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TEACHING ENGLISH THROUGH DRAMA

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TEACHING ENGLISH THROUGH DRAMA

A MAJOR PROJECT
SUBMITTED TO THE FACULTY OF LETTERS
AND THE INSTITUTE OF ECONOMICS AND SOCIAL SCIENCES
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FOR THE DEGREE OF MASTER OF ARTS IN
THE TEACHING OF ENGLISH AS A FOREIGN LANGUAGE

BY

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The examining committee appointed by the
Institute of Economics and Social Sciences for the
major project examination of the MA TEFL student

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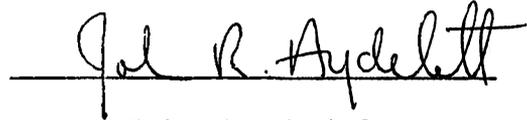
has read the project of the student.
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Project Title: TEACHING ENGLISH THROUGH DRAMA

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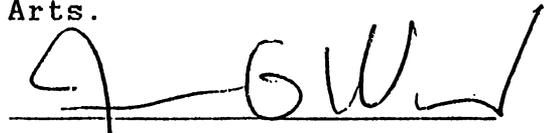
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I certify that I have read this major project and that in my opinion it is fully adequate, in scope and in quality, as a major project for the degree of Masters of Arts.



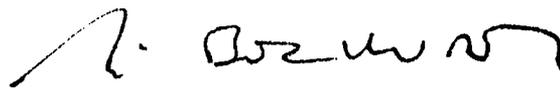
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I. INTRODUCTION

WHY DRAMA?

Currently the teaching of foreign languages has become a very important and global issue. Every few years the emphasis on what is considered to be the most effective way of language teaching seems to shift. Research over the last several years indicates increasingly that people in the field of teaching are doing their best to make teaching of a particular language effective. Language teachers are constantly searching for effective methods and techniques, and in their search their basic aim is to find methods that facilitate learning, methods that make learning more pleasant, joyful, worthwhile and methods that emphasize developing communication skills. In their ongoing search for new and better ways of helping their students, language teachers, as Via (1985) states, "discovered" drama, while all the true value of drama had been patiently waiting to be discovered (Via, 1985). In his book Twenty-Five Centuries of Language-Teaching, Kelly (1976) maintains that drama has been used for language teaching since the middle ages; therefore, rather than using the word discovery, to say that the

value given to drama as a medium for teaching languages is being recognized again will be proper.

The shift in the language-teaching profession toward a greater emphasis on meaningful communicative activities instead of mechanical drills has given drama its push, because people have realized that by using drama, students have the possibility to be engaged in meaningful activities. Via (1979) suggests language teachers who are looking for ways to make language learning more meaningful, more natural, more realistic and more fun should look into the use of drama as one means of achieving their goal. He reinforces that drama, which he calls a part of the language teaching scene, is not going to solve all of the language teaching/learning problems, but, he claims that drama can be a valuable adjunct to any language classroom (Via, 1985).

PROBLEM

Learning a language can be a painful experience, especially if it is learnt in the way Tunnell, a lecturer at the British Institute in Madrid, had to learn French. Tunnell denotes (1980) that he had to learn by heart rules of grammar and their exceptions, lists of vocabulary; he had to memorize paradigms of verbs. He stresses:

I spent a lot of time struggling with my dictionary, translating English into French and vice versa. In short what I did not learn was the French that is used in everyday life. As a language learner I was, like so many students, a failure although I was highly motivated. I was taught French as if it were a dead language. I learned French not so that I could go to France and communicate with French speakers, but rather because it was felt that language learning was a good mental discipline for young people.

Via, in his article "English Through Drama" (1975), states:

I think a large percentage of the students think that studying English is some new torture method thought up by the Ministry of Education just to make their days in school miserable. Many of them just give up. And when they give up you suddenly feel that you have failed, that you are inadequate, and you think, "I don't speak English well enough." You get discouraged, but you say, "Well, it's my job and I've got to teach, so I will go on," and you go on teaching by rote.

The idea underlying these lines truly defines the situation in Turkey. Most English language students in Turkey can hardly answer any questions in English, nor can they speak in English effectively although they have been taught it for several years.

There could be two main reasons why most language students are incapable of communicating in English. First, the English-language programs fail to prepare students to develop communicative competence; the textbooks emphasize linguistic forms, pronunciation drills, grammar patterns, and vocabulary items. The teaching methods are usually limited to memorization

of phrases or patterns, endless repetition, and mechanical drills. Teachers spend most of the class time analyzing grammar structure and translating from English to Turkish; this prevents students from arriving at genuine communication. Second, the environment does not encourage the speaking of English. After several years of English instruction, students are still unable to communicate in the language because they rarely have an opportunity to talk to native speakers of English or to use the language in their daily lives. Briefly, in Turkey students are forced to learn grammar in overcrowded classes where they suffer from lack of motivation because of the environment.

Over the past few years, there has been increasing interest in the communicative use of English in the language classroom. Many communicative interaction activities such as group problem-solving activities, dialogues, role plays and plays have been designed and incorporated into foreign language teaching. If meaningful communication is the main purpose of foreign language learning, why should teachers continue to feed students printed matter they quickly forget, or try to discuss topics they care so little about, when there is so much they have to say and are ready to talk about?

Since there has been a move toward oral proficiency in learners' needs, and since drama as S. L. Stern (1983) states is commonly used in ESL and EFL for developing oral language

skills, this research project aims to focus on the use of drama in teaching English as a step towards the goal of exploring and developing communication. As Asher has noted, almost any school program can produce fluency if the students stay in the program long enough (Asher, 1977); the trick is keeping the students interested enough to stay. With the use of drama the threat that students often feel in language classes is removed, and "the freedom gained sparks enjoyment," (Via, 1976, English in three acts) which will motivate students and encourage them to continue to use and study the language. Therefore, in this project a discussion of ways in which dramatic activities that lead students to continue their language studies and that can be used in language teaching and learning are presented; in addition, some useful techniques that are serious in purpose but entertaining in practice are suggested.

PURPOSE

Many teachers concerned with the progress of their students in the learning of a foreign language tend to be eclectic in their use of teaching aids and strategies. They welcome anything which strengthens students' usage and knowledge of the language, which increases their confidence and as Bird (1979) states "spurs" on their

desire to extend and intensify their expertise. The purpose of this paper is to support the value of drama in this connection and to present teachers with different views of the place of drama in language teaching, in the hope that they will realize its potential for increasing student motivation and providing stimulating language practice. Moreover, this project is designed to give teachers practical ideas of how they might incorporate drama into their lessons in order to practice all important "skill using" (Via, 1979).

