

WYŻSZA SZKOŁA JĘZYKÓW OBCYCH W ŚWIECIU

**Ways of Implementing Drama Techniques
in Teaching Speaking Skill to Young Learners
at the Elementary Level. Selected Aspects**

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Supervised by

prof. dr hab. Tadeusz Danilewicz

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WYŻSZA SZKOŁA JĘZYKÓW OBCYCH W ŚWIECIU

**Wybrane zagadnienia użycia technik dramy w kształtowaniu
umiejętności mówienia dzieci młodszych na poziomie
podstawowym**

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Introduction

The topic of the thesis was chosen to analyse how applying drama in the teaching process can help to improve speaking fluency. In this work, in order to study the issue the research literature as well as the results of a survey carried out among 30 English teachers are discussed.

Nowadays, speaking foreign languages in the world of globalization is one of the crucial requirements. Nevertheless, speaking skill is considered to be the most important of the skills. This is the reason why a special emphasis should be put on learning and teaching speaking accuracy and fluency.

Young learners' cognitive development requires various approaches in second language acquisition. They should take active part in the learning process from the very beginning. Speaking competence can be developed in a way that is pleasurable as well as playful, so that young learners can enjoy the learning process. Applying drama in teaching young learners can fulfill their expectations because drama activities involve students interactively into the teaching process as well as they enable children to experience language i.e. feel the connection between thought and action.

The thesis consists of six chapters. In the first chapter, concepts related to the second language acquisition are presented. Firstly, the difference between acquisition and learning is described. Secondly, the stages of second language acquisition and ways of learning a second language among children are presented. Thirdly, some definitions of bilingualism and its types are introduced.

The second chapter deals with the description of applying drama in second language teaching. In the first place, it is explained what is art and how the world of art is connected with drama. Secondly, the term imagination is described and its importance in the teaching by drama is provided. The following part consists of the description of drama in second language education. Then, the advantages as well as the disadvantages of applying drama in foreign language teaching are presented. After that, a description of basic drama techniques is presented.

The third chapter depicts the characteristic of young learners at the elementary level. Firstly, the general description of young learners is provided. After that, individual children's character traits and their influence on learning foreign languages

are described. Then, different learning styles are presented. The final sub-chapter specifies the role that drama techniques play in young learners language teaching.

The fourth chapter describes the impact of drama on the development of speaking skill in foreign language teaching. Firstly, the significance of teaching speaking skill is provided. Secondly, ways of developing speaking in teaching foreign languages to young learners is described. Then, different classroom interaction is presented. The final sub-chapter describes the functions of drama in teaching speaking fluency to young learners.

The fifth chapter presents an analysis of the questionnaire carried out among 30 teachers of English relating to the reasons of employing drama activities in teaching speaking. The resume and final conclusions of the effectiveness of using drama activities are included in the sixth section.

Chapter: I

Second language acquisition

1.0 Introduction

In this chapter, concepts related to the second language acquisition are presented. Firstly, the difference between acquisition and learning is described. Secondly, the stages of second language acquisition and ways of learning second language among children are presented. Thirdly, some definitions of bilingualism and its types are introduced.

1.2 Second language acquisition and learning

“Language is acquired, whining is learned.”

—Woody Allen

Second Language Acquisition (SLA) refers to the second language which is learnt additionally to the mother tongue. (Ellis,1997: 34). Even though, the process of learning is called Second Language Acquisition, it refers to learning any language which is learnt after the first language even if it is the second, the third or the forth. As a result, any other language, except from the first language is described as a second language (SL) or a target language (TL). The distinction between Foreign Language (FL) and Second Language is described as SL is the language learnt after native language but FL is a language which is used in a country which is not one’s native country (Ellis,1997: 34). Second Language Acquisition is nowadays a main area of enquiry general and applied linguistics. Kramsch claims:

[SLA] might be called a theory of the practice of [second] language acquisition and use. The theory of [second] language study makes explicit or implicit claims as to how languages can or should be taught in classrooms. The practice of [second] language

study reveals models of action that serve to confirm or disconfirm the theory.
(Kramersch, 2000: 322)

Second or foreign languages can be acquired in many different ways. It can occur in a formal way, e.g. in the classroom environment through instructions or in informal way when the learner lives in another country and is an active member of the society. By being involved in the environment of the target language, the learner is in constant contact with the second language by doing normal daily routines, e.g. attending school, reading newspapers, listening to the radio or watching local television. It is extremely significant in the acquisition of the second language to be inside the learning environment and society of the L2.

Gass and Selinker claim that a second language is highly influenced by the habits made during the acquisition of the first language. Due to this theory, input is significant for learning and it must be the most accurate as possible. Errors must be avoided. Moreover, the concept of transfer also plays an important role. Negative transfer results in incorrect learning while positive transfer has a result in learning properly. (Gass and Selinker, 2008: 94).

Cook is of the opinion that learners while learning a second language develop an inter language which is built on what they know from the first language. Still, the inter-language has its characteristics as well as “(...) it is not a deficient form of the second language but rather second language learners use the language in a different way, have an awareness of language itself, and have different knowledge and greater awareness of their first language.” (Cook, 2012: 67)

Selinker describes inter-language as “(...) separate linguistic system resulting from learner’s attempted production of the target language norm.” According to the author “(...) inter-language is the product of five central cognitive processes involved in the second language learning including language transfer from the first language, transfer of training, strategies of second language learning, strategies of second language communication, and overgeneralization of the target language linguistic material.” (Selinker, 1972: 56).

Krashen distinguishes differences between second language acquisition and learning. He describes language acquisition as “(...) a subconscious process; language acquirers are not usually aware of the fact that they are acquiring language, but are only aware of the fact that they are using the language for communication. (...) acquisition is "picking-up" a language.” (Krashen, 1982: 35). He emphasizes the fact that several

factors are included in second language acquisition. These are factors are: proficiency and the amount of exposure, length of residence in the environment of the second language or the age of learning. All this points affect the second language acquisition according to Krashen (1982: 35). The second way of developing competence in a second language, due to Krashen, is by language learning.

The term "learning" henceforth refers to conscious knowledge of a second language, knowing the rules, being aware of them, and being able to talk about them. In non-technical terms, learning is knowing about a language, known to most people as grammar, or rules. Some synonyms include formal knowledge of a language, or explicit learning. (Krashen, 1982: 35)

According to Krashen, there are three constitutional elements that are involved in second language acquisition: "a filter", an "organizer" and a "monitor". The filter describes how the learner reacts in different social environments and how he/she is influenced in various social context. (Krashen 1983, as cited in Altenaichinger, 2003: 78). The organizer deals with the arrangement of the second learners language system and "(...) the usage of incorrect grammatical constructions as provisional precursors of grammatical structures, the systematically occurrence of errors in the learner's utterances as well as a common order in which structures are learnt." (Krashen 1983, as cited in Altenaichinger, 2003: 78). The monitor determines the conscious learning part, that is when learners themselves correct their speaking skill (Altenaichinger, 2003: 78).

1.3 Children's second language acquisition

The acquisition of a second language (SLA) is a complex process and it occurs in stages. According to Haynes, there are five stages of SLA. The first stage the author describes as "the silent period" and he claims that during this step learners progressively build up their vocabulary to nearly 500 words. However, as it is named the silent period, children rather do not speak but they only echo the language. After the period without speaking, comes the second stage that is called "early production." At this stage, learners are able to construct words in short phrases and use short language forms but not always correctly. Learners are capable of around 1000 world at this stage. (Haynes, 2007: 54)

After the early production stage, there is the period that Haynes presents as “speech emergence.” The learners, with the vocabulary around 3000 words, are capable to produce short sentences or simple phrases. They are also able to ask simple questions and engage in meaningful conversation. What is more, they understand short stories with the support of pictures. Then, there is the fourth period: “intermediate fluency” with 6000 active words. The author describes that students are able to produce complex phrases in a spoken as well as written form with an excellent comprehension. The last stage of second language acquisition is called “advanced fluency” and it can be achieved after 5-10 years of learning. The author points out that fluency in a second language is described as near- native. (Haynes, 2007: 54)

According to Grass and Selinker children’s second language acquisition refers to “acquisition by individuals young enough to be within the critical period, but yet with a first language already learned” (Foster-Cohen, 1999: 7–8, cited in Grass and Selinker, 2008: 123), or “successive acquisition of two languages in childhood” (McLaughlin, 1978a: 99, cited in Grass and Selinker, 2008: 123).

There are two ways of learning and acquiring a second language among children: simultaneously or sequentially. According to the author of the book *How children learn a second language*, Halgunseth (2009) the process of simultaneous second language learning is when children acquire the first and the second language relatively without any effort. She claims “Simultaneous learners are children under the age of three who are exposed to their mother tongue at home and another language in an early educational context such as kindergarten or other early program.” (Halgunseth, (2009: 34). These are also children that come from the so-called multi-language home, where they are exposed to two different languages, for instance, mother speaks English and father is a French speaking person.

Then the author explains that a child exposed to two languages at home, he or she is able to acquire that two languages without favoring them.

“As their brain mechanism allows them to learn more than one language, they construct two separate language systems in their brains for each language. Similarly, this language system is almost identical to the process that children develop through exposure to one language. When the child reaches the age of 6 months, they are able to distinguish between the two languages and at this point they may begin to favour one language over the other.” (Halgunseth 2009: 35).

When it happens that the child is exposed to one language more than the other, it is a possibility that the child focuses more on this language on which it receives more exposure.

In *sequential* language learning, the child speaks his/her first language but is exposed to a second language, too. For example, an English speaking child is in class where Spanish is the main language spoken. Simultaneous language learning, to the contrary to sequential learning, has not got relation to the age factor. Nevertheless, it can be influenced and stimulated by elements like motivation. (Halgunseth 2009: 35). According to Halgunseth, there are four stages of sequential second language learning:

Stage 1: *Home Language Use*: Children might refuse to use their native language even though others do not understand them.

Stage 2: *Silent Period*: Children can hardly speak but rely on nonverbal communication.

It is argued that the younger the child is, the longer the silent period might last.

Stage 3: *Telegraphic and Formulaic Speech*: At this stage children will start to speak in the target language but only using short phrases or repeat the words of others.

Stage 4: *Productive Language*, children construct their own sentences. Those sentences might be very basic and incorrect but with time it will improve. (Halgunseth 2009: 36).

An awareness of the acquisition of second language could improve the teachers' ability to serve the linguistically and culturally diverse pupils in their classrooms. While professional development is significant and necessary to gain an entire understanding of the theory of second language acquisition, some key stages, theories and teaching strategies can be quickly understood and applied during language classes.

1.1 Definitions of bilingualism

Linguists have been interested in the topic of second language acquisition and learning for many years. Nowadays, there are many other reasons to learn a second language. Different branches of modern world's technology are associated with foreign languages. A good linguistic competence creates the opportunity to find prosperous and well paid job, it also helps to be flexible in moving and living in different countries. Nevertheless, everyone can travel around the world without any borders and in order to

communicate with people speaking foreign languages more and more people are becoming bilinguals.

There are many different definitions of bilingualism. Butler and Hakuta describes bilinguals as: “Individuals or groups of people who obtain communicative skills, with various degrees of proficiency, in oral and/or written forms, in order to interact with speakers of one or more languages in a given society.” (Butler and Hakuta, 2004:115). However, Bloomfield states that a bilingual is someone who is able to speak languages as fluently as a native speaker. (Bloomfield, 1935:56). Skutnabb-Kangas proposes the following:

A bilingual speaker is someone who is able to function in two (or more) languages, either in monolingual or bilingual communities, in accordance with the sociocultural demands made of an individual's communicative and cognitive competence by these communities or by the individual herself, at the same level as native speakers, and who is able positively to identify with both (or all) language groups (and cultures) or parts of them. (Skutnabb-Kangas, 1984a: 90)

Generally speaking, a bilingual is someone who is able to use more than one language. Cummins and Swain described two aspects of being bilingual, in situation where children use different languages in the home and in the school- the immersion and submersion. Immersion is defined as a situation in which a child, from the same or sometimes different linguistic as well as cultural background without having any contact with the foreign language, is put together in the same classroom where the language which is used as the medium of instruction is the second language. On the other hand, submersion is the situation when children must switch between languages used at school and at home while other pupils can function in the school language. (Cummins and Swain, 1986: 17)

The term bilingualism has many aspects. It includes fluency in both languages and having great competence in language skills, ability to function in the foreign society according to the situation, being able to communicate in an oral or written form as well as interact and communicate with other people using two or more languages.

Chapter: II

Art, drama and its essence, functions and sense in second language education

2.0 Introduction

The second chapter deals with the description of using drama in second language teaching. Firstly, it is said what is art and how the world of art is connected with drama. Secondly, the term imagination is described and its significance in the drama teaching. The following part consists of the description of drama in second language education. Then, advantages as well as disadvantages of applying drama in foreign language teaching are presented. Next a description of basic drama techniques is provided.

The first chapter is focused on using drama as a method that could be used in second language teaching. Taking pedagogical as well as educational processes into consideration, it is worth mentioning that drama techniques can contribute in connecting children's cognition and emotions. Through such kind of methods applied in the classroom students are able to recognize their own concerns, needs and interests. Such methods stimulate imagination and appeal to the creative and emotional side of human life. With a drama, as a teaching tool, teachers can help children to expand their knowledge and enrich the learning and teaching processes. Varriour states that "the teacher structures the drama to expand students' current spheres of reference and increase their understanding, so that each drama provides them with new experiences and fresh perspectives from which to reflect on these experiences." (Varriour 1985b: 150) In drama children play their roles as if they were in a real situation that is why they acquire the knowledge of a language in a more natural way, they develop their language skills and become more competent users of foreign languages.

2.1. Art as an integral part of human life

Looking back through the history of human life it can be easily noticed that art has been its fundamental component. Even in prehistory, people painted caves as well as decorated their bodies, sang and danced around the fire. They gathered and spent a lot of time together, told different stories about their life and experiences. These fables were also accompanied by music played on the instruments. Before phonetic language had developed people communicated with each other with the use of pictures. Perhaps the presence primeval art in history makes it an everlasting and universal way of communication without boundaries. People regardless of the author's origin understand sense and emotions expressed in a work of art. Nevertheless, this universality of art makes it timeless and people have never resigned from it, they have been looking for increasingly newer forms of expressing themselves. Art, similarly to nature, causes people to feel happiness, harmony, relief but it is also an inspiration for actions, it often gives an answer for rankle questions. It happens because art contains reality; the world and events that are around are the source of art.

Art is the phenomenon that is enormously challenging to name, because it is an invisible and indistinguishable element of culture. As it is said in *Encyclopedia Britannica*: "Art (...) a visual object or experience consciously created through an expression of skill or imagination. The term *art* encompasses diverse media such as painting, sculpture, printmaking, drawing, decorative arts, photography, and installation" (<http://www.britannica.com/art/visual-arts>). Hubbard is of the opinion that: "Art is not a thing — it is a way." (Hubbard, 1908: 32). It is the creativity of imagination that is connected with emotions and feelings of the person who creates it. Perception and acquiring different works of art is also subjective. Art is not only the light of imagination but it also inspire and engage people to action. As it is stated by Davis in his work *Definition of Arts*:

Artists and philosophers have offered many characterizations of the distinctive nature of art. To mention just a few famous examples: for Plato art is imitation (or representation); for Wordsworth it is emotions recollected in tranquility, and for Tolstoy and Curt Ducasse it is the expression of emotion; for Kant it is the interplay of forms, and for Clive Ball and Roger Fry is significant form; Susanne Lager sees it as a iconic symbol of the forms of feelings. (Davis, 1991: 4)

For many people art creates the sense of living and encourages them to explore its secrets and rules. No one can see or touch art, however everyone could feel it. As Langer (cited in MacCaslin 2006: 260) states that: “art creates perceptible forms expressive of human feeling.” (Langer (cited in MacCaslin 2006: 260). Art could be described as an attempt to open on other person and the connection between an artist and other people. The special example of such relation is the theatre because it is the integration of various disciplines of art like literature, dance, music, and painting. They all become means of expression of the theatre. Tolstoy presents his own definition of art:

Art is not, as the metaphysicians say, the manifestation of some mysterious idea of beauty or God; it is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man’s emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity. (Tolstoy 1996: 48)

Art could appease many different people’s needs, it contributes to the development of human personality and it has a great educational role. Without it, life would be dismal and extremely sad. Art makes people’s life better as well as happier. Barnes in his book *Teaching Art to Young Children* is of the opinion that: “Expressing a mood, emotion or temperament through art becomes as valid as responding to another person, a moving sight or a meaningful experience. Both responding and expressing through art puts us in touch with qualities which are part of what makes us human.” (Barnes, 2015: 1). Art plays a role in facilitating people to communicate their feelings included in their experience of themselves and to other people.

