to nationalities and countries together and we do a matching activity on the board with different flashcards which consist of nationalities, and countries in written forms.

Explore

Puppetry: The teacher prepared a stage in front of the board and brings different finger puppets. 14 participants animate and personalize different nationalities with the help of puppetry. We organize a puppet show.



Competition: As a second practice activity, we make a competition. The teacher chooses two rival participants and they come and stand up looking at the board. Name of the game is "Find the naughty student". The teacher tells about some students from the flashcards on the board. Participants will find the naughty student their teacher mentions. The teacher chooses two participants among volunteers. The teacher talks about naughty students from different nationalities. Participants make a race and one of them becomes the champion who has given the right answers and scored more than the other. Later, we do the activity in quite opposite way. One participant stands up in front of the board and speaks about a definite card hung on the board. Other participants try to guess the card which she or he is talking about.

Exploit: The teacher gives participants homework as exercises about countries and nationalities.

Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about puppetry performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then she collects the notes and thanks to participants for their views related to creative drama activities.

Lesson Plan 3 (21.10.2019)

Grade: 4th grade

Duration: 40' (one lesson hour)

Level of the participants: Elementary

Aims of the lesson:

- To express ability and inability
- To get the main idea of a simple oral text about the abilities of self and the others (listening)
- To deliver a simple, brief speech about abilities and inabilities (speaking)
- To make learners practice their English-speaking skills
- To learn the expressions such as "I can" and "I can't"
- To make practice about abilities and inabilities
- To have fun
- To motivate participants
- To encourage learners to use creative drama

Target speaking patterns: Can you play the piano? Can you jump high? Can you speak English? Can you read books in English? Yes, I can. No, I can't. I can play the piano. I can jump. I can speak English. I can read books in English. Can s/he play the piano? Can s/he jump high? Can s/he speak English? Can s/he read books in English? Yes, s/he can. No, s/he can't….

Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also target speaking patterns chosen by the authors of the coursebook.

Materials used: Flashcards consisted of different verbs and characters, cups, and a huge paper with pictures on it for the cup game.

Warm-up: Participants repeat the action verbs depicted via different flashcards after their teacher for three times using a regular rhythm. They utter the verbs loudly and get ready for the next sessions.

Encounter: While repeating the action verbs, they both learn the meaning and the pronunciation of the phrases thanks to detailed flashcards reflecting them completely.

Explore

Pantomime: In this part, the teacher asks participants to mime the actions and guess them. The volunteer participant mimes the action verbs using non-verbal communication tools such as facial expressions and body language without uttering any sounds. And the other participants try to guess the mimed action.

Sharing the experiences: Participants talk about their abilities and inabilities one by one to share their experiences using the auxiliaries "can" and "can't".

Cup game: To reinforce the knowledge, they have explored in the previous two activities, participants play a matching game. There is a yellow big paper filled with different characters performing some actions that participants have learnt in the previous parts. There are also plastic cups and sentences written under the cups. Participants as a group will match the sentences with the pictures correctly. They will put the upside-down cups on the correct picture.

Improvisation: Participants will imagine themselves at a party, at the playground, or on holiday. According to these different atmospheres they choose, they will talk about their abilities and inabilities. They will make an improvised conversation by imagining themselves in a different setting.

Exploit: The teacher gives participants craft homework about abilities and inabilities.

Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about improvisation performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then she collects the notes and thanks to participants for their views related to creative drama activities.

Lesson plan 4 (04.11.2019)

Grade: 4th grade

Duration: 40' (one lesson hour)

Level of the participants: Elementary

Aims of the lesson:

- To talk about possession
- To recognize the possessions of others during conversations (listening)
- To talk about their own and others' possessions (speaking)
- To make learners practice their English speaking skills
- To learn possessive adjectives such as my, your, his, her, its, our, and their
- To make practice about possessive adjectives
- To have fun
- To motivate learners
- To encourage learners to use creative drama

Target speaking patterns: This is her/ his/ my/ your guitar. These are his/ her/ my/ your books.

Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also target speaking patterns chosen by the authors of the coursebook.