EXPECTATIONS

The idea of drama in EFL is generally acknowledged by teachers in Turkey, but drama techniques have not always been fully exploited, partly because of the incapacity of the teachers to put aside certain prejudices about it. Hopefully this work will dispel such misjudgments and open up a useful way of helping teachers to meet students' linguistic needs. Furthermore, anyone interested in providing students with an opportunity to learn English through the vehicle of drama will have the occasion to use the information in this paper as a springboard for designing and experimenting with similar techniques. Also some of the ideas may give teachers the confidence to invent their own activities, related specifically to their teaching situations and aims.

METHOD

Library research has been conducted to analyze experts' ideas about the use of drama in the teaching of English. Upon these ideas the researcher has drawn some implications for English language classrooms in Turkey.

The findings based on the survey of the resources have been presented in four sections. The first section, introduction, gives the fundamental reason for the study. The second section is the review of literature which covers an understanding of how languages are taught/learned, what drama and dramatic activities are and what relation drama has with language learning and teaching. Also, some of the views of several professionals who are in favor with using drama in teaching a language are presented in order to defend the value of it in this connection. The third section introduces suggestions for English language teachers in Turkey who teach English to students of various levels and ages, by bringing in techniques that make use of drama in language teaching, and that are applicable to Turkish classrooms. The last section is a summary of the study, followed by recommendations and conclusions.

II. REVIEW OF LITERATURE

HOW IS A LANGUAGE LEARNED AND TAUGHT?

Brown (1980) says, "The language teacher cannot teach effectively without understanding varied theoretical positions-alternative ways of looking at the phenomena of language learning and teaching." Hence, what language learning and teaching are will be mentioned so as to provide the basis for effective language teaching.

A conception of language learning is essential for language teaching. Brown (1980) breaks down the components of the definition of learning as follows:

- 1- Learning is acquisition or "getting".
- 2- Learning is retention of information or skill.
- 3- Retention implies storage systems, memory, cognition, organization.
- 4- Learning involves active, conscious focus on and acting upon events outside or inside the organism.
- 5- Learning is relatively permanent, but subject to forgetting.
- 6- Learning involves some form of practice, perhaps reinforced practice.
- 7- Learning is a change in behavior.

While learning, students have difficulties and try to cope with the difficulties presented by language learning. H. H. Stern (1983) hypothesized four basic language learning strategies for effective language learning. According to H. H. Stern,

Good learning involves first of all an active

planning strategy. The good language learner will select goals and subgoals, recognize stages and developmental sequences, and actively participate in the learning process.

Secondly, the good language learner employs an academic learning strategy. Students are prepared to study and practice. They learn and acquire internal standards of grammaticality and appropriateness.

Next, good language learners are likely to employ a social learning strategy. Good learners seek communicative contact with target language users and the target language community either in person or through writings, media, role playing.

Finally, good language learners use an affective strategy. They cultivate positive attitudes towards the self as language learner, towards

language and language learning in general, and its society and culture.

Rubin and Thompson (1982) explain the qualities of a good language learner in the following steps:

Good language learners

- 1) are accurate "guessers",
- 2) are ambitious to communicate,
- 3) are aware of their weaknesses in the target language,
- 4) are prepared to make mistakes,
- 5) are willing to practice,
- 6) monitor their speech and compare it with the native standard,
- 7) relate meaning to its social context.

Since all methods used in language teaching derive from a theory of language learning, what a learning theory

is should be clarified. Richards and Rodgers (1986) divide the learning theories into two parts: process-oriented and condition-oriented theories. "Process-oriented theories build on learning processes, such as habit formation, induction, inferencing, hypothesis testing, and generalization. Condition-oriented theories emphasize the nature of the human and physical context in which language learning takes place."

H. H. Stern (1983) states, "a conception of language learning is an essential component of a language teaching theory." On the other hand, Richards and Rodgers (1986) do not regard only the theory of language learning as an essential component of language teaching, but also the specific theories of the nature of language. Therefore, while some methods derive from the specific theories of the nature of language, others derive from a theory of language learning.

Teaching can be said to be guiding and facilitating learning; it enables the learner to learn, and sets the conditions for learning.

Bruner (1966) noted that a theory of teaching should specify the following features:

- 1- The experiences which most effectively implant in the individual a predisposition toward learning.

- 2- The ways in which a body of knowledge should be structured so that it can be most readily grasped by the learner.
- 3- The most effective sequences in which to present the materials to be learned.
- 4- The nature and pacing of rewards and punishments in the process of learning and teaching.

The first three features refer to the language and to the learner, showing that one needs an understanding of the language and a practical theory of learning before defining a theory of teaching. Therefore, the subject matter and the process of learning are the "cornerstones" of a theory of teaching.

McRae (1985) puts forward the challenge awaiting the students who will learn, and the teachers who will teach a foreign language by quoting from G. Bernard Shaw: "There are fifty ways of saying yes and five hundred of saying no, but only one way of writing them down." Drama in this sense provides a suitable means to overcome the challenge.

WHAT IS DRAMA?

First of all, since the terms drama and theater are mistakenly used interchangeably, there arises a need to define both.

Theater is concerned with presentation. An audience is a necessary part of any theatrical event, and the dramatic

action should be shaped with that audience's presence in mind (Holden, 1981). Witoszek and Jaskot (1981) claim "active participation is the key word of theater." They bring forward the following as the constituents of a theater:

- 1- creation of an artificial environment that is an English community,
- 2- reliable objective stimuli provided by a literary text,
- 3- linguistic feedback between the members of the group.

According to Via (1987) theater is communication between people for the benefit of other people, which includes play production. He says, "It is important to remember that merely reciting memorized lines and speeches is not theater. There must be meaning conveyed among the performers and between the performers and the audience. On the other hand he defines drama as communication between people. He adds, "If our students are doing dialogue work, and if they are conveying the intended meaning, as opposed to reciting the lines, they are using drama." In teaching a foreign language drama is applied to classroom activities where the focus is on the "doing" rather than on the "presentation." In other words, the students work on dramatic themes, and it is this exploration of the ideas and characters of their target language which is important,

for it entails interacting in English and making full use of the various features of oral communication. The students have the opportunity to experiment with the language they have learnt, and the teacher has a chance to see how each person operates in a relatively unguided piece of interaction (Holden, 1981). According to Lester (1976) the interchanges between characters, "involve the establishment of personalities and motives so that in the persona of the character, the student has a genuine communication need that other classroom techniques seldom provide."

Drama is concerned with the world of "let's pretend." It asks the learners to project themselves imaginatively into another situation, outside the classroom, or into the skin and persona of another person. Students may act in a controlled way, following linguistic and organizational guidelines laid down by the teacher or they may be left relatively free to work out their own parameters. In either case they will usually be interacting with other people, and reacting in some way to what they say and do, drawing on their own personal store of language to communicate meaningfully (Holden, 1981).

