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İNGİLİZCE ÖĞRENİMİNDE DRAMA VE VİDEO YÖNTEMLERİNİN BİRLİKTE KULLANIMININ ÖĞRENCİLERİN KELİME BİLGİLERİNİ ARTTIRMAYA ETKİSİ

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THE INTEGRATION OF DRAMA AND VIDEO USE TO INCREASE THE VOCABULARY KNOWLEDGE OF ENGLISH LANGUAGE LEARNERS

MASTER'S THESIS

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BİLDİRİM

Tezimin içerdiği yenilik ve sonuçları başka bir yerden almadığımı ve bu tezi DÜ Eğitim Bilimleri Enstitüsünden başka bir bilim kuruluşuna akademik gaye ve unvan almak amacıyla vermediğimi; tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada kullanılan her türlü kaynağa eksiksiz atıf yapıldığını, aksinin ortaya çıkması durumunda her türlü yasal sonucu kabul ettiğimi beyan ediyorum.

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ABSTRACT

THE INTEGRATION OF DRAMA AND VIDEO USE TO INCREASE THE VOCABULARY KNOWLEDGE OF ENGLISH LANGUAGE LEARNERS

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The present study aimed at investigating if the implementation of the integration of drama and video use is effective to develop the English vocabulary knowledge of the seventh grade students at a primary state school in Malatya, Turkey. It was a quasi-experimental study in which the integration of drama to video use was compared with traditional teaching and learning methods. This study was conducted in a primary school, in Malatya. The participants of the study were from the researcher's two English classes of 7th grade in the second semester of 2011-2012 education year. One of the classes was determined as an experimental group and the other one was determined as control group. The experimental group had a learning experience through the integration of drama and video use while the control group experienced just traditional teaching and learning methods. The quasi-experimental study lasted for twelve-week period. The data in this study was gathered through pre-test and post-test activities. While analyzing the data from the pre-test and post-test results Mann Whitney-U test, as a non-parametric analyzing method, was used. The data analysis showed that while the respondents of the experimental group increased their vocabulary knowledge on the daily situations of English language, the respondents of the control group either decreased their vocabulary knowledge on daily situations or kept it at the same level. The experimental group outscored significantly the control group on post-test, by showing the supremacy of the integration of drama to video use over traditional teaching and learning method.

Keywords: Drama, Video use, Vocabulary Learning, Foreign Language Learning.

ÖZET

İNGİLİZCE ÖĞRENİMİNDE DRAMA VE VİDEO YÖNTEMLERİNİN BİRLİKTE KULLANIMININ ÖĞRENCİLERİN KELİME BİLGİLERİNİ ARTTIRMAYA ETKİSİ

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Bu çalışma Türkiye, Malatya'da bir devlet ilköğretim okulundaki yedinci sınıf öğrencilerinin kelime bilgilerinin arttırılmasında drama ve video yöntemlerinin birlikte kullanımının etkili olup olmadığını araştırmayı amaçlamıştır. Yarı deneysel desene göre yapılan bu çalışmada drama ile video yöntemlerinin birlikte kullanımı geleneksel öğrenme ve öğretme yöntemleriyle karşılaştırılmıştır. Çalışma Malatya'da bir ilköğretim okulunda uygulanmıştır. Çalışmanın örneklemi 2011-2012 eğitim-öğretim yılının ikinci döneminde araştırmacını iki tane yedinci sınıf şubesinden oluşmaktadır. Şubelerden biri deney grubu diğeri kontrol grubu olarak belirlenmiştir. Deney grubu drama ve video yöntemlerinin birlikte kullanımını içeren bir öğrenme deneyimi edinirken kontrol grubu sadece geleneksel öğrenme ve öğretme metotları deneyimi edinmiştir. Bu yarı deneysel çalışma 12 hafta sürmüştür. Çalışmadaki veriler ön-test ve son-test çalışmaları aracılığıyla toplanmıştır. Elde edilen veri analiz edilirken non-parametrik istatistik analiz tekniği olarak Mann- Whitney U Testi kullanılmıştır. Veri analizleri göstermiştir ki, deney grubundaki katılımcılar İngilizce dilinin günlük durumlarla ilgili kelime bilgilerini arttırırken kontrol grubundaki katılımcılar günlük durumlarla ilgili kelime bilgilerini ya düşürmüş ya da aynı seviyede tutmuştur. Son-test sonuçlarına göre deney grubu kontrol grubuna göre daha iyi bir başarı göstermiştir ki bu da drama ve video yöntemlerinin birlikte kullanımının geleneksel öğrenme öğretme yöntemlerine göre daha etkili olduğunu göstermiştir.

Anahtar Kelimeler: Drama, Video Kullanımı, Kelime Öğrenme, Yabancı Dil Öğrenimi.

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Tell me, I forget.

Show me, I remember.

Involve me, I understand.

Ancient Chinese Proverb

CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter presents an overview of the present study "The Integration of Drama and Video Use to Increase Vocabulary Knowledge of English Language Learners". In this chapter there are five sections. First, the role of language and communication in human life, the role of English language in the international communication, the role of Communicative Approach in the improvement of communication element and its common qualities with drama are reviewed. Following this, the problems of English language teaching in Turkey are touched on and the purpose of the study is clarified. After that, the research questions are explained. Then, the significance of the study is outlined within the framework of current knowledge. Finally, the limitations of the study and definitions of terms are presented.

1.1 Background of the Study

As a global language, the popular history of English language goes back to the 19th century. Since then, the global importance of English language has increased very much and today, it can be seen as the main language of science, technology, business, commerce and politics. It is now such an extensively spoken language that it can be considered as the lingua franca of this era. As the interest to the English language has grown, an increasing awareness of teaching and learning this language has emerged among people. They tried to find the best way to teach and learn this international language. Various approaches and methods were introduced and thanks to these methods and approaches English Language Teaching area grew as a discipline. While some of these approaches and methods were very innovative and opposing to the previous ones, some of them were modified or repeated versions of the previous ones. These tremendous changes accumulated a considerable body of theoretical knowledge and it has been practiced in various adaptations, in the language classrooms all over the world for centuries.

In the previous centuries the main focus of language teaching was on teaching grammatical structures and forms, learning was considered as a mechanical process, at the end of such a process learners ended up with a mind full of grammatical structures and had nothing to do in real world social situations. Speaking, which is the main indicator of how far a student masters a language, couldn't get the attention it deserved. In today's world the main purpose of teaching and learning process turned to achieve great communicators and the communication element became more valuable. The main purpose of the English language teaching process turned to prepare students for performances in communicative situations like; asking and responding questions, meeting needs, arranging something, solving a problem, helping other people, presenting knowledge and socializing instead of memorizing the structures of the language.

1.1.1. Language, Language Proficiency and Vocabulary Knowledge

Halliday (2007) defines "language as an organized noise which we use in actual social situations" (p. 137). This organized noise helps us to express ourselves, to meet our needs, to solve our problems or to help other people etc…, in short it helps us to interact with other people in our daily lives. Kao and O'Neill (1998) define that besides being a

mental activity, language is also a densely social and personal push. Kumaravadivelu (2006) asserts that language can be found in every aspect of human experiences and it reflects the images of these experiences. In the past, this experience was mainly based on the language of the society people live in; because they could run all their errands within the borders of their society. They interacted with people via their native language therefore they didn't need other languages. However, in today's quickly shrinking world, thanks to the technology, people live in societies without borders, which means that anybody can interact with anybody in any parts of the world. This interaction can occur because of various reasons; some of which are exemplified by Duff (2013) like; participating in English education, obtaining employment, communicating with relatives, friends or colleagues who speak that language, travelling to regions of the world where the language is spoken, communicating with new comers in their own neighborhood speaking that language. Also, Brinton and Celce – Murcia (2013) add some other reasons like; communication in international diplomacy, business, science, education and entertainment.

There are various definitions of **language proficiency** and they differ from each other according to; what it means, how it develops and what it refers to in terms of a learner's level. Overall, language proficiency can be defined as the ability of a person to communicate or perform the language in a situation. Carrasquillo (1994) emphasizes that language proficiency can be explained in a broad definition which includes all the components of language itself. For example, language proficiency is effective, it is a natural outcome of the interaction in meaningful contexts, it is creative and it is efficient. A proficient English language learner can use language to ask and answer questions, to understand other speakers and the materials used in the process and in order to comment and think about linguistic situations. Language proficiency is a crucial element because it confirms the achievement to the final goal of language learning. The real amount of this learning is in a strong relation with the vocabulary knowledge of the learner owing to the fact that mastering vocabulary directly improves the learner's capacity for language proficiency. In order to communicate effectively, an individual needs to have the lexical competence of the target language because words which help us to name things around us, shape our identities and express our feelings, are the backbone of a language and a language comes into existence with the combination of words. Maley & Duff (2005) emphasize that we are in the middle of a web

of words; they are all around us, they are main vehicles for communication, without them we cannot express even our basic needs.

1.1.2. Communication Element and Drama

Language and communication co- develop and they are so interrelated to each other; language is the tool of communication on the other hand, communication can occur via language. Communication is the focus of the language learning and teaching process because it is the ultimate aim of studying a new language. Sam (1990) emphasizes that the 'how' of the language teaching and learning is based on specific techniques and procedures which create an environment for unconscious 'acquisition' and conscious 'learning' of a language by means of communication. A great many studies have been done on the integration of the communication element into the teaching and learning process and many course books have been prepared by authors to show this integration. Various tasks and activities were put in these books. The central assumption of these tasks and activities were to prepare students for the natural surroundings of the language. All these procedures produced an artificial world of theories in the area because the world created by the researchers does not reflect the real situations of language, a gap occurs between these two realities. The language given in the course books is a poor presentation of the real language; while formal language is mainly presented in course books, language is generally used informally in the daily situations. The dialogues in the course books are pure and perfect but in real life there are hesitations, breaks and mistakes. The learning environment is generally different from the world which is created in books. Course books and textbooks restrict students to the predetermined responses and students just memorize them; they can't have the feelings among these lines.

Researchers considered Communicative Approach as a lifesaver to reflect the real situations of language and create a more realistic environment because this approach bridges between real life and language. Duff (2013) asserts that communicative language teaching is an approach for teaching language and the primary purpose of this approach is to help language learners to communicate with others in another language; moreover, to have better communication skills. They can improve these skills by conveying and interpreting messages and meanings of different real, realistic purposes. Paksoy (2008) agrees that in communicative language teaching classrooms, real life situations such as asking for time or

places, ordering meal or making suggestions are generally used; during these activities learners have the freedom of expressing their own thoughts and needs also they can produce the language without the anxiety of using grammar correctly. Harmer (2001) states that communicative language teaching activities create environments where students can have real or realistic communication, which exactly requires less accuracy and more successful achievements in performing the communicative task.

The Communicative Approach surely caters for the real communication need in the classroom and creates real life situations. On the other hand, it needs to be supported by other methods and techniques to be more effective. It draws the outline of a better language classroom theoretically; in order to see the communication element in action it should be supported with some communicative methods and techniques. This approach can be integrated into or treated with various methods and techniques. Drama is one of these appropriate methods as it exactly focuses on communication from the beginning to the end; students need to communicate to prepare, rehearse and act the role and produce the required expressions, its context is from real life and also meaning is prior to the structures in drama activities. Moody (2009) states that in communicative language classrooms, drama is a useful technique because it concentrates on meaning instead of structures. Besides, drama can add creativity and positive environment to the language classroom, it can increase the motivation, and it prepares the students to be able to use the target language. Brauer (2002) suggests that in drama-based education students experience an improvisation-assuming role at a particular time and drama creates a plausible world with others; acting out may be an excellent way to master another language. Paksoy (2008) points out that the communication activities for language use do not merely involve conversation element, they also involve listening, speaking, reading and writing or integration of two or more skills. Drama also, has this quality because during a dramatic activity students vocalize sentences they hear utterances or read scripts, this means that they use at least two language skills at the same time in a dramatic activity.

In drama activities, students need to get adequate input and exposure to the target language in order to produce it correctly. This input can be achieved through a script, a sample acting or a visual source. Video is a great tool as a visual source since it includes the crucial elements of communication, the adequate input of the language, it presents language in real or real-like settings, and it provides authentic materials to enhance students'

awareness on social and cultural elements of language, which are really indispensable for real language usage.

1.1.3. English Language Teaching in Turkey

English has spread as an international language all over the world for centuries and now, it is the lingua franca of the age of globalization. In other words, many people around the world communicate via this language. This situation requires the improvement of communication skills in the process of English language teaching. It is acknowledged worldwide that the final aim of this process is communication. Language includes four main skills and each of them is as important as the others but in terms of communication, listening and speaking play a crucial role. In the current situation of Turkey, students pay more attention to the exams in the education system so they focus on grammar and memorizing; on the other hand, teachers focus on explanations of these structures. As a result of this, the English language teaching starts with vocabulary and grammar instead of improving the crucial skills of communication- listening and speaking- and ends with students who can only memorize the grammatical rules; answer pre-determined questions but cannot communicate in the situations of language and cannot comprehend the language. Huang (2010) states that students spend most of their time reading, writing and translation so after they graduate they face with great difficulties in communicating with foreigners freely. Moody (2009) agrees that sometimes it is difficult for the learners to express their feelings and ideas in a foreign language. Gebenliler (2006) points out that many students have difficulty in using a foreign language despite their success in grammar. Paksoy (2008) reports that most of the students at state schools face with the difficulties of traditional methods like, memorizing all the information and using it in written exams, hesitating to participate in activities and avoiding taking risks; all of these prevent behavior change as a result of learning.

Learning, in other words acquiring, and teaching a foreign language should have some common qualities and principles to make the process permanent, enjoyable, effective, appealing, easy, accurate and understandable. For example, language classroom should be communicative based, appealing to learner diversity, interesting, active and motivating. Teachers should be supportive, competent, innovative and promoting interaction among students. Students should be active, collaborative, motivated, supportive and creative.

Setting the best classroom environment is very easy, but theoretically, when it comes to practice, especially within the school setting, seeing all of these points in a system is not so easy, especially in many parts of the world where English is a non-native language.

The problem which required this study is especially lack of communication skill in English language teaching process. English is taught as a compulsory lesson from the early years of education; it starts with primary school, even sometimes with nursery, and continues to the university education, sometimes students go on dealing with this language even after their graduation. This long process usually ends up with the knowledge of some basic grammatical structures; such as tenses and a few daily words or expressions with low comprehension of English. Many points can be considered as the reasons of this problem; for example, in our education system students are surrounded with a vicious cycle, they start with beginner level at primary school, they have approximately five years of language education and then they start once again with beginner or elementary level at high school and they face with beginner or elementary level once again at university. This means that; throughout their language education they are exposed to the same grammar and the same lexis so they have a limited exposure to the language. They cannot improve themselves in terms of the skills of the target language so they cannot prepare themselves for the various situations of real life. On the other hand, Turkish Education System restricts the language teaching process to mastering grammatical structures and memorizing words instead of improving listening and speaking, in line with them communication skills of the students. English language teaching curriculum, course book and vital exams compel teachers to restrict their lessons to these grammatical structures, instead of improving language proficiency of learners. Teachers need to make a good job on the design of curriculum and syllabus to improve the communication skills of learners. By implementation of some changes and by allocating some time for students, these problems can be overcome and students can be prepared for the daily situations of language and expressing themselves in these situations; and new ideas and new way of thinking may refresh people.

Drama is a great method for making these small changes because it creates the social situations needed for real language use and helps students to live the language in these situations. Also it establishes an environment including visuals of language. Moore (2004) states that drama, as a teaching technique helps students learn academically, socially and developmentally. According to Fuentes (2010), drama fosters social and interpersonal skills,

enhances imagination, cooperation and creativity, critical thinking, discipline of learners, and learner autonomy. Doona (2014) suggests that drama makes us feel bigger and better because it increases our self-confidence, self-awareness, and feeling of well-being, and deliberateness. Winston (2012) emphasizes that drama turns the abstract written forms of words into more concrete and meaningful scenes of real life so students can get the meaning from the text via personal and emotional experience; this emotional engagement can increase the motivation of students to use the target language. In order to support the communicative atmosphere in the drama classroom, video is a very useful tool as it both motivates and entertains students. It presents authentic language context to the students, it introduces the cultural information of the language, by means of which students can act more realistic scenes, and it helps learners to produce appropriate output via appropriate input.

The researcher hopes that the integration of drama with the use of video can make a number of innovative changes in the process of English language teaching. Thanks to this integration the learning environment can be more motivating, vivid, collaborative, enjoyable, communicative, positive, innovative, authentic and appealing; the learners can be more active, motivated, linguistically competent, self- confident, eager to take risks, creative, independent and extrovert; and the teacher can be more supportive, facilitating, organizer and helpful. This interaction can lead to the introduction of appropriate input and the production of appropriate output. Moreover, it can give lots of chance to practice speaking skill in class and an invaluable learning experiences to both students and teacher.

1.2 Purpose of the Study

The purpose of this study is to investigate the effects of the integration of drama and video use on the increase of the vocabulary knowledge and as a result of this, the improvement of language proficiency of the 7^{th} grade students in the process of teaching English as a Foreign Language.

In order to reach a deeper understanding of the subject matter, in this research the researcher tries to find answers to the following questions:

i. Is there a statistically significant difference between pre-test scores of the experimental group and the control group in terms of the achievement of vocabulary learning?

ii. Is there a statistically significant difference between the post-test scores of the experimental group and the control group after the treatment of teaching daily words and expressions through the integration of dramatization and video use when compared to the use of a course book in a traditional way?

1.3. Significance of the study

Teaching and learning a foreign language has many challenges like; poor authentic input, low practical input, less contextual learning, as a result less acquisition and less production. As a foreign country of English language, students and teachers in Turkey encounter with all of these problems; they are exposed to the poor authentic input given in course books; they cannot experience language in a contextual atmosphere; they acquire the language in an inadequate way so they have difficulty in producing a conversation in the real life situations. The main reason of these problems is students' lack of vocabulary knowledge. When learners do not know the meaning of the words and expressions in language, they produce inappropriate output and this limits the improvisation of communication skills. Vocabulary is so crucial for foreign language learning and communication is an indispensable element for language usage. The problems in Turkish education system, such as too much focus on the structures of the target language, lack of even artificial environment for practice and poor instructional methods also cause the lack of lexical competence and communication skills. This situation is similar all over the world; EFL contexts can't find real or real-like surroundings for themselves.

The present study aims to research the role of the integration of drama and video use on teaching and learning vocabulary. The researcher intended that the study can increase the lexical competence of students in a motivating way, some alterations can be made in language teaching process, and some innovations can be introduced to language teachers. The integration of drama and video use can be a useful way for language teachers to teach language in a more contextual environment and to provide practice in different aspects of language.

The study can also be useful for students. They can face with the problems they may encounter in vocabulary learning process. When they overcome the vocabulary learning problem, they can feel more confident in daily life situations. The active participation

element in drama and the authentic contexts in videos can especially prepare learners for real life situations, they can speak! On the other hand, the collaboration element in drama can enhance students' interaction; they can have positive interdependence as a result.

This type of integration in the field isn't common in Turkey. Mainly, either drama or video / technology is used as a teaching method but this study is different from the previous ones; it integrates both of them in order to appeal to learner diversity and learning difficulties. It is believed that this study can be helpful for the teachers and students in terms of becoming familiarized with a relatively new way in the students' vocabulary enhancement. Students can adjust to learning new vocabulary, this technique can also help teachers to try new methods and be innovative in the classroom. It can also enlighten to the problems with which teachers and students can encounter during courses. It can also make students acquainted to the daily situations of language and they can become more eager to participate in language usage. The positive interdependence among students and interaction between teacher and students can create a positive classroom atmosphere. Students can become more willing participants of learning process thanks to the fun element in drama. All these reasons can improve the quality of the time which is spent in the classroom.

1.4 Limitations of the Study

The present study has some limitations. It is limited to the students who are at the elementary level and attending the 7th grade of a primary school in Malatya. The sample size of the study is small because the number of the participants is 44 and this study was implemented only with two classes in the school. As a result of this the generalizability of the results is limited. Their level of English is accepted as similar because they have similar educational backgrounds; all of them started to learn the language at the same grade; in the same school; through the same curriculum and course book. The study was implemented during twelve-week course (24 hours in total 2 hours for each week), which was a limited period.

This study included only twelve situations in daily life but students can encounter with thousands of these daily situations, so the content of the study can also be considered as limited.

1.5 Definition of Terms

Dramatic Activities: Dramatic activity is the direct result of the ability to role- play to want to know how it feels to be in someone else's shoes (Heathcote, 1984).

Situational Dialogue: A two-person role-play in which the characters perform some routine activity. In the proposed intervention, situational dialogue refers to a pre-printed text to be used in the ESL classroom to develop oral proficiency (Klinghoffer, 2008).

