МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО СПЕЦИАЛЬНОГО ОБРАЗОВАНИЯ РЕСПУБЛИКИ УЗБЕКИСТАН

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ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА

на тему: Integrating drama into primary English language teaching classes

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Introduction

Uzbekistan as other powerful states commenced incorporating the second language acquisition in an active manner asnowadays demands the one to be dynamic,go in tandem with the flow of the era.Learning foreign language is actively practiced in all edges of the world by dint of the fact that second language acquisition promotes "out of box" thinking, creativity and cognitive development. In accordance with the perspective of the President of the Republic of Uzbekistan youth shall be provided with all required necessities to gain the knowledge deeply, to be skillful in the modern professions and to train a highly qualified workforce, that is, new young specialists whoare being ready to take responsibilities for the future and further development of the state.

The Resolution of the First President of the Republic of Uzbekistan Islam Karimov "On measures for further improvement of foreign languages learning system"[1]has been a key factor for modernization of teaching Foreign Languages at all stages, in which the importance of teaching and learning English across the country were pointed out. So, a foreign language becomes one of the important educational subjects at all educational institutions. In connection with this, huge tasks are set before teachers of the English language; teachers became one of the main subjects of educational reforms. Therefore, if a teacher is open to welcome new pedagogical innovations, hecan provide goal-oriented introduction of innovative ideas into educational process.

The actuality of the final qualification work.

The English language is spoken everywhere around the world.In many countries this language is being taught as a second language and as we know if any language is taught as a second language, it becomes very necessary for teacher to

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[1]Karimov I.A. O'zbekistonRespublikasiPrezidentining "Chet tillarnio'rganishtiziminiyanadatakomillashtirishchora - tadbirlarito'g'risida"gi PQ- 1875-sonli qarori. Xalqso'zigazetasi, 12.12.2012.

know "How and What to teach to students"because it is very difficult for teacher to use a suitable method.Methodology is a systematic and scientific way of teaching any subject. It guides a teacher "How to teach" and "How his/her teaching may be effective". Nowadays great attention is paid to teaching English through communicative activities. The students are elated to participate in any communicative activity when they possess the knowledge of current and past issues.That is way it is necessary for teachers to know various types of methods and techniques of teaching English. So, showing the importance and benefits of implementing role playing activities and exploring the effective ways of teaching foreign languages by using different types of role-playing activities we considered as an actual theme to research.

The aims of the final qualification work areto review the principal drama techniques and methods and their implementations, to identify the virtues and shortcomings of drama methodology integration and to investigate whether the drama methodology is or isn't used in the primary English language teaching classes and the **tasks** are as follows:

- To find out data related to drama techniques;
- To analyze the main methods, techniques, approaches of teaching English;
- To work at the practical implementation of drama technique in Englishclasses;
- To initiate further discussion among EFL teachers on the use of drama methodology as a teaching technique.

The subject matter of the final qualification work.

The subject matter of the present final qualification work is the teaching English in the primary classes.

The object matter of the final qualification work.

The object matter of the final qualification work is reviewing the literature and identifying the pros and cons of the drama methodology, conducting questionnaire to how effectively drama methodology is used or experimented in the regional primary English language teaching classes.

The methods of the final qualification work.

The final qualification work implements the following methods as reviewing the literature conduct of the questionnaire in the local schools No. 19and 23.

The novelty of the final qualification work.

Though a lot of teachers and professors observed and practised communicative activities in teaching process, but it is still a little unfamiliar to the old traditional English teaching system of our country. The novelty of this final qualification workis to search and develop teaching languages through drama activities, to investigatethe effective ways of implementing various types/techniques of dramatechniques in teaching English in primary classes.

The theoretical significance of the final qualification work. This paper can be useful for graduate, under-graduate students of faculty of philologyand those who do researches concerning teaching languages by using drama methodology.

The structure of the final qualification work. The following work consists of an introduction, two chapters, a conclusion, references,63 pages.

CHAPTER I. CONTEMPORARY VIEWS AND PECULARITIES OF TEACHING FOREIGN LANGUAGES

1.1. Modern attitudes in foreign language teaching

English has become an international language and its range of functions is increasing everywhere including Uzbekistan, because dynamic processes in all spheres and successive reforming need acquiring one or two foreign languages. Learning foreign languages no longer a pastime: it is necessity, because it results in students achieving divergent thinking, creativity and cognitive development. According to the view of the President of the Republic of Uzbekistan we should create the necessary conditions for the youth to acquire deep knowledge and modern professions and train a highly qualified workforce, young specialists capable of taking on responsibility for the future and further development of the country[2]. In addition, our President states that in the system of education we attach a great importance to teaching pupils not merely liberal arts and vocational skills, but also required learning of foreign languages[3].

Foreign language education has become a significant phenomenon in the present era. Responding to personal or professional needs, people learn a foreign language to qualify for education abroad, to communicate with colleagues in international corporations and to prepare themselves for travel, to acquire the target language to that extent which would allow the possibility of spreading it through the foreign language carriers. On core aim of education is to convey factual knowledge about subjects, but another is to encourage students' interests in these subjects. To further encourage mastery of factual knowledge and skills, education systemsputting attempts to develop and facilitate second language acquisition with

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[2]Jalolov J., Makhkamova G., Ashurov Sh. Paragraph taken from "Address by President I.A. Karimov at the Opening Ceremony of International Conference, February,2012". English Language Teaching Methodology. Tashkent-2015
[3]Jalolov J., Makhkamova G., Ashurov Sh. English Language Teaching Methodology, Tashkent-2015

an instant effect. Foreign language learners witnessed and have been witnessing various approaches, methods, techniques, means in aiding acquiring the language which may or may not be peculiar to their mother tongue.In addition, people who are interested in learning English as a foreign language have different levels of motivation toward that language; similarly, they wish to build positive attitudes in order to achieve higher responses in English.To have a clear picture of the word attitude, it is necessary to define the word itself. This word as defines Oxford Advanced Learners' Dictionary-3rd Edition 2008,p. 84 mean the way you think and feel about somebody or something and the way that you behave towards somebody or something shows how you think and feel.Now, we have understood that an attitude is a positive or negative evaluation of people, objects, event, activities, ideas or just about anything in your environment. Both the positive and negative attitudes determine the success or failure of language learning and the target language community.Attitudes are essential factors which influence language performance achievement in a target language not only on intellectual capacity but also on the learner's attitudes towards language learning.

Attitudes usually develop from human needs and the values people place upon objects in order to satisfythose perceived needs. Attitude is one of the most important aspects of an individuals' personality. Having the right attitude makes it all the difference. If you take a close look at the most successful people out there, you will see that the individuals in any career have positive attitudes. It is important to cultivate a positive attitude towards life in order to achieve success in both professional and personal aspirations.The role of attitudeplays a crucial role in encouraging the development and creation of new methods.

A learner involved in a drama activity practices several thinking skills such as inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analyzing, accommodating, selecting, refining, sequencing and judging.

Creativity may be characterized as a lifelong and natural process by which individuals' journey to new places in their exploration, understanding and experience of life Goldberg, 1997, p. 134[4]. Through drama, one can create imaginary situations and environments.

Effective drama teaching improves students' speaking and listening, reading and writing through developing thinking, communication skills and critical analysis. As students become actively engaged in the drama they become more aware of the learning process in which they are involved. Central to this process are enactment and engagement through the establishment of fictional environments with clear boundaries between the real and imagined. Drama places unique demands upon the critical thinking and emotional engagement of participants. Planned dramaapproaches which develop students' critical analysis and creativity move them from a superficial response to texts and situations to a more sophisticated ability to think critically.