Materials used: Big flashcards including written images of some possessive adjectives: my, your, his, her, flashcards including different characters, a chart with sentences consisted of possessive adjectives on it, two different handouts including personal pronouns, possessive adjectives, and phrases.

Warm-up: As the teacher will combine all topics in the unit, we started to warm up with the mirror activity including the theme of action verbs. Participants will be mirrors of each other and reflect their actions using their non-verbal communicative skills. It is efficient to start a lesson with a pantomime activity.

Encounter: Participants are provided with a copy of possessive adjectives put in distinct balloons at an A4 paper. We work on them together by pronouncing the adjectives and focusing on the Turkish meanings of them, as well. They are required to colour and stick the paper on their notebook and study them at home, too. They are also provided with a copy of the possessive adjective house to examine the possessive adjectives one by one, study them, and stick the A4 paper on their notebooks to make their materials permanent. Participants guess the meanings of personal pronouns on the paper and the phrases consisted of possessive adjectives' meanings are also expected to be solved out by them.

Explore



First, we will practice the examples on the board. We will talk about them and do a matching activity about possessives.

Gibberish Sentences: In this activity, participants are expected to murmur some sentences consisted of possessive adjectives without using verbal communication. Participants will utter the sentences by murmuring and caring for the intonation of them. Then, other participants are supposed to guess the sentences correctly.

Mask activity: It is an improvisation activity. Participants are asked to improvise using their masks. Masks were some cartoon characters. Participants are supposed to make these cartoon characters talk about their possessions.

Exploit: The teacher gives participants craft homework about possessive adjectives related to their own experiences and cartoon characters.

Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about their pantomime performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then she collects the notes and thanks to participants for their views related to creative drama activities.

Lesson Plan 5 (11.11.2019)
Grade: 4th grade
Duration: 40' (one lesson hour)
Level of the participants: Elementary
Aims of the lesson:

- To talk about possessions
- To make simple inquiries
- To recognize possessions of others in a clear, short and slow oral text (listening)
- To recognize the possessions of others during conversations (listening)
- To talk about their own and others' possessions (speaking)
- To make learners practice their English speaking skills
- To learn possessive adjectives such as my, your, his, her, its, our, and their
- To learn the "whose" questions
- To answer these target questions
- To make practice about possessive adjectives and the "whose" question
- To have fun
- To motivate learners
- To encourage learners to use creative drama

Target speaking patterns: This is her/ his/ my/ your guitar. These are his/ her/ my/ your books. Is this his/ her/ my/ your…? Are these his/ her/ my/ your …? Whose bike is this? This is my/ his/ Ahmet's bike.
Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also the target speaking patterns chosen by the authors of the coursebook.
Materials used: A word document for revision, a slideshow consisted of a multiple-choice test about cartoon characters unit, a cartoon character fill-in-the-blanks activity, and flashcards.
Warm-up: We start the lesson with a pantomime activity. The teacher utters various actions as instructions (swim, dive, ride a bike, etc.) and participants are asked to mime them using their bodily movements. In this unit titled "cartoon characters", it is essential to combine the action verbs, abilities and inabilities, and possessives.
Encounter: We will both revise the topics in the unit and make them broader. The teacher has prepared a brief revision document and will reflect it on the board through projection. Participants are requested to answer her questions during the time we revise the previous topics. The revision document includes examples of ability and inability, possessive adjectives, and some practices about them. Participants are required to answer some questions about them, tell the meanings of some sentences and phrases, and write on the board if necessary.
We will solve a multiple-choice test about cartoon characters on a slideshow. After we finish the test, we will turn back to the revision document again and study it all together.



Then, we cover our English book to learn about possessives and "whose" question.
Explore
We will fill in the blanks in the following exercises:



Then, participants are required to answer the questions on the flashcards. The questions are about their abilities and participants will answer them personally. They can answer the questions positively or negatively: "Yes, I can / No, I can't".