Collaborative Learning: Collaborative learning is a social interaction involving a community of learners and instructors, where members acquire and share experience or knowledge. Based on social constructivism, learners would learn more through the process of sharing experiences, discussion to build their knowledge (Vygotsky, 1978).

Video: Video is at best defined as the selection and sequence of messages in an audio-visual context (Wilson, 2000).

CHAPTER TWO

REVIEW OF LITERATURE

2.0 Introduction

This chapter presents the explanations of some concepts like drama, video, collaboration and culture, also the relations and interactions among them. It includes two parts, the first part is about drama which is explained in relation with various educational elements such as; communication, real-life situations, classroom atmosphere, whole-person learning, collaboration, motivation, creativity, participation, classroom activities and imagination, the second part is about video which is also explained in relation with various educational elements such as culture, and classroom atmosphere.

2.1 Drama

2.1.1 What Is Drama?

Shakespeare says that -in his Sonnet 15- "All the world is a stage and all the men and women are merely players!" This expression is the short description of our long run in the daily routines of life. In the daily situations of life, we dramatize our daily roles; we act as a mother, as a teacher, as a student, as a friend, as a brother, as a father, as a colleague, etc…. on the world stage. We act our roles everywhere; in a shop, at a hospital, in a café, at work and in each place we act a special role. For example, sometimes we start the day with some problems and we feel really bad, but when we go to work we pretend that we do not have any problems and we act like a person in a good mood. Relationships in daily life generally requires a set of civilized masks for various situations. If we want to sustain our esteem and to be in harmony with the other people around us we need to use these masks appropriately. Wessels (1987) describes "drama as "doing" and "being"; it is something we all engage in daily situations sometimes when we face with a problem. Gebenliler (2006) claims that we

cannot separate drama from our daily lives; it is something we deal with unconsciously every day. Wagner (1998) asserts that drama generally has a focus on the need to explore a problem or a dilemma so it has an indispensable function in the development of social and rhetorical skill.

2.1.2 Drama in Education

Drama is interwoven to the social life and it can be experienced in many situations during the day. Education, with which many people encounter from the early stages life, occupies a key position in daily life and is also in relation with drama. Drama is mainly the imitation of the real life; people learn in an enjoyable way through drama. Sometimes drama is needed for a better education; sometimes education is needed for drama. In this study basically, drama for education and how it caters for our educational needs are going to be dealt. Drama in education which is described by Athiemoolam (2004) as "the use of drama as a means of teaching across the curriculum" is the base of this study. Drama is an effective method to be used in all types of learning and teaching. According to Esslin (1976) drama can be considered as a method, a form of thought or a mental process by means of which situations can be set up or its consequences can be worked out. Holden (1982) describes drama as a world of "Let's pretend" where students are asked either to portray themselves or someone else in an imaginary situation outside the classroom or into the skin or persona of another person.

There are various reasons for using drama as an educational tool in the classroom. For example, drama establishes a more vivid, active, enjoyable, permanent, diverse and beneficial educational process. It makes learning easy, memorable and meaningful for students and improves the social skills of the students. It makes teaching more effective and successful for teachers. Moody (2009) asserts that drama helps the students put their feet into another person's shoes. By doing this, students learn what it might be like to be a patient, a doctor, a salesperson, a postman, etc…. Desiatova (2009) claims that during a drama activity learners get a direct experience so learning becomes more memorable. Moore (2004) claims that during dramatic activities, students use their imagination in an unlimited way and they can create connections between previous and current learning experiences and predict what might happen when they face with such a situation. Wagner (1998) agrees that learning can happen best when students integrate the previous knowledge with the experience in an

ongoing process and when they stimulate their body and brain at the same time; drama creates this learning environment. Gebenliler (2006) claims that drama activities provide comprehensible input, during teaching and learning process. Wagner (1998) acknowledges that drama is effective both during and after the teaching and learning process; for example, by means of a discussion, students can look at reality via fantasy and they can see the deeper meaning of actions. Fleming (2006) asserts the active collaboration in drama shows that drama is inevitably learner-centered, which improves learning. Heathcote (1982) notes that drama represents a very different way of learning and knowing than that upon which most current and traditional teaching is based. Moore (2004) states that children transform themselves to another character in drama and when they do this their imagination is set free so they can freely make connections between their previous experiences and unknown. Booth (2005) expresses that drama lets students work in a creative and spontaneous way so it improves their aesthetic learning ability. Ulas (2008) states that educational drama adds the following points to the teaching learning process:

- A student learns meaningful content better than structures.
- Learning occurs as a result of a student's interaction with his environment and peers.
- When learners use multiple senses they can make more cognitive associations and it increases the retention of knowledge.
- A student learns best by doing and experiencing,
- Students participate in learning process effectively.

2.1.3 Drama in Language Education

Drama is a great tool to teach all subjects but it is especially useful for teaching language. Language is something abstract and learners need to encounter with its concrete equivalent in daily situations of life. This way of interaction is easy for mother tongue, a learner can see the reflections of the words he acquired, in the daily situations of life. This is also easy for the second language learners; living in the country of the target language provides many opportunities for them. They can see the reflections of the language in the daily situations. For example, they can do shopping or eat in a restaurant in the target language. However, this is not so easy for foreign language learners because they are not surrounded by the target language. A foreign language learner can have this experience in

real-like context. Godfrey (2010) gives the reason for using drama in language teaching as; it is an active approach to learn, through which students can explore, engage with and understand the real world experiences. Davies (1990) agrees that the gap between the natural usage of language and course book can be removed via the bridge of drama and this bridge can also work for the gap between real life situations and classroom because it provides a chance to handle tricky situations of real life. El- Nandy (2000) claims that students save the vocabulary they learned to their long-term memory when they are exposed to this knowledge through drama. Thompson and Evans (2005) agree that via drama students can recognize concepts easily, develop their use of language and have memorable creative experiences to be used in future problem solving situations. Drama has a great effect on the success of teaching a foreign language because language needs to be practiced by experiencing in actual or artificial situations of language, and drama is a great tool to create these artificial situations, which can sometimes become the only way for learners to practice the foreign language knowledge. Besides, in this environment, language learners can get the knowledge of language via games and unconsciously, which increases production of appropriate language and decreases negative feelings on learning a language. Fuentes (2010) states that students get the language in context during dramatization. Kao and O'Neill (1998) explain that the language in drama activities is embedded in context so it is fluent and meaningful; this context provides chances for learners for improving themselves socially and linguistically; they need to be active in order to listen, show understanding and respond immediately. On the other hand, drama offers new contexts with various roles and views, classroom environment with democratic values, a great many opportunities for language use and an easy access to the up-to-date aspects of culture. Byram and Hu (2013) emphasize that drama works for more than its potential for real life situations since it can be used to experience the situations which are not so possible to encounter in real life, for example freezing a moment in life.

Heathcote (1984) emphasizes that drama is not considered a simple branch of education any more, but it is an unrivaled teaching tool, which is indispensable for language development. Desiatova (2009) claims that in drama, students get language information by focusing on the message they have, not the structures of the utterances. Miccoli (2011) explains that dramatic activities are pragmatic for students as these activities offer participants a process in which they experience appropriate use of language, understand how

the communication goes on and monitor their own development. El-Nandy (2000) emphasizes that drama makes it possible for students to take risks with the language usage and have an experience of the connection between thought and action.

Drama improves language learning in terms of four language skills in an integrated way. Zyoud (2010) notes that; the balance between productive and receptive skills is very important for teaching English as a foreign language, drama can exactly meet this need because during drama activities students can address, practice and integrate reading, writing, speaking and listening. Brauer (2002) emphasizes that the four basic skills of language – reading, writing, listening, speaking- emerge from drama; it is the most basic of the basic skills. Aldavero (2007) states that drama activities give the students an opportunity to use language for expressing themselves in different feelings, solving problems and deciding to be social, it also helps the development of oral communication skills, reading and writing skills. Fuentes (2010) agrees that drama adds to the language learning process in various ways such as pronunciation, acquisition of new vocabulary items, fluency and learning about the culture of target language. Zhang (2009) emphasizes that an acting project is a facilitator element in the integration of four skills because while acting students need to read and write down the lines and also deliver them to an interactive setting. According to Thompson and Evans (2005) drama is a multi-sensory tool which combines language skills such as listening and speaking with social skills, such as thinking, exploration and use of the immediate environment and at the same time it develops physical control. Fuentes (2010) notes that drama not only fosters the development of four language skills it also fosters the interaction and negotiation of meaning among leaners.

2.1.4 The Communication Element in Drama

Knowledge has an abstract identity; it cannot be seen or felt directly, but it can be shown through actions, utterances and behaviors. For example, when a person has the knowledge of literacy, he cannot show it explicitly but via reading or writing something he can show that he is literate. Language and language knowledge are also abstract and in order to show them explicitly, the most appropriate way is to use the language knowledge in communicative situations. Drama creates these communicative situations for language classroom because learners are generally active participants of oral activities, which are in relation with real-life situations of the language. Janudom and Wasanasomsithi (2009) assert

that drama improves verbal communication skills. Gebenliler (2006) states that speaking is a requirement for drama activities. Davies (1990) claims that drama involves concentration, listening, memorization, observation, interaction and interpretation which are needed for a successful communication. Vilanova and Abadal (2009) suggest that as a learning medium drama is in strong relation with communication, active participation, meaningful context and thought which lead to reflexive learning process. Wessels (1987) acknowledge that drama provides context and acquisition of genuine communication which involves talking to other person with hesitations, interruptions, distractions misunderstandings, silences, emotions and body language as in real life. Schejbal (2006) reports that drama usually creates an environment for reinforcement and simulation of communication element. Bengtsson (2009) agrees that drama improves the speaking abilities of learners as drama improves not only pronunciation and fluency but also the aspects of the learners by means of collaborative learning, confidence building and intercultural awareness. Paksoy (2008) asserts that communicative methods such as using the language as a tool to speak, expressing choices, making relationship and evaluating are some of the contributions of drama to the language teaching process. Wessels (1987) agrees that learners find themselves more willing to speak in drama exercises because it draws leaners' attention to focus on acting in dramatic situations, dialogues, role plays or problem solving exercises instead of mistakes. Schejbal (2006) states that drama is an effective way of stimulating and continuing various speaking tasks on the focus of fluency, pronunciation, stress and intonation. Robbie, Ruggirello and Warren (2001) explain that a drama session in which the students are fully participated and the teacher is a bit flexible on correcting mistakes, the students strive harder to communicate than a more usual classroom situation.

In the daily situations of real life; it is not always easy to express thoughts and feelings in an appropriate and quick way, even in the native language. In a foreign language, it is much more difficult as the speaker needs to think twice; to find the appropriate expression in native language and to find the correct equivalences of these expressions in the foreign language. Davies (1990) states that drama caters for this need because it strengthens the bond between thoughts and how to express them and help students to practice the supra-segmental and para language and it also gives a chance for good listening.

2.1.5 Drama and Real-Life Situations

Language and words have an abstract identity so learners should be exposed to them in a linguistic-social experience in order to make meaning clear. This experience is limited to the activities in language classroom for foreign language learners so the activities in language classroom should be enriched with techniques, methods and activities including real or real-like situations. Students need to bring what they have learnt in the four walls of classroom out and apply them in the real situations of language. There is a strong relation between permanent and effective learning and exposure to real or real-like objects and situations. Drama has the potential of making learning memorable because learners act real-life situations in a real-like environment. Moore (2004) adds that drama cannot be considered apart from daily life, we intrinsically use it to explore and solve problems in difficult and new situations. Vilanova and Abadal (2009) emphasize that drama is an indispensable part of our daily life. Desiatova (2009) claims that drama is an invaluable tool to give the students an opportunity for real communication and real-life purposes thanks to its element of the compulsory need for speaking. It also encourages learners to guess the meaning of unknown language knowledge in the context, by mixing the structures and functions of language and brings the real world into the classroom. Thompson and Evans (2005) state that drama helps learners to put their learning into a real context. Gebenliler (2006) emphasizes that because drama makes the use of real world situations, people and language, it bridges the gap between the controlled world of classroom and the real world outside. Scarcella (1978) describes drama as a problem-solving activity and adds that it also simulates the situations in real life and active participations of the students. Wagner (1998) explains that because of its unique balance of thought and feeling drama is powerful, this quality makes drama more exciting, challenging, relevant to real-life concerns and enjoyable. According to Halliwell (1992) real tasks are activities that are interesting and worthwhile to do; they also activate students' mind both consciously and subconsciously during linguistic activities. Almond (2005) states that creating a character and acting in a play can be instinctive, intellectual and soulful which turns the learning process to something more meaningful and worth-remembering so more related to the real world. O'Neill and Lambert (1982) claim that drama increases spontaneous and authentic responses to events with its unpredictability element, which is one of the most powerful elements in drama.

2.1.6 The Benefits of Drama for Teachers

The benefits of drama are not just limited to the needs of the students; it also meets the needs of teacher and presents invaluable tools for the teaching learning process and improves the relationship between teacher and students. Drama helps the teacher to address student diversity in classes where students have mixed-abilities and different types of intelligences. Drama also helps teachers to manage the classroom, to be creative, to have various interactions and roles in the classroom, to relax students psychologically and to be more positive in the classroom. Wessels (1987) define that the role of language teacher in drama classroom ranges from facilitator, initiator, participants to director. Kao and O'Neill (1998) describe the changes in the language classroom with drama as; when the dramatic world starts to exist the ordinary classroom context is replaced by new contexts, roles and relationships among the students, moreover, between teacher and students. The main form of communication and interaction, is based on the unique probability of social, personal and linguistic development, the students try to focus on their interaction instead of the accuracy in their speech. Gasparro and Falletta (1994) emphasizes that in drama technique, students' responsibility increases but this does not decrease the responsibility of the teacher, teacher gets more important and valuable roles such as; a model for pronunciation, intonation, stress, rhythm and oral expression; a facilitator for comprehension of vocabulary and idioms, cultural aspects and plots, a stimulator for interest, conversation and interaction among students; an establisher of an acting workshop atmosphere and a creator of student-participatory language learning experience. Thompson and Evans (2005) claim that during a drama activity the teacher can easily encourage children to improve their own ideas, thoughts and feelings for experience or willingness to explore the further. Heathcote (1975) reports that all kinds of drama activities, no matter what the material is, give the teacher an opportunity to relate past experience to new learning and practice this knowledge in a communicative situation both verbally and non-verbally. El-Nandy (2000) asserts drama helps the teacher to recognize the needs, concerns and interests of students and provides a means to connect emotions and cognition.

Each individual has a unique characteristics and as a result he is different from the others around; while some people are extrovert, sociable, courageous, easy-going, others are introvert, unsociable, timid and disagreeable. This diversity brings individualistic needs, experiences, strengths, weaknesses, and ideas to the classroom; while some students learn

via visual materials or activities, others learn via audible materials or activities; while some of them are active participants of the process, others prefer to be passive and they just watch the process; while some of them are proficient in receptive skills others can be proficient in productive skills, this list can be made longer. Teachers need to address the unique needs of learners and value this diversity as a resource for learning. The educational system is so complex that finding a single learning approach which works for everyone is very difficult. As a result of this, teachers need to establish a common atmosphere; make slight changes on their learning styles and weaknesses. For example, he can support introvert students to be more extrovert, timid students to be more courageous, passive students to be more active, and disagreeable students to be more easy-going. In order to achieve these aims the teacher needs to find a method that embrace this diversity and make positive changes on the learners and also that can include the various learning styles of learners. This method is drama because it can teach in an audio-visual way, to the active and passive participants of the process, it encourages and motivates students to participate in the activities. Harmer (2001) declares that when we accept that people have different types of intelligence, we need to consider that to appeal to all of our students we may need various learning tasks.

According to Wagner (1998) drama activities require highly developed types of intelligences. During drama activities, **linguistic intelligence** which is based on having the capacity of using words, being able to diversify the syntax and structure of language, the phonology or sounds, the semantics or meanings and the pragmatic dimensions, **interpersonal intelligence** which is being able to understand and recognize differences moods, intentions, motivations and feelings of other people also being sensitive to body language and voice, different kinds of interpersonal cues and responding these cues, **intrapersonal intelligence** which is learner's knowledge and the ability to act in adaptation; one's strengths and limitations, inner moods, intentions, motivations, temperaments and desires to identify the capacity, self-discipline, self-understanding and self-esteem and **bodily-kinesthetic intelligence** which is being able to represent with gesture, facial expressions, movement or taking part in, all of which occur in the same setting as a whole in drama activities. Zalta(2006) expresses that drama is appropriate for all kinds of learners because in a drama activity the learner gets and processes the information in different ways such as monitoring, hearing and physical participation; one of each way is dominant to a person, as a result it makes learners active participants of the process. Dickinson and

Neelands (2006) describe drama as a teaching way which improves social learning in mixed-ability classes.

2.1.7 The Effects of Drama on Classroom Atmosphere

Foreign language learners are generally exposed to the whole language learning process and practice their knowledge, among the four walls of classroom; in other words, it is the main place where language learning and teaching happens. The environment and atmosphere of language classroom are very important for a successful process. A language classroom should be appealing, interesting, motivating, vivid, communication based, enjoyable, learner-centered, positive and secure. A positive classroom atmosphere is essential for the learning and development of learners, it yields to motivation, it encourages learning, increases academic achievement, it promotes positive behavior and students meet their full potential. A positive classroom does not happen by itself; teacher establishes it by means of using appropriate methods, materials and techniques. Drama is a method which can meet these needs because it enhances the language classroom while building upon the children's development. Drama turns the classroom to a place where students are motivated, interested, creative, secure, able to use their imagination. The classroom atmosphere is also vivid, enjoyable, interesting, in relation with real-life situations, appealing and full of actions. This part will be used to shed light on the use of drama in language classroom. Godfrey (2010) explains that drama liberates students from the traditional language classroom's constraints and help them to create their own experiences and imagination. Thompson and Evans (2005) claim that drama creates an atmosphere where children can step into the shoes of another character and find out what it feels like to be in a different situation, by this way they can explore their own strategies to deal with problems that may arise during communication. Vilanova and Abadal (2009) add that drama creates an environment for adaptation to a different identity. Desiatova (2009) suggests that drama creates real-life in classroom. El- Nandy (2000) claims that drama creates a secure environment in which students feel supported so they think freely, which provides them to apply their communication skills and take risks. Godfrey (2010) agrees that a classroom participating in an imaginary situation as a drama activity shares a moment of intensity, full of emotions, facial expressions, gesture movement and awareness of the other participants, which are nearly impossible to be experienced apart from a drama environment. Athiemoolam (2004) acknowledges that drama increases group interaction by the

compulsory discussing, negotiating and reaching consensus elements so it contributes significantly to the process of teaching and learning. Tschurtschenthaler (2013) points out that a positive learning environment is crucial in terms of socio – psychological aspects for a better learning environment, drama creates this desired place by encouraging learners for cooperation and interaction; stimulating self- efficiency and feeling of responsibility. Zyoud (2010) agrees that drama is a powerful language tool for the involvement of all the students in the class during lesson. Fleming (2006) acknowledges that drama creates different opportunities for language usage and rich experience of language because of its engagement with feelings for the participants. Zalta (2006) emphasizes that drama makes changes on the pace and mood of the class because it creates a lively atmosphere. Robbie, Ruggirello and Warren (2001) note that drama brings a broader picture of real life to the classroom it creates various possibilities and versions of a real life situations. It also creates a safe atmosphere for students in which students become more confident and courageous and students feel no rivalry so they remove nervousness and experience full and rich language results instead. Kao and O'Neill (1998) add that when the doors of dramatic world open the traditional classroom context turns to a new form in which communication and interaction in the classroom basically requires social, personal and linguistic development.

2.1.8 Psychological Benefits of Drama

Psychology is embedded in human life; all the actions, decisions, choices, reactions, and relationships are under the influence of psychology. Learning which can be described as a permanent behavioral change as a result of experience is also one of these areas and it is strongly effected by psychology. If a person is not psychologically ready he cannot experience this behavioral change. Learning is a lifelong endeavor; people learn at school, at work, at home, in a hospital or from a child; while interacting with the environment; in all of these situations human- being behaves and learns psychologically. As psychological factors can influence learning and teaching processes, it can also be effective on the engagement and achievement of language learners. It can affect the motivation, confidence, participation, safety, collaboration, interaction, decisiveness, autonomy, management and productivity of the learners and the atmosphere in the classroom. Teachers should identify the best teaching method to consider the psychological contributions of learning. Drama exactly contributes to language classroom. It enhances the classroom environment, the learners and the teacher psychologically, it increase motivation and it improves learning.