WHAT ARE SOME DRAMATIC ACTIVITIES?

Dramatic activities are activities which give the

students an opportunity to use their own personalities in creating the material on which the language class is to be based (Maley and Duff, 1982). Sharim-Paz (1980) quotes from Maurice Imhoof, "Dramatic activity by its very nature can make the study and practice of a language interesting, enjoyable, and dynamic." Via and Smith (1983) point out that all dramatic activities should have the following:

- a sense of self,
- a sense of the listener,
- a sense of the relationship between self and listener,
- a sense of setting,
- a sense of goal.

Throughout the various dramatic activities role play, as Hines (1973) defines as "a standard classroom activity which has long been recognized as valuable and valid means of mastering languages," is the most commonly used one. Role play is a classroom activity which gives the students the opportunity to practice the language, the aspects of role behavior and the actual roles they may need outside the classroom (Livingstone, 1983). Depending on what Griffiee (1986) states, role play which consists a situation and character assignment and a problem that allows for many possible endings, gives the students a chance to practice a possible real life situation. Sometimes the situation is

from the students' own point of view and sometimes from a different point of view. Griffiee (1986) defines the purpose of role play as "It is not to teach or give the students new data. Rather, it is to provide practice for the language ability the students already have. It forces them to apply what they know and lets students stand on their feet."

Redfield (1981) proposes the use of role play in achieving practice in real language. Ladousse (1987) states that students by the use of role play are "unselfconsciously" creating their own reality and, by doing so, are experimenting with their knowledge of the real world and developing their ability to interact with other people. Moreover, as Smith (1984) discusses, "Role playing activities can be designed or adapted to teach culture or to give students practice with empathic communication skills, new intonation patterns, conventional speech formulae, and nonverbal behavior."

As Richard-Amato (1988) brings forward, "Tools for communication can be taught through role play situations."

Concisely role play gives students the opportunity to practice communicating in different social contexts and in different social roles. Littlewood (1981) lists the following procedure for a role play:

- * Learners are asked to imagine themselves in a situation which could occur outside the classroom. This could be anything from a simple occurrence

like meeting a friend in the street, to a much more complex event such as a series of business negotiations.

* Learners are asked to adopt a specific role in this situation. In some cases they may simply have to act as themselves. In others, they may have to adopt a simulated identity.

* Learners are asked to behave as if the situation really existed, in accordance with their roles.

As Via in his Article "English Through Drama" (1975) specifies, "Each person is like a diamond made up of many facets of personality and behavior. So, if we are to play a role, we find as many facets of that character as possible."

Teachers continue to seek ways to transfer conversational skills which extend beyond the limits of short, circumscribed dialogues; role playing, to be sure, is one such way, but according to Di Pietro (1983), "It too has its limitations." He says he developed scenarios:

to expand the role playing technique by introducing new information into a predetermined situation so as to force decisions and alter the direction of the action. In this way, students learn to make communicational choices and to develop verbal strategies consistent with their own interactional styles.

He defines a scenario as "a strategic interplay of roles functioning to fulfill personal agendas within a shared context. Strategic interplay captures the dramatic element of a human interaction and, in doing so, enhances retention

of what is learned when that interaction is performed."

Another dramatic activity is simulation, it is the reality of function in a simulated and structured environment (Jones, 1984). It is an event in which students become participants having roles, functions, duties and responsibilities (Di Pietro, 1987). According to Di Pietro both strategic interaction scenarios and simulations draw from credible real life happenings. Ladousse (1987) defines simulations as complex, lengthy, and relatively inflexible events. He says, "They will always include an element of role play, though other types of activity, such as analysis of data, discussion of options are also involved."

Sketches in language teaching according to Rees (1981) serve English language teaching because they are short and can easily be learned, they ensure meaningfulness by presenting language in a context that is as realistic as the teacher wishes to make it, and the language incorporated can be that of life with all its hesitations, repetitions, emphasis, rather than language created for the textbook.

A play is goal oriented. Students who are told "We will present this play in English on May fifteenth" will learn more than those who are told "See how much English you can learn by May fifteenth." Psychologists have been stating that people with a specific goal achieve more than those with a general goal (Via,

1976, Drama in the classroom). According to Via staging a play involves a specific goal orientation that will cause the students to "learn by doing," "removes the threat of language learning," and "provides a realistic model of the way we talk." In his book "English in Three Acts" (1976) Via specifies that:

A play can give us a good picture of language in its socio-cultural environment and show us how the situation affects the language. A play often demonstrates the interaction of many characters and illustrates the various levels of speech and can give students reason to use a language.

Improvisation is applied to activities where the students are less guided than they are in ordinary role playing (Holden, 1981). Via (1975, English through drama) identifies improvisation as "One of the things that has been popular, helpful, and fun in dramatic activities." He suggests teachers should plan a situation, "preferably one with conflict" and then have two or more students act out the scene. He claims that this activity gives students a chance to "think on their feet" and to express themselves within their own knowledge of English.

A minidrama is a short drama, initially presented in the command form which includes a story or plot (Griffie, 1986). It is highly structured conversation and specified action. Therefore, participating in a minidrama gives students confidence and prepares them for role play.

Scarcella (1983) scribes sociodrama as being student

oriented rather than teacher oriented. Students act out solutions to social problems, generally defining their own roles and determining their own courses of action.

HOW DOES DRAMA ASSIST BOTH LEARNING AND TEACHING ENGLISH?

As Barrows and Zorn (1983) indicate, most language teachers want to involve their whole class, encourage their students to speak up without worrying about set patterns, get them to use their imaginations, and create an amusing atmosphere that would make their students forget they are in the classroom. At the same time language teachers want their students to apply spontaneously the grammar they had already learned. But, since language teaching is done through structures or "so-called situations" in the belief that once a sentence has been correctly formulated a use can always be found for it (Maley and Duff, 1982), the intentions of most of the teachers are hardly achieved. Too many language classes are filled with rote practice that centers on surface forms. Drills and rote memory can produce a situation in which the students are speaking but not understanding what they are saying. This is stressed with what Brown (1980) says,

The frequency of stimuli and the number of times spent practicing a form are not highly important in learning an item. What is important is

meaningfulness. Contextualized, appropriate, meaningful communication in the second/foreign language seems to be the best possible practice the learner could engage in.

Research has proved that the more a teacher can create a meaningful context, the more language will be acquired; Griffiee (1986) claims that this is simply because languages are acquired when a context that students can understand is created. But what is it the students understand? Do they understand rules? words? structures? According to Griffiee what students understand is meaning; he says "The reason a context is necessary for learning is because it is the context that gives both linguistic and extralinguistic help which cement and hold the meaning." Accordingly, using drama is one way for a teacher to create a meaningful context in which students can promote the subconscious learning of the target language as drama forces students to focus on meaning rather than rules and their use. Drama techniques do not aim to teach students forms or functions of language, they aim rather to provide students with an opportunity to apply what they have studied in their classes. Therefore, teaching the students the subject of drama rather than the forms of language will allow students to practice the target language without being conscious of grammar and forms. In short, drama will provide the context for a meaningful

exchange in which students see a reason to communicate. According to Picollo (1984), language is more naturally and meaningfully used when the classroom is "transformed in to a stage."