Nowadays the impact of art on the recipient, especially its features that can be recreated and expressed with life experiences has the aim of awaking constructive conclusions. This kind of features cause that art is extremely crucial in education, especially during the period of adolescence and shaping characters of young people, their attitudes towards life and following the right models. Upbringing through art enriches and develops personality as well as stimulates pedagogical and educational processes. Furthermore, upbringing through art could contribute to correlation of

subjects and inspire young learners and teenagers in a more extended way than it has been until now.

Art for a child signifies something different than for an adult person. Despite the problems with precisely describing what art means for humans, for children it evokes unambiguous association, e.g. museums, painters, pictures on the walls, culture and elite of society, common feeling that works of art are outside the realistic world. “For children, art might mean painting or working with clay; designing and printing Christmas cards or making a collage; making a model from junk materials or sewing toy animal; weaving a mat or visiting a gallery.” (Green, 1997: 2) Art is something valuable and something that enriches and raises the heart. In the first place art for children is the way of expressing themselves, their feelings, thoughts, perceiving and understanding the world. Art is something what arose and recall positive emotions and what is close and known for children. Barnes presents his opinion on what art means for children:

For children, art can be a means whereby they reconstruct and assimilate the experiences they had. What might have been an incomplete inner vision can become clear enough for them to give meaning to what they encounter and can help to build up concepts of themselves in relation to the world. Nowhere is this more obvious than young children cannot read or write. Their early art provides them with personal language which describes the world they live in through the shapes and symbols they make when they draw. by adult standards those symbols are often poorly executed, even inadequate, but they are unique to the children who did them and crucial to their development. Clumsy and primitive the drawings may be, but they record an experience of perception and a stage reached in child’s personal development. (Barnes, 2015: 1)

Art appears for children as a specific circle of life, this could be called the world of art. This world is unusual and hard to define, but at the same time it covers everything that concerns human life. This world is sometimes narrow because it only contains things connected with art which children are familiar with, however intuitively they know that world of art is mysterious and infinite. Therefore, children often like to get into this amazing and fabulous, for them, world. This world also helps them to get off their negative emotions and it helps to cope with the stress. Bahman and Maffin, the authors of the book *Developing Children’s Emotional Intelligence* are of the opinion that: “Throughout the history, both children and adults have used art as a way of expressing their deepest emotions. (...) people feel the need to express themselves,

not just for enjoyment but also to identify and deal with a pain. (...) to cope with stress, emotional trauma, helplessness, and other anxieties.” (Bahman and Maffin, 2008: 81). They use various form to express their life full of dreams, fears or anxiety, they write diaries, poems, sing, dance or paint. As Tutchell states: “Children’s emotions are part of their everyday existence and are full of intense desires, deep anger, furious frustration and elated excitement. This myriad of emotions will emerge during the art process (...) we must not prevent such outburst of emotions as they are vital to the art process (...)” (Tutchell, 2014: 92). What is more, these emotions positive as well as negative could be expressed in drama activities.

Drama is a teaching method which gives the opportunity to involve all students senses, interaction, feelings and further experiences as well as it broadens and stimulates imagination. Thanks to it the unschooled use of language is encouraged. Bolton is of the opinion that: “Drama, as an artistic form, increases the scope of life, leading to a wider experience.” (Bolton, 1984: 12) Drama and the theatre have been known since the ancient times. “Most familiar to us in the Western world is the theatre of ancient Greece which developed from celebration and dance into a golden age of theatre (...) Plato, in *The Republic*, advocated play as a way of learning. Aristotle urged education in the arts, distinguishing between activities that were means and those that were ends.” (McCaslin, 2006: 257).

The notion of applying drama to teaching is not new because (...) historically, both drama and theatre have long been reorganized as potent means of education and indoctrination” (McCaslin 2006: 257). Firstly, it was used as a way of entertainment. Nowadays the idea of applying drama in educating young learners is getting more and more popular among teachers who believe that this method based on action with the great use of imagination and creativity can contribute to learning and it helps teaching in a more enthusiastic and successful way.

All in all, children as well as adults need ways of expressing themselves, their positive and negative emotions, relief of stress and frustration. In searching ways of conveying these feelings they could get into the world art. It can give them the way of perceiving as well as understanding the world.

2.2. The significance of imagination in applying drama to language teaching

It is generally known that imagination plays an important role in human life and it is a significant thing in the teaching processes. That is why imagination should be developed as well as stimulated. In *Encyclopedia Britannica* imagination is described as “[t]he ability to form new images and sensations in the mind that are not perceived through senses such as sight, hearing, or other senses. Imagination helps make knowledge applicable in solving problems and is fundamental to integrating experience and the learning process.” (<http://www.britannica.com/topic/imagination#ref262651>).

Imaginations from a psychological point of view denotes the capacity of human’s psyche that is expressed in the ability to create different images in people’s minds of what may not be real or even exist. It is a very unique human ability. It plays crucial role in cognitive processes and it includes predicting and planning, complementing, retracing experiences of people or situations. Imagination is created from the memory. Ribot says: “Every invention, whether large or small, before being implemented, embodied in reality, was held together by the imagination alone. (...) All the objects used in everyday life, including the simplest and most ordinary ones, are, so to speak, crystallized imagination.” (Ribot, 1991: 17)

Every man is born with imagination that plays an essential role in his or her future life. The development of imagination requires constant exercises in using man’s imaginative abilities. In addition, the development of imagination helps to estimate creations of other people’s imagination. This development of imagination is a crucial element in children’s emotional, social and cognitive development. Stimulating imagination should be one of the main aims in contemporary education because this is what plays significant role in applying drama into the learning processes. Iannone also stresses the importance of imagination. He calls imagination the “gateway through which meanings are derived from past experiences that are carried into the present.” (Iannone, 2001: 307). Imagination helps in acting, and pretending to be somebody or something else which is significant in using drama.

Also, drama allows the learner to explore their experiences in using their imagination. “Watching children working in drama provides fascinating insights into the richness of their imaginations, the skill with which they negotiate with one another,

their present level of critical thinking, and the sophistication of the language they use” (Verriour 1994: 7). In drama, the student’s imagination is activated and he or she is creating something new. "(...) essentially involves using the imagination to make oneself into another character, or the classroom into a different place" (Scrivener, 1994: 69). Drama also allows students to work together, to cooperate and to solve problems and to find the right solutions. They may be engaged in creating scenes, producing role-plays, and spontaneously using their imaginations to learn interactively, in context and to use their creativity and imagination. Wilhelm in the introduction to *Imagining to Learn: Inquiry, Ethics, and Integration through Drama*, book coauthored with Edmiston states that: “Through drama, students became a part of the learning process rather than mere observers or inactive receptacles of the rich experience of learning; in this way, their learning was deeper, more sustained, and infinitely more complex.” (Wilhelm, 1998: 3). This technique gives teachers the opportunity to teach students in a more spontaneous, imaginative and fascinating way, which would create a love for learning. It provides valuable problem solving, social, and creative skills. Drama embraces the child’s imagination and emotions which in many classrooms are neglected.

2.3. The definition of drama in second language teaching

It seems to be commonly known that learning through experience is one of the most effective ways of acquiring knowledge. There is a well-known Chinese proverb which says: “Tell me and I will forget; teach me and I will remember; involve me and I will learn.” (<http://www.proteacher.org/a/165701An+excerpt+on+how+to+do+this.html>). It means that involving somebody in doing some action is the most important and also efficient way of teaching. There are many various ways of effective teaching. One of them is applying drama method in helping learners to acquire a second language.

Drama uses the natural human ability to take different roles. The term ‘drama’ comes from Greek word ‘drao’- which means ‘to try’, ‘to act’. Drama is dated on the cusp of the XIX and village teacher Harriet Finlay-Johnson firstly employed XX and it in England. “Harriet Finlay-Johnson, perhaps more than any other pioneer in classroom drama, can claim the right to the title, on the grounds that she appears to have no model

to follow or surpass, no tradition to keep or break. She was the first in the field, or at least the first whose classroom drama practice was to be recorded” (Bolton, 1999: 5). She tried to make the school subjects and generally teaching more interesting. Her lessons were getting more and more popular and admired. She is the author of the book *The Dramatic Method of Teaching*. The linguistic goals, which can be reached by using dramatization in the classroom according to Finlay-Johnson are described as follows:

Children will be ‘keen to know’.

Children teach and learn from each other.

Children will become self-reliant and mainly self-taught

Children will acquire an habitual ‘thoroughness’ in approaching knowledge or skills.

Children are to see the teacher as ‘companion’ and ‘fellow-worker’

(Bolton, 1999: 10-11).

Finlay-Johnson was the pioneer in applying drama techniques and played a significant role in the issue of second language learning, in Cambridge Henry Caldwell Cook create the basic idea that children learn best when they are doing. In the book *The Play Way* he stated that drama is an effective method of teaching.

Wessels gives her definition of drama: “Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations” and also that “(...) students learn through direct experience.” (Wessels, 1987: 7) In other words every person has his or her role to play, everyone is an actor, e.g. a role of a pupil, a teacher, a mother or the role of the customer in a shop. There are plenty of situations where people ought to behave suitable to their position or the situation they are in. It is a part of human life. Bahman is the opinion that:

Activities like role-play, scripted drama, presentations and puppet shows are is an excellent way to built children’s emotional intelligence as they allow children to express their feelings and promote empathy. It is often easier for children to express themselves freely under the guise of another character, a puppet or a pretending to be someone else than to express themselves. This is particularly true of older children who may feel it is easier to say certain things through drama than face-to-face. (Bahman, 2008: 81)

Courtney is also of the opinion that people’s “life is a drama” (Courtney, 1980: 13) because people always have to act and improvise. Humans do not have any script how to live and behave that is why they have to anticipate in situations that are

unplanned and new for them. Also children from the very beginning play house and take the role of parents or they pretend to be teachers, doctors, singers, or simply adults. Koste describes the child's behavior: "He looks at the world around him and plays what he sees—going to the office, driving a bus, make-believe stores or parties and on and on. He tries different ways of acting, assumes various roles and challenges himself with all sorts of problems." (Koste, 1995: 2). Drama for Courtney means: "The human process whereby imaginative thought becomes action, drama is based on internal empathy and identification, and leads to external impersonation." (Courtney, 1980: 13). As it is said above, there are many definitions of drama. On the other side, drama used for teaching slightly differs from the theatre performance.

Drama in the context of teaching includes real communication that means involving emotions, ideas, feelings appropriateness and adaptability; in other words, an opportunity to use a foreign language in operation that could be absent in a traditional and conventional language class. This kind of activities contributes to the educators' repertoire of pedagogical strategies creating them a wider option of activities which are learner-centered and more efficient in teaching English. McCaslin presents the educational aims of using drama:

1. Creative and aesthetic development.
2. The ability to think creatively.
3. Social growth and the ability to work cooperatively with others.
4. Improved communication skills.
5. The development of moral and spiritual values.
6. Knowledge of self.
7. Understanding and appreciation of the cultural backgrounds and values of others.

(McCaslin, 1998: 56)

Drama in the context of teaching it does not involve a theatre performance or a big play on the stage. It also does not exclude the elements of the performance, they still exist but they are represented by short activities that indicate the process of learning. It is used to bring the various aspects of drama into teaching, mainly involving and stimulating the feelings and imagination of the students, providing them with various stimuli and enriching their learning with an experience on the deeper level. Wessels claims that "drama in education uses the same tools employed by actors in the theatre. In particular, it uses improvisation and mime. But while in the theatre

everything is contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners." (Wessels, 1987: 8). In teaching drama could be described as scenic techniques used for educational and pedagogical purposes and it is the act of using the imagination to pretend to be someone or something else than yourself. It can take one any place to any period of time. It is only limited by the imagination, the participants, or teacher's preparation. These methods are based on actors' training, their performances on the stage and creations of fictional world, in which students can take the role of someone else and feel somebody's else emotions. Teachers and actors have in common that they perform in front of other people. They also have the intention of engaging their audience as well as conveying some information to it.

However, there are also some differences. A teacher in the classroom is just one person while in the theatre there are many people engaged in the performance. What is more, while teaching students should learn something and they could be entertained but during the theatric spectacle the audience is entertained and they could also learn something. The personality of the teacher also matters. He or she should not be afraid and doubtful of the methods he or she chooses. "Students are encouraged to express their own ideas and interpretations and to offer suggestions (...) the teacher's first job is to create an atmosphere in which the players feel comfortable and at ease with one another while working together." (McCaslin, 2006: 259). The teacher should be confident about the advantages of using drama because the failure could affect the whole teaching process. Maley and Duff share this opinion and they claim that:

For drama activities to work well, teacher needs to be convinced that they will work. A class rapidly senses any hesitancy or nervousness, or lack of conviction on the part of the teacher. You are the key to the success of these activities. If you do them reluctantly, or half-heartedly, it is better not to do them at all. (Maley and Duff, 2005: 30)

In learning through drama students are engaged in activities which allow them to be active during the lesson, they do not sit in the same place and listen to one person. They participate in conversations or exercises that demand to use their imagination and to use the foreign language in suitable conditions and surroundings. They are involved interactively in the lesson that motivates them and help to acquire language in a deeper and more natural way and to develop their language skills.

They participate physically and it depends on the type of the exercise; they can dance, sing, they can change their positions, move around the classroom, talk and work with different partners and in a small or bigger groups. It encourages the natural use of a foreign language according to the specific situation. “Watching children working in drama provides fascinating insights into the richness of their imaginations, the skill with which they negotiate with one another, their present level of critical thinking, and the sophistication of the language they use” (Verriour, 1994:7). The external world and children’s experiences are used and brought into the classroom. While there is sufficient and extensive practice in the classroom children are more confident in their language abilities, they develop the awareness of the use of second language and they react more spontaneously, quickly as well as naturally in the real situations. Bolton gives his reasons for applying drama in education:

1. To help students understand themselves and the world they live in.
2. To help students know how and when (and when not) to adapt to the world they live in.
3. To help students gain understanding of and satisfaction from the medium of drama.
(Bolton, (cited in McCaslin) 2006: 263)

Drama helps to develop the awareness of the use of language in different environment and situations, building self-confidence, creativity, spontaneity, and improvisation and involving emotions of the participants. Drama facilitates an active involvement of learners. Thus, the learners’ experience using language in the classroom becomes similar to the real-life experience. The learners’ understanding is enhanced, the knowledge deepened and skills necessary for successful reproduction of a language acquired. The use of drama can contribute to build a solid base which second language need to have in order to be more competent and confident user of the foreign language.

2.3.1. Reasons for including drama and its advantages in teaching languages

Apart from the benefits of using drama described in the previous parts of the thesis, there are also other advantages which are worth mentioning in convincing second language teachers to apply drama techniques in their work with students. The most important advantage of drama is what Dwivedi claims in her book: “What drama gives is the unique opportunity for experiencing rather than simply discussing and theorizing; for living through a situation, rather than hearing about it secondhand.” (Dwivedi, 1993: 171) In the other words, learning through drama gives a chance to learn by doing and experiencing instead of only passive listening and repeating.

The advantages of using drama in second language teaching presented in this chapter include:

1. Drama puts new vocabulary and expressions in their proper context and environment.
2. Drama helps in getting acceptable pronunciation and intonation in English.
3. Drama helps students to take responsibility for their own learning.
4. Drama sets a stress free atmosphere to learn the language.
5. Drama encourages learners and builds up their confidence to speak in public.
6. Drama helps students to build a better understanding of the foreign language culture (Heldenbrand, 2005: 27-37).

Firstly, in drama activities children are exposed to use a foreign language, they have the chance to speak and communicate in different situations and take various roles, the language is used meaningfully and appropriately. They use language for real life purposes and in the context that is why it enhances their linguistic abilities and fluency in speaking or listening because they are forced to use their knowledge resources. “Drama helps to extend, retain and reinforce vocabulary and sentence structure through role play and communication games.” (Sam, 1990: 86). This means that all the theory that students have learnt can be used in a meaningful way. In addition, new vocabulary, or expressions which learners are not familiar with can be guessed from the context, that is why it encourages students to speak even with limited language.