There are also flashcards consisted of whose questions, answer with possessives and sentences with suitable abilities. I will randomly distribute cards and we will match them. For instance: Whose piano is this? This is Ahmet's piano. He can play the piano. 3 different participants will build up a match. Participants will come to the board with their cards and exhibit their matching to the other participants and we utter the sentences on the cards together.
Hot-seating: Final creative drama activity of the explore part is "hot seating". Participants will depict some possessive adjectives using non-verbal communication items and the participant on the seat is required to guess them. It is a creative drama activity consisted of non-verbal and verbal communication. One participant is asked to sit down on a chair in front of the board. The participant is expected not to look back towards the board. S/he can only look at the other participants. The teacher will write some possessive adjectives on the board and the participant will try to guess them by looking at the other participants' facial expressions and bodily movements.
Exploit: The teacher gives participants craft homework about possessive adjectives and "whose" questions and she also distributes different exercises copied as homework about all topics covered in the unit for the participants.
Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about "hot seating" performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then she collects the notes and thanks to participants for their views related to creative drama activities.

Lesson Plan 6 (02.12.2019)
Grade: 4th grade
Duration: 40' (one lesson hour)
Level of the participants: Elementary
Aims of the lesson:

- To express likes and dislikes
- To understand the general information in an oral text about likes and dislikes. (listening)
- To talk about their likes and dislikes. (speaking)
- To engage in simple conversations about likes and dislikes. (speaking)
- To make learners practice their English-speaking skills
- To learn gerunds.
- To make practice sentences including gerunds.
- To have fun
- To motivate learners
- To encourage learners to use creative drama

Target speaking patterns: I like reading/swimming. I dislike playing chess/ singing. I like/don't like colouring a book, drawing, flying a kite, playing with marbles, playing chess, playing table tennis, playing football, reading comics, riding a bike, watching cartoons, swimming, learning English.
Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also target speaking patterns chosen by the authors of the coursebook.
Materials used: Two PowerPoint presentations, two videos, flashcards.
Warm-up: We will examine lots of pictures related to free time activities in the slideshow to create some familiarity with the unit before we start to practice. Then, we will watch the song "What do you like to do?" by Maple Leaf Learning. The song is related to free time activities and we sing it together.



Encounter: We will watch a video and a presentation about hobbies and interests. These consist of the things that we like and we don't like. We will also utter Turkish meanings of the phrases and sentences in the presentation.



Explore
Multiple choice questions: The teacher sticks some flashcards on the board. These cards consist of eleven different images related to free time activities and three options for each image. Participants come to the board one by one and circle the correct option.
Matching activity: There are two signs on the board: Thumbs up and thumbs down. Participants are expected to put different sentences under the right sign. Sentences are given to participants as flashcards and they stick them into correct places on the board.



Then, participants are provided with some more flashcards including images related to the sentences stuck on the board. They pick up the correct images and stick them near the correct sentences.



Then, we repeat the sentences by focusing on their correct pronunciation and intonation.
Guess what?: As a creative drama activity, a pantomime game is fulfilled by the participants. Participants are expected to use non-verbal communication vehicles such as body movements and facial expressions during the activity. "Guess what" activity is similar to "Chinese Whisper", but the difference is that participants do not speak. The teacher chooses 5 volunteer participants to play the game in each round. The teacher tells the sentence to the first participant within the line by showing some smileys and pictures and each participant tries to convey and explain the sentence by using their facial expressions and body movements. The fifth and the last participant tries to produce the sentence orally and the teacher checks if it is correct or not. Sentences are to be like:
"I like swimming. / I don't like riding a bike."
Exploit: The teacher gives participants craft homework about free-time activities and participants and other people's likes and dislikes.
Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about the pantomime game "Guess what?" performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then she collects the notes and thanks to participants for their views related to creative drama activities.

Lesson Plan 7(09.12.2019)
Grade: 4th grade
Duration: 40' (one lesson hour)
Level of the participants: Elementary
Aims of the lesson:

- To express likes and dislikes
- To make simple inquiries
- To understand the general information in an oral text about likes and dislikes. (listening)
- To talk about their likes and dislikes. (speaking)
- To engage in simple conversations about likes and dislikes. (speaking)
- To make learners practice their English-speaking skills
- To learn gerunds.
- To make practice sentences including gerunds.
- To have fun
- To motivate learners
- To encourage learners to use creative drama

Target speaking patterns: I like reading/swimming. I dislike playing chess/singing. Do you like dancing? Yes, I do. Do you like watching cartoons? No, I don't. I like/don't like colouring a book, drawing, flying a kite, playing with marbles, playing chess, playing table tennis, playing football, reading comics, riding a bike, watching cartoons, swimming, learning English.