In most cases, language acquisition is impeded because as Pechou (1981) states, "Students are blocked in their own bodies and in their relationships to others, paralyzed by selfconsciousness and the fear of being wrong." Dealing with this problem, Via (1975, English through drama) stresses that "Classrooms are places to make mistakes. It is a place to learn. The students must be given the freedom to know that they can fall down whenever necessary without any kind of reprimand." Smith (1984) believes that "In order to become skilled in interacting spontaneously in the target language, language learners need the opportunity to practice language without inhibition and without interruption from the teacher." Using drama in the classroom provides this opportunity.

Most of the skills needed when speaking a language, foreign or not, are those which are given least attention in the traditional textbook: adaptability, speed of reaction, sensitivity to tone, insight, anticipation; in short appropriateness (Maley and Duff, 1982). Ultimately, teachers want their students to be both fluent and accurate in the

way they speak. As Ladousse (1987) identifies, being accurate does not just mean using structures and vocabulary correctly, but also saying the right thing in the right place, at the right time. Students need the occasional chance to take risks in the language, to try out new ways of combining words, and to find out where the gaps are in their knowledge. Maley and Duff (1982) point out that the drama activities give students an opportunity to strike a balance between fluency and accuracy. As Lester (1976) notifies, drama in language teaching provides a purposeful, highly motivating classroom activity, and also a practicable classroom technique for developing fluency in the target language by focusing on the communicative needs of characters in an actual meaningful situation.

Via (1987) denotes drama as a means of helping people learn another language. He notes,

A great deal of our everyday learning is acquired through experience, and in the language classroom drama fulfills this experiential need. When we add drama and dramatic activities to the language classroom, we add a very meaningful dimension to rules and vocabulary.

The great advantage of drama in the English language class as Lester (1976) brings forward is that it allows students to use natural, conversational English in a meaningful context.

For successful learning to take place as Tunnell (1980)

states, there is an even more important requirement than meaningfulness: the learner must be motivated. Dubin and Olshtain (1977) stress that:

Drama through its attention to human experience, can involve students in highly motivating activity. Because students can lose themselves in the characters, plots and situations, they are more apt to receive the benefits of reduced anxiety levels, increased self-confidence and esteem, and heightened awareness.

In the EFL setting there is the problem of how teachers can motivate students to use the language communicatively in an atmosphere of relaxation.

Via (1979), defining language as a tool, says, "Over the years language teachers may have been remiss in just fabricating a tool rather than helping students use that tool." Related to motivation Via (1975, English through drama) asserts:

To speak the language is so very important. If we just study reading and writing, it may seem useless at times; we may wonder how we can use this language. But to speak a language gives a reason for learning it.

Picollo (1984) a university teacher at Sao Paulo, teaching speech training/oral command to students whose knowledge of English varies from basic/intermediate to advanced, states that he has always tried to make his students feel increasingly confident in using the language. He says "I felt something had to be done to help the students

put into practice what they had learned formally in class." This feeling of his he says led him to insert drama into the syllabus.

One of the exciting and useful things about drama and drama techniques is that they give students something to talk about. In other words as, Via (1979) mentions, the students are actually using the language rather than just studying it. S. L. Stern (1983) emphasizes this by saying, "Drama focuses on 'how to do things' with the language rather than merely on 'how to describe things'." S. L. Stern believes that:

Motivation is the most frequently cited reason for using drama in ESL and EFL classes. Dramatic activities inspire students to want to learn another language. The purposefulness of dramatic activity can provide a strong instrumental motivation for language learning.

Cammack (1975) accents that teaching English through drama seems to result in "uncommonly" high motivation. Briefly as Smith (1984) notifies, "Motivation is a good word to summarize what drama gives us." Drama helps to overcome two of the language teacher's worst enemies: silence and boredom (Pechou, 1981).

Though it is good to give students a new atmosphere, in many classrooms the desks and chairs are fixed permanently.

Via (1975, English through drama) suggests not to let students get attached to one desk, one place. He encourages language teachers to "put students in new places, both to test their security and to give them, eventually, more security by enabling them to adjust to a new arrangement." Via (1979) asserts that "Students should be standing and moving while they use English; they should be looking at each other face to face; they should be working in groups." Drama perfectly can serve this purpose. By offering students a variety of language contact situations in the classroom, Via indicates "Language teachers train students so that they will be better able to cope with the real world of language outside the classroom. Furthermore, they are given the ability to think on their feet in a language other than their own."

Classroom English does not usually consider what the students are going to want to do through the language. They are not taught everyday functions like commanding, persuading, or informing. The consequence of this is that the language makes little impression on students' minds; and they, therefore, easily forget most of what they have been taught. But if the language of real life were to be used habitually in the teaching of a foreign language, students would learn more quickly and more thoroughly. Therefore, teachers should use techniques or methods in which the new language is used as it is in real

life, performing some useful purpose. Drama is found as one solution; as Nomura (1985) states, "Drama exists in every real live moment and even in the communication of our everyday experiences." Maley and Duff (1982), suggesting drama in this alliance, maintain the following:

Drama is like the naughty child who climbs the high walls and ignores the "No trespassing" sign. It does not allow us to define our territory so exclusively: It forces us to take as our starting point life not language. And life means all subjects.

Since Cicero describes drama as "a copy of life, a mirror of custom, a reflection of truth" and Shakespeare defines it saying "drama's aim is to hold as 't were the mirror up to nature" and since the language taught in the classroom should be the language of real life, why not use the vehicle of drama in teaching English so as to bridge the gap between the classroom and the world outside? The message is that through drama in the classroom, teachers will be able to create something as near to a real world as they can. In other words they will lead students to learn by acting in a meaningful context in which the language input is understandable. It is logical to say that acting has an important role in learning a language as acting is a part of the process of living.

Courtney (1968) specifies that "We may actually pretend physically when we are young children or we may do it internally when we are adults. We act everyday with our friends, our family, strangers." These ideas are emphasized by what Shakespeare once said: "All the world's a stage and the men and women merely players. They have their exits and their entrances and one man in his time plays many parts." Therefore, as Via (1979) specifies, "It is almost as if drama and drama activities had been made for language teaching and learning."

WHAT ARE SOME ADVANTAGES OF USING DRAMA IN TEACHING ENGLISH?