It is an unignorable fact that creative/educational drama activities have an effect on developing language arts skills, as well as contributing more generally to the education process. In this regard, Maley and Duff (1984)[5] explain some characteristics of drama activities that may be considered advantageous in developing language skills. Drama can help the teacher achieve reality in several ways: by making learning the language an enjoyable experience, by setting realistic targets for the students, by creatively slowing down real experiences and by linking the language-learning experience with the student's own life experience. Drama can also create a need to learn the language, either through the use of

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[4] Goldberg M. Arts and Learning: An Integrated Approach to Teaching and Learning in Multicultural and Multilingual Settings. – NY.: Longman, 1997. – p. 134.

[5] Maley A. and Duff A. Drama Techniques in Language Learning: A Resource Book of Communication Activities for Language Teachers. – C.: Cambridge University Press., 1984.

creative tension (situations requiring urgent solutions) or by putting more responsibility on the learner, as opposed to the teacher.

Every language expressesthe idea differently, and one of the advantages of learning a foreign language is gaining the ability to compare the perspectives of your native tongue and the foreign language in order to gain new insights and see the world from a slightly different point of view. This can spark creativity and give you an exciting new window through which you can view the world and make decisions.

As a consequence, you will become more dynamic and improve your problem-solving abilities through the benefits of learning a foreign language.Developing creativity in foreign language teaching provides with the opportunity to effectively build language skills as well as increasing their motivation for learning. Emphasis is placed on critical thinking and arguing both the student's own stance and considering the opinions of other students in the group. It is of importance to encourage the creativity and inquisitiveness in order to develop the critical, therefore individual thinking, as well as choosing and analyzing the relevant information.

Creativity has also beenlinked to levels of attainment in second language learning. Many of the language tasks favored by contemporary language teaching methods are believed to release creativity in learners – particularly those involving student-centered, interaction-based, and open-ended elements, and are therefore in principle ideally suited to fostering creative thinking and behavior on the part of learners. Creative intelligence seems to be a factor that can facilitate language learning because it helps learners cope with novel and unpredictable experiences. Communicative teaching methods have a role to play here since they emphasize functional and situational language use and employ activities such as role-play and simulations that require students to use their imaginations and thinkcreatively. But

how do teachers arrive at creative solutions to problems like this and what exactly does creativity consist of? There are many different ways of defining creativity depending on whether we see it "as a property of people (who we are), processes (what we do) or products (what we make)"Hence, creativity is usually described as having a number of dimensions: the ability to solve problems in original and valuable ways that are relevant to goals; seeing new meanings and relationships in things and making connections; having original and imaginative thoughts and ideas about something; using the imagination and past experience to create new learning possibilities. When creativity is viewed as a product, the focus might be on a particular lesson, a task or activity in a book or a piece of student writing. When viewed as a process, the focus is on the thinking processes and decisions that a person makes use of in producing something that we would describe as creative.

Mumford, Mobley, Reiter-Palmon, and Doares 1991[6] discuss how creativity occurs and is operated by people. In the creative process, they argue, information is operated on to generate new knowledge. That is, the information is stored in categories (e.g. procedural and declarative), which are systematically related to each other in associative networks. Mumford and his colleagues proposed a model of the creative process, focusing on relationships among core processes: (a) problem construction; (b) information encoding; (c) category search; (d) specification of best-fitting categories; (e) combination and reorganization of best-fitting categories; (f) idea evaluation; (g) implementation; and (h) monitoring. Their process-based creativity model implies that problem-solving is not simply the result of efforts to understand creative problem solving, but rather the application of various processes to categorical knowledge.

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[6] Mumford M.D. Mobley M.I. Reiter-Palmon R. Uhlman C.E. Process analytic models of creative capacities. // Creative Research Journal. – USA, 1991. – No. 4. – p. 91-122.

Amabile T.M. 2012[7] states that creativity is associated with the context in which one is working or going to school. She has proposed that creativity is not a universal concept but rather a culturally specific one and distinguished "extraordinary creativity" from "everyday creativity." Robinson 2011[8] also believes that it is a common myth that only special people are creative. He says everyone has the capacities for creativity, but such capacities should be learned and developed. In other words, creativity is not a static personal trait, but rather a fundamental feature of every human being. He also notes that people can be more creative in some areas and less creative in others. When someone is not creative in something, for example, in language learning, it often means that he or she does not know how creativity works in practice in that specific context.

As creativity and innovation becoming better understood, government officials and educators are creating goals, writing strategic plans, and drafting policies to document and foster a creativity revolution "in almost every country in the world". As studies of the impact of creativity education have documented ways to foster it in numerous educational programs and initiatives, many countries are beginning to reconsider the importance of creative education and prioritize it Ewing, 2010[9].

One key aspect of developing a more creative populace is a curriculum designed to support creative task and experimentation. The creative instructional approaches and pedagogical practices selected are now seen as key aspects of many curriculum-revamping efforts in schools. In effect, the curriculum should be developed to reflect creative thinking at all levels and within all sectors of education.

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[7] Amabile T.M. Componential Theory of Creativity. - B.: Harvard Business School, 2012.
[8] Robinson K. Out of our minds: Learning to be creative. – UK.: Capstone Publishing Ltd, 2011.
[9] Ewing R. The arts and Australian education: Realizing potential. A.: Australian Council for Educational Research, 2010.

Learner experiences and outcomes when such creative pedagogical approaches are employed should be examined to discover important relationships among curriculum, pedagogy, and creativity.

Importantly, two separate yet intertwined notions should be understood clearly: creative teaching and teaching for creativity. The former is about using creative approaches to make learning more effective and engaging, whereas the latter is about teaching practices which develop students' creative thinking and performances. Researchers in the field of creativity argues that facilitating learner creativity can happen by promoting learners' self-motivation, confidence, curiosity, resilience, flexibility, risk-taking, and collaborative work Das, Dewhurst, & Gray, 2011[10]. In contrast to traditional lecture-based forms of instruction, learner generation of ideas and originality can be achieved when teachers creatively approach the content and learners are actively engaged in the learning activities. Therefore, developing and supporting a curriculum focused on students' creative abilities should be undertaken only after creating the conditions in which schools allow teachers greater flexibility in devising effective and appropriate creativity programs and activities. Putting such practices in place requires examples of best practices as well as signs that they will impact student performance.

Another viewpoint on how creativity is impacted by one's surroundings is offered by BaptiseBarbot, Maud Besancon, Lubart Todd 2016[11]. They see creativity as something that can be nurtured or augmented by the technologies that one uses. In fact, Lubart and Guignard argue that people generally think in more creative ways while using advanced technology like a laptop, smartphone, or an iPad. From this perspective, then, those who have access to such technology

[10] Das S. Dewhurst Y. and Gay D. A teacher's repertoire: Developing creative pedagogies. // International Journal of Education & the Arts. – USA, 2011. – No. 15. – p. 1-40.

[11] Barbot B. Besancon M. and Lubart T. The generality -specificity of creativity: Exploring the structure of creative potential with Evaluation of Potential Creativity. Learning and Individual Differences. E., 2016. – p. 1-43.

resources have additional opportunities to display as well as strengthen their creative talents. Such an idea moves the concept of creativity from a unique internal process or talent that is highly limited to one wherein anyone has a chance to be creative.

Similarly, Craft 2002[12] states that technology can be used to motivate learners to think innovatively and consider additional possibilities or alternative solutions. Technology allows one to offload ideas in one's head to a virtual space that one can come back to when needed. In each virtual revisit, one can expand upon or interconnect such ideas and inspirations. With such virtual napkins available at a click, one need not be wedded to a single or initial solution since many can be considered from a list in a collaborative document, wiki, or discussion forum. Several recent research studies found that students' use of technology has a positive effect on writing, collaboration, and creativity Roschelle, Pea, Hoadley, Gordin, & Means, 2000[13]. It is stated that using digital tools encourages students to freely express their ideas in their writings with easy access to multiple sources and a wider audience. In addition, teachers feel at ease to teach writing and help students to be more creative with technology as well as more independent in their work.