Fuentes (2010) agrees that introvert students can speak more courageous in class during a drama activity because they can hide behind the character they are performing. Gebenliler (2006) states that drama involves both psychological benefits and linguistic benefits for learners and these psychological benefits of drama range from whole person learning to student-teacher relationship from motivation to self-confidence. Katz (2000) asserts that drama can be seen as a therapeutic medium because it works as a mirror for the participants where they can see their reflection. Maley and Duff (2005) assert that drama makes students more receptive because during a dramatic activity students feel relaxed and this feeling decreases the unconscious resistance to learning a foreign language and they become more open, creative and active during the process. Wessels (1987) states that when students involve in a dramatic activity they exactly benefit from it psychologically; while rehearsing and acting a role in the target language, students increase their sense of confidence and self-esteem as a result they increase their motivation. According to Tschurtschenthaler (2013) role- taking effects leaners both psychologically, physically and take them beyond the performers' self.

Drama also activates emotions of the participants in the learning process. Byram and Hu (2013) inform that drama develops the contexts of the courses in a richer way because it presents the language interwoven with action which creates real motivation and in its turn a more emotional content and meaning and less mechanical learning environment. Zalta (2006) adds that students own the words in a drama activity because they add an emotion or personality to the text they have seen.

Self-confidence, which is one of the most crucial human characteristics for self-expression in social situations, is also important for education. People with lack of sel-confidence find it difficult to become successful and they also affect the success of people around. When a person is confident he inspires confidence to the others. Self- confidence is also very important in language teaching and learning processes. When learners do not feel confident, they cannot learn or understand the things easily, they cannot use their knowledge appropriately and effectively, and they seem passive and silent. That's why there is an urgent need for English language teachers to increase the self-confidence of learners. Thompson and Evans (2005) suggest that when we appreciate children's opinions and give permission them to discover the things for themselves by asking questions and doing experiments we can grow up individuals who are more confident and ready for listening individuals. Drama

can build this self- confidence because learners can go from introvert to extrovert by means of drama, so they can participate more. Moody (2009) suggests, via drama, we can make our students active participants of the process as drama increases the participation of shy students to the lesson. Zalta (2006) emphasizes that drama is especially good for the shy students who are reluctant to speak in general and use English because in drama activities students leave their shyness by taking a role and escaping from every day identity. Gebenliler (2006) asserts that drama improves self-confidence since ,via drama, students can be aware of their capability and capacity of communication. Desiatova (2009) acknowledges that by means of drama learners get the confidence and self-esteem which are required for spontaneous use of language. Almond (2005) points out that in an acting environment students mutually support and rely on each other to achieve their goal and produce something valuable, they feel comfortable in this environment. Wessels (1987) states that in rehearsing and performing processes in the target language, the students feel more self-confident and this positive attitude increases their motivation and foreign language acquisition. Ryan and Marini-Maio (2011) agree that through drama teachers help students increase their motivation and promote their self-confidence. Dodson (2000) emphasizes that drama includes social and psychological benefits such as teaching problem solving-skills, interacting well in the group and taking more risks. In addition to these, students explore different styles and develop conversational skills like, turn- taking and leave taking.

2.1.9. Drama and Creativity

Language is formed by thoughts which we transform into sounds or visuals. We have the ability of producing words, expressions, sentences, and long texts of what we have heard or seen before. This is all about the sub-skill of language which is creative- thinking. This sub-skill is crucial for a learning native language and a foreign or a second language. Among these learners, foreign language learners are the ones who really need this sub-skill since foreign language learners do not interact with a range of options, such as exposing to the language in natural surroundings, monitoring the real objects or situations around or interacting with the native language users. They are exposed to the language in the constraints of the classroom; they listen to their teachers; they follow the activities in the course book or sometimes they experience the target language via technology. They cannot

experience the language in a real way. In order to expand the borders of the classroom, a learner needs to be creative because it helps a student to enhance his potential for engaging, thinking, finding and learning new things. To support this creativity drama is a great method because it exactly increases the creativity of learners. Drama includes spontaneity, imagination, playfulness, interaction, and care all of which require creativity. While rehearsing and acting a performance, respondents need to make many creative decisions, about what to say, what to do, where to stop and how to use body language. Brauer (2002) points out that while acting their roles students interact with each other on the stage and this interaction allows students to produce with their own interpretations and improve their analytical skills through creative thinking. Ryan and Marini-Mario (2011) present the creativity element in drama in relation with the communicative perspectives. They emphasize that drama takes the learning experience beyond the development of language proficiency. Drama creates students an environment for holistic experience of language learning. Students can have the opportunity to use language in a realistic discourse and improve their communicative competence since drama provides a natural and creative use of target language. Bengtsson (2009) asserts that in drama, learners need to introduce the situations, find urgent solutions, and be creative; they become responsible for their own learning. Zalta (2006) states that drama is an excellent way to motivate students for guessing the meaning of unknown language, which is crucial for a clear meaning. Duff (2005) points out that drama gives encouragement to the students to have an open and exploratory style of learning in which creativity and imagination develop freely. As a result of this it promotes risk taking, which is a crucial element in effective language learning.

2.1.10 Drama and Imagination

Creativity is not limited to the concrete options of the world we live in, it can be enriched with the limitless options of the imaginary world. In order to create interesting and beneficial situations for language, learners need to release their imagination and energy. Creativity is in strong relation with imagination; when a person is creative he can imagine and imagination needs creativity. In the language learning environment, foreign language learners need to be creative in order to imagine the situation of the target language and find interesting ways to experience the language. Halliwell (1992) notes that the role of imagination for children is very important because it creates a very powerful stimulus for real language use. As a creative technique, drama requires imagination and combines these

two crucial qualities; imagination and creativity. Moore (2004) states that in dramatic activities, while acting you imagine to be someone or something other than yourself. Heathcote (1975) emphasizes that in dramatization, learner can isolate an event or compare an event which was experienced by another person in another place and time within the safety of thinking that it is not really-happening it is just an imagination. Moore (2004) states that drama has no restrictions apart from the participants' imagination, fear of risk taking and the leader's and teacher's restriction, it can happen in any time and place. Heathcote (1981) asserts that during a drama activity, participants try to anticipate explore and show how people react in social situations so they can have a logical development of central idea and a story to follow. Moore (2004) agrees that because drama has the action of imaginative transform it helps students expand their thoughts in their minds. Athiemoolam (2004) points out that via drama activities learners become more active in the process since through dramatization learners can evaluate reality in relation with fantasy and look for the deepness of the actions for meanings.

2.1.11 Drama and Motivation

Harmer (2001) defines motivation at its most basic level as; "motivation is some kind of internal drive which pushes someone to do things in order to achieve a goal or goals" (p. 51). This internal drive is very important for us to be in harmony with the people or events around us. It pushes us to do things; if we do not want, we cannot manage our life, we cannot even step into the world we live in. This inner push is also crucial for learning because if we do not want, we cannot learn. Teaching an unmotivated person is just waste of time. Language learning, also requires motivation. If the learner of a language is unwilling to learn, even the best teachers, materials or techniques do not work; the first aim of this process should be drawing the attention of learners; creating motivation. Oxford (1999) states that motivation is important for language learning because it has an important effect on the extent of active and personal participation in second or foreign language learning; unmotivated students do not take part in the process as much as the motivated ones so unmotivated learners cannot develop their potential for L2 skills. Papaja (2014) suggests that when learners have positive attitudes toward the learning situation, they will probably feel greater enjoyment while studying the language, will be more willing to learn the language and also will try to expand their language learning. Fuentes (2010) states that when students are highly motivated, they get the language unconsciously; as a result of this, effective filter

goes down. Amaro, Flynn and Rothman (2012) report that there is a strong relation between positive attitudes and students' motivation levels and also language acquisition success.

Constructing or increasing this motivation in language classroom is really difficult because there is a group of people who are exactly 'foreign' to the subject and its content. Drama helps us to overcome this problem because it adds many positive qualities to the process. It includes 'fun' element which affects learner attitudes positively. Larsen- Freeman (1986) offers that when the aim is motivation, classroom activities should involve fun element because enjoyable classroom activities enhance motivation. Learning becomes easier when the learning experience is enjoyable so the techniques used in language classroom should provide enjoyable learning environment. Fleming (2006) agrees that the fun element in drama can provide motivation to learn. Gebenliler (2006) emphasizes that because drama requires creativity it brings motivation. El- Nandy (2000) agrees that when used as a teaching technique drama motivates students toward next stages of learning and also students benefit from new language in communication. Drama helps learners to acquire the language knowledge in a more meaningful and satisfactory way; when they use their knowledge in acting they notice their potential and they become much more motivated. Nakata (2006) emphasizes that when learners interrelate between their knowledge and its usage, they can express their thoughts and exchange options with each other via this language; they feel like to learn the language continuously and autonomously and motivation in language occurs. Demircioğlu (2010) emphasizes that since drama creates the context required for motivation and language usage, it urges learners to use their language knowledge and improves learners' linguistic abilities. Wessels (1987) notes that via drama, students acquire the language by interacting in a more meaningful and fluent way.

2.1.12 Drama and Participation

Motivation, the inner push which affects all the actions in the daily life, can be seen as participation in the learning environment. A learner with this inner push can take part in activities, ask and answer questions, make comments on situations, negotiate meaning and pay attention to the process. In the language classroom, in addition to these, a learner can use language appropriately and effectively for communicative purposes. As a motivating method drama itself includes active participation of learners and it can create an atmosphere where students can express themselves freely and take part in all the process in a beneficial

way. Fuentes (2010) claims that drama is a learner-centered approach because it exactly requires active participation of leaners in the teaching and learning process. Gebenliler (2006) emphasizes that in dramatic activities students are willing to speak about their ideas, thoughts, opinions and feelings; in other words they are willing to take part in the activities and also the physical involvement element in drama activities affects their participation. Wessels (1987) agrees that in drama activities, learners need to be active participants not the passive respondents because they use their imagination and interact with other students actively. Thompson and Evans (2005) point out that drama is a perfect technique to improve language skills and it encourages social interaction and group participation. Drama motivates students to participate in the lesson without fear, indeed in an enjoyable way. Dougill (1987) notes that the humor element and clearly defined goals in drama activities, improve the relationship between students and the teacher. As a result of this drama brings participation, motivation and self-confidence to the classroom. Wessels (1987) agrees that dramatic activities are both enjoyable and rewarding so students participate more in these activities. Bentley and Burman (1999) agree that drama makes it possible for students to participate in the language situations in a safe environment. While entering "a world of acting" they can have an excellent access a range of 'real world' and 'fantasy world' situations. They can experience travels to a far place or time, through the roles they act or stories they read. Such a way of teaching is a great method to inspire, motivate and deepen the learning of languages for students. Booth (2005) emphasizes that drama gives an opportunity to the students to show thoughts and feelings via physical action as a result, it can motivate students to participate in the activity.

2.1.13 Drama and Whole-Person- Learning

Human-being is a physical, cognitive and psychological creature, and each aspect is as important as the others. If a person is not physically ready to do something he cannot also gel ready psychologically; if a person is not psychologically ready, he cannot improve mentally so a person should be considered as a 'whole person' in all situations. In the teaching and learning process, teachers should recognize this and satisfy these 'whole person' needs and abilities of the learners and appeal to mental, psychological and physical needs as well as the linguistic ones. The typical teaching and learning process is limited to the world of problem- solving and memorizing structures or vocabulary and artificial contexts, which are all about the mental aspect of a person and psychological and mental

aspects are ignored, unfortunately. Drama is a good way of unlocking the 'whole person' and enhancing a person, physically, mentally and psychologically. It removes the conventional constraints of the language classroom and gives students a chance to draw their own experiences freely; act and imitate actively and feel the process emotionally. Students need to use more than one sense, they also need to take part physically, they use their imagination and creativity, and they need to be active during activities. In language learning when students take part more actively; when they use more senses, they get better results from the process. Widdowson (1990) claims that humanistic approaches generally focus on involving the learner in the process actively and making the classroom activities as meaningful experiences considering the individual as a whole person. Godfrey (2010) defines human being as a physical, mental and psychological creature and adds that in language teaching process we need to consider these whole-person needs besides purely linguistic needs. Gebenliler (2006) points out that learning is a whole person process in each of its stage learners deal with both the success of cognitive tasks and the solution of effective conflicts. Tschurtschenthaler (2013) asserts that whole- person approach is exactly effective on the application of drama in the foreign language classroom and this is not about the procedures, but it is just a natural result of drama. Dougill (1987) emphasizes that drama activities include a student's whole personality by means of miming games and acting, not just his thoughts; in other words, in a drama learning environment students use their whole-personality instead of rational aspect. Gebenliler (2006) claims that real learning occurs via the combination of whole - person approach and drama. Basom (2005) adds that in educational drama students are developed physically, emotionally and cognitively so their self- awareness increases. Hamilton and McLeod agree that in a drama activity the participant, takes part intellectually, physically and emotionally in other words as 'whole person'. Godfrey (2010) points out that drama unlocks the 'whole person'; the responses a learner creates in the learning context are psychical, creative, imaginative and emotional. Heathcote (1984) adds drama simultaneously combines feeling and thoughts through action. Phillips (1999) states that drama personalizes children via involving them actively in a text, which makes the language more meaningful and worth remembering than the mechanical drills of repetitive teaching. Falvey and Kennedy (1997) agree that drama contributes to the whole- person development of a learner by growing him intellectually, developing emotionally, increasing his aesthetic appreciation and making him more aware of his

behaviors. Wagner (1998) adds that while participating in drama, leaners are stimulated in imagined situations to respond with their whole beings.

When students attend to the course as whole person, the lesson turns to be more effective and beneficial because 'whole person' improves learning process and increases students' participation. Godfrey (2010) emphasizes that the philosophy of whole language approach bases on the idea that students get the language knowledge as an integrated whole and the instruction is given in a meaningful context. Maley and Duff (2005) suggest that when learning bases on whole person approach and multi-sensory exposures, leaners capitalize on their strength and can find a range of opportunities to meet different learners' needs so the teacher can address learner differences easily. Phillips (1999) asserts that in dramatic activities children internalize the language by adding something from themselves to the activities by using their bodies, voices and emotions.

2.1.14 Dramatic Activities for Language Classroom

Dramatic activities can be seen in the forms of; role-play, pair-work, group-work games of group and discussion. There are various forms of it in application but the aim of these activities is unique; improving the learning process. Gebenliler (2006) defines that drama activities range from simple mime to the creation of a sketch; from role-play in pairs to acting in public; they involve games, songs, warm-up exercises, dramatization of dialogues and short sketches, improvisation, role-playing, simulations, dramatized play readings, character analysis, observation, interpretation and invention, mimicry, gestures and body language; all these activities show how drama creates different option for language teaching. Davies (1990) gives a similar description as; drama involves mime, role-playing, extended role playing, improvisation, simulation, and various forms of dialogues and dramatized story telling as interaction activities. Dramatic activities are appropriate for all the stages and parts of teaching process; as pre, while, post activities. Teachers can use them freely whenever or wherever they need to make positive and improving alterations with a motivating technique. Davies (1990) states that in order to change the concentration of the lesson from teacher to the students, drama activities are suitable for all stages of a language lesson. Gebenliler (2006) adds that in each subject or learning environment drama can be

used to make the lesson more meaningful, clear and joyful. Wessels (1987) emphasizes that drama is such flexible technique that it can fit into any parts of the timetable, also drama revives the materials by filling the lifeless print with feelings, imaginations and thoughts. Goodwin (2006) asserts that drama can be used in all curriculum subjects as a vehicle to structure learning. Zalta (2006) asserts that drama is a cross-curriculum tool because it teaches the language and it gives the important messages which are conveyed and explored through role plays and it also can be used to make students familiar with the culture of the new language through stories and customs. Heathcote (1984) emphasizes that drama is not an alternative to the curriculum instead it is a useful tool to improve it.

Drama activities have various benefits for the learners and the teaching and learning process. Maley and Duff (2005) offer that by means of drama activities students have chance to show their own personality, they benefit from their natural ability of imitating, and they express themselves through gesture and facial expressions. Bengtsson (2009) agrees that during drama activities, students participate in the process actively in a supportive and enjoyable teaching environment. Godfrey (2010) confirms that via drama activities students are freed from the limitations of conventional language classroom. Sam (1990) agrees that by means of role play and communication games students can extend, retain and reinforce vocabulary and sentence structures they learn. Desiatova (2009) emphasizes that learners have a better communication in a drama activity because they empathize with the others in the group. Godfrey (2010) states that drama activities aim to develop:

- confidence, motivation, trust and participation,
- oral and written communication skills,
- awareness of interpersonal and sociocultural communication skills,
- accuracy and fluency of expression,
- rhythm and pronunciation,
- linguistic intelligence,
- social interactive skills.

2.1.15. Collaboration

2.1.15.1 Contributions of Collaboration to the Teaching Learning Process

> "Without the collaboration of its members a society cannot survive, and the society of man has survived because the collaboration of its members made survival possible…. It was not an advantageous individual here and there who did so, but the group. In human societies the individuals who are most likely to survive are those who are best enabled to do so by their group (Ashley Montagu, 1965)".

Communication is the core of language teaching and learning process because a learner cannot become fully competent without communication. Language learning always occurs in a social context through interaction with peers, teachers and other participants of the process. This interaction requires collaboration as when individuals join their efforts for a common goal they achieve a greater result. Especially, as the natural output of language learning process, communication itself requires collaboration because it can happen at least between two people. Collaboration is a very useful technique to create a good relationship among the members of the process, because it increases communication among the students; it leads to a positive interdependence among the members of the group. Collaborative learning, turns the teaching learning process to a mutually improving, and target-oriented. Also, collaborative language teaching, shares some qualities with communicative language teaching, which has many common principles with drama technique. Both collaborative and communicative language teaching require communication and they happen between one than two people. Zhang (2010) states that collaborative language learning has some common qualities with communicative language teaching, these qualities are: they both give high importance to the interaction and communication among students and between students-teacher, in both teacher has the facilitating and negotiating roles, they both support autonomy, they are student-centered, they both consider healthy relationship with other classmates, they both support personal growth and responsibility. Teachers should create a learning environment that maximizes learners' collaboration through various activities. Dramatic activities are good for a collaborative learning environment since they naturally require collaboration. In order to perform an act, students need to collaborate while grouping, rehearsing and acting. Thompson and Evans (2005) suggest that when a participant in an activity works with a partner, he can have the opportunity to share ideas through visual and tactile experience and to translate this experience into verbal information. Rivers (1987)

suggests that drama motivates the students to work together and be lenient with each other's differences and opinions. Wagner (1998) adds, when we consider the social base of drama, we can easily recognize that drama is different from reading and writing. In this social context, participants need to construct their meaning in a collaborative way. When participants respond to one another, they create meaning together and they make discoveries together.

2.1.15.2 Contributions of the Collaboration to the Classroom Atmosphere

Teamwork has gained so much importance in many social situations because it increases productivity and improves the atmosphere of these places. Classroom, where teachers and students spend majority of their time, is one of these places and for a successful process, learners should work as a team in a collaborative way. Collaborative learning methods contribute to the positive learning environment. In collaborative learning environment learners live and thrive the real world. It increases positive interdependence, desire to participation and peer-tutoring, which is useful for both teacher and students. Zheng and Yang (2010) add that the aims of collaborative learning are; to develop students' achievements in language area, to shape their social skills at the same time and also to improve the psychological atmosphere of the classroom. Zhang (2010) asserts that collaborative activities create an atmosphere where students are more willing to attend the course than the ones in competitive and individualistic learning atmosphere and adds that collaboration affects the students' interaction with others, self-esteem, long-term retention and depth of understanding positively. Li (2010) emphasizes that a collaborative group also caters for individual accountability which means that each participant in the group should know the material well for the whole group's success. Johnson and Johnson (2005) explain that in Deutsch's social interdependence theory there is an interdependence among the goals of the people who involved in a given situation and their actions are interrelated to each other's success. Zhang (2010) emphasizes that when compared with the traditional classroom collaborative learning classroom increases productivity and success so it creates more opportunities for communication. When connected with foreign language teaching its common principles with communicative language teaching become more visible.

2.1.15.3 Collaboration during Dramatic Activities

Drama and collaboration are interwoven; during dramatic activities learners need to work in a collaborative way. In dramatic activities there are more than one person and they work for the same purpose; the success of the group. This gives the general description of collaboration. On the other hand, a dramatic activity requires a lot of time to carry out as students need to organize and perform the tasks in a given time. When they work collaboratively, they can manage the process more successfully. Li (2010) defines collaborative language teaching as a method in which a group of learners focus on similar goals and act together under certain stimulation to maximize their own and group learning proficiency. Zalta (2006) agrees that in a drama activity, children work in groups or pairs; they need to decide as a group or listen to each other's suggestions more carefully. Heathcote (1984) asserts that students create a common understanding of the thing they are doing together, no matter how differently they think, they express their thoughts, feelings and actions to each other. Maley and Duff (2005) acknowledge that drama activities help students feel more confident and cooperate with others in a more caring way because they bond to each other more strongly.