Drama has been used to teach spoken fluency and grammar of language since the middle ages (Kelly, 1976). Even now as then drama is used as a means to "release the language that has been stored up in students' heads from all the reading and writing" they have done and have been taught (Via, 1975, English through drama). Today the increasing number of books and articles professing the benefits of using drama to teach English is evidence that it is an important approach to use. The reason for the importance given to the English through drama approach as Smith (1984) indicates is because "Language teaching has moved away from structural linguistics-oriented approaches into areas suggested by

sociolinguistics and humanistic psychology."

What is English through drama?

English through drama is an approach to language learning that utilizes activities such as role play, mime, improvisation, scenarios, sketches, sociodrama, and minidrama. These techniques are based mainly on procedures adapted from drama training and research in psychology carried out in the humanistic perspective of "restoring the individual in his already existing wholeness" (Pechou, 1981). The major goals of English through drama according to Rittenberg and Kreitzer (1981) are as follows:

- * To improve the general learning atmosphere in the classroom by emphasizing a spirit of experimentation, cooperation and mutual trust.
- * To improve students' self confidence in speaking a foreign language by training them to coordinate physical movement with verbal messages.

As Carlson (1982) points out the constant and "pervasive use of drama by foreign language teachers of all backgrounds and persuasions shows how profitable such activities are felt to be." The use of drama provides an active approach to the study of English, putting students into situations that require practice in oral communication and provides an opportunity for the students to use creatively the English they have already

learned, presenting them with situations that stimulate imaginative responses (Sharim-Paz, 1980). Using drama in the language classroom offers the possibility of extending language practice to make full use of the students' imagination and as Holden (1981) signifies, "to encourage them to associate the language they are learning with real people operating in the context of real feelings and opinions."

Students learn more effectively when they are relaxed and are feeling positive about themselves. Dramatic activities help to shift the focus of students away from the specific language items being taught and creates a relaxed atmosphere. Rittenberg and Kreitzer (1981) note that the shift toward more enjoyable communication activities with the use of drama reduces the "frustrations and tensions that normally inhibit comprehension and production in a language class." Salema and Martins (1984) suggest language teachers should present a function or new structure in the language to the students in a dramatic situation saying, "We feel that whenever we teach in a too rigidly structural way, the students just don't understand what they are asked to do."

Bright and McGregor (1970) recommend the use of drama as it helps students to examine their thoughts and feelings. This is emphasized with what Nomura (1985) mentions, "Drama techniques can help us to discover various facets of ourselves;

these discoveries can give a wider range of possibilities of self expression." Drama, when used as a vehicle for language learning Via (1985) explains, "strives to help students discover their particular individuality and to put it into practice when speaking English, whether this is in a classroom activity, in a play, or when speaking with another speaker of English, native or nonnative." He adds, "students need to learn to use the idea of 'I am', 'I am myself speaking English. I am expressing my feelings, my beliefs, my culture, and my wishes and concerns. In other words everything that makes me, ME'."

According to Via (1976, English in three acts) drama enlightens students' awareness of culture and various levels of speech. It is a generally accepted fact that a language must be linked with all other aspects of a culture, that is virtually impossible to learn a language fluently independent of its cultural context. Yet this is not what is happening in the language classroom. Students and teachers alike are struggling through vocabulary and grammatical rules ignoring the fact that as Via states, "unless they fit them into thinking, feeling, believing and behavior of the culture they will not fully understand the language." Drama demands that the students participate in new cultural roles and behave in a culturally acceptable way. Playing a role demands that the students develop a sensitivity to how

English speakers interact with each other. It also demands a great awareness of the ordinary mechanics of daily life in English speaking countries, like what time people have their meals, what they eat, the kind of clothing they wear at home. A classroom that uses drama, as Lester (1976) brings forward, "is not only concerned with the words that English speakers use, but with the situations in which the words and expressions should and should not be used."

Holden (1981) believes that in language learning and teaching the features of discourse, the roles assumed when using language, and the registers, gestures, and facial expressions employed to convey meanings are all important. Teachers according to Holden "should break down the drama activities they use, not only into their physical setting, but also into the relationships they involve, the likely mood of the participants, their body posture, and reactions to each other." Drama allows language learners to participate in the new culture, helping them develop a sensitivity as to how speakers of the target language interact with each other. Depending on what S. L. Stern (1983) specifies, drama "familiarizes learners with the cultural appropriateness of words and expressions to specific settings and social situations."

Since most of the classroom activities using drama

require group cooperation and interaction, they become a means for building group cohesiveness and a sense of mutual support and trust among students (Rittenberg and Kreitzer, 1981). According to Rittenberg and Kreitzer (1981) students with the help of such activities should find it easier to concentrate on the task of improving language production and simultaneously experience an increase in self-confidence when using their new language. Also students focus on physical movement using their eyes, faces, hands and whole body gestures to enhance communication. Gradually students "learn to coordinate these physical activities with increasingly complex verbal activities." Both the occasional requirement of working in pairs or small groups, and the actual focus of individual exercises on the coordination of physical movement and verbal messages serve to improve the flow of communication among the students in class. The atmosphere is relaxed, "the energy level is high," interest is intense, and the students are involved. As a consequence, more learning takes place in this atmosphere than is usual in a more traditional setting. Moreover, Rittenberg and Kreitzer claim that "These exercises allow students a creative and productive energy release that is welcomed by those who are unaccustomed to spending many hours a day confined to a desk."

Maley and Duff (1982) touch upon what Earl Stevick

underlines: "The learner has a need to feel a sense of belonging and security, and also to invest something of his own personality and so to enjoy a certain self-esteem."

Taking into consideration what S. L. Stern (1983) mentions, drama facilitates communication by "bringing certain psychological factors into play which elicit the desired behavior in the individual." The common factors for S. L. Stern are motivation, empathy, sensitivity to rejection, self-esteem, and spontaneity.

Since we know that most people are shy at one time or another and as Via (1979) puts forward "that one of these times is when learning a new language," it follows that language teachers should try to add to any language teaching program a dimension that will help students overcome this shyness. To this end Via (1979) believes that drama techniques and activities have proven useful in helping students to relax and "in freeing them of some of their self-consciousness."

Arief (1981) states that drama, besides making the students active and requiring them to apply their knowledge of the English language, also causes them to be creative, and since they have to work in groups, unselfish. He claims that "the students who are shy are helped to lose their shyness, and this increases their self confidence."

Furthermore, drama makes students satisfied and proud because they feel that they can do something themselves."

III. INTEGRATING DRAMA INTO THE ENGLISH LANGUAGE CLASSROOM

HOW CAN DRAMA HELP OVERCOME PROBLEMS IN ENGLISH LANGUAGE CLASSROOMS IN TURKEY?