Nevertheless, this speaking in a real life situation gives them the opportunity to prepare for the real life communication. What is more, they practice in a friendly atmosphere with the teachers’ help, that is why they are not afraid of making mistakes,

especially that most of them are not exposed to spoken English outside the class as well as there is lack of contact with native speakers who can talk with students.

Secondly, while teaching foreign languages teachers should keep balance and place emphasis on all the skills, productive as well as receptive ones (the productive skills are speaking and writing while receptive ones include listening and reading), because it may happen that during the lessons some of the skills are not practiced sufficiently enough. "Current approaches stress the importance of integrating the above language skills of listening, speaking, reading and writing. (...) However, the listening and speaking skills are the most neglected ones, both in primary and secondary language teaching." (Raman, 2004: 7). Through drama activities language skills are effectively dealt with as well as are integrated in a natural way. Students have to listen to the teacher's instructions and their classmates, they should also react by responding to them, so they have to speak. There are also exercises that include reading and writing. (Maley and Duff, 2005: 1).

Notwithstanding, drama activities are an excellent means for practicing correct pronunciation and stress position of language units. Goodwin states "drama is a particularly effective tool for pronunciation teaching since various components of communicative competence (discourse intonation, pragmatic awareness, non verbal communications) can be practiced in an integrated way." (Bolton, 2001: 126) Working and practicing proper pronunciation and intonation in a foreign language result in better and more fluent communication.

Thirdly, children by taking different roles can abandon their shyness because they pretend to be somebody else, they can hide behind some other character and escape from their real identity, they can explore different situations and enter another world. They are free to express their feelings and emotions without fear, shyness and anxiety. They are ready to laugh, cry, and dance and do things they are not ready to do as themselves. When they feel more secure, they are more willing to participate in lesson and their fear to speak is reduced. (Philips, 2003: 6). What is more, the more they speak and the more fluent they become, their confidence and self-esteem are fostered. In the future also speaking in public is getting less problematic for students who often have the chance for speaking and acting in the classroom. Their lack of confidence can be diminished.

Drama also increases students' motivation by creating stress free atmosphere that is full of fun and entertainment as well as enjoyable. Maley and Duff are of

the opinion that “(...) every student needs periods in which to practice what he or she knows without restraint, without fear of being wrong. (...) Drama is in fact a fun enriching and yet purposeful experience which thoughtfully produces a relaxed informal way to learn English.” (Maley and Duff, 2005: 14). Students who are not highly motivated at the beginning could be positively influenced and engaged in activities that become interesting for them.

Drama exercises create the opportunity to pair or group work during the lessons. They have to cooperate with each other, make decisions and negotiate to achieve agreement. It forces pupils to listen to each other and sometimes they should let the leader of the group make the decision. This ability to interact together is significant in children’s future life because they will have to cooperate and often make a concession at work or in family.

The next benefit of including drama during lessons and teaching foreign languages is the better understanding of the culture of the second language. Heldenbarnd in his book *Drama techniques in English language learning* is also of the opinion that “within short skits and drama activities, cultural elements can be described and better understood. Being able to include familiarity with these cultural learning points helps bring a stronger relationship between the language and its meaning. This cultural awareness is easily communicated through drama” (Heldenbarnd, 2005: 31). The connection between language and culture is strengthened and better understood by children when drama activities are used.

In the book *Drama Techniques in Language Teaching*, Maley and Duff gives many more benefits of including drama in the second language teaching:

- (...) 2. It integrates both verbal and nonverbal aspects of communication. It restores the balance between physical and intellectual aspects of learning.
- 3. It draws upon both cognitive and affective domains so it can restore importance of feeling as well as thinking. (...)
- 7. It transfers the emphasis of main responsibilities from the teacher to learners.
- 8. It encourages an open, exploratory style of learning where creativity and imagination are given scope to develop. This promotes risk-taking, which is an essential element in effective language learning. (...)
- 11. It is low-resource. For most of the time, all you need is a room and audience. (Maley and Duff, 2005: 35)

To sum up, teaching language through drama has a huge potential and many various reasons in favor of this method could be enumerated. It creates a context for speaking and listening and for producing language in a meaningful way. Drama gives the opportunity to use language in real communicative surroundings for learners; it develops all linguistic skills, especially speaking fluency. What is more, it strengthens the motivation towards learning because activities are provided in a relaxed atmosphere, with fun and entertainment.

2.3.2. Disadvantages of the use of drama techniques in foreign language teaching

Similarly to any other method of teaching a second language, apart from many significant advantages, drama also has its disadvantages. Although there are not as many dark sides as good reasons of including drama in the process of teaching, they are worth enumerating and explaining. All the problems can be avoided or be appropriately solved.

Problems and disadvantages of using drama in second language teaching:

1. Drama could be frustrating for students who are shy and don not like to speak in public.
2. There are problems with correcting pupils' mistakes during drama activities.
3. Teachers need to plan their lessons scrupulously with the range of additional materials.
4. Teachers should keep the discipline during lessons to avoid chaos and misunderstanding.

There are children who are extremely shy and they feel uncomfortable when they have to speak or perform in public. For that pupils taking part in lessons with the use of drama may be difficult and frustrating. Thornbury points out that “(...) learners who feel self-conscious performing in front of their peers, especially if this involves a degree of improvisation, and care has to be exercised in choosing and setting up such activities so as not to make even more demands on them than speaking in another language normally requires.” (Thornbury, 2005: 96) That is why, it is the role

of the teacher to find a way to help such children to overcome their fears and shyness and how to change it into an active and pleasurable participation.

Second, language teachers including drama in their lessons should act gradually and in a sensitive way, they need to start from the simplest and the less complicated activities and then step by step introduce the most sophisticated ones. The children who are not brave enough and familiar with drama activities should have enough time to get used to it, build their confidence and try to experiment. Also each student should have a carefully chosen and selected role in order to avoid frustration.

The next potential problems can occur with correcting mistakes during drama activities. How should teachers correct pupils and not disturb their engagement in the activity? How should they deal with the mistakes students make?

More and more teachers are adhering to the view that mistakes are an integral part of the language-learning process, and that an opportunity to make them in a free phase in any lesson ultimately enhances learning, rather than hinders it. Some mistakes do 'fossilize', but most of them just seem to indicate certain stages in the acquisition of the language. (Landousse, 1987)

Mistakes are part of the language learning process and it is natural that they occur. "It is reasonable to assume that students will make mistakes when acquiring and using the target language. Doing so is a normal aspect of language learning." (Winston, 2012: 101). However, students should learn from the mistakes they make, that is why they should have be given a feedback from the teacher. He or she should apply such feedback techniques of correcting which do not disturb and discourage pupils from speaking.

Lessons with drama activities are difficult to predict: how long they will take and what children's reaction will be to various kind of activities and exercises. That is why, as Wessels claims: "(...) drama requires meticulous planning and structuring." and also "create a learning situation which will ensure a constant supply of stimuli to the students, which will keep them active and alert." (Wessels, 1987: 15). Teachers should be always well prepared to the lessons, they should have extra activities close at hand because it is not easy to plan exactly how long the activity will take, it may be finished too early or last too long. Those additional exercises may also be only for groups which finish earlier than other students or for pupils who want to do more, to avoid boredom and interrupting during lesson.

Generally, drama activities may cause troubles for teachers when taking into consideration the discipline and order among children. When the atmosphere is too relaxed they could seize the opportunity to be noisy, to scream, shout and be naughty. The teacher should be prepared to this kind of situation and he or she should have methods to settle down the students and not let them change the drama lesson into the lesson full of chaos.

All in all, teaching a second language through drama has its pros and cons. However, when taking all aspects into account, it may be concluded that there are more advantages than disadvantages in including drama into the language teaching process. Problems that occur during drama lessons could be avoided by the teacher's right reaction and preparation. He or she needs to decide on the method of correction, evaluation and giving feedback to his or her students. The teacher should be careful not to make any learner feel neglected or discouraged.

2.4. Functions and basic drama techniques

Drama provides the opportunity to use the authentic language in the classroom through a diverse range of communicate situations created by teachers. Drama activities are based on problems that need to be solved with the use of a second language. This kind of activities creates the opportunity for learners not only to speak and listen but also to think creatively and to use imagination. Students become more self confident and more aware of the their language abilities, their motivation to learning increases as well as cooperation with other pupils and their surroundings are developed. Maley and Duff describe dramatic activities that can be used in a language classroom as follows:

“They are activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself or herself through gesture. They draw too, on the student's imagination and memory, and natural capacity to bring to life parts of his or her past experience that might never otherwise emerge. They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others. Each student brings a different life, a different background into the class. We would like students to be able to use this when working with others” (Maley & Duff 1991, 6.)

Drama includes many types of language teaching activities. There are techniques which learners should be prepared to do in advance. These techniques include role-play, stimulation or a scripted play. These techniques are recommended to use before activities that are spontaneous and done without preparation like improvisation and acting without a script.

Drama also gives the opportunity to practise language conversation strategies such as taking turns, changing the subject of speaking or requesting or giving information. Children can take part in drama activities even with limited vocabulary and grammar functions because they can use body language, facial expressions or gestures. In the next six sub-chapters of the thesis a description of basic and most popular drama techniques is provided.

2.4.1. Role-Play

Taking the meaning of the word role-play into consideration, according to Ladousse it can be divided into "role" and "play". "When students assume a 'role', they play a part (either their own or somebody else's) in a specific situation. 'Play' means that the role is taken on in a safe environment in which students are as inventive and playful as possible." (Ladousse, 2002: 5) Role-play according to Yardley-Matwiejczuk "(...) describes a range of activities characterized by involving participants in 'as if' or 'stimulated' actions and circumstances (Yardley-Matwiejczuk, 1997: 1). She also states that it may be a very short action with a minimum setting preparation and one actor, or it may last long with many accessories and actors. (Yardley-Matwiejczuk, 1997: 1). Role-play is "(...) a way of deliberately constructing an approximation of aspects of a 'real life' episode or experience, but under 'controlled' conditions where much of the episode is initiated and/or defined by the experimenter or therapist." (Yardley-Matwiejczuk, 1997: 1).

Role-play used by teachers in the classroom creates for the students the opportunity to act to be somebody else or feel somebody else's emotions. It can help to overcome shyness and anxiety because they can avoid speaking as themselves.

“(...) role-play is any speaking activity when you either put yourself into somebody else's shoes, or when you stay in your own shoes but put yourself into imaginary situation. What is meant by imaginary people is that students can become anyone they like for a short time. The President, The Queen, a millionaire, a pop star..., the choice is endless. Students can also take on the opinions of someone else. 'For and against' debates can be used and the class can be split into those who are expressing views in favor and those who are against the theme.” (Budden, 2004:12)

Role-play gives students the opportunity to use language in different kinds of situations and in a various circumstances. The language that is used in the classroom may be not enough to cover all communicative interactions that may occur in the real life. Thanks to activities with the use of role playing students are more prepared to any social situation and a role-play is a useful rehearsal how to interact in a various contexts. It develops learners speaking abilities; they speak more fluently and can use language functions in an appropriate way. (Kowalska, (1991: 113).

There are some vital principles to follow in order to organize successful lesson with the use of a role-play. Firstly, teachers need to be convinced about the advantages of using role-play activities and he or she should be enthusiastic as well as optimistically oriented on that kind of techniques. (Ladousse, 2002: 8).

Secondly, the organization of the lesson also matters. There are some steps to follow to conduct lesson with the use of role-play. Harmer recommends three important steps: engage stage, study stage and activate stage. To begin with, the teacher's role is to engage students and keep their interest and attention in a lesson. After that, in the study stage the teacher needs to introduce the new vocabulary and/or grammar. Then in the activate stage students have a possibility to activate the new language as well as the language they have known already. Thanks to role playing language is put into action. (Harmer, 2012: 178).

2.4.2. Simulation

Simulation is an another kind of drama. Jones described simulations as "(...) a reality of functions in a simulated and structures environment". (Jones, 1982: 5). There are three essential elements of simulation shown in this definition.

Firstly, students must accept a reality of function, they have to think not as a student, but taking a role, that is why they should step inside a role mentally in order to fulfill their duties in the situation. It means that a student having a role of a pilot or a nurse can communicate effectively in order to do the job.

Secondly, in simulation activities also environment must be simulated, the contact between the participants and the world outside of the classroom is not needed. (Jones, 1982: 5). When a setting for simulation is a post office, it is not necessary to create a real building, but only arrange the classroom, desks and other materials to look like in a post office. What is important to remember, only the participants behavior is real, the environment is simulated.

Thirdly, it is vital that "the essential "facts" of the simulation environment are provided, not invented by the participants, to preserve reality of function". (Jones, 1982: 5). When a structure is not provided, it is not a simulation because there must be a reality of function.

The great advantage of simulation is that students could see that the language that is taught is useful. Blaz is of the opinion that children "in a situation where they must actually perform, using the language in a life-like "reality" situation, and they suddenly see the relevance of what they have been learning, as well as get back feedback on how well they have mastered these communication skills." (Blaz, 2013: 122). Applying simulation in the classroom a teacher creates the opportunity for his or her students to have more chances to communicate and practice their language abilities in a real world with their engagement and enjoyment.

It is often difficult to draw a line between role-play and simulation and teachers often confuse these two drama activities. The greatest distinction is that in simulation students participate in activities which resemble real-life events and they are not strictly indicated what to say. Stimulation creates real communication in a controlled realistic situation, whereas in role-plays pupils have to act out roles according to scripts or descriptions. Harmer specifies simulation as "(...) a chance to rehearse real-life encounters." (Harmer, 2012: 121). However, in teaching the clear distinction between this two drama techniques is not vital, "(...) the main concern for the language teacher is the opportunities role play and simulation provide." (Livingstone, 1983: 56).

2.4.3. Mime

According to Dougill mime is “(...) a non-verbal representation of an idea or story through gesture, bodily movement and expression.” (Dougill, 1987: 17). In mime children use their bodies to act the story or some idea through the movement, gestures and expression without using any words. Lambdin supports this opinion because he states that: “Mime uses the creative instrument everyone has: our body. We all can use our bodies to express our ideas and feelings, including those of us who don't speak English well, or who have trouble reading.” (Lambdin, 1999: 4).

Applying mime in the teaching process can be advantageous because it helps to build up learners confidence, overcome shyness, develop imagination as well as it is a great fun for children. Mime is a great way to convey language in the learner's mind and it strengthens memory by the visual association. (Dougill, 1987: 17)

2.4.4. Acting a scripted play

Scripted play is a scene or sketch that is acted out by pupils in front of their classmates and the teacher. The sketches can be either original or written by students. It is a great way to reinforce the use of the foreign language. This technique provides the opportunity to improve speaking and interaction with other people as well as enriches the learners' vocabulary and functional language like: agreeing or disagreeing, apologizing, refusing, offering help, etc. (Scrivener, 1994: 69).

Scrivener also points out other advantages of using scripted plays in teaching children foreign languages. He claims that they develop imagination, help to overcome shyness and bring outside of the world into the classroom. (Scrivener, 1994: 69).

The author of the book *Learning Teaching: A guidebook for English Language Teachers* prepares some guideline how to use a scripted play technique with students in the classroom:

- a. Make sure that the students understand the idea of APS. The teachers should explain to the students that they know what is going to happen, what should they do and whether they are comfortable to do that or not.
- b. Make sure that the situation is clear.
- c. Allow the students to write the scripts in the right structure, let them open the dictionary to find the proper words, and also give time to memorize the scripts.
- d. Give them time to prepare their ideas before the speaking starts
- e. And at last, when the activity of speaking starts, encourage the students to improve rather than rely on prepared scripts. This condition will make them more relax and could create a natural situation in class. (Scrivener, 1994: 70)

2.4.5. Improvisation without a script

Improvisation is a spontaneous action without any script or rehearsal with a minimal instructions or framework from the teacher. Students use their ideas and imaginations as well as they have to cooperate with each other. Wessels is of the opinion that “(...) improvisation taps the students’ already existing command of the language and tests their communicative strategies” (Wessels, 1987: 85). They are also motivated to be active participants in the activities as well as improvisation provides further motivation if the activity was done successfully. (McCaslin, 1998: 54).