In terms of the future of education, Craft 2002[14] believes that learners will be empowered by a digital revolution and argues that the Internet plays a significant role in enabling innovation to take root. Considering the current youth generation often called the digital generation, the impact of the Internet on society as well as on individuals will continue to expand so that people can accomplish their work in a variety of innovative and creative ways.

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[12] Craft A. Creativity and early years education: A lifewide foundation. – GB., 2002.
[13] Roschelle J.M., Pea R.D., Hoadley C.M., Gordin D.N. and Means B.M. Changing how and what children learn in school with computer-based technologies. The Future of Children. 2001. – p. 76-101.
[14] Craft A. Creativity and early years education: A lifewide foundation. – GB., 2002.

1.2. Characteristic feature of teaching foreign language to young learners

Learning English as a second language is becoming more popular day by day. As English is becoming more popular, it is being taught at early ages of primary schools as well as kindergartens and preschools as a second or a foreign language. Due to this, teaching English to young learners has become a branch in the field of English teaching.

Current language learning theory follows the premise that children learn best through discovery and experimentation and being motivated to learn. Children tend to pick up language from other children relatively quickly because they want to play and make friends. They also pick up language from their daily environment and through the media if it catches their interest. Children's reasons for wanting to learn a new language can be varied and change with time. Given the prevalence of English in the environment, children are quick to see the value of learning the language for a variety of purposes.

Teaching young learners is different from teaching adults. Young children tend to change their mood every other minute, and they find it extremely difficult to sit still. On the other hand, they show greater motivation than adults to do things that appeal to them. Since it is almost impossible to cater to the interests of about 25 young individuals, the teacher has to be inventive in selecting interesting activities and must provide a great variety of them.

Thus, early childhood teachers have discovered "drama" to make the teaching environment alive for young learners. Drama is one of the most effective methods for young learners in English language teaching.

The need to learn and teach a foreign language has arisen from the unavoidable fact that is the growth of international trade, scientific research and tourism which require people to speak to each other to make demands and meet them. Stresses the necessity of English by saying that English is used as foreign,

state and science language by over two billion people in over 75 countries. English is spoken as an additional language in 112 non-English mother tongue countries throughout the world. Fishman & Cooper & Conrad, 1977, p. 7[15] For this reason, a tremendous amount of efforts has been made on the teaching of foreign languages on earth. Therefore, the methodological issue in teaching various language skills and areas has been a matter of discussion for ages.

There presented the purposes of why to teach a foreign language tothe students at school:

- To equip the students with the knowledge and necessary skills-mainly, listening, speaking, reading and writing-in learning a foreign language;

- To help the students comprehend the foreign language when exposed to both speaking and reading;

- To help the students acquire the appropriate pronunciation and grammatical accuracy;

- To help the students improve their reading and writing skills;

- To provide the students with the necessary cultural information about thelife, customs, traditions, people and the country in which the foreign language is usedas a native language.

Since English is getting popularity day by day,today in classrooms aroundthe world young people and adults are involved in the study of EnglishMc Kay,2002[16].

The process of acquiring the mother tongue or first language (L1) isdistinguished from that of learning a second language by using differentterminology. It is common to argue that the first language is acquired and

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[15] Fishman J., Conrad A.W., Cooper R.L. The Spread of English. – RM.: Newbury House Publishers, Inc, 1977. – p. 7.

[16] Mc Kay S. Teaching English as an International Language. – O.: Oxford University Press, 2002. – p. 150.

the secondlanguage is learned Krashen, 1981, p.11[17]. This is because the first language isacquired through experience while the second language usually comes with formalteaching.However, it should be kept in mind that teaching young learners is differentfrom teaching adults since it requires different teaching qualities.

Littlewood 1981, p. 23[18] mentions the fact that the number of children beingintroduced to English at the primary level is rapidly increasing in the world, especially inEurope. English as a foreign language is seen as an important issue of primary educationin almost all European countries. Furthermore, the primary school is considered to bevery important for cognitive, emotional and social development of children, becauseprimary level students attain different and very important skills during this period. Worldwide change in teaching English to young learners has alsocaused numerous debates and disagreements about how to teach them in the best way.

The idea of shifting teaching a second language to an earlier age seems verywise, as children at that age have a lot of potential for this kind of work. The veryyoung learners are able to react naturally to any stimulus without analyzing thesituation, they do not need to translate before answering, they can easily imitate anysound as well as tune in the intonation of the language. Unfortunately, this disposition disappears at a certain age, when they start to "think about" what theyshould say as well as the way to say that.

Lefever 2006, p. 27[19] describes the characteristics of young learners as in: Foreign language instruction must take into the needs and characteristics of younglearners in order to be successful. Teaching objectives and approaches

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[17] Krashen S.D. Second Language Acquisition and Second Language. – USA., 1981. – p. 11.
[18] https://books.google.co.uz/books?id=LRataYhTQ3gC&printsec=frontcover&source=gbs_ViewAPI&rediresc=y#v=onepage&q&f=false

[19] Lefever S. English for Very Young Learners. – R.: Icelandic Ministry of Education, 2005. – p. 27.

should begeared to the learners' cognitive level and interests. Young learners at the transitionlevel (ages 5–8) generally have the following characteristics. They are

- keen and enthusiastic;
- curious and inquisitive;
- outspoken;
- imaginative and creative;
- active and like to move around;
- interested in exploration;
- learn by doing/hands-on experience;
- holistic, natural learners searching for meaningful messages.

There are some advantages that young learners have over older ones. Youngchildren are sensitive to the sounds and the rhythm of new languages and they enjoycopying new sounds and patterns of intonation. In addition, younger learners areusually less anxious and less inhibited than older learners Pinter, 2006, p. 43[20].

The above needs and characteristics of young learners have implications forlanguage instruction. Teachers should provide a wide range of opportunities forhearing and using the language and play should be an active part of the teaching.Tasks should be meaningful and help children to make sense of new experiences byrelating them to what they already know. The use of routine and repetition should beemphasized along with opportunities for interaction and cooperation. Finally, praiseand encouragement are necessary to maintain children's positive attitudes, motivation,and self-confidence Lefever, 2006, p. 28[21].

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[20] Pinter A. Teaching Young Language Learners. – O.: Oxford University Press, 2006. – p. 43.
[21] Lefever S. English for Very Young Learners. – R.: Icelandic Ministry of Education, 2005. – p. 28.

As Philips 1993, p.15-16[22] states the term 'young learners' refers to the childrenfrom the first of formal schooling to eleven or twelve years of age. However, as Scottand emphasize, there is a big difference between what children offive can do and what children often can do. Furthermore, children display individualdifferences; some children develop early, some later. Some children developgradually, others in leaps and bound. He lists thecharacteristics of different age groups as follows:

Five to seven-year-old

What five to seven-year-old can do

- They can talk about what they are doing;
- 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 pattern in their mother tongue.
- They can understand direct human interaction.

Eight to ten-year-old

What eight to ten-year-old can do

- They can tell the difference between fact and fiction;
- They rely on the spoken word as well as the physical world to convey andunderstand the meaning;
- They are able to make some decisions about their own learning;
- They have definite views about what they like and don't like doing;
- They have a developed sense of fairness about what happens in theclassroom and begin to question the teacher's decisions;
- They are able to work with others and learn from others.

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[22] Phillips S. Young Learners. HK.: Oxford University Press, 1993. – p. 15-16.

Children are equipped with the means necessary for understanding theirworlds when considering physical and biological concepts. It should not besurprising that infants also possess such a mechanism for learning the language. Theybegin at an early age to develop knowledge of their linguistic environments, using aset of specific mechanisms that guide language development.

"When the teacher is giving explanations my heart beats strongly andI keep saying to myself:It is going to be my turn now"."Today the teacher insisted on tenses a lot.I had beats of sweat.Meand English tenses have never agreed!".*"I will never forget today and the shame I felt. Everything started when the English teacher asked me to read a few sentences on the blackborad".*

Cherchalli 1998, cited in Aydın, 1999, p.1[23]

These statements are familiar to many ELT teachers all around theworld.Many language learners, especially adult ones, express opinions similar to theones cited above.