The question most language teachers ask themselves as they look at their course material is how they can facilitate instruction and help improve the ability of their students to communicate in the target language; in short, language teachers seek ways to provide the "missing link" in their English language instruction (Garner and Schutz, 1975). Dramatic activities are a response to this challenge as they provide the vital "missing link" between the classroom and the real world of communication. According to Carlson (1982), drama could be used with students who have little opportunity to interact linguistically with native speakers in real life situations.

Though foreign language learning today is oriented toward the development of fluent, spontaneous communication (Jeftic, 1986), research over the last several years points out that grammar teaching forms an independent component of the syllabus in most English as a foreign language classrooms. Stapinska and

Sniechowska (1986) stress the role of grammar in the English language classroom indicating, "From the moment we started teaching English as a foreign language we have been concerned with working out an effective method of practicing grammar that would ensure that, having completed the course, a learner will be able to produce grammatically correct English sentences in a conversation." As opportunities for developing oral language skills are severely limited in an EFL situation, and as teachers have a tendency to place excessive emphasis on grammar rules and exercises in the classroom, students are consequently detracted from the building of oral language skills (Pierce, 1988). Many students know grammar rules well and have hardly any trouble doing exercises, but when speaking is the concern they are unable to put the theory they know so well into practice. Hence, they fall into habits of using only their ears and eyes instead of their mouths. The existence of this situation in English language classrooms in Turkey is emphasized by Ekmekci and Inal (1984) in a paper entitled "Problems Faced in English as a Foreign Language Teaching in Turkey." After interviews with a number of teachers, administrators and students, Ekmekci and Inal came to the conclusion that the syllabus taught in Turkey is structural and thus teachers feel obliged to emphasize grammar through mechanical drills. In addition, many teachers of English in Turkey do not make a distinction between mechanical drills and

communicative drills. On the other hand, Ekmeçci and Inal (1984) found that students claimed that they like to be given opportunity to practice the target language in context rather than focusing on grammatical points in isolated sentences. Moreover, students complained that the method applied and followed in the textbooks does not lend itself to their participation and interaction. As a result the students' experience in learning English is found to be concentrated almost exclusively on reading and writing.

Ekmeçci and Inal (1984) claim that the most common complaint heard from teachers is that "No matter what we do in class, there is no way to motivate our students." According to the results obtained from their research they state, "When teachers are asked what activities would increase students' interest most, acting out scenes and role playing receive 70% preference, and are refused to be used mainly because they would take too much of the class time. As most Turkish students are not interested in learning a foreign language, the most important problem of the English language teachers' found in Turkey is to stimulate the students with a desire to learn English. Briefly the English language programs in Turkey fail to prepare students to develop communicative competence; teachers mostly emphasize linguistic forms, grammar patterns, and vocabulary items, and most of the texts are based on artificial sequencing of grammatical structures, irrelevant

dialogues and topics. The teaching methods are usually limited to mechanical drills and most of the class time is spent on analyzing grammar structure. In short, English language students in Turkey, suffering from lack of motivation, are forced to learn grammar in overcrowded classes filled with rote practice that centers on surface forms.

As proved by research, students learn language most effectively by using it in realistic situations. Therefore, language teachers should be concerned in the classroom with language use, not language knowledge. For Deckert (1987) real uses of language, especially social uses, are the priority not the mastery of sounds and structures, nor the skills of reading and writing. He claims that "The classroom is a place to use the foreign language, and not essentially a place to learn right answers, or recite book learning." According to Rittenberg and Kreitzer (1981) with the use of drama, students will not be taught proper grammatical structures, appropriate vocabulary or acceptable pronunciation patterns directly, as it offers students a systematic series of activities and contexts in which they can work on the language items in real communication situations. Finocchiaro (1980) believes that students should be made aware of the factor of social acceptability of language use. Moreover, they should be taught to recognize the situations and circumstances in which different kinds of language are appropriate, and should be given

practice in using the proper linguistic forms according to those contexts. In this connection, Finocchiaro suggests students should be encouraged to engage in dramatic activities.

Teaching English through drama, according to Rittenberg and Kreitzer (1981), is neither a grammar based method, nor a linguistically derived course of study, but, a method used to activate and integrate English language learning. Rittenberg and Kreitzer define the real aim in integrating drama into the classroom as "to turn the English class into a highly motivated setting for teaching and learning, to increase the students' conversational abilities in English, and to improve the students' attitudes toward language learning." Using drama can therefore provide a means to overcome the most important problems that occur in Turkey. Cuenca and Carmona (1987) assert that with the use of dramatic activities, the pace of a lesson changes, motivation is maintained, and "students' energy before returning to more formal learning is renewed." As the role of the teacher is changed from formal instructor to member of the audience, the teacher-student distance, and as the student-student communication is increased, the teacher's domination of the classroom are reduced. Moreover, student participation is encouraged and the "inhibitions of those who feel intimidated by formal classroom situations" are removed (Cuenca and Carmona, 1987).

Since the underlying aim of drama techniques is to

provide students with an opportunity to apply what they have learnt in their classes rather than teaching forms or functions of language, its use will allow students to practice the target language without being conscious of grammar and forms. And since motivation is the most frequent cited reason for using drama in EFL and ESL classes (S. L. Stern, 1983), integrating drama into the English language classrooms will help overcome two of the most common problems in English language classes in Turkey.

WHAT ARE SOME SUGGESTED DRAMA TECHNIQUES FOR ENGLISH LANGUAGE TEACHERS IN TURKEY?

"The composite nature of drama as an art form" suggests many avenues of experimentation and application (Carlson, 1982). Drama in the classroom can take a variety of forms but as Stern (1987) puts forward it may be divided into three main types; dramatization, role playing, and improvisation. Of these three main types of dramatic activities, since improvisation and role playing are generally accepted as similar activities by specialists in the field of English language teaching, examples from dramatization and role playing will be given throughout this section. According to Stern (1987) dramatization entails classroom performance of scripted materials, such as plays. Holden (1981)

brings forward the two main types of dramatic texts: those written for foreign language students, and those written for non ELT students. Picollo (1984) adds one other type, that is the plays written by English language students.

How are plays used in English language classrooms?

According to Holden (1981) a play to be used in the language class should:

- be short,
- contain language which is controlled in some way and yet not arid,
- be conceived in terms of communication through both words and movement.

About the qualities of a play used in English language classrooms, Via (1979) specifies that "I have continually stressed that a suitable play is one that fits the language to the culture." On the other hand, Woosnam-Mills (1975) suggests the choice of plays should be based on "entertainment value." He claims that everyone involved will be far more interested in something modern, easy to understand, and exciting. McRae (1985) answers the question of what should teachers look for when selecting plays by saying "length is the first consideration." For him a text should not be either too long or too short and texts which present literary or outdated linguistic forms are inadvisable to use. He claims that "the most important criterion is that the text should be accessible, in terms both of theme and of language." As for the subjects

appealing to interest, McRae suggests "family situations, basic conflicts of principle, recognizable human predicaments."