Exercises with the use of improvisation could involve the whole class or small groups. The facilitator establishes the context in which the students are involved. When the theme is provided the participants can spontaneously take part in the activity. However, pupils should be prepared for improvisation activities with a suitable warm-up: “(...) as even native speakers can find improvisation quite daunting without adequate warm-up activities” (Wessels, 1987: 85).

Improvisation gives the students practice in working together, develops their language and communication abilities and gives the opportunity to play roles which are not known for them as well as they can make their own decision and share their ideas with others.

2.4.6. Further Possibilities

The course book could be also a great source of drama during foreign language lessons. The dialogues and different exercises can be exploited for dramatic purposes.

Language teachers could simplify or shorten the course book dialogues for the level and abilities of their students. The dialogues from the course book may also be without the end, so the pupils' task is to continue with their own words. This dramatic technique can help to connect the vocabulary and expressions from the book with the natural usage.

Another possibilities are drama games, which are an excellent way for the introduction and the start of any lesson with the use of drama because of the fact that "(...) they involve concentration, listening, memorization, observation, interaction, and interpretation, language games extend the word power of learners, and increases their agility, fluency, and flexibility in the use of English." (Dougill, 1987: 18)

Chapter III:

The characteristic of young language learners at elementary level

3.0. Introduction

The third chapter presents the characteristic of young learners at the elementary level. Firstly, the general description of young learners is provided. Secondly, individual children's character traits and their influence on learning foreign languages are described. Then, different learning styles are presented. The final sub-chapter describes the role that drama techniques play in young learners language teaching.

3.1. General characteristic of young language learners

The ability to speak foreign languages is nowadays in the world of globalization very essential. It helps to build a great position on a job market as well as it enables people to communicate with others from all over the world. English is considered to be the international language used for communication in the world. That is why the knowledge of the English language is of great importance.

Much emphasis should be put on early children's language ability development. Philips is the opinion that: "[T]he years at primary school are extremely important in children's intellectual, physical, emotional, and social way. They go through a series of stages, progressively acquiring skills that are thought necessary by the society they live in." (Philips, 1993: 4). That is why children should start their education as early as possible; it also concerns foreign languages education. Iluk states that: "During primary education children have special abilities and predispositions to acquire linguistic knowledge fast. Children believe that the assimilation of a foreign language is easy and they regard this process as an attractive one." (Iluk, 2002: 10). However, teachers should remember that children differ in their language competence

and abilities from other learning groups. These are common dissimilarities in learning described by Harmer:

- They respond to the meaning even if they do not understand individual words.
- They often learn indirectly rather than directly – that is they take in information from all sides, learning from everything around them rather than only focusing on the precise topic they are being taught.
- Their understanding comes not just from explanation, but also from what they see, hear and, crucially, have a chance to touch and interact with.
- They generally display an enthusiasm for learning and curiosity about the world (...).
- They have a need individual attention and approval from the teacher.
- They are keen to talk about themselves, and respond well to learning that uses themselves and their own lives as main topics in the classroom.
- They have a limited attention span; unless activities are extremely engaging they can easily get bored, losing their interest after ten minutes or so.

(Harmer, 2001: 38).

This is the reason why adequate methods should be applied in young learners teaching process as well as teachers should possess knowledge about their characteristic and mental development.

In order to get knowledge about what children can or cannot do teachers should be familiar with the theory of the cognitive development described by Swiss psychologist Jean Piaget. The early children development he divides into four stages. The first stage is named as sensori-motor stage. It includes children from their birth to two years old. During the stage infants and toddlers learn through movement they make and they differentiate self from objects. They start to realise that they can make things to happen and that things exist even they do not see them. In the second stage known as pre-operational stage (children between 2-7 years old) children are able to use symbols, such as pictures or words to represent objects. Their thinking is still egocentric; they can classify objects into groups and understand the concept of counting. Concrete operational stage is the third stage and it includes children between seven and eleven years old. These children can think logically about events and objects and achieve the concept of number, mass and weight. They can work with their classmates but rather the same sex. They learn through experience they are tied concentrate reality. The fourth stage is called Formal Operational Stage and it includes

children of 11 years old and more. They can think about more abstractly and can apply logical reasoning to different problems. Belonging to a peer group is very important for them at this stage. (Curtain and Pesola, 1998, 66-68). Curtain also highlights that it is extremely important for teachers to know the theory of cognitive development:

The child develops cognitively through active involvement with environment, and each step in development builds on and becomes integrated with previous steps. Because two of the four developmental stages normally occur during the elementary school years, it is important for language teachers working with children to keep the characteristics of each cognitive stage in mind. (Curtain and Pesola, 1998: 66).

In literature the term young learners refers to children who are learning a foreign or a second language and are between the age of four or five to the age of ten or twelve. (McKay, 2006: 1). Philips is of the opinion that “young learners as children from the first year of formal schooling (five or six years old) to the age of eleven or twelve.” (Phillips, 1993: 5). Slattery and Willis divide learners into two groups: the first, children under seven years old known as very young learners, and the second group- young learners- children aged between seven and twelve years old. (Slattery and Willis, 2001: 4-5).

Scott and Ytreberg describe children from five to seven year olds as:

- They can talk about what they are doing.
- They can tell you about what they have done or heard.
- They can plan activities.
- They can argue for something and tell you why they think what they think.
- They can use logical reasoning.
- They can use their vivid imaginations.
- They can use a wide range of intonation patterns in their mother tongue.
- They can understand direct human interaction. (Scott and Ytreberg, 2001: 2-3)

There is also other typical description of young children under seven years old suggested by Scott and Ytreberg (ibid). They indicate that the world is governed by regulations and children even if do not understand them exactly, they know that rules must be obeyed as well as they react faster than language is exposed. The authors also point out that children can use their linguistic abilities before they are conscious of them. Furthermore, they think logically and understand commands and instructions.

They cannot concentrate on something for a long time and have difficulties in distinguishing the world of fantasy from the real world. “Language teaching should be concerned with real life. But it would be a pity if we were so concerned to promote reality in the classroom that we forgot that reality for children includes imagination and fantasy.” (Halliwell, 1993: 7). They enjoy playing in the company of others but they do not like to share things with friends. “They are very self-centered and cannot see things from someone else’s point of view” (Scott and Ytreberg, 2001: 3). Their perception of the world is not always understandable for adults and children do not always admit that they do not understand something. (Scott and Ytreberg, 2001: 3-4).

Children of seven to twelve years old, to the contrary to very young learners, “are relatively mature with an adult side and a childish side” (Scott and Ytreberg, 2001: 3). Children at this age can create their own concepts, have their opinion about something and make their own decisions. Now, the teacher is not at the centre, they decide what they want to learn and ask questions and they can work with their peers because they are no longer self-centered. “As children mature, they bring more intellectual, motor, and social skills to the classroom, as well as a wider knowledge of the world” (Phillips, 1993: 7). They know the distinction between reality and fiction. Their language abilities also developed: “Eight to ten years old have a language with all the basic elements in place. They are competent users of their mother tongue and in this connection they are aware of the main rules of syntax in their own language” (Scott and Ytreberg, 2001: 4).

3.2. Student’s motivation to learn a foreign language

Despite the common features which children should possess at the same age, every child differs from others and they develop at their own pace. They are different in their physical, intellectual as well as emotional development. This is the reason why in the classroom there are students with differential traits. This distinction is that children come from various societies and they possess their individual character traits. These are factors for which teachers do not have any influence. However, teachers may use different ways to motivate their students. It is motivation that has a great impact on the process of learning a foreign language.

There are many definitions of motivation as there are many sources of it. Definition given by Harmer states that it is “(...) some kind of internal drive which pushes someone to do things in order to achieve something.” (Harmer, 2001: 51). Dörnyei’s definition of motivation says that: "Motivation is often seen as the key learner variable because without it, nothing much happens" (Dörnyei, 2002: 172). The description presented by Richards and Schmidt states: “In general, the driving force in any situation that leads to action. (...) It refers to a combination of the learner’s attitudes, desires and willingness to expend effort in order to learn the second language.” (Richards and Schmidt, 2002: 343). Williams and Burden suggest that “(...) motivation is a ‘state of cognitive arousal’ which provoke a ‘decision to act’ as a result of which there is ‘sustained intellectual and/or physical effort’ so that the person can achieve some ‘previously set goal.’ (...)” (Williams and Burden cited in Harmer, 2001, 51). They also mention that “(...) the strength of that motivation will depend on how much value the individual place on the outcome he or he wishes to achieve. Adults may have clearly defined or vague goal. Children’s goals (...) are often more amorphous and less easy to describe, but they can still be very powerful.” (Williams and Burden cited in Harmer, 2001, 51). Taking these definitions into account it could be concluded that motivation towards learning is an intention to do some actions and make some effort in order to achieve foreign language knowledge.

As psychologists have distinguished, there are two kinds of motivation: extrinsic and intrinsic. Intrinsically motivated is someone who learns language because it is his or her own desire; he wants to possess some knowledge. Young learners are intrinsically motivated by many factors such as: lesson’s atmosphere, decorations in the classroom or the teacher’s approach to them. Tough states that “(...) when children start learning their first language they are mainly motivated by being engaged in enjoyable activities and by parents’ encouraging such as praising and showing appreciation. These major motivators help children to master their language.” (Tough, 2012: 178). On the other hand, the extrinsic motivation comes from outside, “(...) are carried out in anticipation of a reward from outside and beyond the self. Typical extrinsic rewards are money, prizes, grades, and even certain types of positive feedback. Behaviours initiated solely to avoid punishment are also extrinsically motivated (...)” (Brown, 2000: 165). These types of motivation are very essential factors in learning languages because they contribute greatly to be fluent foreign language users.

In motivation towards learning foreign languages there are also two orientations distinguished: instrumental and integrative. They depend on the goals the learner wants to achieve. Instrumental motivation appears when a learner has to pass a test, exam, or he or she wants to get a better job. To the contrary, integrative motivation occurs when somebody is:

(...) having an interest not only in the language, but also in the community who speaks the language, a desire to assimilate the culture as well as the language. It involves being open and respectful to other groups, lifestyles, ideas, etc., and the possibility of identification with another culture. (Dörnyei, 2001: 54)

Adult learners and young learners are motivated in different ways. Children have a less possibility to be integratively motivated because they do not have many contacts with a native speaker and foreign culture as adults do. They are motivated by the teacher, parents or because they want to perform well on tests. That is why they are only instrumentally or intrinsically motivated. To the contrary, adults have different needs, they look for a better and more paid job and they want to change their future, or they are willing to go abroad to get to know different culture and new people, this motivation is more integrative or intrinsic.

In order to inspire children to learn languages, teachers should provide activities that are enjoyable and interesting as well as offer them praises and rewards all the time. Vosinadou (2001: 27-28) suggests that in order to help children to be better-motivated teachers should:

- Recognize student accomplishments.
- Attribute student achievement to internal and not external factors (e.g. 'You have good ideas').
- Help students believe in themselves (e.g. 'You are putting a lot of effort on math and your grades have much improved').
- Provide feedback to children about the strategies they use and instruction as to how to improve them.
- Help learners set realistic goals. (Vosinadou, 2001: 27-28)

Motivation is considered to be a complex issue. Children can be inspired in various ways and by different kinds of motivation. Teachers should be aware of the importance of the motivational aspects in order to sustain student's development as well as expectations and to achieve language-learning goals. There are diverse aspects that need to be taken into consideration in order to be an excellent motivator, for instance, different learning styles within groups, students' various needs, interests as well as the attitude towards learning foreign languages.

3.3. Different learning styles

In the previous part of the thesis learners were classified and described according their age. However, children are different and unique and they cannot be treated in the same way because the individual distinctions play a very significant role and have an important impact on the process of learning. One of the main factors that have influence on learning foreign languages is that every child acquires knowledge differently because of the various learning styles.

Every learner acquire knowledge with his or her different learning style and to support their effort put in learning, teachers should use different techniques and approaches to fulfill all children's needs. Reid gives two definitions of learning styles: "(...) preferred or habitual patterns of mental functioning and dealing with new information" (Ehrman and Oxford in Reid, 1995: 6) or "cognitive and interactional patterns which affect the ways in which students perceive, remember, and think" (Scarcella in Reid, 1995: 6). To put it in different words, learning styles are ways of acquiring new knowledge, e.g. new words of a foreign language, in an individual and unique way and style. Learning could be more effective and easier when individual and preferred learning styles are identified.

Psychologists examined and described a number of different types and categories of learning styles. Reid in his book *Learning styles in the ESL/EFL classroom* presents different styles of learning: the sensory preferences, cognitive styles, personality/temperament styles and biological differences. (Reid, 1995: 56). It is assumed that most people have developed all of those styles to a certain level throughout their lives but they prefer some to other ones.

Even though people use all their senses to transmit the information from the environment and to learn new information and experiences, they do not use them

equally during learning. Only one or two of the styles are actually dominant. This dominant style for each person defines the best way to learn new information by choosing what is to be learned. Styles should not always be the same for some tasks. One style of learning may be preferred for one task or a combination of all styles for a different task.

(...) while we all learn all the time, we do not all learn alike. As a result of our unique set of experiences, we each develop preferred styles of learning. These learning styles are simply the way we prefer to absorb and incorporate new information. Our learning style affects the way we solve problems, make decisions, and develop and change our attitudes and behaviour. It also largely determines the career in which we will find the most comfortable fit; and perhaps most important for the trainer or teacher, it determines what kind of learning experience each type of learner will find effective, comfortable, and growth promoting. (Smith, 1996: 9)

Sensory preferences are the most essential part of the learners' learning profile. Some people prefer seeing while learning and they are called visual learners, the second group is auditory learners because they prefer hearing as the best sense of learning for them. Students who prefer whole-body involvement during learning are called kinesthetic and tactile learners who depend on a hands-on experience, on touching (Sousa, 2011:56).

Visual learners learn most effectively using their sight, seeing and reading are said to be important for them. The most useful and suitable for visual learners are pictures, charts, hangouts, graphs, presentations, mind maps etc. Reading is an easy way for learning for them and with the use of pictures visually learning students can easily study in virtual environment. Moreover, the thematic entities are very essential for that kind of learners. To the contrary, new information, that is already heard, is difficult to process for the visual learners. (Sousa, 2011:57).

Auditory learners, on the other hand, learn best through hearing and they find useful learning with the use of video conferences, video clips, listening to lectures, etc. Speaking and listening are the most beneficial for them that is why they enjoy classroom interactions, listening to tapes or CDs, role-plays and participating in discussions, debates and cooperative learning groups. They can overwhelm with new information if they read aloud.

- Prefer listening and taking notes
- Listen for patterns
- Consult peers to ascertain that they have the correct details
- Can recall what they have heard
- Can follow oral directions
- Repeat words aloud for memorisation
- Use oral language effectively

(<https://www.bcps.org/offices/lis/models/tips/styles.html>)

Kinesthetic learners learn best through whole-body movement, feeling and experimenting. They prefer to be involved in field trips or laboratory sessions to classroom lectures. These learners like physical experiences; feeling, doing, holding, touching, and practical hands-on experiences. That is why, the virtual learning environment is very challenging to their learning. They enjoy TPR activities, games, sports, and other activities that let them to move around rather than to sit still by desks like in ordinary classroom. (Reid, 1995: 57).

Tactile learners depend on touching, learn by doing and also:

- Learn by touching and manipulating objects
- Often learn inductively rather than deductively
- Tend toward psychomotor over abstract thinking
- Prefer personal connections to topics
- Follow directions they have written themselves / that they have rehearsed
- Benefit from demonstrations. (<https://www.bcps.org/offices/lis/models/tips/styles.html>)

Nowadays, teachers can find different kinds of resources that may support teaching with the consideration of various learners' styles. Everything depends on the teacher's willingness, his or her creativity and time devoted for preparation and performing activities in class.

3.4. The role of drama techniques in foreign language teaching to young learners

Teaching foreign languages to young children is very challenging and difficult as well as enjoyable experience. Young learners is a special group to teach because a teacher always has to prepare and apply new and interesting approaches to reach students' attention and to encourage them to learn. "[h]owever, they also lose interest more quickly and are less able to keep themselves motivated on tasks they find difficult. (...) they do not have the same access as older learners to metalanguage that teachers can use to explain about grammar or discourse." (Cameron, 2005: 1) While working with children a teacher has a chance to look at the surrounding world through child's eyes, he or she has a possibility to become child again.