2.2 Using Video

2.2.1 Why do We Need Video for Language Classroom?

2.2.1.1 The Relationship between Video and Language

Young children start to speak their native language when they are ready for it. They achieve this stage when they get adequate input via their interactions with objects, events or speeches and feel confident enough to produce the language. In this process, children use all their senses; they hear, they smell, they see, they taste and they feel. Indeed, this is the best way for learning a language but foreign language learners do not live in such a surrounding; they cannot experience the daily form of language they learned so easily. Their environment may be different from the real life of the target language but they can experience this

environment by means of video, which is defined by Costa (2008) as "the selection and sequence of messages in an audio-visual context" (p. 1.). Unlike the other linguistic sources, video contains stimulus appealing more than one sense; there are audio and visual elements in it. Video brings innovations to the language classroom; it makes language more vivid; it shows the authentic form of language; it presents the cultural and social knowledge of the language; it presents more comprehensible input, which is crucial for communication and appropriate production of language; it activates the fun element in learning language; the process turns to be more beneficial and it shortens the time needed for production. Video increases exposure to the target language in an environment with these qualities. Wilson (2000) claims that the use of illustrations, visuals, pictures, perceptions, mental images, figures, impressions, cartoons, charts, graphs, colors, replicas, reproductions or anything else which is used to help one to see an immediate meaning in the language makes it easy for the learner to clarify the meaning and adds that images contextualized in video, consolidate the language because the learner can recognize the immediate meaning in terms of vocabulary better. Visual stimuli in a video creates prediction, speculation and a chance to activate background schemata. When watching a language video, learners can recognize the body rhythm and speech rhythm in the discourse because of the authentic language in a video. Phillips (1993) agrees that since children need more concrete sources to understand the language, visualizing is very important for them. For example, when they listen to the expression 'come here' on an audio cassette they probably can't understand it but if they listen to it on a video accompanied by a gesture and answer, the meaning of the expression becomes exactly clear. Canning – Wilson (2000) emphasize that video provides visual stimuli like environment and this helps learners to generate prediction, speculation and a chance to activate background schemata while watching a visual scene. Huang (2010) asserts that listening leads you to speaking. Wilson (2000) asserts that audio-visual aids enhance the learning of foreign languages; the visuals shown in the language classroom can aid the students to predict information, infer ideas and analyze the world that brought into the classroom. A learner can understand the communication in a video better than an audio material as he can get the meaning by means of contextual support and visualize words via gesture, eye contact and facial expressions. Katchen (2002) agrees that in our daily lives we can't actively predict the next person's sentences, expressions but if we watch examples of these scenes in videos we can get used to these turns. Chung (1999) asserts that when learning in classroom, English language students can experience the wider world through

multimedia technology. Lazaraton (2013) states that while improving the speaking skills of L2 learners, digital technologies are functional because they create a chance for students to practice in real time, also they reflect on what can be produced at some time later. Herron, York, Corrie and Cole (2006) point out that for a better foreign language acquisition in relation with real-world, teachers should use the technological innovation such as authentic videos. Jeng, Wang and Huang (2008) state that videos include various sources of linguistic examples. Wilson (2000) notes that in teaching, use of video can help get idea clearly, make and auditory text more meaningful and create a concrete link between the material being learned and the practical application. By means of video, foreign and second language learners can get a chance to enhance their ability to understand the comprehensible input. Garza (1996) adds that the sociolinguistic elements of language can be seen in authentic video materials and a professionally chosen authentic video media can offer both linguistic contexts and visually conveyed information for linguistic and cultural meaning. Phillips (1993) asserts that videos tie spoken language with images so it is parallel to real-life. Jeng, Wang and Huang (2008) claim that a student gets the message of a phrase more easily when he sees and hears it in a context. They add that in language classroom if videos are used in relation with the course goals, students can acquire the language more efficiently and successfully. Katchen (2002) adds that in speech, there are a lot of varieties and ambiguities, and students need some abilities to deal with them. In real world while talking with people, some speak rapidly or with incomplete sentences and use all sorts of pause fillers. Video usage helps learners to overcome these problems because it presents the language in real-world. Halliwell (1992) emphasizes that intonation, gesture, facial expressions, actions and circumstances (which can be clearly seen in videos), all make it easy for the young learners to guess the meaning of unknown words. Garza (1996) agrees that learners can get the message in a video better because they are exposed to the information in both audio and visual way, it also intermingles language and culture in a context. Jeng, Wang, Huang, Wu, Hwang(2008) suggest that using video helps students acquire language in real-world context. They also claim that printed materials are not adequate for the exposure to real language because in daily life language isn't merely used in written form instead it is presented via humanistic interactions so students need to get language more vividly and watching video is a good way for this need. Maley and Duff (2005) state that using visual materials meets not only the needs of the students who learn better visually, it also may be helpful for the others in the class to receive the information via more than one sensory channel. This creates a

chance for the students to understand the information easily and to be incorporated into the pattern of the knowledge that already exists in their mind. Costa (2008) states that non-native speakers can improve their understanding the stress patterns in a language, by watching the language videos. According to Garza (1996) when students watch a video, they get the linguistic material such as lexical meaning and usage much more clearly, they do not need to check the meaning via a formal dictionary definition. Chung (1999) shares the same idea that learners' vocabulary knowledge can be built and increased and their further improvement in each learning style can be activated by using video in English language classroom. Phillips (1993) suggests that a ready-made context for the presentation of new vocabulary structures and functions can be given through video, also this tool can provide stimulus for speaking. In addition to these features, it can create a rich source for topic-based work. Chung and Huang (1998) suggest that the boredom in the traditional language classroom can be removed with the dynamics of diverse information which can be derived from viewing the video, such as the authentic setting, accents, posture, gestures of native speakers. Katchen (2002) emphasizes that students find using video interesting because while watching it, they can have a break from the usual textbook-based activities. Chung (1999) suggests that using a YouTube video clip can increase the further vision of easier comprehension and acquisition via aural and visual elements. Li (2010) emphasizes that video usage brings many positive qualities such as enriched words, sounds, picture or flash information, also it can fully effect the students' sense organs and take their attention via the demonstration function at the same time it creates a lively environment by means of simulated scenes. Dong and Li (2011) suggest that while teaching four skills multimedia can create a lively and harmonious environment. McLain and Youngs (1999) adds that while watching a video, students encounter with the native speakers' communications, which are appropriate interactional strategies including non-verbal or kinesthetic behaviors. Harmer (2001) points out some reasons why video can add a special extra dimension to the learning experience;

- **Seeing language in use:** Students not only hear language but also they can see it. This, greatly increases comprehension, for example, students can get general meaning and moods in relation with gesture of expression and other visual clues. All of these such paralinguistic features give valuable meaning clues and help viewers to see beyond what they are listening to and thus interpret the text more deeply,

- **Cross-cultural awareness:** Video uniquely allows students a look at situations away from the restrictions of their classrooms.
- **Motivation:** These reasons increase the interest level of the students.

The reasons to use video in language classroom constitute a long list to mention, the reasons mentioned below will make it clear why we should use video in language classroom. Goldstein and Driver (2015) give the reasons for using video in the language classroom as;

- It is exactly dynamic and students can see the world outside via this dynamic tool.
- Students can travel to another world without moving.
- It promotes intercultural awareness and critical thinking.
- Videos provide enormous cultural information economically.
- Students can get the message in visual stimuli faster than the message in a text.
- It helps learners to memorize learning better.
- The visualizing element in video engages learners.
- Video is a really motivational tool.

Videos are in every part of everyday life. People watch videos from different websites, on social media or on television; they are easy to access. For educational purposes there are also a wide range of options on the internet. Especially, for language education there are infinite videos from nursery to adult education; from simple to the complex ones. Learners, can achieve these videos, both by themselves and in the classroom environment via teacher or friends. In both situations, their speaking skill improves because the more they are exposed to the language knowledge, the more appropriate output in the target language they produce as a result, they become more proficient learners. Using these videos in language classroom, is easier nowadays because in many schools, technological facilities, are more available and teachers can use them more prevalently.

2.2.2 The Culture Element in Drama and Video

2.2.2.1 Culture and Language

A particular language refers to the society it belongs to. A person learns how to use gestures, expressions, and communication devices in this society culturally; mainly by

observing and imitating. Language and culture are interrelated; there is a two-way interaction between them; a society mainly expresses the cultural elements via language and language is formed by these cultural values. Jiang (2000) emphasizes that language and culture have two-way relation, language reflects culture at the same time culture is influenced and shaped by language. Communication is not the bare exchange of words and expressions, people also share symbolic realities such as beliefs, feelings, identities, and perceptions in a social context. Therefore, learning a language is not only learning the alphabet, words, grammatical structures and pronunciations but it is also learning the symbolic realities –culture- of the target language. Kramsch (1998) emphasizes that as a system of signs language itself includes a cultural value. Speakers see their language as a symbol of their social identity; when its use is prohibited speakers perceive themselves as socially and culturally rejected. Jiang (2000) resembles language and culture to an iceberg. Language with a small part of culture constitutes the visible part; the invisible aspect of culture hides itself beneath the surface and it constitutes the greater part; also resembles these two components to a living organism; language is flesh and culture is blood, without culture language would be dead, without language culture would have no shape. Culture is the context of language; the daily situations of language can be seen in this context. Kramsch (1998) emphasizes that language is the main vehicle by means of which we conduct our social lives and when it is used for communication contexts it occurs in relation with culture either in complex or multiple ways. Arslan and Arslan (2012) describe culture as a broad concept concerning life styles, habits, traditions, religions, communicating ways of particular society. Hinkel (2014) asserts that the representation of culture can be seen in body language, gestures, concepts of time, hospitability, customs and even expression of friendliness. Gebenliler (2006) states that it is clear that culture is a valuable component of language. Qu (2010) adds that language is strongly tied with culture, which is completely integrated to it. Kumaravadivelu (2006) suggests that language and culture are strongly linked to each other they cannot be separated, words should be incorporated in the target language community's culture. Arslan and Arslan (2012) acknowledge that we cannot separate the culture element in language learning because in the absence of it, learners exactly feel the lack of a dimension which helps them see the world through the eyes of others and as a result of this learners cannot fully understand native speakers. Hinkel (2014) suggests that to get more success in all language skills the inseparable relations between a culture and its language should not be ignored .

Communication isn't just about using words, it is about using words with feelings, facial expressions, body language, interruptions and all other social aspects of language. These social aspects, changes from one society to another because they are in strong relation with culture which is special to its society. Among these strong relations, for a better communication in the target language, one needs to know the culture of that society. Kramsch (1998) also adds that the words we use in our daily lives refer to common experience which includes a stock of knowledge about the world we share with other people and leads to communicate. Words also reflect common attitudes and beliefs; in both cases language represents a social reality. Jiang (2000) describes that the relation between communication, language and culture with the example of swimming skill and water; communication is swimming, language is the swimming skill and culture is water, without language, communication would remain to very restrictive degree (in a very shallow water), without culture there would be no communication at all. Byram, Gribkova and Starkey (2002) agree that in language teaching profession students shouldn't be restricted to the knowledge, skills and grammar of language they should be improved for the ability to use language socially and culturally appropriate ways. Paige, Jorstad, Siaya, Klein, and Colby (2000) give a crucial reason to bring culture into the classroom as the idea that the study of culture will foster student motivation and develop attitudes toward language learning. Hinkel (2014) acknowledges that for communicating proficiently and effectively, a learner needs to learn the sociocultural competence of the foreign language. Arslan and Arslan (2012) add that communicating in the reality of target culture in language learning is very important for language learners as a result of this, they need to understand the cultural references and meanings of the target language. Saluveer (2004) agrees that because the main aim of language teaching is to improve student's ability to communicate effectively and properly in linguistic situations, culture is an inextricable part of language education as culture facilitates intercultural communication and understanding. Paige, Jorstad, Siaya, Klein, and Colby (2000) define that in the culture learning process, learners acquire culture-specific and culture-general knowledge, skills and attitudes, which are really important for impressive communication and interaction with individuals from other societies. Hinkel (2014) claims that teaching about culture provides learners tools, which will help them achieve their academic, professional, social and personal goals and they become aware and competent in their daily interactions in foreign language situations, these can be seen the most crucial long-term influence of culture teaching. Arslan and Arslan (2012) state that when students

are willing to learn about the target culture, they become more successful in communication in target culture. Valdes (1986) adds that the most successful language learners always consider culture along with the language; when the second language learners start to understand the behavior, culture, of the speakers of the target language learning turns to be simpler. Paige, Jorstad, Siaya, Klein, and Colby (2000) point out that culture learning is an active, developmental and continuing process that improves the learner cognitively, behaviorally and effectively. Hinkel (2011) emphasizes that if a speaker cannot understand manifestations and results of sociocultural values, norms and concepts on speech and behavior in language use, it can be impossible for him to become fully linguistically competent in another language. Paige, Jorstad, Siaya, Klein, and Colby (2000) point out that language use and how the speakers behave do not base on the context instead they base on the meaning in relation with the context which is defined by the culture so a good language learner also should be a good culture learner. Byram, Gribkova and Starkey (2002) summarize that when the intercultural dimension is developed in language teaching;

- Learners become interculturally as well as linguistically competent.
- They get ready for interaction with people of other cultures.
- They understand and accept people from other cultures as individuals with other distinctive perspectives, values and behaviors.

2.2.2.2 Culture and Drama

Culture is the reflection of language and it presents all the visual perspectives of it. As a vivid and context based tool, drama is exactly in relation with culture. In each situation or play the reflections of culture can easily be seen. Drama is an indispensable tool to teach the culture of the target language, because it provides the environment required for the presentation of culture. It provides visuals of language; it teaches the values, traditions, and perception of society during performances, it also makes learners to live these symbolic systems. Wessels (1987) emphasize that drama can help learners to get acquainted with the codes of the target language's culture. Gebenliler (2006) claims that with the help of drama activities students not only learn about new culture but also live it, while living it students recognize the suitable words and expressions in specific situations and events, this decreases

unwillingness towards the use of target language. Qu (2010) asserts that as students become aware of the dialogue and act it out, they can learn how to communicate with other people, like they do in their own culture, through role playing. After they learned this in dramatized situations, they feel more courageous to use their knowledge freely and spontaneously in communications. The success of student in all these situations is based on his knowledge of the foreign culture. Kao and O'Neill (1998) agree that when students take part in the various speech events, which are promoted by drama, they use all their linguistic and paralinguistic resources for a better communication. Dodson (2000) asserts that by means of drama students understand and appreciate the culture of target language better. Brauer (2002) emphasizes that drama activities often enhance the participants' motivation and intrinsic desire to get the knowledge of the language with an aim of interacting with the people of the target culture.

2.2.2.3 Culture and Video

Culture, which is interwoven with language and can be taught through drama, needs the beneficial contributions of video like; giving culture in authentic contexts for its near-real presentation, presenting culture in a more vivid way; with its pauses, hesitations and stresses in a motivating way. Saluveer (2004) points out that when the main purpose is to give cultural knowledge of the target language to the students, the most suitable activity can be watching videos and films and the most suitable practice can be role plays, dialogues and drama. Jeng, Wang, Huang, Wu and Hwang (2008) point out that using video in English classes, turns these places to untraditionally structured, full of engaging and real-life examples for language in use, giving students opportunities to strengthen their language skills in a culturally relevant way. Chung (1999) emphasizes that according to most language teachers, students encounter with authentic materials, identify new words easily, and understand the unfamiliar cultural concepts when they watch a video. Jordan (1997) claims that videos are excellent tools, as a source of cultural information of the target language. Katchen (2002) asserts that cultural and non-verbal behavior in a language can be illustrated via video, also video can be used to teach different contents like linguistics or skills like literary, criticism a book or film review.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This thesis is designed to discover how the integration of drama and video use effect the improvement of the vocabulary knowledge of language learners. This chapter presents a detailed description and explanation of the methods and teaching procedures, procedures for grouping students, selection of videos, research procedures, and data analyzing techniques that were used throughout the study are dealt. Besides, the research design and participants, were described. A detailed description of the research is included in the procedures section of the chapter.

3.2 Ethical Consideration

The present study was carried out in a primary school, in Malatya. Ethical considerations at two levels were followed in the design of the present study. On institutional level, the administrators of the school where the study was carried out were contacted to gain permission for access and acceptance and the aim of the study and its implementation were explained in detail to the school management. On the participants' level, following Cohen, Manion, and Morrison (2000), the objectives of the study were clearly explained to the participants and consent inform was applied. Cohen, Manion, and Morrison (2000) explain that consent form is a requirement to meet the subject's need for freedom and self-determination. In a democratic society each individual has a right to be free; when this freedom is restricted or limited, the individual should be consented, this is the same for research proceedings. Consent includes both sides; it protects respect and right of self-determination and it makes the participants feel responsible if something goes wrong in the process. On the other hand, self-determination gives another right to the participants, which is the right to refuse to take part or withdraw after the research starts; in a way, it includes a right for informed refusal. All the participants of the study were informed about the

applications in the process and their desire to take part was evaluated. The participants who were reluctant to join, just watched the acts in the classroom. The ones who were willing to attend were also informed that later if they do not want to take part in the acts, because the roles do not appeal to them or they do not want to go on, they can easily withdraw. Luckily, the number of the participants remained the same from beginning to the end of the study, since all of them had fun during activities. Many of the situations in videos required pair-work so the study was mainly based on pair-work form. The study was conducted in harmony with the curriculum and course book; none of them were neglected.

3.3. Research Design

Cohen, Manion, and Morrison (2007) define that there are three different types of experimental design:

- The *controlled experiment*, which is carried out in laboratory conditions in other words 'true' experiment: with two or more groups,
- The *field or quasi-experiment,* which is carried out in the natural setting instead of a laboratory setting while keeping the variables isolated, controlled and manipulated,
- The *natural experiment*, which is carried out in a natural setting where variables are neither isolated nor controlled.

Cohen, Manion, and Morrison (2000) emphasize that it is not an easy task for researchers to do experiments in educational research; instead of these experiments it is better to employ real- like experiments which are very similar to the real ones. By means of these, researchers can easily have control over what is essential. Researchers can do these by quasi- experimental design. This study is an educational research and creating real social settings for this study is very difficult so real-like dramatic environments were set and the study was conducted in these settings. As a result of this, the study has the quality of quasi-experimental study.

Tavakoli (2013) describes that in non-equivalent design, there are 'intact groups'. One is experimental group, the group which receives the treatment and the other one is control group, the group which does not receive the treatment; two schools or two classes

are selected as control and experimental groups. In the assignment of the groups the researcher selects a control group that is similar as it can be to the experimental or treatment group, in order to make a fair comparison between them. In this study, the groups were chosen from the same grade at the same school in order to have a non-equivalent design. Trochim and Donnely (2006) emphasize that Non-equivalent Groups Design (NEGD) can be seen as one of the most frequently used design in social research. The main reason is; that it has a sensible design. If a study is carried out to show the effects of a program the researcher needs to have a group of people receiving the program; this group is the program group or in other words, the experimental group. Also there should be a measurement before and after the study in order to see the improvements or changes in the program; that is the pre-post measurement. In order to see the changes in the experimental group, there should be another group of participants who differ from the experimental group in only one respect- it does not get the program; that's the control group. All these elements come together to create NEGD.

In this research, the researcher aims to discover the effects of the integration of drama and video use on the improvement of vocabulary knowledge learners through various instructional designs, which was implemented to two groups named as experimental and control groups, it also includes pre-test, post-test measurements so it has a non-equivalent groups design. The researcher decided on these groups among the pre-existing groups of students in a Primary School, in Malatya.

In this study, in parallel with the research design, pre-test and post-test and observation methods were used. While the traditional teaching and learning methods were used for control group, the integration of drama and video use was used for experimental group. These two groups were compared at the end of the process. In order to understand the effects of the integration of drama and video use on vocabulary knowledge, pre-test and post-test were used in both the experimental and control groups. The data gathered from the pre-test and post-test results were analyzed via non-parametric analyzing method Mann Whitney-U test. The researcher tried to find the answer for the following research questions:

i. Is there a statistically significant difference between pre-test scores of the experimental group and the control group in terms of the achievement of vocabulary learning?

ii. Is there a statistically significant difference between the post-test scores of the experimental group and the control group after the treatment of teaching daily words and expressions through the integration of dramatization and video use when compared to the use of a course book in a traditional way?