Mentioning the problems that occur with the usage of plays, Holden (1981) states that interpreting a text is a difficult task as one has to understand the "thought process" of both the writer and the character. In addition, Holden mentions the tendency students have when working on a text; "Students concentrate too much on the words themselves and forget about other ways of conveying meaning, such as tone of voice, gestures and facial expressions." Furthermore, with students who have previously studied English in the traditional fashion, teachers are apt to encounter some initial student reservations. Students may manifest uneasiness, confusion, or even resistance in the requirements of new classroom activities (Deckert, 1987).

In order to get the most out of a text as Holden (1981) claims, teachers should be encouraged to approach plays in steps. McRae (1985) suggests the following steps when using plays:

- 1) Present the text in class with students reading silently or listening and reading while a recording or the teacher reads the play,
- 2) Discussion and response to the text should be guided by six topics: character, relationship, aims of exchange, gestures, tone of voice, movement,
- 3) Have students become more familiar with the characters' mental background by having them guess about his or her motive for talking,

- 4) Be aware of the students' psychological make-up when setting up groups or pairs by putting shy students with extroverts,
- 5) The thematic content should be discussed and research projects can be developed,
- 6) Experimenting with different levels of delivery of speech such as accent, speed, tone, should be encouraged,
- 7) Have students relate the voice to the movement.

In Davenport's (1986) view "The language learning involved can be seen as stemming from an unusually extensive and intensive exposure to the language of the play. The utterances that take place throughout a play unlike the isolated sentences found in many grammar books are situational and functional, so that their meaning is evident to students." McRae (1985) and Holden (1981) bringing forward the benefits of using plays in language classrooms agree that students, by using a wide range of texts for acting out, will increase their consciousness of appropriateness and register in English. Since plays provide a focus for variations in register and bring an awareness of which words and gestures are closely linked, students become cognizant of the extremely close relationship between the various means of expressing their ideas and feelings, and communicating them to other people. Holden (1981) believes that plays prepare students for the sudden shifts in "subject and theme" which occur in normal speech. According to McRae (1985) the students build up

confidence in handling written and spoken dialogue and as a result making suggestions, offering opinions, disagreeing come naturally as the students become more used to using drama and more confident in their use of English.

Suggested plays to be used in English language classrooms in Turkey

Velder, et al. (1978) maintain that Open Ended Plays may help prepare students for the many roles and situations life places people in. The book offers the opportunity to be both actor and playwright, by playing a role and shaping an outcome. The twenty plays presented are about life like characters in realistic situations. The plays have no endings; using imagination students must decide on an ending for the play. By using these plays students are given the chance to make decisions about life.

Stating that the dramatization of the students' own compositions can be used at any age level and at any stage of learning English, Barker (1979) brings forward a technique as an example of plays written by students. The procedure she suggests teachers of English to follow is first to write down the words play, title, characters, and scene on the board and explain their meaning, then to ask students to call out names for characters that will take place in their made up play, and to determine the

scene. After these are completed, Barker suggests the teachers should ask who of the selected characters will speak first and what will this character say. According to the first sentence chosen, each student taking part will write up the play. The last thing to be done is to find a title.

The two comedies by Via "Never on Wednesday" (1975), and "The Now" (1978) and several others, presented in English in Three Acts (1976) which are written to serve the purpose of being used in language classrooms can be integrated into the English language classrooms in Turkey, as the characters that take place are living people using language to communicate with one another. There are similarities between the characters and families in these plays and characters and families everywhere. Via in using these plays suggests teachers to find these similarities and have the actors be themselves instead of "hunting for the differences and trying to be American." According to Via (1975, Never on Wednesday) if the actor is expressing himself in a situation, he will be natural, and the language will become alive and interesting. For presenting the plays Via claims that lines should not be memorized and recited by rote. He suggests the actors should "talk" and "listen" to each other knowing what they are saying and why they are saying things.

McRae (1985), in Using Drama in the Classroom giving guidelines as to how to use and exploit each of the texts,

presents short extracts selected from various well known contemporary British playwrights. These texts can provide a smorgasbord for the teachers in Turkey who are willing to integrate drama into their classes.

Malkoc (1985) presents nineteen plays from short/easy to long/more advanced levels in Easy Plays in English. The plays that take place throughout the book can be suggested to Turkish teachers of English who are looking for interesting supplementary material for their classes so as to practice, reinforce and review regular lessons, expand and enrich students' vocabulary and grammar, and let students speak English in realistic group situations.

According to Phillips (1980) the idea of producing and using plays in English language classrooms may seem "ambitious" but the results, direct and indirect, make it well worth the effort.

How are role plays used in English language classrooms?

Role play, according to Revell (1979), can be defined as an "individual's spontaneous behavior reacting to others in a hypothetical situation." Revell continues defining role play by mentioning the benefits it brings: "it is learning by doing"; it calls for a total response from the player. Secondly, it asks students to communicate, to respond verbally and nonverbally and it exploits their knowledge, "common stock of knowledge" and

experience outside the classroom. Thirdly, role play activities are highly motivating. Motivation is increased because the students can immediately see the application of a role play to life outside the classroom; something they cannot do with mechanical drills. Fourthly Revell quotes from Hymes, "role play helps provide the learner with a specification of what kind of things to say in what message forms to what kinds of people in what situations." Lastly role play provides "the moment of shock" that students so often meet outside the classroom, when they find, to their dismay, they just cannot say what they want to say. Students have the opportunity to cope with "the moment of shock" inside the classroom where the consequences may not be so disastrous.

Dubin and Olshtain (1977) indicate that with role playing learners come nearer to using the new language in life like communicative events. They state that with role play language becomes more than a vehicle for conveying ideas, as social situations, role relationships, gestures, body movements, facial expressions, and all of the nonverbal elements which are a natural part of talking come into existence. For Picollo (1984) role play encourages the students to look for what they want to say, in order to fulfill their immediate communicative needs. Students may communicate freely when they have a role to hide behind. Therefore, they feel "less and less embarrassed

to talk before an audience, inhibitions tend to decrease."

Picollo explains that students' vocabulary expands as their need to express their feelings and emotions, or their need to narrate something increases. Moreover, their use of tense sequence improves, since they have to use many tenses when interaction takes place. In addition, role play gives rise to comments on culture. At this point Picollo suggests language teachers should, whenever possible, point out differences between the two cultures so as not to make the students think that learning a foreign language is simply learning how to speak it.