It is easier for young learners to learn a new language. Younger children, asBrown 1994, p. 22[24] points out, are less frightened because they are less aware oflanguage forms and the possibility of making mistakes in these forms. Therefore, adaptation is made easily. However, with the physical, emotional and cognitivechanges of puberty, the language ego becomes protective and defensive. Therefore,as Brown points out both for young adolescents and adults, who arecomfortable and secure in their own identity, the acquisition of a new language ego,a second identity, is not a simple matter.

[23] Aydin B. A Study of Sources of Foreign Language Classroom Anxiety in Speaking and Writing Classes. – E.: Anadolu ÜniversitesiEğitimFakültesiYayınlar, 1999. – p. 1.
[24] Brown H.D. Principles of Language Learning and Teaching. – NY.: Addison Wesley Longman, 1994. – p. 22.

Because of the above-described characteristics of how young learners learn,the following points are felt to be critical for teaching young learners Philips, 1999, p. 55[25]:

- The activities should be simple enough for children to understand whatis expected of them;

- The task should be within their abilities; it needs to be achievable but atthe same time sufficiently stimulating for them to feel satisfied withtheir work;

- The activities should be largely orally based, and with very younglearners listening activities will take up a large proportion of class time;

- Written activities should be used sparingly with younger children sincechildren of six and seven are not yet proficient in the mechanics ofwriting in their own language;

Furthermore, the kind of activities that work well for young learners in ELTis suggested to be drama activities, games and songs with actions, total physicalresponse activities, tasks that involve coloring, cutting, sticking, simple repetitivestories and simple repetitive speaking activities that have obvious communicativevalue.

1.3. "Drama" as one of the most essential teaching techniques in a foreign language

Susan Holden 1981, p. 6[26] defines drama as any activity which asks the participant to portray himself in an imaginary situation; or to portray another person in an imaginary situation. "Drama is thus concerned with the world of 'let us pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory".

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[25]https://books.google.co.uz/books?id=XiPqzmyWzjMC&printsec=frontcover#v=onepage&q&f=false
[26] Holden S. Drama in Language Teaching. – E.: Addison Wesley Longman, 1981. – p. 6.

The drama came to existence with the born of the first human. Firstly, primitive human society acted out it unconsciously to meet their needs and as time passed, the civilized men shaped it as an art. So, today's modern drama emerged.

Drama is the most natural of the arts, is based on one of the most fundamental of the human and animal facilities-the faculty of imitation-. It is through imitation that animals learn to fight, climb, hunt; it is through imitation that children learn to talk and to perform a great number of complicated human functions. This imitative faculty makes us all actors almost from the cradle.

Drama is described in an educational environment as an art process based on play allows students to explore, discover, talk about, deal with, accept, reject and understand the complex world around.

Before drama was applied in education it was just used for making onlookers enjoy themselves, for the superiority of feeling, for subjectivity, intellectuality and living all kinds of feelings. Meanwhile, many changes were seen in the English education system. The understanding in which the child was seen as info-store was changed into the system based on child-centered education starting from the 1870s with the innovations in education. In schools opened between 1889-1893, the child-centered education was started to be used.

One of the methods of learner-centered education views was drama. Why was drama accepted as one of the methods of child-centered education? What was the reason lying behind it? First of all, the drama was associated with self-expression which was an important factor in recognizing a child as an individual. Child-centeredness and self-expression were not the only catch-words of the New Education movement with which drama was to become associated. "Learning by doing", "activity method" and "play-way" were the reasons why drama has become a tool of child-centered education.

There were lots of people defending drama in education as useful. All of them contributed something including their ideas. And so, the period of making students live real lives in schools started. In the education system, if it is aimed to make students creative, believe in themselves, think freely, control themselves, solve problems; drama should be made use of.

Many years the teaching of English has failed to fulfill its goals and objectives. Even after years of English teaching, the learners have lacks namely in gaining the confidence in using the language in and outside the class. Their outcome is restricted within the definite samples that are grammatically accurately formed but isolated in sentences. Real communication embraces ideas, emotions, feelings, appropriateness and adaptability, summarily free self-expression. The traditional English class scarcely gives access to such an opportunity to use the language in this manner. Thus, the basic goals and objectives of language teaching have to be developing skills in communication. There multiple methods with its own virtues and shortcomings but one alternative that can be singled out known as drama (dramatization) through which there can be gained context for listening and meaningful language production, forcing the learners to use their language resources and, thus, enhance their linguistic abilities. It is situational learning where presented various real-life, literary or other situations which aid to shape a certain image of language patterns (topic-related terms, vocabularies).

The drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation". Implementing drama techniques to teach English, the monotony of a traditional English class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation.

The aim of language teaching courses is very commonly defined in terms of four skills: speaking, listening, reading and writing. Speaking is an active skill.in many ways, almost everybody can speak and so takes the skill too much granted.

Of all the skills mentioned above, many researchers insist that speaking is the most important one because people who know a language are referred to as "speakers" of that language.

Generall, communicative competence is taken to be objective of language teaching: the production of speakers competent to communicate in the target language. Communication requires interpersonal responsiveness rather than the mere production of language which is truthful, honest, accurate, stylistically pleasing, etc., those characteristics which look at language rather than at behavior, which is the social purpose of language. Paulston, 1976, p. 55[27].

The most distinctive trait that sets humans apart from animals is the ability to talk. But people talk only when there is something to talk about. Talking about the weather, prices, health, travel, and entertainment are just a few of the various topics that people often address in their daily conversation. Generalizing about the nature of communication, Harmer states that speakers say things because they want something to happen as a result of what they say. They may want to charm their listeners; they may want to give some information or Express pleasure. They may decide to be rude or to flatter, to agree or complain. In each of these cases, they are interested in achieving a communicative purpose". On the role of listeners, he says, "people listen to language because they want to find out what the speaker is going to say—in other words, what ideas they are conveying, and what effect they wish the communication to have". Harmer 1997, p. 46-47[28].

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[27]Paulston C.B. Teaching English as a Second Language: Techniques and Procedures. – C.: Brow & Company, 1976. – p. 55.
[28] Harmer J. The practice of English language teaching. – L.: Addison Wesley Longman, 1997. – p. 46-47.

Oral fluency classes benefit when the activities used in the classroom reflect these basic characteristics of effective communication. The job of the present-day language teacher, therefore, has become all the more challenging, as improving students' capacities to use the language meaningfully largely depends on the teacher's ingenuity and hard work.

The drama is commonly used in ESL and foreign language classes for developing communicative competence, especially oral language skills. Whether or not the use it themselves, most instructors would agree that drama,particularly role-play, is a Standard classroom technique which has been long recognized as a valuable and valid means of mastering a language.

The drama has the unique ability to engage in many different learning styles, thus facilitating connections with students and motivating most learners today. As teachers, we understand that people learn differently and at different paces because of their biological and psychological differences. Learning styles not only comprise the cognitive domain, but also the affective and physiological domains.

Scholars state that a favorable technique in aiding primary school students to acquire and develop oral communication skills is the use of creative and educational drama activities. No matter where this technique is applied, creative drama may be considered a method of learning-a tool for self-expression, as well as art. The scope of creative drama may be briefly explained through six learning principles.