As far as teaching young learners is concerned, they usually find a lesson enjoyable when they can actively participate in the process. They are willing to play games, listen to songs, tell stories and they acquire the knowledge of foreign language unconsciously. Harmer notices that "[p]eople of different age have different needs, competencies, and cognitive skills; we might expect children of primary age to acquire much of a foreign language through play, for example, whereas for adults we can reasonably expect a greater use of abstract thought" (Harmer, 2001: 37). This is the reason why teachers should apply methods that are suitable for young learners.

One of the most enjoyable and interesting methods that can be used while teaching young learners is drama. Drama according to Case and Wilson "(...)makes students aware that English is not just words, structures and idioms, but it is a lively, dramatic and versatile means of communication. It emphasizes too, that learning and teaching can and should be pleasurable" (Case and Wilson, 2003: 4).

Drama has its roots in the fundamental human ability, which is imitation. Through imitation children learn how to walk, talk and perform a lot of human activities. Children observe what adults do and try to do the same and they take different roles. They are prepared to real life situations because they rehearse the language, involve the emotions and developed their imagination. This natural desire to act out gives the opportunity to acquire foreign languages because children can pretend to be different characters and they use the language that is connected to this person or thing. MaCaslin states aims in drama education:

1. To help students understand themselves and the world they live in
2. To help students know how and when (and when not) to adapt to the world they live in
3. To help students gain understanding of and satisfaction from the medium of drama

(McCaslin, 1998: 56)

By taking a role, shy children may pretend to be somebody else and it helps them to overcome their shyness. Children can emerge from their everyday personality and lose their inhibitions. This may be extremely useful with students who are shy and afraid of speaking in general and especially shy about using English, or who do not enjoy being in group activities. If they are given special roles, it strengthens and encourages them to be those characters and to abandon their shyness or embarrassment. This is especially true when using puppets and masks. (Phillips, 2003: 6).

Drama helps young learners to activate language and have a great fun. The use of drama activities may have clear advantages for the second language learning. It stimulates children to speak as well as gives them an opportunity to communicate by the use of nonverbal communication, for instance, body movement as well as facial expressions. The use of drama can reduce the pressure that students feel, so they become ready to talk sooner. A great number of other factors also make drama an extremely powerful tool that can be used in the language classroom. Reading a dialogue aloud from a course book is much more different from acting out the same dialogue. Drama involves children interaction at many levels—through the use of their bodies, minds and emotions, as well as the social interaction. (Phillips, 2003: 6).

Dramatizing appeals to all kinds of learners. People receive and process information in different ways; the main ones are through sight, hearing, and our physical bodies. One of these channels tends to be dominant in each of us. When children dramatize, they use all the channels, and each child will draw on the one that suits him or her best. This means that all children in a class will actively participate in the activities, and the words of the foreign language will go through the most suitable channel for each of them.

All drama activities can be used at a variety of levels. Even if an activity is designed to be an elementary activity, it can be enjoyable for intermediate or more advanced students; conversely, even a drama activity designed for intermediate students may be used with elementary students. The teacher chooses activities that are appropriate to age and students' level, and help to practice of particular language areas from you are teaching. (Phillips, 2003: 7).

Chapter IV

Impact of drama on the development of speaking skill in foreign language teaching

4.0. Introduction

The fourth chapter describes the impact of drama on the development of speaking skill in foreign language teaching. Firstly, the significance of teaching speaking skill is provided. Secondly, ways of developing speaking skill in teaching English to young learners is described. Next, different examples of classroom interaction are presented. The final sub-chapter describes the functions of drama in teaching speaking fluency to young learners.

4.1. The importance of teaching speaking skill

Speaking plays significant role in peoples' life. There are many different daily life situations when there is a need of speaking. People talk to each other face to face, on the phone, via the Internet, they ask and answer questions; they talk with members of the family, friends, at work, at the street with strangers, etc. People spend a lot of time interacting with each other, they want to send or receive a message. Richards claims that in speaking people tend to get something done, work out some aspects of the world, explore ideas, or simply be together (Richards, 2002:19).

Speaking is also extremely crucial in foreign language learning and teaching because of the fact that it gives the opportunity to engage in meaningful communication with people that do not speak the language we are familiar with. "Language is arguably the defining characteristic of the human species and knowledge of language in general, as well as ability to use one's first and, at least one other language, should be one of the defining characteristics of the educated individual" (Nunan, 1999: 71).

Nowadays, in the world of global communication, speaking foreign languages can give the chance to get better prospects of finding good job, it gives access to various

sources of information, gives independence in moving around the world as well as it creates the opportunities to keep up with the pace of changing world. Excellent English speakers are in a strong position to contribute to their country's social, economic, and development.

Speaking is widely assumed to be the most important of all language skills. In order to speak fluently, students have to master all components of speaking. Moreover, Bailey and Savage claim that "speaking in a second or foreign language has often been viewed as the most demanding of the four skills" (Bailey and Savage, 1994: 7). Harmer shares their opinion: "While listening and reading involve the ability to correctly receive messages and are therefore referred to as receptive skills, speaking and writing, on the other hand, involve language production and are referred to as productive skills." (Harmer, 1995: 16) According to Brown the challenge of speaking comes from the features that describe oral discourse:

- Contractions, vowel reductions and elision;
- The use of slang and idioms;
- Stress, rhythm and intonation;
- The need to interact with at least one other speaker. (Brown, 1994: 98)

Bailey and Savage are also of the opinion that the aspect of speaking that makes it difficult and demanding is the interaction with a speaker or speakers. Speaking is an "activity requiring the integration of many subsystems...all these factors combine to make speaking a second or foreign language a formidable task for language learners... yet for many people, speaking is seen as the central skill" (Bailey and Savage 1994: 6-7). Harmer is also of the opinion that: "When speaking, we construct words and phrases with individual sounds, and we also use pitch change, intonation, and stress to convey different meanings" (Harmer, 2007: 29). Speaking is complex because of the fact that that speakers want to convey some information that demands the use of suitable intonation, stress, pitch, proper grammar as well as suitable vocabulary adequate to the situation.

Apart from the knowledge of the language, foreign language communication requires linguistic competence. It is "the ability to function in a truly communicative setting- that is, in a dynamic exchange in which linguistic competence must adjust itself to the total informational input, both linguistic and paralinguistic, of one or more

interlocutors” (Savignon, 1983: 9). Littlewood suggest four areas of linguistic competence:

- a learner has to develop a high degree of linguistic competence, i.e. he must be flexible in using the linguistic system freely in order to express an intended message,
- a learner has to understand that forms he learned as a part of linguistic system perform communicative functions, they form a communicative system,
- a learner must be capable of using strategies for managing communication deficiencies,
- a learner has to be aware of social meaning connected to linguistic forms, he should at least recognize and use generally acceptable forms and this way avoid possible offence (Littlewood, 1994: 6).

Despite the fact that speaking is a vital element of second language teaching and learning, oral skills have not always been central in language teaching, it has often been undervalued as speaking has been taught as a repetition of drills or dialogues to learn by heart. However, nowadays because of the fact that the world is a global village it requires changes into the approach of teaching speaking. Learners should be taught in a way they are able to express themselves in each communicative circumstances. Teachers are now expected to provide their students with useful active knowledge of the foreign language, not just a theory about the language.

4.2. Classroom interaction

The process of communication includes interaction between two or more people who are familiar with a number of semiotic rules and signs. Interaction occurs when there is mutual impact through receiving and giving messages in communication. Wagner defines interaction as: “reciprocal events that require at least two objects and two actions. Interaction occurs when these objects and events naturally influence one another” (Wagner, 1994:8). The notion of interaction has also its usage in the classroom, as an integral part in teaching and learning process. Ellis describes two main assumptions concerning second language acquisition and classroom interaction. That is the classroom maintains an environment that contributes to foreign language acquisition and what happens during classes involves communication, and this can be some form of interaction. (Ellis, 1990: 67).

There are also two main concepts of classroom interaction: negotiation of meaning and feedback. When these two aspects are present in the classroom, we can speak a successful language learning through interaction. “Interaction contributes to acquisition through the provision of negative evidence and through opportunities for modified output.” (Ellis, 1999: 9). Negotiation of meaning occurs when speakers try to prevent any breakdown in communication. That is why students in the classroom should make the output more understandable for all the other learners in order to engage in conversation. (Ellis, 1999:18). The second concept– feedback- is one of the significant aspects of interaction. Mackey defines feedback as: “through interaction that involves feedback, the attention of the learners are paid to the form of errors and are pushed to create modification.” (Mackey, 2007: 30). Students have to notice their errors and correct them in order to develop the speaking skill. Feedback may also come from other learners or from the teacher. However, teacher’s feedback is different from that peers’ because it includes correction strategies.

There are two main types of interaction: learner-teacher interaction and learner-learner interaction. In the first kind of interaction the teacher and learners take part and pupils receive a great amount of information from the teacher. He or she asks questions, gives ideas and directions as well as criticizes or justifies student talk responses. (Scrivener, 2005: 85) According to Harmer, teachers should pay attention to three aspects when talking with their students. The first thing is that they must focus on the language the pupils are able to understand. Secondly, the teachers should think about what they are saying to the children because the teacher’s speech is a resource for students. Thirdly, teachers should also pay attention to how they speak paying attention to such significant factors as the voice and intonation. (Harmer, 2009: 45)

The second type of interaction is learner- learner interaction. This kind of interaction can be also valuable and it can be an important factor of any educational processes. Scrivener claims that “(...) talking students with their peers about the content of the course is a powerful way for them to reinforce what they have learned.” (Scrivener, 2005: 86). The teacher has to encourage this kind of interaction because it is the best as well as the fastest way that makes students active participants of a lesson.

4.3. Developing speaking skill in teaching English to young learners

Children are natural chatterboxes, they love talking and they look for opportunities to communicate meaningfully. In developing speaking skill while teaching foreign languages to young learners the right balance should be kept between controlled activities and natural children's talk in the classroom. The role of a teacher is to correct pupils' linguistic errors as well as to check their speaking accuracy. Nevertheless, correction should be made only at the end of the free speaking activities, the teacher should not disturb and interrupt while speaking because these types of exercises contribute a lot in gaining fluency and developing speaking competences. In order to help young learners to develop their communicating abilities a teacher should create as many opportunities to speak in the classroom as possible. He or she has to prepare children for different communicative situations and regularly increase their speaking time. There are also many other roles that teachers have to fulfill. Jones states that "...the teacher becomes the controller, and controls the event in the same way as a traffic controller, helping the flow of traffic and avoiding bottlenecks, but not telling individuals which way to go." (Jones, 1982: 34). Tricia (2000: 26) describes the most important roles that the teachers play in the classroom:

"As controller in eliciting nationality words; as assessor of accuracy as students try to pronounce the words; as corrector of pronunciation; as organizer in giving instructions of the pair work, initiating it, monitoring it, and organizing feedback; as promoter while students are working together and as resource if students need help with words and structures during the pair work." (Tricia, 2000: 26)

Freeman (1986) gives another division of roles of the teacher in practicing speaking activities. He calls the teacher a manager of classroom activities and his or her role is to promote speaking. During communicative activities the teacher acts as a consultant because he or she offers advice, answers questions as well as provides unknown vocabulary. The author also describes a teacher as a conductor and a monitor because in this role the teacher explains what pupils are supposed to do and to practice as well as he or she checks wheatear they do it effectively. An organizer is also a role that ought to be fulfilled by the foreign language teacher. The ability to organize communicative exercises logically is significant because it avoids confusions and doing pointless activities. (Freeman, 1986: 131) The teacher's role in a learning process is crucial while participating in the activity but also while monitoring the students. The

teacher's less dominant role in communicative activities offers students an opportunity to be involved in conversation and improve their speaking skills and to be able to cope with real-life situations.

Ways of organizing young learners in the classroom during the speaking activities have also a great value. The teacher is responsible for choosing the right organization – either a pair work or a group work – suitable to communicative activity. Working in pairs or groups is important because talking only to the teacher reduces chances and time to practice speaking in a foreign language.

“Through interacting with other students in pairs or groups, students can be given the opportunity to draw on their linguistic resources in a nonthreatening situation and use them to complete different kinds of talks. Indeed, it is through this kind of interaction that researchers believe many aspects of both linguistic and communicative competence are developed.” (Richards and Lockhart, 1996: 152)

As it was mentioned above, pair and group work provides young learners with more practice than working with all students in the class. Pupils feel more secure and comfortable while speaking to one or two colleagues than to the teacher and the whole class. Nevertheless, this kind of speaking is closer to situations from real life. Pair and group work gives students the opportunity to work at their own pace and it allows them to share their knowledge with other children. Moreover, it helps to build up learners' confidence as well as independence for further communication because students get accustomed to speaking English without the teacher's help and support. Harmer shares the opinion that “pair work increases the amount of each student's speaking time. It allows students to work and interact independently without teachers' guidance, and this leads to promoting learner independence”. (Harmer, 2001: 45)

Organizing speaking into pair work or group work provides the teacher with more time that could be devoted to weaker students. The teacher can help them with their linguistic problems and encourage them to participate in drama activities in order to gain confidence as well as to master their communicative abilities.

On the other hand, the teacher should also think about disadvantages of using pair and group work because there might occur some problems while practicing speaking. The first obstacle to be overcome could be the noise. If the class is too noisy, the students might have problems with concentration and in consequence with correct

speaking. Despite the fact that noise can also mean students' involvement and engagement in the activity, then the teacher should not interrupt and tranquilise the students. The second difficulty is the problem with having control over the whole class while communicative activity. The students have to know what to do and have to be given clear instructions how to behave in the classroom. (Doff, 1989: 141)

Young learners are students that are very specific to teach. The teacher should remember that what the children have learnt at the early stage of their education is difficult to change in the future. This is the reason why correct and clear pronunciation is so significant because children repeat what they hear.

Using different tools and methods as well as applying various approaches give the young learners the opportunity to increase their speaking competences as well as to improve their awareness of the language. Also taking part in communicative activities supports children' vocabulary as well as grammatical knowledge. The teachers of young learners have to keep in mind that they teach children with various abilities, motivation, learning styles as well as expectations. That is why they should diversify their approaches and do as much as possible that each student can find something to hold on to expand and grow.

4.4. The functions of drama in teaching speaking fluency

In order to help students to gain foreign language speaking fluency teachers can use a lot of techniques. Speaking fluently means that planning what to say and how to say is automatic. Speaking slowly with a lot of hesitation, pausing, changing words and incorrect rhythm Fulcher describes as the lack of fluency (Flucher, 2014: 30). As it was mentioned in the previous chapters of the thesis, drama is the technique that is especially beneficial in gaining fluency in speaking a foreign language. Drama is one of the techniques that promote speaking. Through drama activities the students learn how to express opinions, ideas, or feeling to others by using words or sounds of articulation.

Drama is a tool that creates suitable context for learning, in this way it can support all language skills and it provides balance between productive and receptive skills. It engages all pupils interactively in a lesson as well as it enriches students' experience of learning a second language.

Drama activities can help students to develop their oral communication skills and it enables pupils to communicate in the foreign language with accuracy and fluency.

It creates the opportunity to practise communicating with various social roles in different social contexts as well as it gives the chance to be creative and puts student in another person's place for a while. Children are engaged in the activities that are not artificial but experience situations similar to real life therefore, they do not perceive them as unnatural. Practising speaking in a pleasurable and meaningful context will result in using language more willingly in real life situations. Ladousse enumerates main different reasons of applying drama activities into teaching speaking process:

- a. A very wide variety of experience can be brought into the classroom and we can train our students in speaking skill in any situations (...).
 - b. Role play puts students in situation in which they are required to use and develop those phatic forms of language which are so necessary in oiling the works of social relationships, but which are so often neglected by our language teaching syllabuses.
 - c. Some people are learning English to prepare for specific roles in their lives. It is helpful for these students to have tried out and experimented with the language they will require in the friendly and safe environment of a classroom.
 - d. Role play helps many shy students by providing them with a mask.
 - e. Perhaps the most important reason for using role play is that it is fun.
- (Ladousse, 2002:21)

In drama speaking activities children have the opportunity to use language to express their emotions by using facial expressions and body movement. Harmer claims that: "(...) in face to face interaction the speaker can use a whole range of facial expressions, gestures and general body language to help to convey the message" (Harmer, 1991: 53). It is an inseparable element of drama and it reinforces and promotes speaking in a foreign language.