Reasons for those speaking patterns choice: All these patterns have been used in this unit. They will help learners reinforce their previous knowledge. These are also target speaking patterns chosen by the authors of the coursebook.

Materials used: A presentation consisted of different images.

Warm-up: The teacher will make a simple inquiry about participants' likes and dislikes. She will ask whether they like hamburgers or they like pizza, etc. Participants will answer and talk about their own preferences based on their real-life experiences.

Encounter: We will cover a matching activity in the coursebook. There are some activities such as singing, swimming and reading a book, etc. Then, the teacher asks the question: "What do you like?" Participants come to the board and talk about the activities they like doing.

Explore

Freeze Frame: "Freeze frame" is a creative drama activity. It is a drama game that helps participants to exhibit performance in front of the classroom. Three participants are expected to depict one sentence together. They will use their bodily movements while doing this and freeze as a frame. That is, they will not move. The other participants will try to guess the sentence they depict.



The sentences will be like: "I like reading a book, I dislike playing football".

The volunteer group will decide the sentence they want to describe. The teacher will play some loud music and guide participants to manage to create a product. When the teacher stops the music and the participants are ready, they keep standing still and the other participants will guess their sentence.

Exploit: The teacher gives participants craft homework about making simple inquiries on other people's likes and dislikes.

Evaluation: Participants express their feelings about creative drama activities by writing their thoughts on a piece of paper given by the teacher. The teacher wants them to write their feelings about the pantomime game "Freeze Frame" performances. And also, she wants them to write about whether they liked the activities or did not like, and what they liked most or what they liked least. Then, she collects the notes and thanks to participants for their views related to creative drama activities.

Appendix 6. Field Notes

Field Notes

Write your field notes with regards to students' learning experiences during the conversations.

Appendix 7. Student Journals

Student Journal

Write your feelings and ideas about the use of creative drama activity during the speaking activity.

Appendix 8. Çağ University letter of Request for Permission to Conduct the Study

T.C.
ÇAĞ ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

Sayı : 23867972-000-E.2000002754 31.08.2020
Konu : Ayşe Bahar BOZKAYA'nın Tez
Anket İzni Hakkında

DAĞITIM YERLERİNE

Üniversitemiz İngiliz Dili Eğitimi Tezli Yüksek Lisans Programı öğrencisi (20178053 numaralı) Ayşe Bahar BOZKAYA, "Çocuklar için yaratıcı drama yoluyla müzakere becerilerinin kullanımının araştırılması" konulu tez çalışmasını Fen-Edebiyat Fakültesi öğretim üyelerimizden Dr. Öğr. Üyesi Betül ALTAŞ danışmanlığında yürütmekte olup, tez çalışması kapsamında Gaziantep/Şahinbey İlçe Milli Eğitim Müdürlüğüne bağlı Şehit Karayılan İlkokulunda halen 4.Sınıfında okuyan öğrencilerin İngilizce derslerinde müzakere becerilerinin kullanımı açısından katkısının ne olduğunu araştırmayı amaçlayan bir vaka çalışmasını kapsamak üzere ek'te sunulan anketi uygulamayı planlamaktadır.

Tez çalışması kapsamında yukarı söz konusu edilen anketi uygulayabilmesi için adı geçen öğrencimize gerekli iznin verilmesini saygılarımla arz ederim.

Prof. Dr. Ünal AY
Rektör

Ek : 2 sayfa tez etik kurul izin formu, 3 sayfa anketler, 6 sayfa etik kurul izin onayları.