3.4. Procedures

3.4.1. Data Instruments

At the beginning of the study, six photos from daily situations were chosen. The contexts of the photos were parallel with the topics pre-determined in the course book, which both the control and the experimental groups were already using. The first photo was from a restaurant; there were a group of people sitting around a table and eating or drinking something and there was a waiter standing next to these people. The second photo was from a plane; there were a flight attendant and passengers and the flight attendant was trying to help a passenger. The third photo was from a doctor's office; there were three people; one doctor, one nurse and a patient (an old man). The doctor was examining the patient. This photo was a scene from a hospital. The fourth photo was from an airport; there were planes waiting at the airport. The fifth photo was from a shopping center; there were stores and people walking with their shopping bags. The sixth photo was from a hotel reception desk; there was a receptionist trying to help people who were waiting in a queue with their luggage.

Firstly, in order to test the existing vocabulary knowledge of the participants, pre-test was applied to experimental and control groups without prior announcement about the form of the study. The materials used in the pre-test were the photos described above. The participants looked at these photos and told the words or expressions they could use in these situations. In other words, "Which words or expressions do you use in a restaurant, in a plane, in a hospital, at an airport, in a shopping center or in a hotel?" question was asked to the participants. This question was asked to each participant one by one before the related photo was shown to them. The participants looked at the photos alone. They told the words and expressions they could use in these situations and when they said 'OK', the next photo came to the screen. The photos were in the same order and the participants looked at all the six photos during one minute because they were informed about the time limit to look at

photos and the requirement for looking at all the photos in the test. None of the participants could leave early or passed to the next photo, by skipping the one in the order a photo without looking at it. The time was limited to one minute and it was the same for all the participants, even if they did not say a word they just looked at photos, they spent that time in front of photos; they could not leave early. While the participants were saying the words and expressions, the process for each of them was recorded by another participant in order not to cause any missing information. The same procedure was followed in both experimental and control groups.

After the twelve-week teaching process, in order to test the assumption of this study, the same test was implemented as a post-test to the control and experimental groups. According to this research design of the present study, the same photos in the pre-test, were shown in the same order, the same question was asked and the same time limit was given to each student. While implementing the pre-test the researcher did not inform the participants about the procedures of the study, like they would see the same photos at the end of the study once again. If it had been so, the students would have prepared themselves for the same photos.

3.4.2. Class Procedures

The teaching process was implemented in twelve consecutive weeks; in twenty-four-hour in total (two-hour-study for each week) on the same day of the week. Fifty-two short videos were used; forty of them were to act and twelve of them were to present the vocabulary related to that week's topic. The twelve videos just included the words and visuals related to the week's topic. The videos were chosen from YouTube; through a meticulous investigation on the website. They were generally short and related to the main twelve topics. Mainly, more than one videos were used for each situation; in order to show more possible daily situations about the main topic of the week. The contexts of the videos were parallel to the situations of the photos which were used in pre-test. There were twelve main topics and forty sub-topics.

A different main topic was chosen for a week and sub-topics related to each topic were also acted. The number of the sub-topics for each main topic was different; while for some main topics there were two sub-topics, there were five sub-topics for another main

topic or there were three sub-topics for another main topic. While deciding on the number sub-topics the length of videos was considered; if the video was longer, the number decreased if the video was shorter, the number increased. The participants were divided in groups for each week's main topic and the members of groups decided on their roles by themselves. The acts started a week after the pre-test implementation because the participants needed a week to work on their performances. The group which was going to act the next week's performance got the videos a week in advance to get ready for their performances and watched it and rehearsed their performances the whole week. On the same day of each week, the participants acted out their roles. From the first group to the last group, the same amount of time was given to the participants to get ready for their performances.

The role-plays started with the first group. Before each performance, the researcher and the students played various warm-up games in order to warm up both the players and the audience. After the warm-up activity, that week's group acted their roles. Before each act, a student from the group introduced the scene and the context; like where these people were, who they were and why they were there, to the audience and then they started to perform their roles. The participants acted each sub-topic one by one; they tried to show more daily situations of the main topic. After they finished acting, all the pupils in the class watched the videos of the performances twice. By this way, they learned about the situation through watching their friends and watching the videos; they were exposed to the same situation more than once. The audience could ask questions to the players about their role-plays and their situation, but just a few students asked questions after each performance. To the end of the two-hour-session, all the participants watched vocabulary videos on the topic of the week. Two-hour session was completed in that way. When leaving the classroom, the researcher gave the videos for the next week to the next week's group. All the participants who participated in the pre-test, also participated in these acts, many of them had active roles; few of them, who were really reluctant to take active roles, had passive roles during role plays. For example, they acted as a patient waiting in a hospital or a passenger sitting in the plane; they already had roles but silent roles. The researcher approved this situation, in order not to bother shy and introvert participants. At the beginning of the study, the extrovert participants were mainly active but thanks to the contributions of drama technique, after a few weeks, the introvert students also started to take active roles. The most important points of this study were; the increased participation of the students and their exposure to the

language in various ways; the introvert students became extrovert and either actively or passively all the participants in the experimental group experienced the daily situations; in a way or another all of them were exposed to this learning process and they learned new things through this interaction.

The study was conducted by following these steps with the experimental group on the other hand, the control group went on using the same course book with the experimental group, the content of which was parallel to the situations given in videos and role-plays, but they were exposed to these situations in a traditional way. They did the activities in the course book and followed the instructions given by the researcher; they went on learning through traditional teaching methods.

3.5. Population and Samples

3.5.1. Sampling

The research was conducted at a Primary School in Malatya. All the students at school were young learners of English. It was the universe of the study. The study was conducted with the 7th grade pupils of the school. The sample which was identified for this study is 44 young leaners of English.

The present study was conducted by following "convenience sampling" procedures. There were four groups of students at this grade and because the researcher had courses with just two of them, the participants of the study were chosen among them. Cohen, Manion, and Morrison (2000) describe "convenience sampling" as choosing the nearest and the most available individuals to take part as participants and carry out the study, until the most appropriate sample size has been achieved. This sampling is also called as accidental or opportunity sampling. In this type of sampling, students or student teachers always take part as participants. It just represents itself, not a wider population. Weathington, Cunningham and Pittenger (2010) point out that in convenience sampling the researcher does not compel the individuals to take part in a study; they are free to decide whether to join or not.The researcher, also considered this quality of convenience sampling and allowed them to determine who will or will not be a part of the present study.

3.5.2. Participants

The age range of the participants ranked between 13-14-year-old. They were students of the 7th grade at Primary School. They participated in the research as subjects in the academic year of 2011-2012 in the spring term. The number of the subjects in the experimental group and the control group was equal; 22 in the experimental group and 22 in the control group; 44 in total.

Table 1: The Profiles of Students Attended Research

Group	Number of Students	Number of Female Students	Number of Male Students	Teaching Method
Experimental Group	22	13	9	The Integration of Drama and Video Use
Control Group	22	13	9	Traditional Teaching Methods

3.5.3 Experimental and Control Groups

There were 22 pupils in experimental and 22 pupils in control group. 13 pupils of the experimental group were female and 9 were male. The gender balance was the same in control group; 13 pupils of the control group were female and 9 were male (See Table-1). The students had already been grouped into two classes, 7/B and 7/D. The participants in both groups had been informed that they would take part in an experimental study and one group was more willing than the other one so group 7/B was chosen as experimental group and group 7/D was chosen as the control group. Because it was a study in which the participants generally take active roles, being a volunteer was an important criterion for the study. Some participants can hate acting and compelling them to act may cause big problems in the teaching process. It may create a negative feeling towards language itself and it is a

difficult obstacle to overcome. As result of this, the experimental and control groups were chosen randomly. The students in the groups were nearly at the same level of English language knowledge as they have a similar background of education; they were educated in the same school, by the same teachers and with the same course books.

3.6 Data Collection

3.6.1 Data Collection Instruments

In this study, video-recording and interviewing were used to collect the data. The researcher recorded the pre-test and post-test processes also the performance of the participants. On the other hand, the researcher asked "Which words or expressions do you use in a restaurant, in a plane, in a hospital, at an airport, in a shopping center or in a hotel?" as an interview question in the pre-test and post-test processes.

3.6.2 Selection of Videos and Topics

In this study, the researcher aimed at teaching vocabulary through the integration of drama and video use to young learners at elementary level. As a result of this, the topics and vocabulary items in videos were chosen according to their level. They were neither easy nor difficult. There were twelve main topics and forty sub-topics which had been chosen to attract the attention of the children. The researcher focused on the idea that; the more natural and real-like the topics were, the more enthusiastic, motivated and active the children would be. For all these reasons, the following main topics and sub-topics were chosen:

1. At the airport
    a) Check-in at the check-in desk,
    b) Shopping in the plane from flight catalogue
    c) Asking for assistance for a lost baggage
    d) At the baggage claim for the lost baggage
    e) Asking for direction at the airport
    f) 2 dialogues at immigrations and customs
    g) Meeting a friend at the airport
2. Cooking
    a) Cooking chicken noddle soup

b) Making cupcake

c) Making salad

3. Flight
    a) Turkish Airlines flight safety video
4. Holidays and travel agent procedures
    a) Arranging a trip
    b) Giving personal information
    c) Booking a flight
    d) Making a hotel reservation
    e) Talking about vacation with a friend
5. Health problems and hospital
    a) Talking with a friend about a small accident
    b) Helping a friend with flu
    c) Going to the doctor's because of stomachache
    d) Going to the doctor's because of earache
6. Staying at a hotel
    a) Check-in a hotel
    b) Having problems with hotel room
    c) Check-out from a hotel
7. At the pharmacy
    a) Patient counseling for a prescription
8. At the restaurant
    a) Going to a restaurant and looking at the menu
    b) Ordering the meal
    c) Paying the bill
9. Shopping
    a) Looking for a cloth at a store
    b) Returning a shirt to the store
    c) Buying a pair of shoes
10. Polite requests, offers, suggestions and making an appointment
    a) Suggesting to a friend with health problem
    b) Suggesting to a friend wasting time at work
    c) 2 dialogues for arranging a meeting

11. Asking for direction
    a) Asking direction to hotel
    b) Returning to hotel
    c) Asking direction to a friend's address
    d) Asking direction to the nearest hospital
    e) Asking direction to the nearest police station
12. Transportation
    a) Talking about transportation in a city
    b) Talking about favorite way of transportation

3.6.3 Pre-test and Post-test

The pre-test was applied at the beginning of the twelve-week session to both experimental and control groups and the post-test was applied to both experimental and control groups at the end of this session.

3.7. Research Procedure

The main concern of the study was to investigate the effect of the integration of drama and video use on the improvement of vocabulary knowledge of young learners at an elementary level as an alternative method.

The procedure of the study was as follows:

- The site of the research was determined and the necessary permission was obtained from the school management.
- The researcher gave information about the nature of the study to the pupils, before the instruments in the study were administered. Then, the researcher explained explicitly to the pupils, why their participation in this study was important, and that the data gathered from this study would be used only for academic purposes. The researcher also informed the participants on the right of

withdrawing from the research for any or no reason, at any time. They didn't have to go on. Luckily, none of the participants withdrew before the end of the session.

- The participants were informed on the process and their rights and informed consent was obtained from them.
- After getting their permission the participants were determined as Experimental Group and Control Group according to the classrooms they were in.
- Pre-test was implemented to both Experimental Group and Control Group with the same photos, in the same order and with the same time limit. The pre-test process was recorded for each student in both groups in order not to cause missing information.
- The participants got their daily English language videos and worked for a week on these videos to act them. They acted the videos on the same day of the week on the same course hours. The researcher observed the students in drama classroom setting and one of the students from the class recorded all the performances. The participants experienced dramatic activities in combination with the use of videos for twelve weeks during two-hour lesson of each week.
- The Control Group was not exposed to any treatments. They continued the activities and course content involved in the 7^{th} grade curriculum. They went on the process in a traditional teaching way.
- At the end of the twelve-week session, a post-test was administered to the experimental and control group to check their learning. The post-test was the same with the pre-test and it was conducted in the same procedure with pre-test; same photos, same order and same time limit. The post-test process was also recorded in order not to cause missing information.
- Both groups were taught by the same teacher.

3.7.1 Grouping Procedures for Performances

The week before each performance, the teacher decided on the next week's group by considering the ones who hadn't taken part in the previous week. The number of the participants was not high and there were many roles to play so each participant acted more than once. These groups were determined at the beginning of the session but their

order was not determined, for some situations more than one group acted. The researcher tried to form heterogeneous groups in the experimental group; in each group there were both extrovert and introvert participants. As Lewis (2016) describes heterogeneous groups in educational settings are groups including pupils with a wide variety of instructional levels. On educational ground the main focus of the heterogeneous groups is positive interdependence; the participants work together and help each other to reach and instructional goal. The advantages of heterogeneous grouping can be; the less able ones in the group do not have to face with the challenge of lower expectations of the teacher, so they do not have the risk of being stigmatized as a part of a less-able group, on the other hand, the advanced students have a chance to mentor their peers, meanwhile all members of the group can interact more to help each other to understand the things they are learning. After grouping the students, the researcher placed the students in circle seating design. By circle seating, they had a chance to have face to face interaction and also the space required for acts was gained. In traditional seating, there is not space for such activities; all the students sit in a row facing with the board. After placing the groups, the researcher explained the academic purposes of the lessons and described the academic tasks that students would handle during the experimental process.

The experimental and control groups had similar characteristics. They were students in the same school, they had similar learning experience; they started learning English at the fourth grade of their education background, they had been educated by same teachers and they used the same course books and materials; in short they were exposed to the similar learning processes. The researcher interviewed with the other courses' teachers and they said that the success rates of both groups were also similar.

3.7.2 Teaching Procedures

3.7.2.1 Experimental Group

The treatment session started with the instructions for the participants in the experimental group who were experiencing the integration of dramatization method and video use. As Maley and Duff (2005) suggest there are many advantages of drama for teaching language such as integrating skills and improving four skills in an integrated

way, integrating verbal and non-verbal aspects of communication thus bringing together both mind and body, contextualizing language fully, fostering self-esteem and motivation, encouraging open, exploratory style of learning, promoting risk taking and creating an enjoyable experience of learning.

All these advantages were explained to the participants in a simple and clear way. The procedure of the study was explained to the participants by the researcher.

The first group of the study was formed for the first topic of the study 'at the airport'. The researcher informed the group that all the participants in that group would take a role; participation was a crucial element of the study. They would take part either actively or passively but they would be in the scene and they would feel that they were doing something important; they were acting. Indeed, the main aim of the researcher was getting all the members of the group participate. On the other hand, the researcher considered that compelling the shy ones too much might cause irreversible learning difficulties. Then the researcher gave the videos to the first group. After the explanation and getting videos, the students decided on their roles among themselves, the researcher didn't interfere with this process, and a-week-for- coming performance started. They worked on their roles until the next week's two-hour period; the acting day. On the acting day, they firstly, played a warm-up game with the researcher and all the other students in the class, the participants and the other students, then they performed their plays, then all the students in the class watched the videos of the performances on the projector twice. If the audience had questions, they asked these questions to the players in the group. To the end of the process, all the members of the experimental classroom watched a vocabulary video on the week's main topic. The same process went on for the other groups of the following weeks. Each group had performances more than once and each member had various roles, by this way the introvert students started to take more active roles; they were very shy for the first role but for the next ones they were more familiar with the situation and they could overcome their shyness. This was really important for the introvert students. The distribution of roles in the group also created positive interdependence among students in each group.

In the activities, the responsibility of the students was to act the situation as well as they could and creating a more vivid learning environment. There was an explicit positive interdependence and individual accountability among the group members for the success of their own group and the students were aware of it so they were trying to do their best for the best product. While the students were working on the acts, the main role of the teacher was facilitator; instead of giving the information directly to the students, the researcher helped them to find the best way to interact and perform. The students had better options than listening passively to the teacher's bilingual explanation of the words and expressions in a traditional way; active involvement, learner-centered learning and responsibility. This feeling of responsibility especially increased the concentration of the participants to do their best. While the groups were acting and the other students in the classroom were watching, the researcher was just observing them; they were learning form their peers. The researcher just assisted the groups before their performance when they faced with problems. The twelve-week-process was completed in this form.

3.7.2.2 The Control Group

While the experimental group was following the stages of the study, the control group was following the traditional teaching method. The main source of their learning was the researcher herself. The participants of the control group were the passive receivers of this learning process; they were the passive receivers of the teacher's bilingual explanation of the lessons and in traditional teaching methods. Instead of the student-centered classroom, which occurred in the experimental group, there was a teacher-centered classroom, the teacher was the authority. The teaching style was mainly teacher-driven. As the lessons were teacher-driven, the researcher dominated all the activities and the process. The researcher generally stood in front of the class, next to the board or sometimes walked around the classroom while the pupils were sitting in the traditional seating form; facing to the board. There was not a face-to-face interaction among the students. The researcher followed the way given in each unit; taught the context of these units, which were already in relation with the daily situations studied with the experimental group. The activities given in each unit were repetitive and much of them required individual work so generally the participants had to work alone; there was limited interaction among the students. The students had to work individually so when they faced with a problem, they tried to get the information from the

researcher directly; peer learning was limited. After doing the activities in the course book, the researcher closed up the lesson.

3.8. Data Analysis

Quantitative data in this study was analyzed with SPSS (Statistical Packages for Social Sciences), Base 17.0.

In the SPSS the data coding process, each student's words and expressions in the control and experimental group; in pre-test and post-test activities were counted for each student one by one. In order not to cause any missing information the pre-test and post-test periods were recorded and the researcher watched each video many times and took notes on these videos.

The analysis of data was carried out with various aspects. In the process of analyzing quantitative data, the first step was to decide whether the data was appropriate for parametric or non-parametric tests. The data in this study, did not have the parametric test's characteristics so non-parametric tests were chosen.

Non-parametric tests were used for quantitative analysis. Pallant (2010) explains that "non-parametric test statistics are used when the researcher tries to find out if there is a statistically significant difference among a number of groups. They also can be used for converting scores to ranks" (p.120, 230). Cohen, Manion, and Morrison (2000) assert that non-parametric tests make assumptions about population with smaller scale; they are suitable for nominal and ordinal levels of data. They are useful for small samples because they do not need to include any assumptions about how normal, even and regular distributions of scores are expected. They are also available to be used for institutional, departmental and individual circumstances. Teachers can receive quick, relevant and focused feedback on students' performance easily. These tests can be used in very specific situations like a class of student, one year of group, one style of teaching, one curriculum area so they are so crucial for teachers. Field (2005) calls these tests also "assumption-free tests because the number of the assumptions in these tests are fewer about the type of the data on which they can be used" (p. 521). Pallant (2010) explains that non-parametric tests are independent observations

because in these tests no repeated person or case occurs; each of them is counted once, and the data gathered from each subject does not have an influence on the data from another.

The present study was conducted to make assumptions about a smaller scale, which was 44 participants in total -22 in the experimental group, 22 in the control group-. As a result of this, this study was appropriate for non-parametric tests. On the other hand, the researcher tried to find out the difference between two groups. The study was conducted with an experimental and a control group in a term; it is a one year of group study. The data for each respondent was used just once and the results didn't affect each other. All these qualities of the present study required non-parametric test techniques. The median was used for descriptive analysis. In order to check if there were significant differences of vocabulary knowledge of the participants in both groups, Mann Whitney U was administered. Field (2005) emphasizes that if you want to test differences between two conditions and various participants have been used in each condition there are two choices for data analysis; Mann-Whitney U test and Wilcoxon test. Pallant (2010) suggests that Mann -Whitney U test is used to determine whether there are differences between two independent groups on a continuous measure. Black (2010) asserts that Mann-Whitney U is used to find the differences between small groups instead of larger groups.

CHAPTER FOUR

FINDINGS and DISCUSSION

4.0 Introduction

This chapter presents the results of the integration of drama with video use on the improvement of vocabulary learning through pre-test and post-test activities. In addition to the findings of the study, the research questions are handled, discussion is made with reference to some relevant studies.

4.1 Learning Vocabulary through the Integration of Drama and Video Use Achievement

In this part of the study, the researcher compared the results of pre-test and post-test scores between the control and experimental groups, by using some statistical methods. While comparing the results of two groups, it was aimed to investigate the effects of the integration of drama and video use on the increase of the vocabulary knowledge as a result of this, improvement of language proficiency of the 7^{th} grade students in the process of teaching English as a Foreign Language. Also, it was aimed to determine the differences of the students' achievement levels by comparing the students' pre/post test results of the students in both control and experimental groups.

4.1.1 Comparison of pre-test scores of experimental group and control group according to achievement of learning vocabulary through the integration of drama and video use

In this part of the study, the researcher compared the pre-test results of experimental and control groups in order to measure the participants' equivalency level before the experiment to find out whether two groups have any significant differences in their vocabulary knowledge levels or not.