During drama activities teachers can face various difficulties. The children may have tendency to use their mother tongue instead of the target language. It may happen because of the emotions and excitement involved in the speaking activity. Scrivener states that "the aim of communicative activity in class is to get learners to use the language they are learning to interact in realistic and meaningful ways. Usually involving exchanges of information or opinion." (Scrivevener, 2005: 152) Ur also adds "Learners are often inhibited about trying to say things in a foreign language in the classroom. Worried about, making mistakes, fearful of criticism or loosing face, or simply shy of the attention that their speech attracts." (Ur, 2000:111)

Ur characterizes the successful as well as problematic speaking activity in the following chart:

Characteristics of a successful speaking	Problems with speaking activities
- Learners talk a lot	- Inhibition
- Participation is even	- Nothing to say
- Motivation is high	- Low or uneven participation
- Language is of an acceptable level	- Mother-tongue use

Ur (1996: 120, 121)

In evaluating speaking drama activities the teacher should observe the presence of all the characteristic of prosperous speaking exercise in order to check if the activity was successful and beneficial. In case of the lack of any of the indicators of the favourable activity, the teacher ought to implement suitable correction and improvement in order for the students to achieve suitable speaking competence.

Speaking as a productive skill is very significant in whole process of acquiring a foreign language. Accuracy and fluency are two important factors that should be developed during the classroom interaction. In order to speak properly students have to make active use of the language vocabulary, grammar and pronunciation.

Drama activities provides a wide range of speaking interactions, improve speaking abilities and help learners with overcoming difficulties while speaking. Moreover, they are fun and make the teaching learning process more enjoyable, they increase children motivation to learn, develop students fluency in target language as well as encourage students to speak or interact with others in the classroom.

Chapter V

Methodology and the analyses of own research

5.1. Motivation for the study

Obligatory language education in Poland (Core Curriculum with Comments, 2009: 47) starts in kindergarten or in the first class of primary school and it gives all children in Poland the opportunity to speak a foreign language and be familiar with other cultures. English is the most common foreign language that is taught in Poland but there are also other ones chosen by schools. This obligatory foreign language education means that there are many language teachers who stand before the challenge how to teach a foreign language effectively and in a pleasurable way.

Speaking skill is said to be one of the most important elements of learning English. Everyone who is interested in foreign languages always wants to use speaking skill as well as it is possible. Speaking fluently is the key element that allows people to communicate with foreigners, follow the advance of technology as well as become successful. Nevertheless, sometimes speaking may be the obstacle that inhibits students to reach their aims. A lot of people learn English grammar but they are not able to master it perfectly because of the difficulties in speaking. That may lead to learners' discouragement and losing their interest and engagement in learning speaking as well as other language skills.

Moreover, there are also teachers who usually neglect speaking skill and devote most of the time during lessons to grammar or vocabulary. Maley is of the opinion that "paper and pencil tasks tend to overshadow development of those skills that speed fluent speech and language production and drive the process of speech and literacy acquisition." (Maley, 2005: 106). This is the reason why students may have difficulties in acquiring speaking fluency and lost their belief in abilities of speaking a foreign language.

Nevertheless, speaking should be the main goal for learners studying a foreign language because it is commonly know that people speak more than they write. Speaking is significant because by mastering this skill, people are able to carry out

conversations and also share ideas as well as exchange information with others. Ricard supports this opinion “The mastery of speaking skills in English is a priority for many second or foreign language learners. Learners consequently often evaluate their success in language learning as well as the effectiveness of English course on the basis of how well they feel they have improved in their spoken language proficiency.” (Ricard, 1990: 56). The success in speaking is measured in the ability to carry out conversation in a foreign language in an interactive process of organizing meaning that involves producing, receiving, as well as processing information.

There are also obstacles that inhibit the speaking development, such as lack of self- confidence, shyness, laziness or fear of other people’s judgment. It is not so simple to get rid of oral communication difficulties in a foreign language and this can often lead to discouragement, stress and lack of interest in learning.

To improve student’s interactive skills and increasing student’s interest in speaking is beneficial. The more pleasurable and interesting the atmosphere the teachers are able to create, the more effective in oral skills the students become. Drama activity is one of the suitable and effective ways that help teachers to carry out the teaching process. Since teachers apply drama activities in class, learners are activated because of being set into an enjoyable and interesting speaking environment.

5.2. Aims of the study

From the previous analyses of the research literature, I found out that using drama in teaching speaking is quite effective. That is why, in this thesis the writer would like to analyze whether the aims of speaking taught by using drama activities are more feasible to achieve. The research aims to identify to what extent teachers apply drama in teaching speaking skill as well as how effective they think it is and how students are interested in learning speaking through drama activities. In addition, it is intended to point out some difficulties from using drama in order for the researcher to suggest solutions to these problems. Hopefully, the findings of the research may make a contribution to reinforce interest in learning and teaching speaking English through drama activities.

5.3. Research method

The research was carried out by the method of questionnaire designed for teachers. The title of the questionnaire is *Drama in Teaching Speaking to Young Learners at the Elementary Level* and the aim of it is to analyze the reasonableness of employment drama activities as a helpful educational method of teaching speaking skill.

The participants of the research are 30 teachers who teach English in different Polish primary schools in the northwest region of Poland. Their teaching experiences are from 5 to 20 years. These teachers are chosen by the researcher to get the data.

The questionnaire consists of 18 questions that are designed for teachers of English. There are various types of questions included in the survey: close questions, open questions where teachers are requested to give explanation or suggest other alternatives, requiring from the teachers to choose *yes* or *no* answers, or to pick up the appropriate answer from a number of choices.

5.4. The analyses of the results

1. In your opinion, how important is speaking in teaching English in comparison to other skills (listening, reading, writing)?

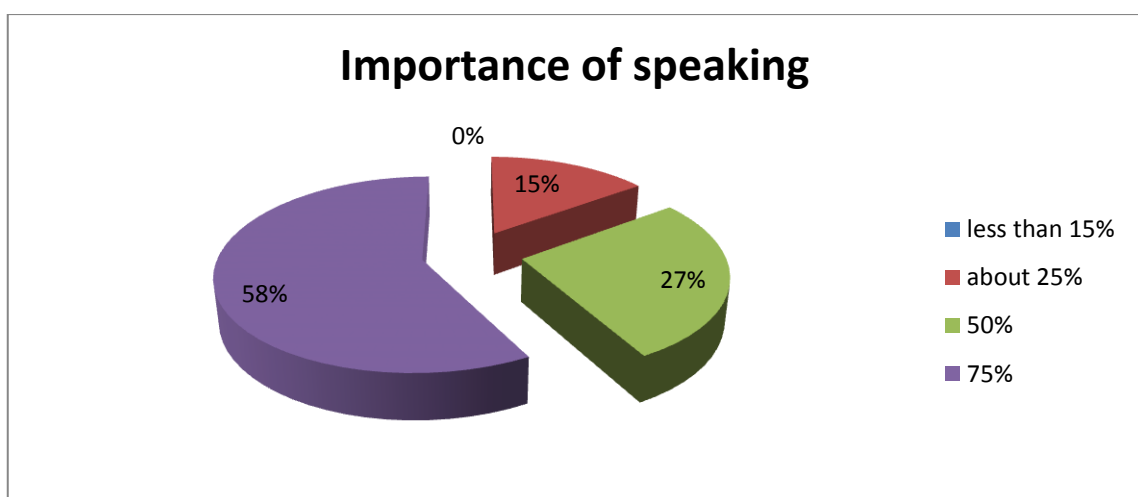


Figure 1: Importance of speaking skill in teaching English.

Figure 1 shows clearly that more than 50% of all teachers consider speaking the most significant language skill of all. 27% consider speaking as important element of language and about 15% of teachers are of the opinion that speaking is as important as the rest of the skills. None of the teachers consider speaking less important than other language skills.

2. How much time do you devote to practicing speaking during your English lessons?

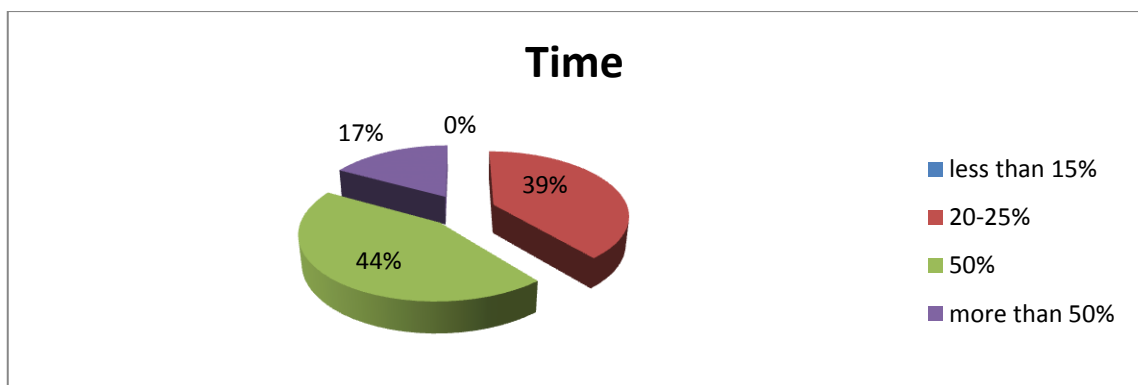


Figure 2: Time devoted to practicing speaking skill.

13 out of 30 devote half time of English lesson to practising speaking abilities. 11 teachers practise speaking about 20-25% of time and 5 teacher devote more than a half time of classes to speaking skill. There is no teacher who spears less than 15% of time to practicing speaking.

3. What is the most efficient technique in making your students speak?

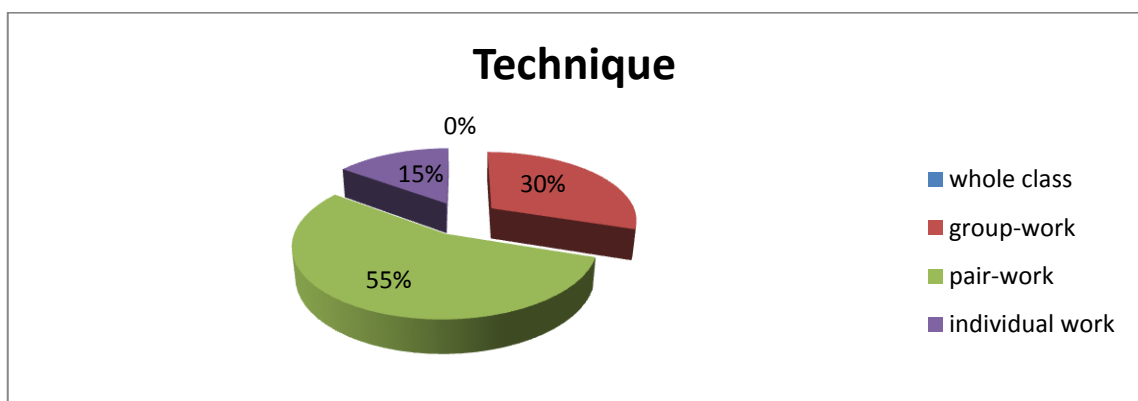


Figure 3: The most efficient 'technique' in making students speak.

55% of teachers consider that pair – work is the most effective technique in making their students speak. 30% are of the opinion that group work is a good way of practicing speaking and 15% claim that individual work may be efficient technique in teaching speaking.

4. Do you speak only English in your lessons?

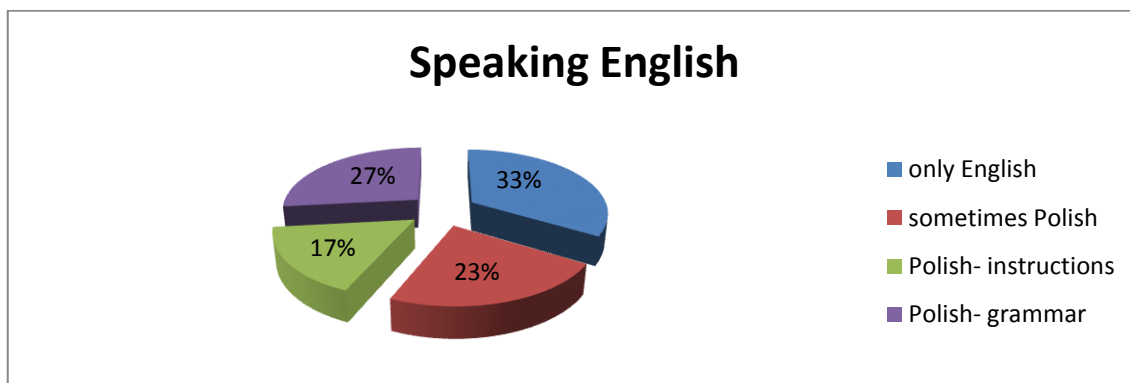


Figure 4: Teachers speak English during lessons.

10 teachers out of 30 declare that they speak only English during their lessons. 7 people claim that they only sometimes speak Polish. 8 teachers use Polish to explain English grammar and 5 speaks Polish while explaining the instructions.

5. What is your students' attitude towards speaking? How do they react during speaking activities?

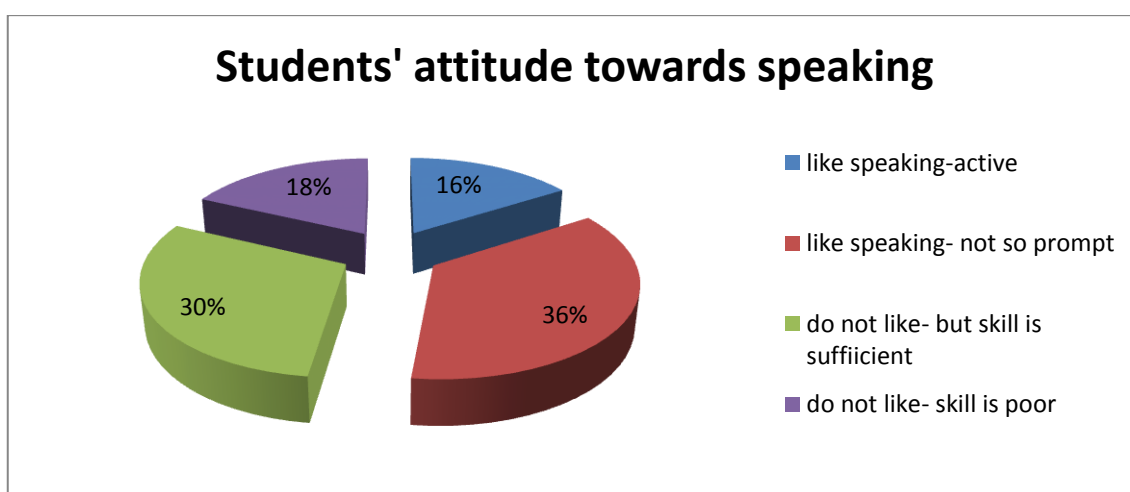


Figure 5: Students' attitude towards speaking.

36% of teachers claim that generally their students like speaking but they are not so prompt in their reactions. 30% of answers was that pupils do not like speaking but their speaking abilities are sufficient. To add more 18% of teachers are of the opinion that their students do not like speaking and their language abilities are poor. 16% of teachers state that their learners are active and like speaking.

6. Have you ever applied drama activities in teaching speaking?

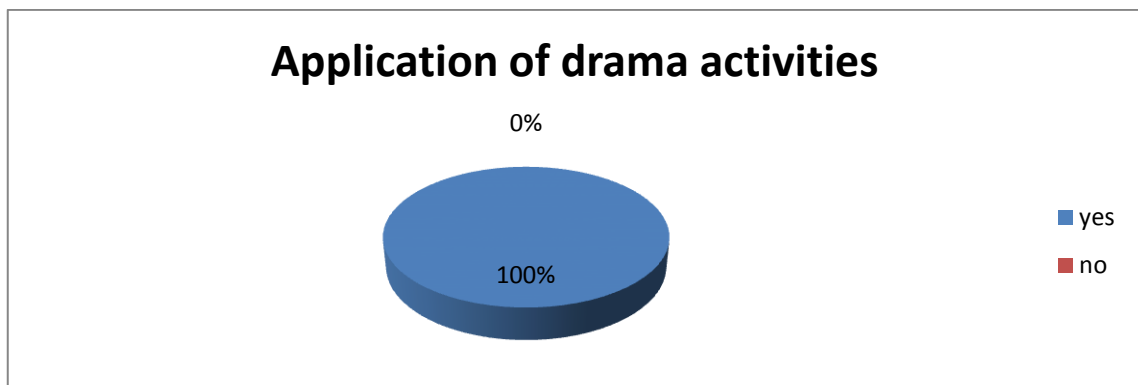


Figure 6: Application of drama activities.