Dağıtım:
Gereği:
ŞAHİNBEY İLÇE MİLLİ EĞİTİM MÜDÜRLÜĞÜNE/ GAZİANTEP

Bilgi:
Şahinbey Kaymakamlığına / Gaziantep

E-Posta: aycankol@cag.edu.tr

Evaluation Version

Bu belge 5070 sayılı elektronik imza kanununa göre güvenli elektronik imza ile imzalanmıştır.
Doğrulama adresi: https://ubs.cag.edu.tr/BelgeDogrulama - Doğrulama kodu: 3D3AE9F

T.C.
ÇAĞ ÜNİVERSİTESİ
ÇAĞ UNIVERSITY

SAYI : 23867972/ 502-287
KONU: Tez Anket İzini Hakkında

30.04.2019

T.C
ŞAHİNBEY İLÇE MİLLİ EĞİTİM MÜDÜRLÜĞÜNE
ŞAHİNBEY / GAZİANTEP

1. İngiliz Dili Eğitimi Tezli Yüksek Lisans Programında 2018/2019 Bahar dönemi itibariyle tez aşamasındaki kaydını yenilemiş olan 20178053 numaralı **Ayşe Bahar BOZKAYA, "Yaratıcı dramanın kullanımı yoluyla çocukların konuşma becerilerini pratik etmenlerinde vaka çalışması"** konulu tez çalışmasını Üniversitemiz öğretim üyesi olan Dr. Öğr. Üyesi Betül ALTAŞ atanmış ve halen tez çalışması yürütülmektedir.
2. Adı geçen öğrenci bu tez çalışması kapsamında **Gaziantep İl Milli Eğitim Müdürlüğüne bağlı Şahinbey İlçe Milli Eğitim Müdürlüğü Şehit Karayılan İlkokulunda halen eğitim gören 4-J Sınıfı öğrencilerini kapsamak üzere** kopyası Ek'ler de sunulan bir anket uygulaması yapmak istemektedir.
3. Adı geçen öğrenci bu tez çalışması kapsamında yukarıda belirtilen anketi uygulayabilmesi için gerekli iznin verilmesi hususunda bilginizi rica ederim.

Enstitü Müdürlüğünde kalan
asıl sureti imzalıdır
Prof. Dr. Ünal AY
Rektör

EKLERİ: Altı Sayfa formlar.

A.Yaşar Bayboğan Kampüsü, Adana-Mersin Karayolu 33800 Yenice-Mersin / TÜRKİYE T. +90 (0324) 651 48 00 F. +90 (0324) 651 48 11
www.cag.edu.tr

Appendix 9. Gaziantep Provincial Directorate of National Education letter for Permission to Conduct the Study

T.C.
GAZİANTEP VALİLİĞİ
İl Millî Eğitim Müdürlüğü

Sayı : 34659092-605.01-E.17868704 09/12/2020
Konu : Araştırma İzin Talebi
(Ayşe Bahar BOZKAYA)

VALİLİK MAKAMINA

İlgi: Mersin Çağ Üniversitesi Rektörlüğünün 31.08.2020 tarihli ve 2000002754 sayılı yazısı.

Mersin Çağ Üniversitesi İngiliz Dili Eğitimi Tezli Yüksek Lisans Öğrencisi Ayşe Bahar BOZKAYA'nın "Çocuklar İçin Yaratıcı Drama Yoluyla Müzakere Becerilerinin Kullanımının Karşılaştırılması " konulu anket uygulama isteği kapsamında, İlimiz Şahinbey İlçesinde bulunan Şehit Karayılan İlkokulunda öğrenim gören 4. Sınıf öğrencilerine yönelik okul idaresinin gözetiminde ve bilgisi dahilinde araştırma çalışma isteği, ilgi yazıda belirtilmektedir.

Bu kapsamda Mersin Çağ Üniversitesi İngiliz Dili Eğitimi Tezli Yüksek Lisans Öğrencisi Ayşe Bahar BOZKAYA'nın Anket uygulama isteği, Bakanlığımız Yenilik ve Eğitim Teknolojileri Genel Müdürlüğünün 21.01.2020 tarihli ve 2020/2 sayılı genelgesi kapsamında değerlendirilmiş olup; araştırmacının, araştırmasının bitiminden itibaren 15 gün içerisinde araştırma sonuçlarını 2 kopya halinde CD içerisinde Müdürlüğümüze bildirmesi şartıyla, İlimiz Şahinbey İlçesinde bulunan Şehit Karayılan İlkokulunda öğrenim gören 4. Sınıf öğrencilerine yönelik okul idaresinin gözetiminde ve bilgisi dahilinde anket uygulama isteği eğitim öğretimi aksatmayacak şekilde gönüllülük esasına göre uygulanması, Müdürlüğümüz Ar-Ge bürosu bünyesinde oluşturulan komisyonun uygunluk raporu doğrultusunda uygun mütalaa edilmektedir.