The data analysis of present study showed that both experimental and control groups had similar vocabulary knowledge about the daily situations of English language. According

to pre-test results of both experimental and control groups (See Table-2 and Table-3), there is no significant difference in test achievements of both groups (U=184,500; p >.05). Median of both groups were on similar scales, they were not the same but there was not a significant difference between them (Median of the experimental group test= 13,000, Median of the control group test= 10,000). It was found out that; both groups had similar vocabulary knowledge about these daily situations at the beginning of the process.

Table 2: Comparison of pre-test scores of experimental group and control group according to achievement of learning vocabulary through the integration of drama and video use

	Group	N	Mean Rank	Sum of Ranks	Median
PRE-TEST	Experimental	22	25,11	552,50	13,000
	Control	22	19,89	437,50	10,000
	Total	44			

Table: 3 Mann- Whitney U Test Statistics-Comparison of pre-test scores of experimental group and control group according to achievement of learning vocabulary through the integration of drama and video use

	PRE-TEST
Mann-Whitney U	184,500
Wilcoxon W	437,500
Z	-1,353
Asymp. Sig. (2-tailed)	,176

4.1.2 Comparison of post-test scores of experimental group and control group according to achievement of learning vocabulary through the integration of drama and video use

In this phase, the researcher made an evaluation on the post-test results of both experimental and control groups by making a comparison. After the experiment, the researcher measured the achievement of the students and tried to find out whether there were any differences on success of teaching and learning methods - the integration of drama and video use was compared to traditional teaching methods - on young learners at the end of the treatment.

Table: 4 Comparison of post-test scores of experimental group and control group according to achievement of learning vocabulary through the integration of drama and video use

	Group	N	Mean Rank	Sum of Ranks	Median
POST-TEST	Experimental	22	33,21	728,50	27
	Control	22	11,89	261,50	9
	Total	44			

Table: 5 Mann- Whitney U Test Statistics-Comparison of post-test scores of experimental group and control group according to achievement of learning vocabulary through the integration of drama and video use

	POST-TEST
Mann-Whitney U	8,500
Wilcoxon W	261,500
Z	-5,489
Asymp. Sig. (2-tailed)	,000

According to post-test results of the groups, there was a significant difference in the score and achievement between the students in both groups ($U= 8,5$; $p<.05$). In terms of mean rank, the experimental group (33,21) had a higher mean rank in contrast to control group (11,89). The pre-test mean rank score was (19,89) higher than the post-test score (11,89) (See Table-4 and Table-5). The pre-test materials used in this study are from the daily situations of language. The participants both in the experimental and control groups were exposed to some of these situations through their course books short time before the pre-test –they were exposed to these situations in the fall term, and the study was conducted in the spring term-; they saw the words and expressions in the units of the course book this might have made them familiar with the topic. Although they learned them, at the end of the twelve-week period the participants of the control group could not remember some of these expressions. The participants of the experimental group were exposed to these expressions in various ways; they followed the units of the course book, they watched their friends' performances, they watched videos of the performances, they watched vocabulary videos of the week, and they asked about the situations to the participants who were the performers of that week; they were exposed to the language through the integration of drama and video use.

The present study includes many crucial elements of language learning such as; playing while learning, focusing on meaning instead of structures, participating both physically and mentally, discovering by yourself, learning in a context, making presentations, and having positive interdependence with peers. These elements turned learning to something enjoyable and fruitful, permanent, and easy to remember. Moon (2000) explains that the 'go for meaning' ability is paying attention to meaning not the methods or structures to express the meaning. This ability is effective in the children's learning process and it really helps in language learning. Thanks to this ability, children can deal with what is happening in a situation, not the structures and this helps them to attach the meaning with the words used more easily. This ability can be activated via the use of communication games, drama, project work, telling story and practical activities in teaching. Brown (2000) suggests that for sending and receiving messages in second language successfully; total commitment, total involvement, a total, physical, intellectual and emotional response are required. Thompson and Evans (2005) suggest that when we appreciate children's opinions and give permission them to discover the things for themselves by asking questions and doing experiments, we can grow up more confident and ready for listening individuals. Fleming (2006) claims when language learning is based on almost exclusively decontextualized routine exercises, learning requires a very long process. Dörnyei (2007) suggests that the quality of the teaching and learning process greatly depends on the relationship between the members of classroom; if the environment is trustful the quality increases.

The median of the score difference between pre-test and post-test results of the control group was (9) while the experimental group was (27) which was fairly higher than the median score difference in control group. The data in this part, made it explicit that the experimental group had significantly better post-test results than the control group. The participants in the experimental group said more words and expressions than the participants in the control group about the daily situations given in the photos. Everything remained the same in pre-test and post-test for both groups but the results showed a significant difference.

The Tables 4 and 5 showed that, the integration of drama with video use created a positive effect on the pupils' achievement on vocabulary learning and increasing the existing vocabulary knowledge. The difference of the mean scores of the experimental group was 33,21, which was a significant improvement in terms of the increase in acquisition (See

Table-4 and Table-5). It can be concluded from the tables above that the students in control group with traditional method could not increase their vocabulary knowledge on the daily situation of English language. This does not mean that the control group was completely unsuccessful, they didn't show any improvement or the researcher neglected the control group. The participants of the control group also improved, but this improvement wasn't about using appropriate expressions in daily situations; they improved in terms of learning grammatical structures. On the other hand, the students in the experimental group with the integration of drama and video use experienced an increase in their daily expressions of English language knowledge. The high scores of the experimental group in contrast to control group, was coherent with the aim of the researcher to test the method in which drama and video use was integrated to increase the vocabulary knowledge of the participants. The integration of drama with video use which was carried out in the experimental group had a direct effect on the success of the experimental group. This shows that there is a statistically significant difference between the post-test scores of the experimental and control group after the treatment of teaching daily words and expressions through the integration of dramatization and video use when compared to the use of a course book in a traditional way.

In this part of the study, the test scores of the participants for each group were analyzed. By analyzing the test scores, the success of each group was evaluated before and after the treatment.

Table: 6 Comparison pre-test, post-test scores of experimental group according to achievement of learning vocabulary through the integration of drama and video use

		N	Mean Rank	Sum of Ranks
POST-TEST - PRE-TEST	Negative Ranks	0 (a)	0,00	0,00
	Positive Ranks	21(b)	11,00	231,00
	Ties	1(c)		
	Total	22		

a. Posttest < Pretest
b. Posttest > Pretest
c. Posttest= Pretest

Table: 7 The Wilcoxon Test Statistics (b) - Comparison pre-test, post-test scores of experimental group according to achievement of learning vocabulary through the integration of drama and video use

	Post-test- Pre-test
Z	-4, 017 (a)
Asymp. Sig. (2- tailed)	,000

Based on the data in Table **7** for the experimental group there was a significant difference between the pre-test and post-test results (Z=4,017; p<.05) of the study. As the mean rank scores in the Table 6 showed that the experimental group had a positive vocabulary learning achievement after the integration of drama and video use treatment, their vocabulary knowledge increased.

Table: 8 Comparison pre-test, post-test scores of control group according to achievement of learning vocabulary through the integration of drama and video use

		N	**Mean Rank**	**Sum of Ranks**
POST-TEST - PRE-TEST	Negative Ranks	12(a)	11,21	134,50
	Positive Ranks	5(b)	3,70	18,50
	Ties	5(c)		
	Total	22		

a. Posttest < Pretest
b. Posttest > Pretest
c. Posttest= Pretest

Table: 9 The Wilcoxon Test Statistics (b) - Comparison pre-test, post-test scores of control group according to achievement of learning vocabulary through the integration of drama and video use

	Post-test- Pre-test
Z	-2,755(a)
Asymp. Sig. (2- tailed)	,006

The data given in Table 7 showed that for the control group there was a significant difference between the pre-test and post-test results (Z=2,755; p<.05). Based on the mean rank scores in the Table 7 the control group couldn't experience purely positive vocabulary learning.

4.2 Discussion

The present study was based on a mixed-methods design by which the researcher aimed to find out the effect of using the integration of drama and video use on vocabulary improvement of young learners during twelve-week of planned courses at a primary school in Turkey. The study was carried out in a quasi-experimental design; including an experimental group and a control group. As a starting point, a pre-test was applied to both groups. The data gathered from the pre-test results showed that the students in both groups have similar vocabulary knowledge on the photos shown to represent daily situations. The data gathered from the pre-test results were analyzed by Mann-Whitney U test. The study based on two research questions:

i. Is there a statistically significant difference between pre-test scores of the experimental group and the control group in terms of the achievement of vocabulary learning?

ii. Is there a statistically significant difference between the post-test scores of the experimental group and the control group after the treatment of teaching daily words and expressions through the integration of dramatization and video use when compared to the use of a course book in a traditional way?

The first research question was to find out if the experimental and control groups are significantly different in terms of the achievement of vocabulary knowledge. The findings showed that both groups have similar vocabulary knowledge on the daily situations given in photos. There wasn't a statistically significant difference between both of the groups.

During the implementation of the study the students in the control group followed traditional teaching methods, did the activities in the course book and had a teacher- student based interaction. The students of the control group just followed the instructions in the course book and experienced a teacher-based teaching method with the idea of jug and mug. On the other hand, the students in the experimental group faced with a learning method including the integration of drama and video use; they watched videos of daily situations and acted out the situations in videos, they also watched these videos after watching the performances in the classroom, in addition to these videos they watched vocabulary videos at the end of each session. They were exposed to language in various ways, and repeatedly.

It is well known that; experience makes perfect. There are some studies on each element of this study; some of them handled drama as a super technique to teach vocabulary some of them handled video use as a super technique to teach vocabulary but the integration of both of them was something new and this method also contributed to language learning process.

The second research question aimed to find out if teaching daily words and expressions through the integration of dramatization and video use is effective on students' vocabulary learning when compared to the use of a course book in a traditional way or not. The findings from the post-test results revealed that this type of integration had a positive effect on the participants' vocabulary knowledge because there was a significant difference in the score and achievement between the participants of both groups. With a 33,21 score for mean rank in the post-test results of the experimental group, it was quite clear that students had improvement on their vocabulary knowledge of daily situations. The participants in the control group with traditional method were partially successful while the participants in the experimental group with the integration of drama and video use method were successful. Even though, both of the teaching methods were useful for language learning, the researcher tried to find out whether the integration of both of them work or not. At the end of the twelve-week session, the researcher applied a post-test to both of the groups in order to see the results of the study. The data gathered from the post-test results of the study showed that the integration of both methods had positive effects on the learning outcomes of the participants in the experimental group. The scores of the participants in the experimental group were higher than the scores of the participants in the control group.

The integration of drama to video use had superior effect on the improvement of vocabulary learning. The study is an integration of two various types so related studies which represent this method can be given in two different paragraphs.

Some researchers studied the effects of drama on learning. Klinghoffer (2008) studied the dramatization of situational dialogues and concluded from the findings that students in the experimental group were satisfied with this methodology and derived substantial benefits such as facilities for practicing speaking skill and opportunity to assimilate new idiomatic phrases and vocabulary from it. Moody (2009) studied the effect of drama in EFL classroom. He created an imaginary scene through improvisation to show how the tension causes attention for the use of language as well as the vocabulary and he

found that this method helped the learners acquire the contextual vocabulary and reduce the anxiety. Moore (2004) explored the use of drama in education and its positive effects. She found that drama gives teachers a great opportunity to teach their students in a way, which would create a love for learning. It provides valuable skills such as problem solving, being social and creative. Drama embraces the child's imagination and emotions. Demircioglu (2010) studied teaching vocabulary to young learners through drama. The results showed that the experimental group achieved better results than the control group. She also found that; drama creates supportive, intellectual and emotional environments to encourage students to think, it allows students to improve their communication skills and makes them more courageous to take risks, it promotes long-term retention of vocabulary, it motivates the students toward further learning.

Fuentes (2010) studied the implementation of a drama project with primary students of English as a second language, together with several tools for its evaluation (diaries, video-recording, co-assessment, observation, field notes, etc.). He followed a learner-centered and eclectic methodology. He made the students listen to oral texts in class and re-elaborate the original text, read it and write a new one, and then act the texts.

In another study based on drama Fuentes (2010) gave the benefits of drama for both students and teacher as:

- Teacher and students exchange their ideas.
- Learners become active participants of teaching and learning process.
- They negotiate the meaning and what they learn.
- It encourages collaboration so lowers students' affective filter and reduces frustration.
- It caters for learner diversity and multiple intelligences.
- Learners can use language in context.
- It increases motivation.

Young-Joo (2004) aimed to investigate the improvement of college students' communicative ability through drama-oriented activities. It was concluded from the findings that drama-oriented activities are capable of stimulating the leaners' interest in English classroom and they can express themselves both individually and collectively. Erbay and

Dogru (2009) studied the effectiveness of creative drama education on teaching the social communication skills such as greeting, joining the group and initiating a conversation of disabled students. As a result of this study, they found that children with learning disabilities gained social communication skills with drama activities. Bergil (2010) used creative drama technique via integrating with communicative method to improve speaking skills of the students. Through the results, she found that creative drama based on communicative methods has more meaningful results than the techniques based on the traditional methods. Maden(2010) studied the effectiveness of drama on acquisition of basic language skills in Turkish course. The students in the experimental group had more positive attitudes toward the lesson than the ones in the control group and he also concluded that drama method is effective on success memorizing in teaching basic language skills in Turkish course, compared to the traditional teaching.

Some researchers studied the effects of video use on learning. Talavan (2007) concluded that foreign language words can be learned better, when they are associated with nonverbal referents such as objects, events, emotions, context, etc. which can be found in real life or authentic video. As a result of this, vocabulary teaching shouldn't be separated from the use of authentic videos, on the contrary, it should be stressed and encouraged. Harji, Woods, and Alayi (2010) found that employing multimedia, such as video appliances, in language teaching environment helps learners to get the language through multisensory channels. Khiyabani, Ghonsooly, and Ghabanchi (2014) express that multimedia is more effective in the acquisition of new vocabulary than the traditional methods. They found that the students used multimedia, did better than those who used traditional methods in remembering vocabulary items. They also reported that the lesson was more exciting and encouraging. Jeng, Wang, Huang, Wu and Hwang (2008) studied the effectiveness of video segments on the meaningful intrinsically motivational learning experience. The use of this system enabled students in traditionally structured English classes to find engaging, real life examples in language use and gave them opportunities to strengthen their language skills in a culturally relevant way. The use of video segments also caused students readily engage with the course material. Chung and Huang (1998) investigated the effectiveness three aural advance organizers on student comprehension of L2 videotaped materials. They found that students did best when they were exposed to the videos in relation with the vocabulary. Zewary(2011) investigated the effectiveness of visuals in language classroom. He compared

the use of two types of visual aids; video and still pictures. The results suggested that video encouraged the participants to construct longer oral narratives.

The present study also improved the participants of the experimental group culturally because before this study the students had only one source to see the culture of target language it was the course book which couldn't create a good chance to learn it. Students could only see the few pictures on the book and tried to imagine the rest of the picture. However, in order to learn the culture students need more vivid scenes. The use of video met this need and students were able to see many situations in these videos. Also by means of acting the scenes in the videos students experienced the culture of the language. At the end of the study student had much more cultural knowledge of the language, which the students in the control group couldn't experience.

The interaction during the performances based on the collaboration. Drama contains collaboration because it generally includes group work and the participants in the group need to behave collaboratively in order to achieve their goals. The participants of the present experimental study also acted collaboratively and this created an extremely positive learning atmosphere for all participants. The introvert students in the groups got help from the extrovert ones and acted better. The extrovert students behaved as a mentor and this increased their feeling of responsibility. As a result of these both types of students feel more motivated and courageous a social interdependence occurred among the participants.

In this study, the participants gained two types of responsibilities. They learned how to be responsible both individually and in a group. The feeling of positive interdependence and individual accountability each participant worked for a final goal of their group. On the other hand, the participants of the control had to struggle by themselves. The interaction between the teacher and the students also among the students was better in the experimental group.

Because this study is based on the integration of drama technique with the use of video in language classroom via collaboration to teach the culture and daily words and expressions of English language, a study including all these criteria couldn't be found. The related studies of each topic were dealt under different research questions and different headings. Athiemoolam (2004) claims that if learners cannot face with the foreign or second

language regularly and use it in authentic situations the learning process turns to be disconcerting. Kagan (1995) emphasizes that language acquisition should be repetitive because more exposure to the knowledge makes it easier to understand than exposure just once. On the other hand, comprehensible, developmentally appropriate, redundant and accurate input improves language acquisition. Almond (2005) emphasizes that creating a character and acting in a play can be instinctive, intellectual and sensual experience by means of which learning becomes more meaningful, long-lasting and delegable to the situations of real world.

CHAPTER FIVE

SUMMARY, CONCLUSION AND SUGGESTIONS

5.0 Introduction

In this chapter, firstly a brief summary of the study will be presented. Next, a conclusion will be made. Finally, some suggestions will be offered for the researchers who may be interested in the study for their own studies.

5.1 Summary of the Study

The present study based on the focus to ascertain that if the application of the integration of drama and video use had any positive effects on young learners' vocabulary learning. In this study, the effects of traditional teaching method were compared to the effects of the integration of drama and video use. This integrated way wasn't a common way in language teaching field; generally, the elements of this study –drama and video use- were dealt one by one. This study was conducted in a primary school in Malatya. 13-14-year-old students of the 7^{th} grade participated in the research as subjects in the treatment in the academic year of 2011-2012 in the spring term. There were 22 students in the experimental group and 22 students in the control group. 13 pupils of the experimental were female 9 were female. In the control group, 13 pupils were female 9 were male. The number of the participants and the gender rates were the same in both groups. The number of the students in each class was different but just 22 of them in each class were willing to take part in this study. The experimental group was chosen on with consent inform method; the group which was more willing to participate was the treatment group so the other one was control group because acting needs inner-motivation.

There were twelve main topics and forty sub-topics under these main topics. The topics were chosen from daily situations which are presented in the course book used by the

control and experimental group. Both groups had four-hour courses every week; the researcher used two hours of this process for the treatment in the experimental group, and used the other two hours for course book, on the other hand, the control group spent four hours with the course book in a traditional, teacher-fronted way. The videos were in different lengths so the numbers of videos changed for every week when the video was longer, the number decreased when the video was shorter, the number increased. The participants of the experimental group got the video a week before their performance, they decided on their roles, they worked on the role-plays and rehearsed it whole week and acted their roles.

As data collecting tools pre-test and post-test techniques were used. At the beginning of the process, a pre-test was implemented to the experimental and control groups. The same materials in the pre-test were used in the implementation of the post-test. These tests included photos from daily situations and students looked at these photos and tried to say as many words and expressions as they could say after the researcher asked an interviewing question; "Which words or expressions do you use in a restaurant, in a plane, in a hospital, at an airport, in a shopping center or in a hotel?" to each participant.

The post-test scores revealed that experimental group showed a better performance than the control group who couldn't get a similar achievement. The experimental group outscored significantly the control group in the post-test showing the advantages of dramatization and video use. The final result of the study indicated that; the integration video with drama was much more effective on learning vocabulary as compared to the traditional teaching method.

In the analysis of data phase, different procedures were used depending on the nature of the data. Pre-test and post-test results were analyzed through Mann Whitney-U and Descriptive Statistics of Frequencies were used. Also, the researcher observed the process and recorded it to analyze it from other perspectives.

Using the integration of drama with video use is indeed an interesting and effective way of teaching language. With proper planning and video selections, student can benefit from the integration of technology and active participation. It can be a valuable idea for the process. The research showed that the web of vocabulary is the touchstone of language

teaching. The abstract knowledge of the structures does not mean anything without words, expressions, vocabulary knowledge.

At the end of this study, it is clear that the integration drama with video use improved the students' vocabulary knowledge on the daily situations of English language. Such an integration can be useful in many aspects of language learning; if the participants get more input, they produce more output; if they produce more, they become more proficient. All the skills of language are interwoven so if one skill improves the other ones improve naturally. Integrating drama with video use can be an effective technique to increase the vocabulary knowledge of students because of the following reasons:

- Such an integration makes learning more enjoyable because there is fun element in drama.
- Such an integration makes learning permanent because students are exposed to the new knowledge more than once and in various ways.
- Such an integration makes learning meaning-based rather than structure-based.
- Such an integration makes learning more appealing because we are in an era of technology and children love technology.
- Such an integration presents a whole-person learning because the participants take part both mentally and physically.
- Such an integration creates a real-like environment.
- Such an integration makes students work collaboratively and a positive interdependence occurs among students this creates a positive learning environment.