Figure 6 shows clearly that all questioned teachers see the point in using drama activities in teaching speaking skill, because 100% of interviewed people answered positively. They are of the opinion that implying these activities while teaching help children to develop their speaking abilities. The result confirms that using this teaching method is effective, worth to be applied and recommended.

7. How often do you apply drama activities in teaching speaking?

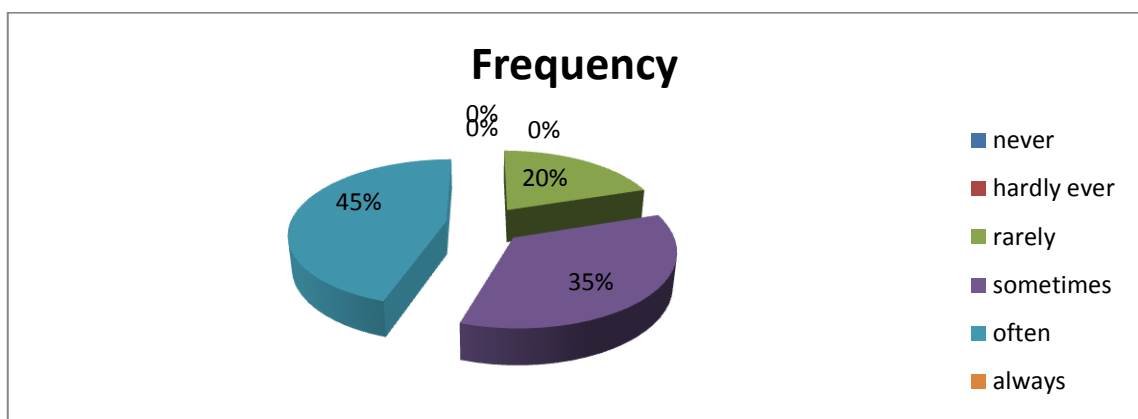


Figure 7: Frequency of applying drama.

14 teachers, which constitute 45% of all, state that often apply drama activities during their lessons. 11 teachers, which constitute 35% of all, claim that sometimes use this kind of teaching methods. 6 teachers, which constitute 20% of all, state that rarely employ drama while teaching young learners. There were no answers with: always, hardly ever and never. The answers of the teachers show that applying drama in teaching foreign languages is getting more and more popular.

8. How do you think about applying drama in increasing students' interest in learning speaking?

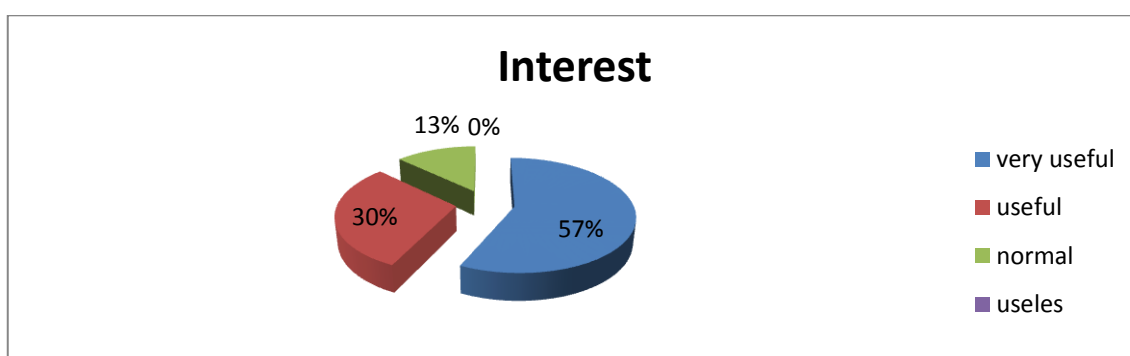


Figure 8: Students' interest in learning speaking through drama.

57% of teachers claim that drama activities are very useful and 30% think that they are useful. 13% are of the opinion that drama during lessons is normal. There is no teacher who thinks that drama is useless in teaching speaking.

9. According to you, what are the usefulness of drama activities?

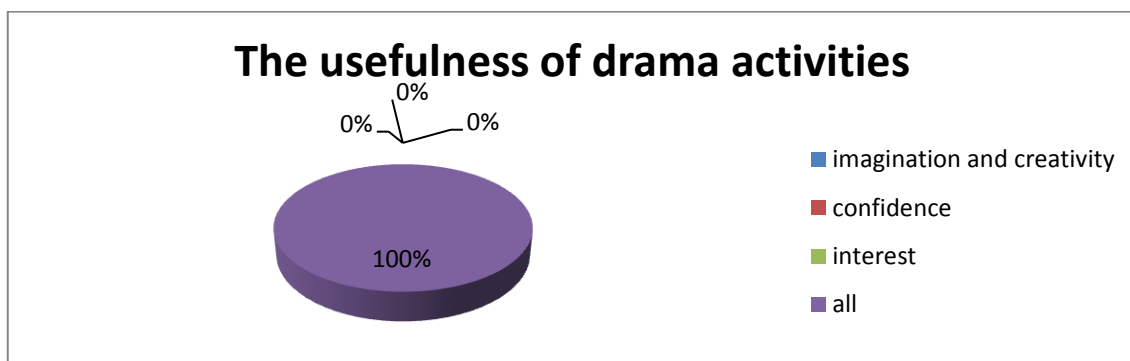


Figure 9: The usefulness of drama activities.

Figure 9 shows clearly that all questioned teachers know the advantages of applying drama because 100% of interviewed people pointed the answer 'all'. They are of the opinion that drama activities help children to develop their imagination and creativity; they are beneficial in building up confidence as well as increasing students' interest.

10. What kind of drama do you use?

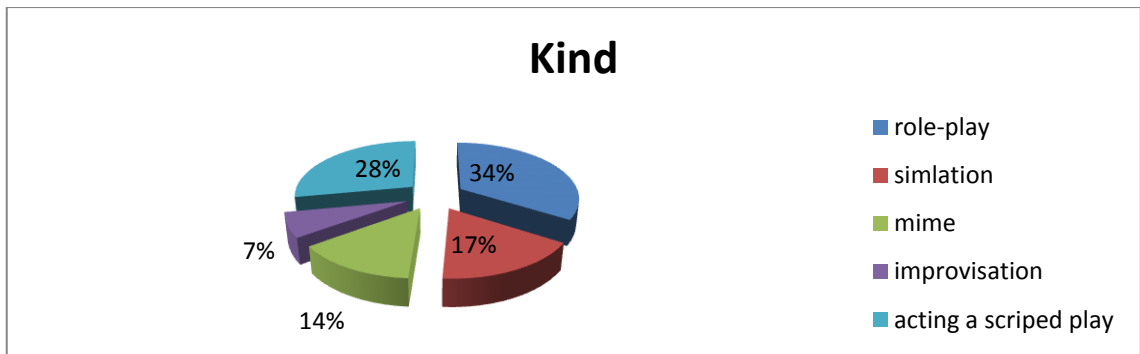


Figure 10: Kinds of drama the teachers use.

The most popular drama activities among questioned teachers are role-plays (34%). The second popular group is acting a scripted play (28%). Simulation (17%) is on the third place. Mime (14%) improvisation (5%) are the least popular among 30 interviewed teachers. It may be concluded that teachers use a wide range of drama and they devote time to prepare them.

11. Is it difficult to apply drama in teaching speaking?

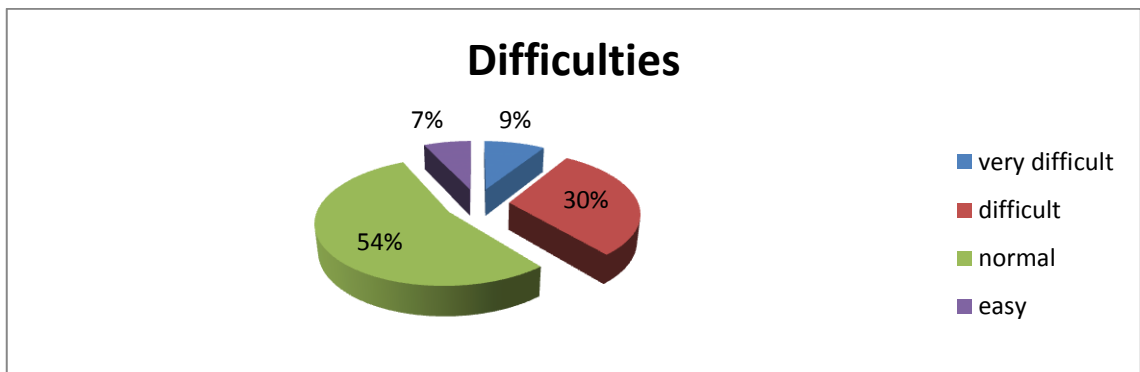


Figure 11: The difficulties of applying drama in teaching speaking.

54% of interviewed teachers think that applying drama for teaching young learners is normal and do not contribute any difficulties. For 30% teachers preparing drama activities is difficult and for 9% very difficult. Only for 7% teachers drama activities are easy to prepare. Although this teaching method requires time to be prepared, it worth applying because of the fact that they have more advantages than disadvantages.

12. When applying drama activities, what are the difficulties?

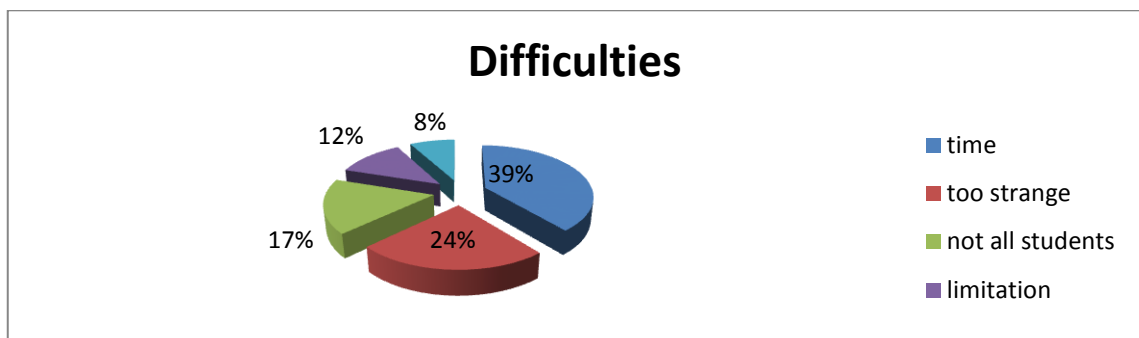


Figure 12: The difficulties of applying drama.

(39%) of teachers are of the opinion that it takes too much time to prepare this kind of activities. 24% of them claim that the activities are too strange to students so they are afraid to participate in them. 17% state that they cannot involve all students in the activities and 12% of teachers observe some difficulty in the limitation of students' speaking ability. 8% choose the answer 'other'.

13. When applying drama activities, does your students' speaking interest increase?

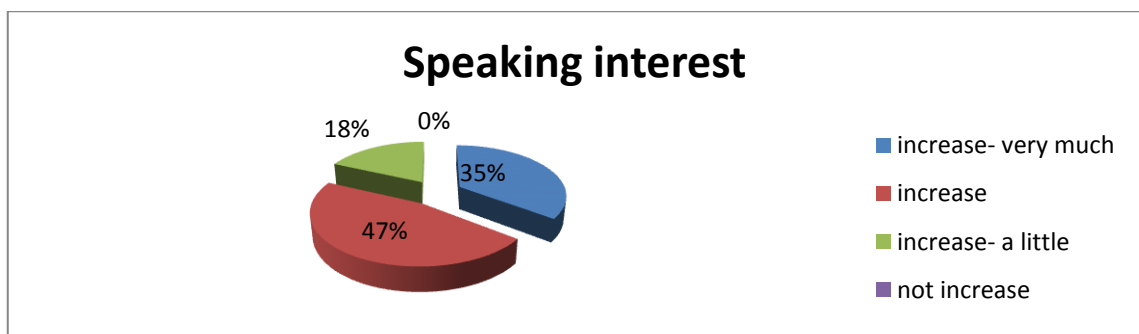


Figure 13: Increase of students' interest.

About 80% of questioned teachers are of the opinion that drama activities increase student's interest. 18% think that they increase only a little, but there are no teachers who state that drama activities are useless.

14. How long do drama activities sustain their interest?

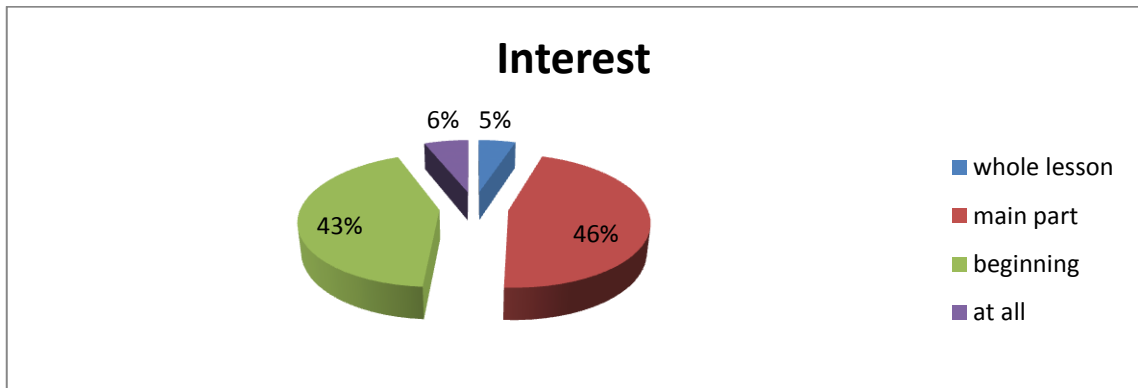


Figure 14: The time drama sustains the interest.

14 teachers, which constitute 46% of all interviewed, state that drama sustain children's interest during the main part of their lessons. 13 teacher, which constitute 43%, claim that visuals are useful at the beginning of the lesson. 5 teachers declare that drama sustain children's interest for the whole lesson. 6 teachers say that drama do not sustain children's interest at all.

15. Do children become disruptive while performing drama activities?

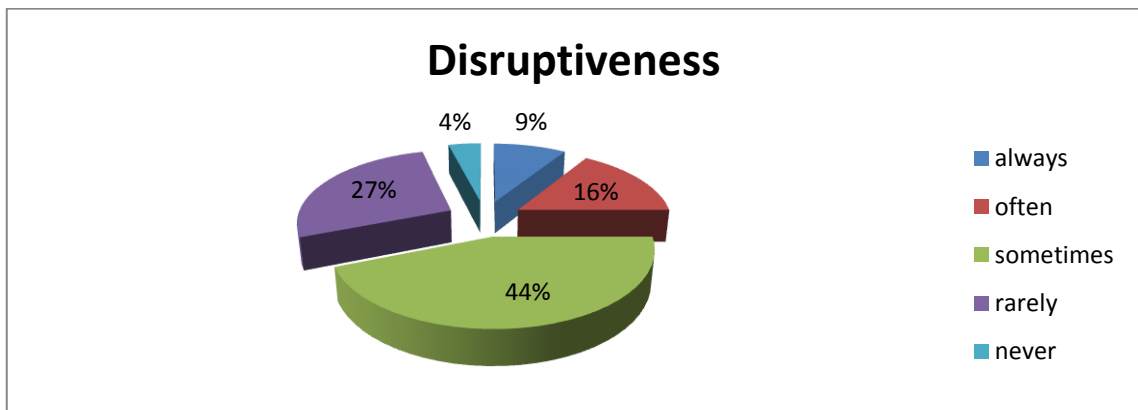


Figure 15: Children’s disruptiveness during drama activities.

Only 4% teachers claim that their students never become disruptive while they do drama activities, 27% persons declare that their children rarely are naughty during lessons with drama. 44%-interviewed teachers observe that children sometimes react disruptively to drama. 16% of teachers describe that their learners often interrupt during drama lessons and 9% of all are always disruptive. Teachers claim that when drama activities are employed in a right way, they are effective and helpful in holding discipline in the classroom.