- A student learns meaningful content better than other content;

- Learning occurs as a result of a student's interaction with his environment;

- The more sensory organs a student uses while learning, the greater the retention of the lessons;

- A student learns best by doing and experiencing;

- Effective participation is important in learning emotional conduct;

- Learning becomes easier and more permanent in educational environments where there is more than one stimulus;

Several scientific investigations have demonstrated that creative, instructional and educational drama activities have positive contributions to the general education process and that these activities improve speaking skills. According to Wessels 1987, p. 41[29] dramatic and role-playing activities are valuable classroom techniques that encourage students to participate actively in the learning process. It is important to note that dramatic activity takes several different forms and that the teacher can provide students with a variety of learning experiences by applying different methodologies according to individual needs, interests and learning levels. In addition, these role-playing activities enable the teacher to create a supportive, enjoyable classroom environment in which students are encouraged and motivated to effectively learn the target language.

Through drama, children may discover different styles and registers which are very different from their everyday speech as well as the use of verbal and non-verbal devices. Drama is also helpful for reading and writing skills and vocabulary building. The oral language skills developed through drama show that students are able to use the language they know in situations where they are to communicate successfully.

Using drama activities has clear advantages for language learning. It helps students to communicate in the foreign language including those with a limited vocabulary. Drama activities involve children at many levels, not only on the language and literacy one but also on the kinesthetic aspect.

Language in classrooms is more than just isolated utterances produced to meet the academic goals teachers have for their students. It is a communicative

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[29]https://books.google.co.uz/books?id=2tGVK4byPQC&printsec=frontcover&source=gbs_ViewAPI&redir_esc=y#v=onepage&q&f=false

process with a purpose that stems out of contextualized settings, feelings and relationships. As such, there are four areas naturally occurring in theater and drama, the subject matter focus of this curriculum, that enhance language use in different contexts. They are setting, role and status, mood, attitude and feeling, and shared knowledge. By putting language into a particular situation, the meaning of the communication is seen as a whole and not as a series of utterances where meaning is isolated from real situations. Using drama and theater as a content base in the immersion classroom, a focus is placed on co-creating real-life situations whose goal is to communicate and not just repeat back the teacher's intended language goals.

Drama activities appeal to younger learners much more than adults since as being young, children are full of energy that is an indispensable part of drama activities. Young children who are developing normally come to school as experienced role players, already equipped with basic drama skills and powerful imaginations. If they are developing normally they can already pretend to be someone else (character), somewhere else (setting) and with something happening that is not really (plot). This is the essence of dramatic play, drama, story and theatre. Since they were babies they have been able to imitate and mimic what they have observed in order to help them learn and they soon learn to reenact scenarios rooted in what they have experienced and later create their own. The experiences they enact and re-enact may be from real life or from stories heard, seen or read.

Most young children will talk easily and naturally to imaginary creatures, animals and people and sometimes keep the same important and necessary imaginary friends for as long as they need them. Young children are also capable of imbuing inanimate objects with great emotional, sensory and symbolic significance, e.g. the piece of blanket that a child needs to go to bed with, etc. They also accept easily the notion that inanimate objects can have life e.g. accepting

vehicles as characters in stories and films and imagining their dolls and teddies are real live companions that they can talk with. They readily engage with puppets and television characters as if they were real people. They can initiate and sustain chat based on make-believe with friends, relations and other adults who have not lost touch with the enjoyment and importance of 'pretend' to children and to themselves! Young children keenly serve to pretend cups of tea and pieces of cake to those who are prepared to stay awhile to enter a make-believe with them.

Most children enjoy the physical activity involved in drama and role-play, and there are opportunities throughout the course for acting out stories. Acting out requires practice in pairs or groups and should allow the children some freedom of interpretation so that they can include other language or other ideas if they want to. Acting out should include creative tasks rather than merely a reproductive one. It provides a way of making learning more memorable. Teaching English through drama is gaining momentum in the EFL/ESL communities, and with good reason. With the right approach, drama techniques can be an effective way to help students.

CHAPTER II. DRAMA TECHNIQUES, BENEFITS AND DRAWBACKS OF USING DRAMA IN TEACHING ENGLISH IN PRIMARY CLASSES

2.1. Samples of using drama in the teaching process

Although process drama takes a variety of forms and is determined by a large number of factors, such as the learners' language proficiency levels, the content of teaching, time constraints, and the syllabus, there are a number of techniques/strategies for language teachers that are believed to be essential in characterizing what process drama is and how it works. According to the sequence in teaching, these techniques/strategies are:

1. Determine the context in which themes and topics suit the learners' linguistic abilities as well as sociocultural backgrounds, and create a "pre-text" as a starting point;

2. Identify and utilize a variety of roles for students and the teacher;

3. Build different levels of tension to sustain dramatic activities;

4. Utilize body and language in developing communicative competence through both verbal (e.g., questioning, probing, meaning negotiation) and nonverbal channels (e.g., Tableau) to express what is beyond their linguistic repertoire to maximize learners' linguistic output in authentic and improvised context;

5. Reflect on the experiences and introduce, reinforce, and explain linguistic expressions, usage, and pragmatics necessitated in the given scenarios. Liu, 2002, p. 51[30]

He defines the average learner of a foreign language exhibiting some or all of the following traits:
He/She

- is shy and inhibited;

- is quiet and introverted;

- lacks animation;

- avoids taking risks in the target language for fear of making grammar and pronunciation errors that might make her/him lose face;

- will not respond voluntarily or spontaneously;

- avoids eye-contact;

- lacks motivation, self-esteem and confidence;

- exhibits anxiety;

- is discouraged by the enormity of the task;

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[30] Liu J. Process Drama in Second -and Foreign -Language Classrooms. – L.: Ablex Publishing, 2002. – p. 51.

- lacks enthusiasm;

- has a limited rapport with the teacher;

- finds the culture of the target language alien.

Naturally, given such characteristics, the already hard task of learning a target language becomes even more difficult, but drama serves an effective way of addressing the above-mentioned problems.

The relevance of drama techniques to present-day target language learning and teaching can perhaps best be established by contrasting them with traditional ones. To this end, the views expressed in relation to traditional and communicative approaches echoed in Stern's 1992, p. 24[31] summary of analytic and experiential strategies, appear most applicable. Their most salient characteristics can be adapted and summarized in the following self-explanatory table:

Traditional	Drama
1. Objective	1. Subjective
2. Focus on grammar	2. Focus on communication
3. Sequenced language items (formal)	3. Meaningful activities with appropriate real-life language (informal)
4. Observation-based work	4. Participation-based activities
5. Skill-getting	5. Skill-using
6. Language practice	6. Language use
7. Emphasis on accuracy	7. Emphasis on fluency
8. Predictability of response	8. Information gap
9. Teacher-centered	9. Learner-centered
10. Errors must be corrected	10. Accept errors
11. Learning	

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[31] Stern H.H. Issues and Options in Language Teaching. – O.: Oxford University Press, 1992. – p. 24.

11.   Acquisition

From the above, it can be seen that theatre helps generate a greater output of authentic language through interactive, hands-on activities that are of greater relevance to learners, with the teacher as a guide and an observer rather than a controller.

An attractive alternative is teaching language through drama because it gives a context for listening and meaningful language production, forcing the learners to use their language resources and, thus, enhancing their linguistic abilities. It provides situations for reading and writing. It is very useful in teaching literary texts as it helps in analyzing plot, character and style. It also involves learners more positively and actively in the text. The drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation.

Chauhan 2004, p. 10[32] states that by using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation. Using drama techniques also fulfills the socio-affective requirements of the learners. Moreover, this learner centered approach makes the syllabus personally fulfilling.

Warm-up

The step "warm-up" is essential in preparing the learners for the lesson. Imagine that their previous lesson was mathematics or history, and how far away their thoughts may be from English. My experience shows that children respond enthusiastically to songs and welcome them as a warm-up activity. Using songs in the classroom has a whole range of advantages. Some of them are listed as creating

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[32]http://iteslj.org/Techniques/Chauhan-Drama.html

a positive feeling for language learning, awakening interest during the lesson, stimulating students to greater oral participation, and breaking the monotony of the day. The song chosen for this lesson ("Are you sleeping, are you sleeping…") has an additional function: when singing the song, the learners are using the new tense form subconsciously; thus, it breaks the ice in introducing difficult and strange grammar.