Ladousse (1987) states the benefits of using role plays in language classrooms saying, "a variety of experience can be brought into the classroom." Students are trained in speaking skills in any situation; they are put in situations in which they are required to use and develop forms of language of social relationships. Ladousse defines role play as a "very useful dress rehearsal for life as it not only enables students to acquire set phrases, but also to learn how interaction might take place in a variety of situations. He adds that role play helps many shy students by providing them with a mask; they are liberated by role play as they no longer feel that their own personality is implicated. In this connection Disick (1975) claims that students who do not like exposing their personal interests and feelings, often enjoy role playing, as they use the foreign language to communicate while

they protect their privacy by pretending they are someone else.

Role plays provide students with an opportunity to speak English in front of the whole class and help students overcome their nervousness and reluctance to speak English (Barrows and Zorn, 1983). Seley and Barnett (1979) believe that role plays allow students to express emotions freely within some sort of structure. With role play students play with the possibilities of language; they enjoy and joke and create language to fit the situation (Rodriguez and White, 1983). But Disick proposes that role playing should be "informal, relaxed and just for fun," so that the students are encouraged to participate "wholeheartedly and spontaneously."

The most interesting subjects for role plays and those which students most enjoy according to Disick (1975) are the ones that involve conflict and persuasion. On the other hand Dudney (1983) indicates that the element of suspense should be integrated into role play as it tends to focus the conversation and give meaning to it. Finally according to Ladousse (1987) role play is one of a whole "gamut" of communicative techniques which develops fluency in language students, which promotes interaction into the classroom, and which increases motivation.

Revell (1979) by referring to Littlewood suggests five categories of role:

- 1) Inherent roles, such as sex or age roles,
- 2) Ascribed roles, such as class or nationality,

- 3) Acquired roles, one's job for example,
- 4) Actional roles, such as a patient, a client in a restaurant, a traveller, all of which occur in the course of our active life and which are temporary,
- 5) Functional roles, such as offering help or expressing regret.

Suggested role plays to be used in English language classrooms in Turkey

Role cards: According to Revell (1979) the idea of having a role written on a card which only one student sees is to ensure that each has a part of the total information, not knowing what the other players will say and do, thinking and reacting quickly without any planning in advance of what to say. In this activity two or three students are given cards and asked to come to the front of the class to act out the situation. Revell suggests role cards may be used on their own or in conjunction with pictures or brochures. An example of role cards is as follows:

HUSBAND

You've just bought a new suit. It's fantastic. The jacket fits perfectly and the trousers are beautiful. You are very proud of it. Show it to your wife.

WIFE

Your husband is wearing a new suit. It's awful. The jacket is too big, the trousers are too short and the color is horrible. Get him to take it back to the shop.

HUSBAND'S SISTER

Your brother is wearing a new suit. It makes him look a bit fat, but it's a nice color. Be kind to him and don't let your sister-in-law be too nasty.

Role playing interviews: In this kind of interview, a student assumes the role of a character and the class interviews this student, focusing on such issues as how the character feels about an event or another character. Role playing interviews according to Stern (1987) work best directly after dramatization of a scene. The student actors maintain their roles, and the rest of the class questions them about what they did and said. Stern indicates that the technique works as "psychologically the actors haven't had time to step out of their characters' persona" and as the scene is still fresh in everyone's mind.

Adverbs and adjectives: One student leaves the room while the others in the class choose an adverb or adjective. Then teams are formed of two or three people to prepare a brief sketch depicting an everyday activity done in the manner of the particular adverb or adjective. For example if the adjective is "scratchy" a team could work out a skit with a customer, his wife, and a sales person in a men's clothing store. The student returns and calls on the various teams to perform. The teams can hold a conversation or use any other nonverbal means to convey

the meaning of the chosen adverb or adjective, but the important part is never to use the word itself in the skit. After the round of skits, the student tries to guess the correct word (Dubin and Olshtain, 1977).

Ad-lib skits: The whole class is divided into three groups. Each member of group one writes down the name of one character, for example, a lawyer, a deaf old man, an expensively dressed middle-aged woman. Group two writes down a location and group three an object, for example, a sports car. Each group of ad-lib players draws three characters, one location, and two objects. Students are allowed ten minutes to prepare their skits. After each one is completed, the class gives comments and suggestions (Dubin and Olshtain, 1977).

When human beings are put together for a purpose for which they are motivated, they feel the necessity of interacting. Interaction creates sociability and consequently "affective links which are perpetuated throughout the course and sometimes throughout their lives (Picollo, 1984).

Teachers who have concentrated on teaching structures and who have neglected the communicative side might like to try out some of the suggestions here and incorporate them into their teaching. The great point of these exercises is to encourage spontaneity of speech response, and reaction in the "service of life and effective communication (Bird, 1979).

IV. CONCLUSION

A variety to the range of learning situation is added when drama is integrated into the language classroom. Drama which is a technique, or a "useful tool" that can be a part of any language program, either a full semester's work or a five or ten minutes usage at the beginning or end of a lesson, "encourages the student to view the language as a tool for communication rather than as an academic subject" (Via, 1987). Briefly, drama brings life and vitality to the classroom. Furthermore, dramatic activities let students see how well they can get along with the language in certain situations come up; they let students measure their progress against criteria which they know to be more real than grammar quizzes or dialogue practice. Most importantly, as Savignon (1980) states they let students experience for themselves both the "understandable apprehensions and increasing exhilarations of self expression" in another language. Using drama will take students beyond verb forms and vocabulary lists that are so easily forgotten as years go by, to more lasting insights into language use. With these insights they will better understand the special needs and feelings of all "those persons who seek to cross the linguistic barriers" (Savignon, 1980).

"Much that is being claimed as revolutionary in this century is merely a rethinking and renaming of early ideas

and procedures" (Kelly, 1976). Rethinking the use of drama in language teaching, the rationale, and theoretical basis for using it in the foreign language classroom have been presented in this paper. In addition, to the rationale and theoretical presentation of the role of drama and dramatic activities in teaching English as a foreign language, the process for integrating them into the English language classrooms in Turkey has been discussed.

Griffiee (1986) defines the fate of language teachers as "always to be adapting new techniques, supplementing any text used, and trying the impossible." If teaching is "more of an art than a science" (Prator, 1980), teachers should therefore work at cultivating and improving their art while enjoying their independence as artists, and should maintain confidence as professionals. With today's focus on communicative and interactive language teaching drama seems to be a viable answer.

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RESUME

I was born in Montreal, Canada in 1965. I started my primary education in New York, and completed at T.E.D Ankara College in Ankara in 1976. I continued my secondary education at T.E.D Ankara College and graduated in 1982, the same year I attended Hacettepe University, Division of Western Languages, Department of English Language and Literature, and received a BA degree in 1986. Soon after my graduation I started to teach at Hacettepe University, School of Foreign Languages, English Department. Since I have a good background in literature and I am in favor of drama, I focused my interest in teaching English through drama as this particular field seems to combine my areas of interest perfectly.