16. When applying drama activities, does your students' speaking ability improve?

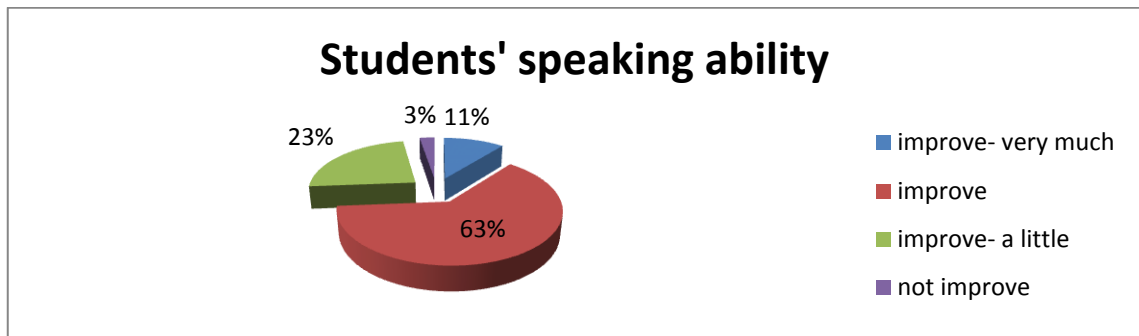


Figure 16: Improvement of students' speaking ability.

19 teachers (63%) are of the opinion that they students' speaking ability have improved. 7 questioned people (23%) claim that they have observed a little changes in their pupils’ speaking. 3 teachers (11%) have seen great changes, 1 person has not seen any better results in their pupils speaking.

17. Do you observe any other changes in your students’ behaviour?

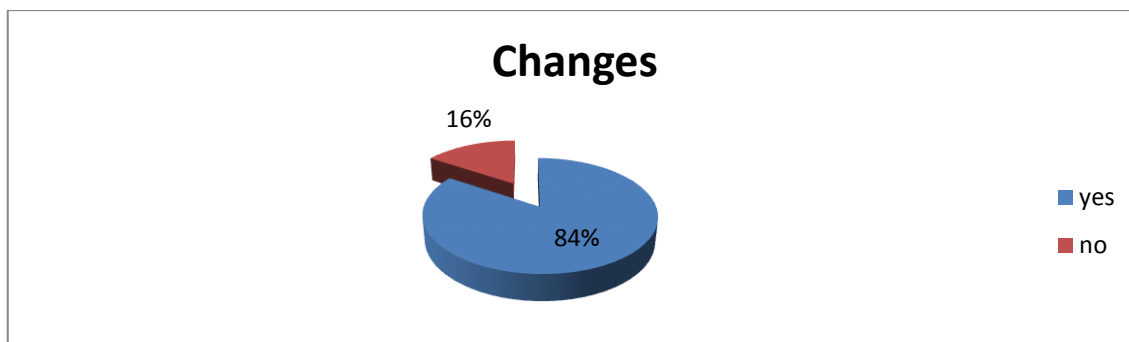


Figure 17: Changes in students' behavior.

84% of all questioned teachers observe changes in their learners' behaviour. They claim that their students are more confident in speaking, especially in public. 16% of teachers do not see any changes in their students speaking abilities.

5.6. Interpretation and conclusions of the results

Taking into account the teachers' answers included in the questionnaire, it can be assumed that teachers consider drama as a valuable method of teaching, which contributes greatly to English lessons with young children at the elementary level as well as increase learners' motivation and make classes more unpredictable.

Most of the teachers consider speaking as the significant language skill and none of the teachers assumes speaking less important than other language skills. They also devote a lot of time during English lessons for practising speaking abilities. The questioned teachers apply a variety of seating arrangements and groupings of students as it is important in speaking activities because it gives students the opportunity to interact with different pupils and learn from one another. It encourages cooperation and helps students get along in class.

More than a half of teachers claim that their students are very active and really interested in learning speaking, they are aware that it is an important skill and can make great contribution to the success in learning English. The results of the study show that a lot of students like learning speaking, only a small number of them dislike it.

All of the questioned teachers apply drama into teaching process. They are convinced of the advantages of using drama activities and they are of the opinion that

implying them while teaching can help children to develop their speaking abilities. The teachers declare that they often use drama activities and there were no answers hardly ever or never. It may be concluded that applying drama in teaching foreign languages is getting more and more popular. The results may also suggest that using this teaching method is effective, worth applying and recommending.

Most of the teachers consider drama activities as very useful and they are of the opinion that drama activities help children to develop their imagination and creativity, are beneficial in building up confidence as well as increasing students' interest. The teachers employ various kinds of drama. The most popular drama activity among questioned teachers is role-plays. The second popular group is acting a scripted play. Simulation is on the third place. Mime and improvisation are the least popular among 30 interviewed teachers. It may be concluded that teachers use a wide range of drama activities and they devote much time to prepare them.

More than a half of the teachers do not consider drama as demanding to prepare and apply, however there are teachers for whom that kind of activities may bring about some difficulties. The most problematic is the time that is required for preparation; the second problem is the attitude of some students to drama activities. There are students who are not keen on taking part in role- plays or simulations because they are of the opinion that the activities are too strange and they are afraid to participate in them. Drama activities have also some limitations, e.g. teachers cannot involve all students in the activities. Although this teaching method requires time and an effort to be prepared, it is worth applying because it has more advantages than disadvantages.

Most of the questioned teachers are of the opinion that drama increases students' interest especially during the main part of the lessons and thanks to it children are not so disruptive and naughty. Teachers claim that when drama activities are employed in a right way, they are effective and helpful in holding discipline in the classroom. Moreover, a great number of teachers observe some positive changes in their pupils' speaking abilities. They claim that their students are more confident in speaking, especially in public.

On the whole, the results of the survey highlight the positive aspects of applying drama during language lessons. The use of drama activities may be an effective and enjoyable way of helping students to increase their interest in learning speaking. Thanks to drama students are set into new and interesting talking environment

that is why they can be encouraged to talk as much and well as possible. Moreover, such activities can help students use language in natural way and they also creates opportunities to talk about daily- life topics that students are interested in as well as pupils can be anyone they want and in any situation they wish. That is why shy students have the opportunity to pretend to be somebody else. Drama offers language educators the chances to teach their students in such a way that it would create a love for learning. It provides valuable problem solving is creative, and helps develop social skills. Drama embraces children's imagination and emotions, and the participants of drama are actively involved in the learning process.

Chapter VI

Conclusion

Speaking, one of the four skills, in some respects seems to have a prominent status. This skill a language learner appreciates the most in real-life situations. It may be assumed that language should be taught as a means of spoken communication. That is why the present work emphasizes not only the value and character of speaking skills but also the methods and techniques that are used to pursue the development of this significant skill in the current teaching practice.

The main focus of this work is directed to the use of drama activities in the learning-teaching experience as well as to show how drama may be used to develop productive and receptive skills, and how it can contribute to the mastering of language systems. All drama activities improve students' motivation and maturity through the physical involvement contained in drama along with the conception of learning a language through movement and action. Students may become more confident in the use of English by the language experience in operation.

Drama is a significant teaching strategy that promotes collaboration, cooperation, goal-oriented learning, self-control as well as development of intelligence skills. Drama in a foreign language classroom is indispensable because it gives learners the opportunity to express their personalities. This kind of activities is orientated on students' natural abilities. They can express themselves, and if drama is applied in the right way, it should arouse imagination and interest. Drama encourages fluency, adaptability, and communicative competence. It creates the opportunity to put language into context, and arms students with confidence by giving them experience of success similar to real-life situations.

The theoretical part of this thesis presents an overview of the theoretical findings relevant to the topic of teaching speaking English to young learners at the elementary level. The first chapter introduces concepts related to the second language acquisition. The second chapter discusses the use of drama, the advantages as well as the disadvantages of applying it in second language teaching. In the third chapter individual differences between children in terms of their learning styles and strategies use are

explored. The fourth chapter describes the impact of drama on the development of speaking skill in foreign language teaching.

The practical part presents the analysis of the questionnaire that was carried out among 30 teachers of English about the reasons of employing drama activities in teaching speaking skill. The outcome of the research indicates that drama may be an effective way of teaching and there are many positive aspects of applying it in teaching the elementary curriculum. “Human beings are storytelling primates. We are curious, and we love to learn. The challenge for each teacher is to find ways to engage the child and take advantage of the novelty-seeking property of the human brain to facilitate learning.”(<http://teacher.scholastic.com/professional/bruceperry/brainlearns.htm>).

Nowadays, education can be stressful for children and this unnecessary stress may be translated to a negative attitude towards learning and school. In this situation the natural instinct to learn is burnt out. Successful learning cannot take place unless the pupil is stimulated and motivated through engaging activities. This is the reason why drama activities are worth applying and recommending.

Summary in Polish

W dzisiejszych czasach umiejętność płynnego posługiwania się językiem obcym powinno być sprawą priorytetową dla każdego człowieka. Oprócz gestów, mimiki, różnego rodzaju kodów to właśnie język jest głównym źródłem komunikacji międzyludzkiej. Dlatego też, ważne jest aby przykładać olbrzymią wagę do nauczania języka obcego już od najmłodszych lat, zwłaszcza na komunikacyjny aspekt języka obcego. Potrzeba ta wynika to z coraz bardziej widocznej przydatności języka w życiu codziennym jak i w pracy zawodowej. Co za tym idzie, rozwijanie umiejętności posługiwania się językiem obcym zyskało ogromne znaczenie w edukacji wczesnoszkolnej, która w Polsce stanowi wprowadzenie do nauki na wyższych szczeblach nauczania. Rozwój językowy dzieci uzależniony jest od tego, w jaki sposób zorganizowana jest praca na lekcjach języka obcego.

Głównym kluczem do sukcesu w procesie nauczania jest odpowiednie dostosowanie procesu dydaktycznego do chłonności językowej na poszczególnych etapach. Aby nauczanie języków obcych było skuteczne, powinno uwzględniać cechy rozwojowe dzieci. W tym okresie charakteryzuje je pamięć mechaniczna i myślenie konkretne. Głównym zadaniem nauczyciela jest osłuchiwanie dzieci z językiem oraz zachęcanie do dalszej nauki. Proces nauczania powinien umożliwiać pełne zaangażowanie dziecka w przebieg zajęć, pozwalając na wykorzystanie możliwie wszystkich zmysłów i funkcji poznawczych w procesie konstruowania wiedzy, angażując jednocześnie emocje i umysł dziecka oraz uczyć współpracy, udzielania pomocy innym, co stanowi ważną umiejętność przydatną w dalszej edukacji oraz dorosłym życiu. Dlatego też istotną rolę grają metody zastosowane przez nauczycieli języków obcych które odpowiednio wspierają oraz stymulują proces przyswajania słownictwa oraz struktur gramatycznych niezbędnych do komunikacji w języku obcym.

Zastosowanie technik dramy w nauczaniu języków obcych przynosi wiele różnorodnych korzyści, poczynając od wszechstronnego rozwoju fizycznego, społecznego, emocjonalnego i intelektualnego ucznia a kończąc na zdobywaniu konkretnej wiedzy i rozwoju umiejętności językowych. Poprzez odgrywanie ról uczeń wciela się w różne postaci i eksperymentuje, rozwija wyobraźnię, przenosi się do innych, może ciekawszych dla niego realiów, przełamuje bariery w wyrażaniu siebie, swoich emocji i opinii, uczy się porozumienia z innymi oraz kształtuje płynność

wypowiadania się. Uczeń rozwija również umiejętność myślenia krytycznego i analitycznego poprzez analizę danego spektaklu, bohaterów i rozwiązywanie konfliktów w grupie. Poprzez pracę w zespole uczeń uczy się osiągania kompromisów, umiejętności podejmowania decyzji, odpowiedzialności za własną pracę, rozwiązywania problemów, stanowczości i poświęcenia.

Ponad to, uczeń przełamuje bariery w mówieniu, wzbogaca słownictwo, uczy się jasnego i płynnego porozumiewania się w języku obcym. Ćwiczy on prawidłową wymowę i intonację, uczy się nowych wyrażen i zwrotów, w tym slangu, przenośni, metafor, czy dialektów, które rozumie i łatwo zapamiętuje poprzez ich użycie w kontekście.

Praca składa się z sześciu rozdziałów. Rozdział pierwszy przedstawia koncepcje przyswajania języka obcego przez dzieci. Druga część opisuje metodę dramy, jej wady oraz zalety w nauczaniu języka angielskiego. Rozdział trzeci poświęcony jest charakterystyce dzieci, ich rozwojowi, posiadanym cechom oraz wpływowi tych elementów na naukę języka obcego. W czwartym rozdziale przedstawiono wpływ użytych form dramy na rozwój umiejętności mówienia dzieci w młodszym wieku szkolnym.

Rozdział piąty- praktyczny stanowi metodologia badań własnych. Zawarte tu są cele i przedmioty badań, postawione są hipotezy i problemy badawcze, na które starano się znaleźć uzasadnienie. Znajduje się tam także analiza wyników badań oraz wysunięte wnioski na temat stosowania dramy i jej wpływu na kształcenie sprawności mówienia. Pracę zamyka rozdział szósty, w którym zebrano najważniejsze wnioski i przemyślenia z przeprowadzonych badań.

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Appendices

Drama in Teaching Speaking to Young Learners at the Elementary Level

1. In your opinion, how important is speaking in teaching English in comparison to other skills (listening, reading, writing)? (Choose only one answer)

- a) less than 15% of importance
- b) about 25% of importance
- c) 50% of importance
- d) 75% of importance

2. How much time do you devote to practicing speaking during your English lessons? (Choose only one answer)

- a) less than 15% of the total
- b) 20-25% of the time
- c) 50% of the time
- d) more than 50% of the time

3. What is the most efficient 'technique' in making your students speak? (Choose only one answer)

- a) whole class
- b) group-work
- c) pair-work
- d) students working as individuals

4. Do you speak only English in your lessons? (You may choose many answers)a) I speak only English.

- b) I sometimes use Polish.
- c) I speak Polish when giving instructions.
- d) I speak Polish when explaining new grammar.

5. What is your students' attitude towards speaking? How do they react during speaking activities? (Choose only one answer)

- a) they generally like speaking activities, they are active with prompt reactions
- b) they generally like speaking activities, but they are not so prompt in their reactions
- c) they do not especially like speaking activities but their speaking skill is sufficient
- d) they do not especially like speaking activities, their speaking skill is poor

6. Have you ever applied drama activities in teaching speaking? (Choose only one answer)

- a) Yes, I have.
- b) No, I have not. Why?

.....

7. How often do you apply drama activities in teaching speaking? (Choose only one answer)

- a) never
- b) hardly ever (a few times a year)
- c) rarely (once a month)
- d) sometimes (four times a month)
- e) often (every second/third lesson)
- f) always (during each lesson)

8. How do you think about applying drama in increasing students' interest in learning speaking? (Choose only one answer)

- a) very useful
- b) useful
- c) normal
- d) useless

9. According to you, what are the usefulness of drama activities? (You may choose many answers)

- a) Students can get better in their imagination and creativity
- b) It helps students increase their confidence when speaking in the public
- c) Students can talk about daily-life topic that they are interested in
- d) All of the above

10. What kind of drama do you use?

.....
.....

11. Is it difficult to apply drama in teaching speaking? (Choose only one answer)

- a) very difficult
- b) difficult
- c) normal
- d) easy

12. When applying drama activities, what are difficulties? (You may choose many answers)

- a) lacking of time to prepare for this activities
- b) the activities are too strange to students so they are afraid to participate in
- c) cannot involve all students in the activities
- d) the limitation of students' speaking ability
- e) other

13. When applying drama activities, does your students' speaking interest increase? (Choose only one answer)

- a) it increases very much
- b) it increases
- c) it increases a little
- d) it does not increase

14. How long do drama activities sustain their interest? (Choose only one answer)

- a) for the whole lesson
- b) for the main part of the lesson
- c) only at the beginning of the main part
- d) at all

15. Do children become disruptive while applying drama activities? (Choose only one answer)

- a) always
- b) rarely
- c) sometimes
- d) often
- e) never

16. When applying drama activities, does your students' speaking ability improve? (Choose only one answer)

- a) it is improve very much
- b) it is improve
- c) it is improve a little
- d) it is not improve

17. Do you observe any other changes in your students behaviour? (Choose only one answer)

- a) Yes, I do.
- b) No, do not.

If you choose 'yes', write what are the changes?

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