At the end of this study, it is explicit that the integration of drama and video use meets the needs of language learners in various ways, and it is a method useful for both teacher and students. It is easy to integrate all stages of language teaching process.

5.2 Suggestions for further research

The findings of the study showed that the integration of video and drama is a useful method to be used in language teaching process. The following suggestions can be useful to increase the vocabulary knowledge of the students:

- Drama and video use; each of them is a beneficial method to be used in language classes and the related studies also showed the same result. The integration of these methods can be used as a method in language class in every stages of course.
- The study has some limitations. First, because of the limited number of the participants of the study, it is hard to generalize the data gathered from the study. This study was applied to 44 language learners; 22 for the experimental and 22 for the control group. As a result, if a more generalized result is desired the number of the participants should be increased.
- There many situations in daily life that can be used via this method; the present study included just twelve of them because of the limited time; there were twelve weeks to study. On the other hand, the study had to include topics parallel to the course book content. Otherwise, any topic can be studied in this way.
- Two hours for each week isn't enough for such a scientific statement. In a future research, it is suggested that this study should be implemented in longer time. There can be extra drama hours for every week. A whole schooling year in relation with the curriculum of the school can also compensate for this time need.
- The main aim of the study was to improve the vocabulary knowledge of the students but it can also be used for the improvement of four skills, because a video includes the elements of four skills. Moreover, use of dramatization help students to foster four skills.
- This study was conducted only with young learners but the integration of drama and video can also be used with adult learners. Dramatization may sometimes bother adult learners at the beginning but when they practice it once, they generally want to repeat it because drama presents them a feeling freedom, fun and sociality.
- The dramatization techniques should be taught practically not theoretically. It is something active and it should be taught actively. When the in-service teachers experience the dramatization techniques, and learn them integrated with language learning, they want to use them in their language classrooms.
- Teachers using the integration of these methods should be very careful while implementing it. There can be potential dangers like; social loafers or potential trouble makers in the same group and they can prevent the implementation.

5.3 Implications for practice

The findings of the study can offer some pedagogical implications for English language teaching in young learners' learning environments.

- Using the integration of drama and video can be a motivational way for young learners.
- Vocabulary items can be taught in a more efficient way in relation with the curriculum
- Besides vocabulary items, the four skills can be taught through this way.

It can be clearly concluded that when there is an abundance of media sources like video on the internet, this great chance shouldn't be overlooked and the learning experiences of students should be diversified especially at EFL contexts and lead them to discover the authentic world of language. Stretching the boundaries of English language from the four walls of classroom to the unlimited world via the possibilities of the latest internet technology can just improve the process.

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APPENDIX

DIALOGUES IN THE VIDEOS

AT THE AIRPORT

Dialogue 1: Check-in at the Check-in Desk (P: Passenger / G.C: Ground Crew)

G.C.: Good morning sir can I see your ticket and passport?

P.: Certainly there you are.

G.C.: Thank you. Ok and how many suitcases will you be checking in?

P.: Just one suitcase.

G.C.: Did you pack your suitcase by yourself?

P.: Yes I did

G.C.: And do you have any electrical goods?

P.: I have an electric shaver in my luggage is that ok

G.C.: That's fine so nothing in your suitcase

P.: No

G.C.: Ok. Would you like a window or aisle seat?

P.: A window seat please

G.C.: Ok. Just one moment. This is your seat number and the departure gate you can go straight to the departure lounge enjoy your flight.

P.: What time will we be boarding

G.C.: You will be boarding at seven.

Dialogue 2: Shopping in the Plane (S: Stewardess / P: Passenger)

S.: Would you like a newspaper to read Sir?

P.: No thank you.

S.: Would you like a newspaper to read sir? Sir, sir. Would you like a newspaper to read sir?

P.: Yes I will take the Daily mail.

S.: Here you go sir.

P.: Thank you. You know help to take my mind of things you know it is a little nervous before flight.

S.: O well try not to worry too much you know airway is the safest travel.

P.: I know I am sure I will be better after we take off.

S.: You know we have some flight entertainment for you too you will find a front guide in the pocket in front of you and a pocket magazine.

P.: O good a nice film will help me to relax.

S.: Programs will start shortly after take-off if there is anything I can get for you please just call for assistance.

P.: When will dinner be served?

S.: In about an hour or so we have fish steak and vegetarian options which one would you like?

P.: Fish please.

S.: Ok I will be back later now please just try to relax and enjoy your flight.

A FEW MINUTES LATER

S.: Sir have you seen the catalogue for inflight shop.

P.: This one .

S.: That's it would you like to order any duty free goods.

P.: Yes please can I pay by credit card.

S.: Yes all major credit cards are accepted but purchases must not exceed 500 us dollars.

P.: I would like to buy this bottle of perfume please 34 dollars?

S.: Ok one bottle of perfume is there anything you would like sir?

P.: Yes I would like these Thatanian sunglasses.

S.: Yes their prices are 145 us dollars. Will that be all, sir?

P.: Yes that is everything.

S.: The total bill comes to 179 us dollars can I have your credit card please.

P.: Sure here you go.

S.: Sir, wait please while I collect your duty free goods.

Dialogue 3: Asking for Help for a Lost Baggage (P: Passenger / G.C: Ground Crew)

P.: Excuse me I have just arrived here and I have been waiting at the baggage car for my suitcase I think it is lost.

G.C.: Ok sir do not worry about it I am sure we can find it. What flight were you on?

P.: Flight number 201 from Bangkok .

G.C.: Yes your bag should be on carousal 8.

P.: Well this is where I have been waiting and it is not here.

G.C.: What did your baggage look like can you give me a description?

P.: It is grey.

G.C.: Does it have your name on it?

P.: Yes I wrote my name on the label it is martin Andrew White.

G.C.: I will just make a quick call to see we can find it hello central yes call 17 martin Andrew White sir your bag is being held by customs you can pick it up there.

P.: Is there a problem?

G.C.: I am sure there is nothing to worry about they will explain it at the customs hall just follow this corridor on your left.

P.: Ok thanks for your help.

G.C.: You're welcome.

Dialogue 4: At the Baggage Claim (P: Passenger / G.C: Ground Crew)

P.: Excuse me my suitcase is missing and I thought it was collected here.

G.C.: Can you identify which bag is yours?

P.: Yes it is this grey one here.

G.C.: What is your name?

P.: My name is martin Andrew White.

G.C.: Ok this is your bag.

P.: Yes is there a problem officer.

G.C.: Is there something in your bag I am afraid I will ask you to open it for me.

P.: Yes of course you're welcome to look.

G.C.: This is what our sniffer dog found I am afraid you are carrying a packet of biscuits and a packet of split.

P.: Oo! I forgot about those they must have been broken during the flight.

G.C.: Well I can't see anything else so you are free to go.

P.: Thank you good bye.

G.C.: You're welcome.

Dialogue 5: Asking For Direction at the Airport (T: Tourist / R: Resident)

T: Excuse me I am trying to get to the city center where can I catch the bus.

R.: You can catch the bus just right outside you get through the exit doors take a left and the bus stop should be right in front of you.

T: Ok thank you.

R.: And where are you going?

T: I am staying at the Four Season Hotel.

R.: O that's in the harbor isn't it.

T: Yes it is.

R.: Ok you will get the number 963 and it is a blue bus and it leaves at station number 2.

T: Ok thank you for your help.

R.: Your welcome I hope you enjoy your visit good day.

T: Good day.

Dialogue 6: Immigration and Customs (C.O: Customs Officer / P: Passenger)

C. O.: Good morning sir.

P.: Hello.

C. O.: Could I see your passport and visa documentations?

P.: Yes here they are.

C. O.: Is this your first visit to the United Kingdom?

P.: Yes it is.

C. O.: And where will you be staying?

P.: With my friend in London.

C. O.: And how long will you be staying?

P.: I will be staying for two weeks.

C. O.: Do you have anything to declare?

P.: No I do not have anything to declare.

C. O.: Good everything seems to be in order please enjoy your stay.

P.: Thank you could you tell me where is the baggage claim?

C. O.: Follow the signs to left please.

P.: Ok thank you.

C. O.: Ok no problem ok thanks for your calling bye bye.

Dialogue 7: Immigration and Customs (C.O: Customs Officer / P: Passenger)

C.O.: Good evening sir may I see your passport and immigration card, please.

P.: Sure here you are.

C.O.: Do you have anything to declare?

P.: No, I have just these duty free items I bought on the plane.

C.O.: That's ok welcome to Australia is this your first trip here?

P.: No I came here on business a few years ago, but I couldn't stay long

C.O.: Are you here on business or pleasure this time?

P.: Purely pleasure this time

C.O.: Good are you planning to travel around during your stay?

P.: Well I have only one week and I am planning to stay in Sidney

C.O.: Yes Australia is a big place and you will need a week to see at all

P.: May be next time this time I am going to try to see all the tourist areas of Sidney.

C.O.: Good I hope you enjoy your stay.

Dialogue 8: Meeting Friend at the Airport

Chris: Daaaaaad!

Dad: Chris, how are you?

Chris: I am fine how are you doing?

Dad: I am doing great and you look great.

Chris: Oh thanks.

Dad: How was your flight over?

Chris: It was quite a long flight.

Dad: How many hours did it take?

Chris: It took twelve hours.

Dad: Did you have to stop anywhere on the way.

Chris: No it was a direct flight. Is your home far from the airport?

Dad: No only forty minutes.

Chris: How long would the journey take with the bus.

Dad: It would take about sixty minutes.

Chris: Ok ıs it going to be a lot of traffic?

Dad: No traffic should be light.

Chris: In Bangkok the traffic is very bad.

Dad: How bad is the traffic in Bangkok?

Chris: It is very bad.

Dad: Has the new trains guide made it better?

Chris: It has helped to make it better.

Dad: Is the pollution Bangkok still very bad?

Chris: Yes. Pollution is really bad.

Dad: Hey all right are you ready to go?

Chris: Yes I am ready.

COOKING

Dialogue 1: Mary and Jane's Cooking Class (Mary says and Jane does the things in the video)

Mary: Hi class welcome to Mary and Jane's cooking class. Today we are going to make chicken noodles soup from this "Cool Kids Cook Book".

Mary: Ok, class. First for the noodle soup all we are going to use is: a main lamb chicken, six cups of water, some noodles, and some organic bouillon cubes three of them.

Mary: And all we need to use make it with is a knife, a pot and a spoon just stirring it with.

Mary: Oh! And class, if you want you can add; salt and pepper just for the flavor.

Mary: Now, you have to wash your hands.

Mary: Ok, class we are going to start cooking.

Mary: First we are putting the six cups of water.

Mary: Then we are putting all three bouillon cubes.

Mary: We turn it to a high heat and wait.

Mary: And stir it till the bouillon cubes are dissolved.

Mary: So now, we are going to cut the chicken.

Mary: Now, we are going to put in the chicken. Umm! It looks good, does not it class?

Mary: Now we are going to put the noodles in and a little salt and a little pepper.

Mary: First noodles, now the salt and now the pepper.

Mary: Now, we have to clean up.

Mary: Does not it smell delicious?

Mary: And it's too hot we can add some ice in.

Dialogue 2: Kids Cooking Show Cup Cake

Sarah: Today we are going to show you how to make delicious cupcakes.

Lily: Let's go.

Sarah: Hi! I am Sarah.

Lily: Hi! I am Lily.

Sarah: This is our little brother Aeron.

Sarah: Ingredients:

½(half a cup of) sugar,

½(half a cup of) softened butter,

1 cup of flour,

3 egss,

A box of frosting.

Sarah: First we are going to put down this sugar.

Lily: Next we are going to pour the eggs.

Sarah: Now are going to put in the softened butter.

Lily: The last thing is the cup of flour.

Sarah: We will have to mix this up really well.

Lily: It takes about three or five minutes.

Sarah: Now, we need to fill up cupcake papers.

Lily: You would be careful because it is not easy.

Sarah: We are going to put these cupcakes into the oven with our mummies help.

Lily: We will bake it for seventeen to twenty minutes.

Sarah: Here we go it is ready.

Lily: And now we are going to need the frosting.

Sarah: Now it is sprinkle time.

Lily: See you next time…

Dialogue 3: Let's Make Salad

Andrea: Hi! I am Andrea.

Lauren: And I am Lauren.

Andrea and Lauren: Let’s make salad (together)

Lauren: Step one: Wash the vegetables.

Andrea: Step two: Tear the lettuce.

Lauren: Step three: Peel the carrots.

Andrea: Step four: Chop the carrot.

Lauren: Step five: Slice the cucumber.

Andrea: Step six: Dice the onion.

Lauren: Step seven: Cut the peppers.

Andrea: Step eight: Grate the cheese.

Lauren: Step nine: Add the raisins.

Andrea: Step ten: Pour on salad dressing.

Lauren: Step eleven: Toss the salad.

Andrea: Step twelve: Eat the salad.

FLIGHT SAFETY VIDEO

Dialogue 1: Turkish Airlines Flight Safety Video (Just one person says all these sentences and the others act their roles.)

Ladies and gentlemen, welcome on board we would like to give you some safety information about our aircraft.

The superstars of Manchester United: Wayne Rooney, Daren Fletcher, Fabio and Rafael or the other way around. Nani and Chris Smalling, will help us view this video.

You must place your baggage in the overhead bins or under the seat in front of you.

Just do not get overexcited. Ummmmm, by the way, interesting choice of colors, Nani.

Please make sure your mobile phones and devices with mobile phone capabilities have been set to flight mode or are switched off.

It's okay. Not bad. Um, it's not the place or the time.

Information for emergencies and necessary information about the use of electronic devices on board can be found in the safety instruction cards located in your seat pockets.

It seems like they didn't read the cards.

Your seatbelt is fastened, tightened and unfastened as shown. For your safety, keep your seatbelt fastened while you are seated.

And do not go this far.

Seat your infant with the infant belt that will be provided by the crew.

Well, it's just for the babies.

For taxi, takeoff and landing, the backrest of your seat should be upright, window blind open and tray table folded.

If available, make sure that your personal screen and handset are stored properly.

If there is a loss of cabin pressure, oxygen masks will drop down from the unit above your seat. In this case, pull the mask and place it over your mouth and nose. Attend to yourself first before helping a child.

Do you really think that this will help?

In case of an emergency, loosen your tie and collar, put your seat upright, close your table, open your window blind, remove all sharp objects, take off your high-heeled shoes, put the life vest on the infant and inflate immediately.

In an emergency situation, life vest for infants will be provided by the crew.

Well, these twins do not know when to stop.

On the command, "brace for impact," hand down and hold your knees.

Now, come on, guys. This is serious.

Our aircraft has eight emergency exits. The emergency lights leading to the exit are located above the emergency exit doors. And the floor markings are through the aisle or beside the seats. In case of an emergency, leave the aircraft by the slides located at the exits, which will automatically inflate. Slides may also be used as a raft or flotation device.

They're not quite the same.

Your life vests are located under your seat or in mid consoles between seats. Remove it when you are informed by the crew. Slip the life vest over your head, attach the straps to the connections in front then tighten it by pulling the straps. Well, it's not a toy.

Inflate your life vest when you leave the aircraft. Inflation will be automatic when you pull down these handles or it may also be inflated by blowing through the tube or tubes. The signal lamp will be illuminated automatically when in direct contact with water or the plug on the life vest battery must be pulled down in order to activate the light.

Thank you for your attention. That's all. Have a nice flight. Thank you for listening. We are Turkish Airlines. We are globally yours

AT THE TRAVEL AGENT

Dialogue 1: Arranging a Trip (T.A: Travel Assistant /C: Customer)

T.A.: Good morning sir how can I help you?

C.: Well, I have some time off from work next month and I was thinking of going to Australia.

T.A.: Hımmmm! That sounds great. How long is your vacation?

C.: Just one week. I will go 26th of July and go back on the 5th of August.

T.A.: Ok here is our Sidney brochure. Have a look and see if there is a hotel you like.

C.: Oh! This one is good. The four season hotel. It is expensive but I have been told it is very nice.

T.A.: Yes it is a very high class hotel. I am sure you will enjoy your stay there. Would you like me to make the booking now, sir.

C.: Yes please.

Dialogue 2: Giving Personal Information (T.A: Travel Assistant /C: Customer)

T.A.: I just need to take some of your personal information. What is your full name?

C.: Martin Andrew White.

T.A.: And your address?

C.: 11 sideline hard Cosine Bangkok.

T.A.: And your telephone number?

C.: 026249734.

T.A.: Do you have a daytime number I can call you if it is necessary?

C.: 027771212.

T.A.: That's fine. Will you be travelling alone Mr. White?

C.: Yes just me.

T.A.: Ok you finish work on Friday the 26th. So shall I book your flight for the next day?

C.: Yes please and return flight on Saturday the 3rd of August.

Dialogue 3: Booking a Flight (T.A: Travel Assistant /C: Customer)

T.A.: I will just check the availability. There is seat available on Contest airways flight but there is a three hours of stop-over in Singapore.

C.: Is there a direct flight that I can take?

T.A.: Yes Malaysian Airways. That flight departs at seven o'clock on Saturday morning and arrives at Sidney at six thirty p.m. local time.

C.: That sounds better but it is a little longer than I thought.

T.A.: Well, it is an eight hour long flight. Do not forget the time difference. All the time is given our local times.

C.: Oh yes that's right they are three hours ahead, aren't they? Can I have the details of the return flight?

T.A.: Certainly. That flight departs at six p.m. and arrives at Bangkok at eleven fifteen on that same night. Shall I reserve a seat for you?

C.: Yes please.

Dialogue 4: Making a hotel reservation (T.A: Travel Assistant /C: Customer)

T.A.: Now let's reserve a room for you at the four seasons. Do you want a single or double room?

C.: Oh! A single room would be fine. Thanks. Will it have a view the Harbor?

T.A.: Oh yes all rooms have the harbor views. …… They have a room avalaible. Shall I make the confirmation?

C.: Yes go ahead.

T.A.: Oh yes now you have a room available at the four seasons from Saturday the twenty seventh of July until Saturday the third of August.

C.: That's great. Can I pay by credit card?

T.A.: No problem. Yes it sixty two thousand but including your flight.

C.: Ok. Here is my card. …….. When will I be able to collect my ticket?

T.A.: It should be ready in a couple of days. I can call you at work if you like.

C.: Thanks very much.

Dialogue 5: How was your vacation? (F: Friend / V: Vacationist)

F.: Heyyyyy how was your vacation?

V.: It was very fine.

F.: Oooooo! Where did you go?

V.: I went to the beach.

F.: Who did you go with?

V.: I went with father mother and older sister.

F.: Do you have a house at the beach?

V.: No we stayed at a hotel.

F.: Which hotel did you stay at?

V.: It is called the Imperial.

F.: Have you stayed there before?

V.: Yes we have been going there for years.

F.: It must be very nice.

V.: Yes it is very nice. And not too expensive.

F.: Did you play in the water?

V.: Yes I went swimming and I rode the banana boat.

F.: How about your older sister?

V.: She does not like the water. She likes to sit on the beach and read a book.

F.: What do your mother and father like to do?

V.: They like to eat in the restaurants.

F.: How long was your vacation?

V.: Three or four days.

F.: And will you go there again next year?

V.: Of course.

HOSPITAL

Dialogue 1: Talking to a Friend Having Problem With his Leg (F: Friend / P: Patient)

F.: What's the matter with you?

P.: Ooo! I had a small accident.

F.: A small accident? It looks like you broke your leg.

P.: Yes I did break my leg.

F.: How did you break your leg?

P.: I fell off a skateboard.

F.: Do you have a skateboard?

P.: No. It was my friends skateboard.

F.: Does it hurt?

P.: Auch! Yes. It hurts. Please do not do it again.

F.: Sorry. Can I say your cast?

P.: Yes sure but please be gentle. Thank you.

Dialogue 2: Helping a Friend with Flu (F: Friend / P: Patient)

F.: What's wrong Jill?

P.: I do not feel so good.

F.: You sound terrible. Are you coming down with something?

P.: I feel terrible. I think I might be coming down with the flu.

F.: Have you seen a doctor?

P.: No I haven't seen a doctor yet.

F.: Have you taken any drugs?

P.: I am going to the drugstore now.

F.: I will go to the drugstore with you.

Dialogue 3: Going to the Doctor's Because of Stomachache (D: Doctor / P: Patient)

D.: What seems to be the trouble?

P.: I do not feel very good.

D.: What is wrong?

P.: My stomach hurts.

D.: Your stomach hurts. Anything else?

P.: Well I have diaherria.

D.: Your stomach hurts and you have diaherria. What did you have for lunch?

P.: Seafood and a salad.

D.: Do you want some medicine?

P.: I think some medicine might help me.

D.: I will give you this pill. If you do not feel better by tomorrow please come again.