In drama sessions, it is always important to provide as much security for learners as possible. Drama can demand real-time responses to situations, and learners are being asked to give a lot of energy and commitment to the activity. For these reasons, it is very important learners are reassured that they will not be pushed beyond their capabilities and that their efforts will be respected. The introductory activity establishes a safe environment and provides students with normal classroom activity.

To develop a climate of trust, awareness and co-operation in which creative collaboration can occur, warming up activities are necessary. These are introductory activities which help to break the ice and develop rapport. They also prepare the students for the activity and help to focus on the matter at hand. Furthermore, these activities hope to bring about an atmosphere where genuine communication can take place.

There are many reasons why you may need to use warm-ups and time fillers while working as an ESL teacher:

- to focus or bring energy to each class in the first ten to fifteen minutes;

- to break the ice with a new class of students;

- to fill a small block of time when a lesson runs shorter than you planned;

- to replace a lesson that students can't grasp or are bored with;

- to have on hand for emergencies such as broken audio-visual equipment or photocopiers;

- to use if you get called in last-minute to fill in for another teacher.

Games such as charades are good in gauging the class's interest and talent in drama. You could have your class play it in a substitute period. Divide the class into teams. Each team, usually after a collective discussion, gives one member of the other team who has volunteered to mime, a name of a film or a book to guess (of course, films are by far more popular). Initially, it is a good idea if you choose the titles as you can ensure that they are easy to mime. Do not forget that these should be in English! Only one member of the team is shown the name/title and he or she has to mime it without mouthing any of the words for his own team members who have to guess it. If they guess it correctly within the stipulated time period (three to five minutes) they win a point. The actor can indicate the number of words in the title and, also, there are common gestures for articles and prepositions which can be discussed before the game begins. Students can be creative in getting the title/ name across to their teammates. For example, they could indicate that they are miming a rhyming word instead of the exact word if that is much simpler. Sometimes it helps to break up big words and students could indicate that they are doing so. This game is going to tell you a lot about your students. It will also loosen up the atmosphere of your class and prepare you and your students. Chauhan, 2004, p. 10[33]

Pantomime (Mime)

Pantomime technique can be defined as an informal drama in which students use mimes, gestures, and all body language to express thoughts. There is no verbal communication, only non-verbal movements are included in pantomime. Due to its being non-verbal, it makes thoughts more concrete. It also promotes skills in language, listening, receiving the message, and remembering.

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[33] http://iteslj.org/Techniques/Chauhan-Drama.html

Pantomime is the use of gesture, body posture and facial expression to communicate ideas, feelings, and relationships with little or no accompanying sounds or speech. This may seem strange in a language class. However, pantomime has special features of its own that make it a powerful motivational tool. The mime helps learners become comfortable with the idea of performing in front of peers without concern for language, and that although no language is used during a mime, it can be a spur to use language. John Doughill 1987, p. 123[34] supports this when he says that not only is mime one of the most useful activities for language practice, it is also one of the most potent and relatively undemanding. Although no language is used during pantomime, the pantomime generates and elicits language before, during and after the activity.

Children enjoy pantomime and for the young learners, this is an excellent way to begin creative drama. They enjoy making big, bold facial expressions and bodily movements, especially after having to sit still in a classroom for hours. Many children feel confident in their physical talents than in academic skills. Since many of a child's thoughts are spoken entirely through the body, children find the pantomime a natural way of expression. Pantomime encourages the use of the entire body. It helps children to gain control of their muscles. Children learn to express themselvesthrough bodily action, without the additional problem of dialogue.

Students learn gestures to go with words that are repeated in a story. Then, as the teacher reads the story aloud, the children do the actions when they hear the keywords. As an instance *The Big Cat in the Big House*

The Big Cat in the Big House

Once upon a time, there lived a big cat in a big house.

The big cat had long black hair and a very long, long tail.

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[34]Dougill J. Drama Activities for Language Learning. – L.: Macmillan, 1987. – p. 123.

The cat was very happy that it was very big.

Next door to the big cat there lived a small mouse in a small house.

The mouse was very small and so was its house.

The small mouse was very sad that it was very, very small.

Role Play

Role-playing/simulation is an extremely valuable method for L2 learning. It encourages thinking and creativity, lets students develop and practice new language and behavioral skills in a relatively non-threatening setting, and can create the motivation and involvement necessary for learning to occur.

Ments 1999, p. 86[35] makes a list of the advantages of role play as follows:

1. enables students to express hidden feelings;

2. enables students to discuss private issues and problems;

3. enables students to empathize with others and understand their motivation;

4. gives practice in various types of behavior;

5. portrays social behavior and dynamics of group interaction, formal and informal;

6. gives life and immediacy to academic descriptive material;

7. provides an opportunity for non-articulate students and emphasizes the importance of non-verbal, emotional responses;

8. is motivational and effective because it involves action;

9. provides rapid feedback for both students and tutors;

10. is student-centered and addresses itself to the needs and concerns of the trainees;

11. enables the group to control content and pace;

12. closes the gap between training and real-life situations;

13. changes attitudes;

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[35]Ments M. The Effective Use of Role Play. – L.: Biddles Limited, 1999. – p. 86.

14.permits training in the control of feelings and emotions.

When they get to school they often are given very limited opportunities to role play even though their developing brain needs it. Their brains are wired up to learn through actively reliving and imagining experiences, at first alone and then with other children. To be able to pretend involves drama skills and children bring them already to school. For educators not to use this natural method of learning once children arrive in schools, would seem foolish and could even be construed as a form of deprivation. With children entering nurseries and schools earlier and with children spending more time at schools and with the extended school day, it is essential that they do not lose the opportunity for spontaneous and imaginative play, both alone and with others.

The purpose of role play is educative rather than therapeutic and the situations examined are common to all. Family scenes, school situations and playground incidents provide opportunities for interaction and group discussion. Exchanging roles is a good way to put oneself in the shoes of another in order to understand that person.

In order to incorporate the role play, there must be chosen a real-life situation that requires a decision to be made or an opinion to be expressed. It should be something with which students are familiar or can easily imagine.

There might be exemplified some possibilities like a student asking to cheat off of a classmate during an exam; a parent having to break up an argument between siblings; a girl trying to calm down her classmate who got low mar on a subject and so on.

Situation: A student asking to cheat off of a classmate during an exam.

Characters: Three characters minimum (two students); one teacher.

The scene:

Two students are on their way to an exam, discussing their readiness for it. The first student indicates that s/he might need to cheat and flashes a small piece of paper with information for the test (a cheat sheet). The two students enter the classroom and take their places.

*The Teacher*announces the exam and how much time students will have to complete it, and then distributes the papers.

The first student obviously feels the need to cheat and tries various covert ways.

The second student gets the answers, finishes up the test, and accidentally drops the cheat sheet while leaving the room. It falls to the floor nearest first student.

The teacher finds the cheat sheet and then starts to question the second student about cheating.

Simulation

Simulation is a problem-solving activity where the student brings his own personality, experience and opinions to the task. It involves discussion of a problem which is presented by the teacher. The students normally bring their own experience to the portraying of the roles in the simulation. The situation need not be a real-life situation like a board meeting but can be imaginary like being stranded in a desert island. The simulation was originally used as a learning technique in business and military training. The outcome of the simulation was of paramount importance. In language learning, however, the end product of the decision reached is of less importance than the language used to achieve it.

Role-play is often included in the simulation. This allows for extended interaction between the students. These two activities help to recreate the language used in different situations. This is the type of language the students are most likely

to use outside the classroom. The main benefit is that it enables a flow of language to be produced that might otherwise be difficult to produce or create.