Makamınızca da uygun görüldüğü takdirde; Olurlarınıza arz ederim.

Yasin TEPE
İl Milli Eğitim Müdürü

OLUR
09/12/2020

Rızvan EROĞLU
Vali a.
Vali Yardımcısı

Adres: Pancarlı Mah 58007 Sok Şehitkamil Gaziantep
Elektronik Ağ: www.gaziantepmeb.gov.tr
e-posta: gaziantepmem@meb.gov.tr
Bilgi için: Müd Yrd. M. Ali TİRYAKİOĞLU VHKİ Sadullah AYYILDIZ Dah 2782
Tel: 0 (342) 280 27 82
Faks: 0 (342) 280 28 47

T.C.
GAZİANTEP VALİLİĞİ
İl Millî Eğitim Müdürlüğü

Sayı : 34659092-605.01-E.18939071 03/10/2019
Konu : Araştırma İzin Talebi
(Ayşe Bahar BOZKAYA)

VALİLİK MAKAMINA

İlgi: Çağ Üniversitesi Eğitim Bilimleri Enstitüsünün 30.04.2019 tarihli ve 287 sayılı yazısı.

Çağ Üniversitesi, Eğitim Bilimleri Enstitüsü İngiliz Dili Eğitimi Tezli Yüksek Lisans Öğrencisi Ayşe Bahar BOZKAYA'nın "Yaratıcı Drama Kullanımıyla Çocukların Konuşma Becerilerinin Pratik Edilmesinin Vaka İncelemesi" konulu anket uygulama isteği kapsamında, İlimiz Şahinbey İlçesinde bulunan Şehit Karayılan İlkokulunda öğrenim gören 4-j sınıf öğrencilerine yönelik araştırma çalışma isteği, ilgi yazıda belirtilmektedir.

Bu kapsamda Çağ Üniversitesi, Eğitim Bilimleri Enstitüsü İngiliz Dili Eğitimi Tezli Yüksek Lisans Öğrencisi Ayşe Bahar BOZKAYA'nın anket uygulama isteği, Bakanlığımız Yenilik ve Eğitim Teknolojileri Genel Müdürlüğünün 22.08.2017 tarihli ve 12607291 (2017/25) sayılı genelgesi kapsamında değerlendirilmiş olup; araştırmacının, araştırmasının bitiminden itibaren 15 gün içerisinde araştırma sonuçlarını 2 kopya halinde CD içerisinde Müdürlüğümüze bildirmesi şartıyla, İlimiz Şahinbey İlçesinde bulunan Şehit Karayılan İlkokulunda öğrenim gören 4-j sınıf öğrencilerine anket uygulama isteği eğitim öğretimi aksatmayacak şekilde gönüllülük esasına göre uygulanması, Müdürlüğümüz Ar-Ge bürosu bünyesinde oluşturulan komisyonun uygunluk raporu doğrultusunda uygun mütalaa edilmektedir.

Makamınızca da uygun görüldüğü takdirde; Olurlarınıza arz ederim.

Cengiz METE
İl Milli Eğitim Müdürü

OLUR
<...>

Rızvan EROĞLU
Vali a.
Vali Yardımcısı

Adres: Gaziantep Valiliği 5. kat İl Milli Eğitim Müdürlüğü
Elektronik Ağ: www.gaziantep.meb.gov.tr
e-posta: gaziantepmem@meb.gov.tr
Bilgi için: Müdür Yardımcısı Mehmet Ali TİRYAKİOĞLU
Memur Sadullah AYYILDIZ Dahili:4450
Tel: 0 (342) 231 10 58
Faks: 0 (342) 232 24 10

Bu evrak güvenli elektronik imza ile imzalanmıştır. https://evraksorgu.meb.gov.tr adresinden 4c33-cd0b-3e44-9c6f-0ba3 kodu ile teyit edilebilir.