P.: OK. If I do not feel better by tomorrow then I will come back again. Thank you.

D.: You're welcome.

Dialogue 4: Going to the Doctor's Because of Earache

Assistant: Mr. Louse.

Mr. Louse: Yes.

Assistant: The doctor is waiting you now.

Doctor: Come in. Mr. Louse. How are you today?

Mr. Louse: Fine. Thanks.

Doctor: What is the problem today?

Mr. Louse: It is my ear. I have an earache.

Doctor: Well. Let's have a look. Please sit down here. Is it the right ear or the left?

Mr. Louse: It is the right one.

Doctor: Ok now……..Do you swim Mr. Louse

Mr. Louse: Yes I do swim every morning.

Doctor: Well I am going to give you these ear drops and some pills.

Mr. Louse: Thanks doctor.

Doctor: Take the pills every day for a week use the drops every morning and do not swim for a week.

Mr. Louse: And then?

Doctor: And then you can swim again. Come back and see me again.

Mr. Louse: Doctor North. Are you ok?

Doctor: No. It is my back.

Mr. Louse: Do not worry doctor I can help you.

Doctor: You can?

Mr. Louse: Yes I can. My father has backache and I help him all the time I am very good at it. How is that?

Doctor: It is better. Thank you.

Mr. Louse: Now doctor lie down on the table.

Doctor: Lie down?

Mr. Louse: Yes. Right here.

Doctor: Ok.

Mr. Louse: Now bend your knees and put your feet up on the table.

Doctor: Like this?

Mr. Louse: Yes. That's right. Now bring your right knee up to your chest, good and now your left knee.

A.: Where is doctor North? He is late.

Patient: Ok he is with Mr. Louse in room B. Just a moment. Dr. North, are you ready for your next patient?

Mr. Louse: No the doctor is…..

Doctor: No I am fine thank you. Who is the next patient?

STAYING AT A HOTEL

Dialogue 1: Check-in a Hotel (G: Guest / R: Receptionist)

G.: Wow I have never stayed in a place this fancy before

R.: Welcome to Hola Hola hotel how can I help you?

G.: We'd like to check in our names are Lisa and Marilyn we have a reservation for double room

R.: Let's see yes we have a suit for you on the third floor room 32149

G.: Great oh and my sisters luggage was lost please tell them to deliver it to the hotel

R.: Of course I will need your passport and please sign this guest card

G.: Okey here you are. O! what is the check_out time?

R.: 11 a.m. and if you need any assistance please call the front desk here are your keys

Dialogue 2: Having Problems with Hotel Room (G: Guest / R: Receptionist)

R.: This is the front desk how can I help you?

G.: O we are having some problems in room 321 can you send someone up right away.

R.: Certainly what seems to be the problem?

G.: Well my sister spilt some juice on the bed sheets.

R.: Oh dear we will made up with it fresh linen as soon as possible.

G.: Well my sister tried to clean the sheets but the water wouldn't stop there is water everywhere.

R.: Oh no we will send a generator and a plumber too.

G.: And my sister spilt on the wet towel and hurt her toe.

R.: O we will also send a doctor.

G.: Aaaaaaaaaaa!

R.: What's the matter?

G.: And suddenly electricity as well the lights just went out.

Dialogue 3: Check-out from a Hotel (G: Guest / R: Receptionist)

R.: Hello what can I do for you?

G.: We would like to check out the room. It's the keys its room number 321.

R.: Did you take anything from the refrigerator?

G.: Yes, we had two colas we also ordered room service once.

R.: Ok your five nights total comes to 310 dollars are you paying by cash or credit card?

G.: Credit card here you are. O! Can you call an airport taxi for us?

R.: I will do that right away. Please sing on the dialed line.

G.: You had so much weekend barely carried on I am glad they lost my suitcases

R.: O and I almost forgot Miss Lee someone dropped this off this morning

G.: What? Hey that's my luggage.

AT THE PHARMACY

Dialogue 1: Informing a Patient about a Prescription (P: Pharmacist)

P.: Prescript for Mrs. Johnson?

Mrs. Johnson: Ah! That's me.

P.: Hello. How are you?

Mrs. Johnson: Fine. Thank you.

P.: I am Luke and the pharmacist today. So the doctor prescribed you with Nitrolingual Pump Sprey. Do you know what this medication is for?

Mrs. Johnson: I mentioned to the doctor that I have chest pain. Is this for chest?

P.: Yeah! It is for chest pain. So is this your first time for taking this medication?

Mrs. Johnson: Yeah!

P.: So, I will take you're a few minutes to explain how to use it? So, this medication contains nitrate which is a medicine which helps to widen the blood vessel.

Mrs. Johnson: Ok.

P.: So, it will let more blood and oxygen to get to your heart.

Mrs. Johnson: Ok.

P.: So that will relieve chest pain.

Mrs. Johnson: Ok.

P.: So, do you mind for taking it out? To show you how to use it.

Mrs. Johnson: Ok no problem.

P.: So the medication comes in the bottle.

Mrs. Johnson: Ok.

P.: So, you have to take one spray when necessary.

Mrs. Johnson: Ok.

P.: So take just one spray five to ten minutes before engaging any physical activity or exercise which gives chest pain.

Mrs. Johnson: Oh! So like if I go walking and so I take the spray?

P.: Yes. So, you will take this spray when you just have chest pain.

Mrs. Johnson: Ok yes.

P.: That will relieve the chest pain as well. Ummmm! Before you start using it you have to prime. To do priming is what you have to do in order to get even spray.

Mrs. Johnson: Even spray. Yes.

P.: So, to do that you have to spray like once before you start using it.

Mrs. Johnson: Ok.

P.: Also spray once after you haven't been using it for like a week.

Mrs. Johnson: Ok

P.: And a few if like for months you have to spray for five times.

Mrs. Johnson: Ok.

P.: So, when you start to use your spray you do not have to shake the bottle.

Mrs. Johnson: Ok.

P.: So, just sit down and rest. And then just put your forth finger. And then hold it as close as possible to your mouth.

Mrs. Johnson: Ok

P.: And, then direct it to your under tongue. And just press to nasals slowly to release the spray. And avoid swallowing immediately after taking the spray.

Mrs. Johnson: Ok. So, I spray under the tongue into the mouth. Ok.

P.: Yes. Under the tongue. And then, you just at be finite second dose, if you happen, do still have chest pains after the first spray. You need the second spray. But you can only take three sprays until fifteen minutes.

Mrs. Johnson: Ok.

P.: So, if chest pain still persists after three sprays you have to call ambulance or get someone to call ambulance.

Mrs. Johnson: Ok.

P.: And also, this medication may cause dizziness. So, if you feel dizzy or faint just sit down or do not get up very quickly.

Mrs. Johnson: Ok.

P.: And also with this medication you have to be careful when taking alcohol.

Mrs. Johnson: Ok.

P.: Do you drink alcohol. Do you drink alcohol?

Mrs. Johnson: Oh no! I do not drink alcohol.

P.: Oh! That's very good for your health. Because with alcohol, this medication may cause extra dizziness. Oh no, no. I do not drink any.

Mrs. Johnson: Oh. That's very good. Thank you.

P.: Do you have any other questions?

Mrs. Johnson: So I can get chest pains like any time so do I take bring this everywhere I go.

P.: Yes. You have to bring it everywhere you go.

Mrs. Johnson: Ok

P.: Just keep it in your bag or handbag something. And do not live the bag in the car.

Mrs. Johnson: Ok.

P.: Any other questions?

Mrs. Johnson: No. I think. That's fine.

P.: Ok. If you have got any questions, come back to me.

Mrs. Johnson: Ok.

P.: Or you can read the leaflet in the box.

Mrs. Johnson: Ok.

P.: It has got all the information that you need.

Mrs. Johnson: Ok. So, everything you said is inside it.

P.: Yes. So just keep it with the medication. Just pay at the front counter.

Mrs. Johnson: Thank you.

P.: Have a nice day.

AT THE RESTAURANT

Dialogue 1: Asking About the Menu (W: Waiter / C: Customer)

W.: Welcome. Hello sir. Are you dining alone?

C.: Yes table 41 please.

W.: Smoking or non-smoking?

C.: Non-smoking please.

W.: I have a table for you please follow me. Would you like anything to drink with your meal?

C.: Can I see the wine list please

W.: I can recommend you house whine.

C.: Ok I have a bottle of house whine please

W.: Certainly here is tonight's menu a waitress will be shortly here to take your orders.

C.: Ok. Thank you.

Dialogue 2: Ordering (W: Waiter / C: Customer)

W.: Here is the wine you ordered. Would you like to let it wait for a while or shall I pour it now?

C.: I will have a glass now please.

W.: Are you ready for me to take your order?

C.: Yes. I will have the T bone steak please.

W.: How would you like it cooked?

C.: Medium rare.

W.: Ok. That is served with seasonal vegetables and your choice of jacket potato or chips.

C.: Jacket potato please. I haven't had jacket potato for a long time.

W.: Ok that's one T bone steak medium rare with seasonal vegetable and jacket potato yes thank you. I will bring it to you in a moment.

(After finishing meal)

W.: Was everything ok sir?

C.: Yes that was delicious thank you.

W.: Would you like some dessert? We have cheese and biscuits apple pie and chocolate éclair.

C.: Yes I will have a chocolate éclair please.

W.: Can I get you anything else?

C.: Yes I would like to have a coffee latte please.

W.: I will bring it to you in a moment.

Dialogue 3: Bill (W: Waitress / C: Customer)

C.: Could I have the bill please?

W.: Certainly I will get it for you. Would you like to pay it now or shall I charge it to your room?

C.: I would rather pay now please.

W.: I will be back for the bill. Ok you have a bottle of house friend a T bone steak a chocolate éclair. and a cup of coffee that will be 36.74

C.: Is service included?

W.: Yes it includes tax and ten percent service charge.

C.: Here is 40 dollars you can keep the change.

W.: Thank you very much.

C.: Good bye.

W.: Bye.

SHOPPING

Dialogue 1: Looking for a Shirt (S.A: Shopping Assistant / C: Customer)

S.A.: May I help you sir?

C.: I was wondering do you have any long sleeved shirts.

S.A.: Yes. We do. Right here.

C.: How much does this cost?

S.A.: It is fourteen ninety nine.

C.: What about this one? It is a smaller size.

S.A.: The bigger ones and the smaller ones are the same price.

C.: What about these pants. How much are they?

S.A.: They are thirty three fifty.

C.: Thirty three fifty? What about these darker ones?

S.A.: They are cheaper. They are on sale this week and only twenty four ninety nine. We also have suits for sale.

Dialogue 2: Returning a Shirt to the Store (S.A: Shopping Assistant / C: Customer)

C.: Can I return this?

S.A.: What is it?

C.: It is a shirt

S.A.: What's wrong with it?

C.: Nothing is wrong with it. It just does not fit.

S.A.: Is the color wrong?

C.: No. The color is fine. But the size is much too small.

S.A.: Do you remember when you bought it?

C.: I didn't.

S.A.: You didn't buy the shirt? Who bought it?

C.: My friend bought it.

S.A.: Do you remember when your friend bought it?

C.: She bought it last week.

S.A.: Ok. Good. Do you have the receipt?

C.: As a matter of fact I do.

S.A.: Let me have the shirt and the receipt, please. Would you like to exchange it with a larger size?

C.: Can I get cash back instead?

S.A.: No. but I can give you store credit.

C.: What is that?

S.A.: Well. The shirt is nineteen dollars and ninety nine cent. Right?

C.: Yes. That's right.

S.A.: Well. I can give you a store coupon nineteen dollars and ninety nine cent. Or you can exchange this shirt with a larger size.

C.: Ok. I will take the coupon.

S.A.: Ok.

C.: Thank you.

Dialogue 3: Buying a Pair of Shoes (S.A: Shopping Assistant / C: Customer)

C.: What shoes are lovely! Can I see them?

S.A.: Which ones do you like?

C.: That black pair looks really cool. The black ones.

S.A.: The black ones. They are quite lovely, imported from Italy.

C.: I have been to Italy. How much are they?

S.A.: These shoes are eighty dollars.

C.: Eighty dollars? That's so expensive.

S.A.: Not so expensive. Only forty dollars for one shoe.

C.: Do you have another pair of black shoes?

S.A.: This pair. Only twenty dollars.

C.: Why are these shoes so much cheaper?

S.A.: Because they are made here.

C.: Made here. What about the quality?

S.A.: The quality is very good. These shoes will last a long time.

C.: How about fifteen dollars to the pair?

S.A.: Oooh! I am sorry not enough. Eighteen.

C.: I will give you sixteen.

S.A.: Ok for you special price. Sixteen dollars. Would you like a bag?

C.: No. That's OK. Thanks anyway. I will wear them.

POLITE REQUESTS, OFFERS AND MAKING APPOINTMENT

Dialogue 1: Suggesting to a Friend with a Health Problem (F: Friend / S: Sarah)

F.: What is wrong with you Sarah?

S.: I am tired and I have a headache.

F.: Why is that?

S.: I have been studying for hours for this English exam.

F.: You should take a break.

S.: Do you think so?

F.: Yes. You should walk around stretch your legs.

S.: Ok. Yes. Gooood.

F.: Rest your eyes. Get a drink.

S.: Ah! I feel better.

F.: You should eat something too. Do you want me order a pizza?

S.: That's a good idea.

Dialogue 2: Suggesting to a Friend Wasting Time at Work (O: Officer / F: Friend / B: Boss)

F.: Can I give you some advice?

O.: I guess so. What is it?

F.: You shouldn't play a video game at work.

O.: But I am just taking a little break.

F.: Yes. But it looks bad.

O.: Well. Then. Why are there games on computer?

F.: The games came with the computer.

O.: Yes. What is your point?

F.: What would a boss think if he saw you playing a game and not working?

O.: I do not know.

B.: Oooooooo! I love that game. What is your high score?

O.: 20128.(twenty thousand and a hundred and twenty eight)

B.: Ha ha! Mine is over 30000.(thirty thousand). Keep practicing. What are you standing around here for? Do not you have some work you should do?

O.: Hey do you want some advice?

F.: What?

O.: You should mind your own business.

Dialogue 3: Arranging a Meeting (M: Man / W: Woman)

M.: I was wondering if you would like to go out for dinner on Thursday.

W.: I cannot go gout on Thursday I am busy.

M.: Are you busy on Friday?

W.: Yes I am busy on Friday.

M.: That's too bad. Are you busy next week?

W.: Let me think. Yes I am but I will be free next Wednesday.

M.: Perhaps you will be interested in going out dinner

W.: That sounds lovely

M.: Great we will have dinner together next Wednesday

Dialogue 4: Arranging a Meeting (M: Man / W: Woman)

M.: I was wondering if you would like to go to the circus

W.: The circus? I am afraid I can't. I do not like clowns

M.: How about going to see a concert?

W.: I would be delighted to see a concert. What time do you want to meet?

M.: Can I pick you up at 3 pm?

W.: 3 pm is great where will you pick me up at?

M.: How about I pick you up at your house?

W.: Great. Can I invite my sister, too?

M.: Of course

W.: That's very kind of you

Dialogue 4: Making an appointment (C: Customer / O: Officer)

C.: Hello. Can I make an appointment over the phone?

O.: Yes you can.

C.: Can I make an appointment for 7 a.m. on Wednesday?

O.: I am sorry you cannot make an appointment for that time.

C.: Why not?

O.: The office is not open until 9 a.m.

C.: I see. Can I make the appointment for 11:30 a.m.?

O.: Yes 11:30 a.m. on Wednesday should be fine.

C.: Thank you.

O.: You are welcome.

ASKING FOR DIRECTION

Dialogue 1: Asking for Direction to Hotel (T: Tourist / R: Resident)

T.: Excuse me I think I am lost. Can you help me?

R.: Sure. Where do you want to go?

T.: Well. I am trying to get back my hotel. I am staying at Four Season Hotel. Do you know it?

R.: Yes I do. You are quite a long way away.

T.: I thought I might be.

R.: You will have to walk back to the center of the city. I can direct you but it is complicated.

T.: May be I had better catch a taxi.

R.: I think that might be a good idea. You can get one at the end of the road.

T.: Ok. Thanks for your help. Good bye.

R.: Good bye.

Dialogue 2: Returning To Hotel (R: Receptionist / G: Guest)

R.: Good evening sir. Welcome back. Did you have a good day?

G.: Yes thank you I went to the market, the opera house and the art museum. I did get lost but my back though.

R.: Oh dear I am sure you will soon find your bearings.

G.: Well. I think that's enough for one day. I am going to have some dinner, and go to my room.

R.: Ok. Have a good night sleep.

G.: Thank you I plan to. I have a lot more to see tomorrow.

Dialogue 3: Asking for a Friend's Address (For: Foreigner / R: Resident)

For.: Excuse me. I am lost.

R.: Where are you looking for?

For.: My friend's house. He lives 39OA Radcliff road.

R.: Radcliff road. Oooooo! Yes. Go down this road until you come to the second intersection make a right turn then go down that road to the large intersection and make a left turn. Radcliff is your first left.

For.: So if I got it: I go down the Street. And take a right turn on the second intersection then keep going until I come to a barge intersection and Radcliff is on the right.

R.: No make a left turn at the intersection and Radcliff will be on your left.

For.: Ok this has been very helpful. Thank you.

Dialogue 4: Asking for the Way to Hospital (For: Foreigner / R: Resident)

For.: Oh, oh! I am sorry to interrupt you but I was wondering how do I get to the post_ hospital from here?

R.: It is pretty far. Try down this road. Then make a left at the shopping center. That will be warren road.

For.: Do you know the name of the shopping center?

R.: It's called City Plaza.

For.: Thanks. Then, what do I do?

R.: Well. Go down warren road for about four miles. Then hang a right Rushmore Avenue. The hospital will be down Rushmore Avenue about a mile on your left side.

For.: Ok I think I got it now.

R.: Well. Good luck.

Dialogue 5: Asking the Way to Police Station (P: Policeman / R: Resident)

P.: Do you know where the nearest police station is?

R.: Yes. Walk down that Street. And take the third right. Then walk past the bank and the supermarket. It will be on your right. It is next to the Laundromat.

P.: So, I go down. And make a right on the third Street. Then, I past the bank and supermarket and police station is next to the Laundromat.

R.: That's correct.

P.: I can probably find it. Thanks, for your time.

R.: No, problem.

TRANSPORTATIONS

Dialogue 1: About the Train

Friend: So Bob, do you take the train often?

Bob: Yes, All. Almost every day.

Friend: Almost every day? A lot?

Bob: Well. I enjoy the train. It is very convenient.

Friend: I see.

Bob: And it is the fastest way to travel thorough the town.

Friend: Are there many people on the train during the rush hour?

Bob: Well. There are many people in the morning before work. And there are many people in the evening after work.

Friend: What about other times?

Bob: At other times. No. not so many people.

Friend: And there is never a traffic jam?

Bob: On the train? There is never a traffic jam.

Friend: Oh! That's good.

Bob: That's the fastest way to travel.

Friend: You know. I think it is faster than driving a car.

Bob: And the train is not very expensive.

Friend: Hey! Bob Look it at sign.

Bob: The university. Aaaaaaa!. We are waiting the wrong train.

Friend: We are on the wrong platform, teacher?

Bob: Yes. We are on the wrong platform.

Friend: So, now, what do we do?

Bob: Well. We can take a taxi. Taxi is good.

Friend: Yes. Taxi is good. Let's take a taxi. Have long way start waiting for the wrong train.

Dialogue 2: Talking About Favorite Way of Travel

Interviewer: Let me ask you. Do you like travelling?

Interviewee: Actually, no. I really do not enjoy travelling. I really enjoy going to other places. But I hate the process of travelling. I really hate long journeys. I think the worst for me is when you travel on the coach. I have done a couple of twenty-four hours of coach trips and they were just the worst.

Interviewer: And what was your favorite place to be?

Interviewee: I really enjoyed Holland. Particularly, Amsterdam. It is such a lovely city I love all the canals. The museums are absolutely fantastic there as well. The people as well are just so friendly so nice. I always feel a big guilty because they speak such good English. And I can't speak a word of Dutch.

Interviewer: Have you ever had any problems while you were travelling?

Interviewee: I always have problems when I travel. For some reason trains are always delayed. Aero planes are the worst as well. Whenever I fly with easy jet or low cost airlines the planes are always delayed and cancelled before now.

Interviewer: Are there any places that you have not been to and you would love to go to? Where is it?

Interviewee: I would really like to go to New Zealand. My father and my brother were both there a couple of years ago. And I just fell in love with the place. It sounds fantastic; such beautiful countryside, such beautiful scenery and such a variety as well. There are really cold areas and really warm areas and apparently the people are great as well