The definitions of role-playing and simulation show that there is no clear distinction between the two. They tend to overlap in characteristics and functions. Livingstone 1983, p. 10[36] pointed out that the differences between role-playing and simulation are not important but what really matters are the opportunities they offer to the language teacher. Role-play is frequently used in simulation and this brings about the term role-simulation.

Simulation can be defined as a structured set of circumstances that mirror real life and participants act as instructed. Behavior is not controlled in a simulation and the participants bring to the situation their own skills, experience and knowledge.

Improvisation

Sam 1990, p. 8[37] defines improvisation as a dramatic hypothetical situation in which two speakers interact without any special preparation, demanding a high degree of language proficiency and imagination. Drama students learn how to polish their acting abilities in improvisations. English students working with improvisations use the language in an inventive and entertaining form. The situation has to be clearly stated, easy to act out and to have a dramatic story twist. When students are fairly fluent in English, they should be able to create a plausible conversation around the given situation, complete with appropriate facial expressions and gestures. This kind of exercise is fun for the participants and entertains the rest.

Improvisation, then, is an organic experience where skills are constantly being refined. In particular, students develop an increasing facility to meet

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[36] Livingstone C. Role-play in Language Learning. – E.: Longman, 1983. – p. 10.
[37] http://www.melta.org.my/index.php/11-melta-articles/151-drama-in-teaching-english-as-a-second-language-a-communicative-approach

changingor unknown stimuli with immediate responses. Ideally, improvisation leads to ablending; the students create the personality traits as he/she simultaneously identifieswith the character as it evolves.Obviously, the teacher-director should never losesight of the metamorphic and highly personal nature of improvisation; therefore,there must never be the question of success or failure.

Language in classrooms is more than just isolated utterances produced to meet the academic goals teachers have for their students. It is a communicative process with a purpose that stems out of contextualized settings, feelings and relationships. As such, there are four areas naturally occurring in theater and drama, the subject matter focus of this curriculum, that enhance language use in different contexts. They are setting, role and status, mood, attitude and feeling, and shared knowledge.

By putting language into a particular situation, the meaning of the communication is seen as a whole and not as a series of utterances where meaning is isolated from real situations. Using drama and theater as a content base in the immersion classroom, a focus is placed on co-creating real-life situations whose goal is to communicate and not just repeat back the teacher's intended language goals.

According to Smith, students' language should emerge out of a situation. For this to occur, more than just oral communication abilities are needed. It also requires quick analysis of character, body language and relationships between characters. The nature of content-based language learning begins with meaning and works its way to an analysis of text and structure. Given the inbuilt language practicing elements in theater and drama, it makes good sense to use theater/drama.

Improvisation is an excellent technique to use in the L2 classroom as it motivates the learners to be active participants in authentic situations thereby reducing their self-consciousness. Initially, the learners will be rather hesitant and

shy to participate in the activities, but after a few sessions they will become more enthusiastic and there will be a phenomenal improvement in their confidence levels. According to McCaslin 1990, p. 100[38] dialogue in improvisation is apt to be brief and scanty at first, but with practice, words begin to come and the players discover the possibilities of character development when oral language is added.

Improvisation exercises could involve an entire class of learners or smaller groups. Once the context has been provided the learners will participate spontaneously in the exercise. A whole class improvisation exercise could involve the participants at a market where some are the buyers and others the sellers. The facilitator merely provides the context and then the participants act out their roles spontaneously without any planning. Improvisation for smaller groups is done in the same way, except that the facilitator could provide the participants with more details such as You are a group of holidaymakers relaxing on the beach when someone spots a shark attacking one of your friends.

The use of improvisation in the language classroom changes the role of the teachers and inspires student-to-student communication. Teachers guide the students in directions they want them to go. Their primary responsibility in improvisations is to encourage students, not to criticize. Teachers must be prepared to convey curiosity, enthusiasm and support for the smallest effort. The facilitator tries to stimulate the imagination, free the individual to create, guide the group and build confidence.

Drama games

Drama games play an important role in teaching English to very young learners. They suspend norms of time, place and identity. Drama games are social and communal; they are governed by rules and conventions. Drama activities engage Multiple Intelligences, which means it develops a lot of skills in general.

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[38] Mc Caslin N. Creative Drama in the Classroom. – NY.: Addison Wesley Publishing, 1990. – p. 100.

Children have quite a big capacity for playing. They can both revise and enlarge vocabulary, they are involved in the story, and it arouses interest attention and curiosity.

With groups that respond well to drama activities, putting on one scene or a short play can be both enjoyable and rewarding. Many students, especially adolescents love planning costumes, sets, props and so on. When full-scale staging is not feasible, a prepared reading or staging of a scene in front of the class and with a few props can also be motivating and rewarding. Not neglecting that good play reading is not an easy task even in L1 the aim should be working through a whole play in such ways that deepen students' understanding of the text and the dramatic situation. Modern texts are usually easier to explore in the L2 adolescent context for the opportunities they offer both useful language transfer and of insights into contemporary, social, political and cultural aspects. Whatever the choice of a play, the underlying teaching principle should be that there are no "wrong" answers - through pretending, animals can talk, kids can travel to outer space or the jungle, and the sky can be green while the grass is blue. Students should be free to explore and experience the texts in ways that foster their creative thinking and personal growth. Hendy & Toon, 2001,p. 21[39]

In an effort to supplement lesson plans in the ESL classroom, teachers often turn to games. The justification for using games in the classroom has been well demonstrated as benefiting students in a variety of ways. These benefits range from cognitive aspects of language learning to more co-operative group dynamics. General benefits of games:

Affective:
- encourages creative and spontaneous use of language;

[39] Hendy L. and Toon L. Supporting Drama and Imaginative Play in the Early Years. – Ph.: Open University Press, 2001. – p. 21.

- promotes communicative competence;

- motivates;

- fun;

- focuses on grammar communicatively.

Class dynamics

- student-centered;

- the teacher acts only as facilitator;

- fosters whole class participation;

- promotes healthy competition.

Adaptability

- easily adjusted for age, level and interests;

- utilizes all four skills;

- requires minimum preparation after development.

Wessels 1987, p. 29[40] states that there are four elements in distinguishing drama games from other language games.

1.   A drama game involves action: The students are asked to walk around the room. They jump, hop and run in the classroom. They communicate and touch each other.

2.   A drama game exercises the imagination: The students try to see beyond the instructions. They make an effort to invent new situations or improve the existing ones with their own ideas.

3.   A drama game involves both 'learning' and 'acquisition': Wessels (1987, p. 30) points out that a drama game generally practices far more language than just the core structure. The students discuss together what they can do using all the things they have learnt. In the course of a game, learners are engaged in an

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[40]https://books.google.co.uz/books?id=2tGVK4byPQC&printsec=frontcover&source=gbs_ViewAPI&redir_esc=y#v=onepage&q&f=false

enjoyable and challenging activity with a clear goal. Often, students are so involved in playing games that they do not realize they are practicing the language.

4.   A drama game permits the expression of emotion, linguistically and paralinguistically: The students use their emotions and body language freely to do what they are asked to represent or do. They are chanting, moving, listening andspeaking as they learn. Due to the multisensory component of games, studentsrespond to the activities and can succeed in learning.

Puppetry

Acquiring the language through participating in activities that are not overtly pedagogic promotes variety and naturalness in the language while developing conversational and linguistic skills. Children from all cultures love the imaginative play to which puppets are so easily adapted. Because of this, puppets can serve as an excellent source of language acquisition in the ESL-EFL classroom.

Puppets are natural as a delightful means for encouraging verbal interaction and communication with and among children. Insecure and shy students gain confidence when a friendly puppet helps them with oral communication, and they can feel more mature and self-confident when the puppet needs their special assistance. Anxieties about sharing ideas and feelings are reduced, and if the puppet makes a mistake, says something can silly, or has ideas that are in conflict with others, it is the puppet speaking. Puppets do and say things the child may be afraid to try and allow a safe way for children to do considerable trying out.

The word puppet in the classroom provides a natural, relaxed communication environment, encourage shy students to express themselves. As for ELT, puppets can be used:

- to teach greetings;
- to teach dramatize dialogues.

Poetry

Researchers believe that creating drama with poetry is an excellent language learning technique that includes a multi-sensory method related to ELT. By using poetry as drama in ELT, students can find out linguistic and conceptual views of the written material without focusing on the structure of the language. The communication becomes real because students not only use verbal aspects as rhythm and stress but also non-verbal aspects as gestures and body language while they are acting out the poems. Acting out the poems can be called as "dramatic poetry".

Chauhan 2004, p. 11[41] summarizes the benefits of poem acting out claiming, "the students analyze, and explore the linguistic and conceptual differences between the spoken and written word, and interact cooperatively to orchestrate the dramatizations and improvisations". In other words, dramatic poetry helps students enhancing both cultural and literacy skills.

Poems provide a unique opportunity for a drama class, as they can be "acted out" instantaneously or after planning. Because poetry is often written in the first person, it is easy for the participants to put themselves into the actions or emotions expressed in the poem. When selecting poetry to use in class, look for a variety of styles, but keep in mind that the language should be direct enough for the participants to comprehend. Do not be afraid to use poems that are "silly", most children delight in the absurd.

2.2. Advantages and disadvantages of using drama in the foreign language teaching process

Nowadays there are countless methods and techniques to teach English as a foreign language, and according to various researchers, one of the most effective ones is drama. In this section it is discussed the main features of drama as a

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[41] http://iteslj.org/Techniques/Chauhan-Drama.html

teaching technique, presenting why it is effective, that is, advantages and why it is not effective, that is, disadvantages.

The effectiveness of role-play technique in language education has been discussed by many educators, but perhaps the most comprehensive summary of the advantages to using role-play is that provided by Maxwell who mentions that the essence of role-play is role-played which can develop students' language skills, increase their motivation and interest and make it possible for teachers to teach the language as well as cultural awareness.

The following list is based on Maxwell and other scholars' work on the advantages of role-playing in language education:

1) It enables students to learn and practice the target language in a meaningful context.

2) It improves students' different skills needed for the language acquisition process.

3) It motivates students to be interested and involved in learning.

4) It creates low-anxiety learning environments for students.

5) It offers students a variety of experiences and improves their 4 language skills.

6) It helps to improve students' cultural and nonverbal behavior.

Van Ments summarized the advantages of role-playing on attitudes and feelings of the students as follows[42];

 ➢ Enables students to express hidden feelings.

 ➢ Enables the student to discuss private issues and problems.

 ➢ Enables the student to empathize with others and understand their motivations.

 ➢ Gives practice in various types of behavior.

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[42]Van Ments, M. *The effective use of role-play: A handbook for teachers and trainers.* New York.: Nichols Publishing.1989

➢ Portrays generalized social problems and dynamics of group interaction, formal and informal.

➢ Gives life and immediacy to academic descriptive material.

➢ Role plays are motivational and effective because it involves activity.

➢ Provides feedback for teacher and student.

➢ It is student-centered.

➢ Closes gap between training and real-life situations.

➢ They change attitudes.

➢ Permits training in the control of feelings and emotions.

Role-playing is the best way to develop the skills of initiative, communication, problem-solving, self-awareness and working cooperatively in teams, and it can be seen as an interaction between play, games and simulations and the student that performs an activity with learning outcomes. Implementation of role-playing activities:

1. encourages students to create their own reality;

2. develops the ability to interact with other people;

3. increases students motivation;

4. engages shy students in class activities;

5. makes students self - confident;

6. helps students to identify and correct misunderstandings;

7. is agreeable and fun;

8. shows students that the real world is complex and problems that appear in the real world cannot be solved by simply memorizing information;

9. underlines the simultaneous use of different skills.

There are other reasons why role-play can be considered a valuable didactic method:

- it gives students an understanding of their own learning by creating their own role-plays;
- can teach about ethical and moral issues arising from the science curriculum;
- it helps students to recognize and interpret their place in the world;
- it gives to the students a chance to experience life events in a physical way that is more appropriate to their own learning style;

Learning with role-playing enables students to reduce their anxiety while they gain confidence, they have better professional know-how when they understand the situations, roles and questions asked or to be asked, the answers they should give,and how to actively listen. These abilities are gained because role-playing allows for repetition and the acquisition of reflexes and habits.

There is no better way of sympathizing with others than to put yourself in their own difficult situation, avoiding the limelights that prevent true identification of their problems, needs and demands.

Role-playing enables the participants to understand group dynamics and personal freedom, sharpens perception and encourages creativity and self-fulfillment.

Role-play is an effective technique to animate the teaching and learning atmosphere, arouse the interests of learners, and make the language acquisition impressive. So this research will mainly focus on how to apply it successfully and take the most advantage of it in English class.

The outcome shows there are some crucial factors for its success:

➢ the topic chosen should be real and relevant;

➢ the teacher need 'feed-in' the appropriate language;

➢ correct errors in a proper way;

Incorporating role-play into the classroom adds variety, a change of pace and opportunities for a lot of language production and also a lot of fun!

Role-play, like other teaching approaches, has its weaknesses[43]. It has potential drawbacks which can cause real problems in class.

Athiemoolam, 2004[44] argues that the success of teaching English as a foreign language depends on the methodological approach, which the teacher adopts in the execution of his lessons. As he states, the problem is now and has been for many years that teachers are used to focussing on the grammar approach class, as they believe it is the best way to teach. Against these ideas, Athiemoolam states this approach is flawed as students do not have the opportunity to learn the language in authentic situations as their interactions with the foreign language are limited. Munther, 2013[45] compares a conventional English class with a class which uses drama techniques and affirms that the conventional English class hardly gives the students an opportunity to use language with confidence and develop fluency in it. He sees as an alternative teaching English through drama as it gives a context for listening and for meaningful language productions, leading the students or forcing them to use their own language resources. To sum up, by using drama techniques to teach English, pupils get the opportunity to use the language meaningfully and appropriately, while the monotony of a conventional English class is broken and the syllabus transformed. Most English language teachers nowadays advocate some elements of a communicative approach and therefore recognize and appreciate the value of drama in foreign language teaching. Drama can be defined as an activity involving people in a social context and there is no doubt that effective communication in social situations involves other forms of communication that go beyond language competence and includes the use of

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[43]http://scholar.uwindsor.ca/etd. Yi (Elaine) Lin. *University of Windsor.* Investigating Role-play Implementation: A Multiple Case Study on Chinese EFL Teachers Using Role-play in Their Secondary Classrooms

[44]Athiemoolam, L. Drama-in-education and its effectiveness in English second/foreign language classes.Pengang: The First International Language Learning Conference, University Saint Malaysia 2004.

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gestures, body posture, intonation and other prosodic features. However, the inclusion of drama based on activities is not so often in the current course books, resource books, supplementary materials and teacher training courses.

In the book "The Arts as Meaning Makers" written by Claudia E. Cornett and Katharine L. Smithrim[46] mention about 12 essential points that are important to be considered:

1.   Drama is part of real life and prepares students to deal with life's problems.

Drama simply allows students the opportunity to rehearse roles, further giving from or shape to the individual and personal ideas and feelings they are naturally experiencing. Overall, this allows students to make sense out of their real-life problems.

2.   Drama engages students in creative problem-solving and decision making.

Deep experiences through drama guides and supports student's problem-solving skills, while at the same time, works to encourage an increasing awareness in how to solve issues at hand.

3.   Drama develops verbal and nonverbal communication.

Through different characters, students share the opportunity to expand their problem-solving skills both verbally and non-verbally, making room for a sense of creativity. As well, students practice and build upon various communication skills through the use of body language, facial expressions and different voices.

4.   Drama can enhance students' psychological well-being.

Under different characters, students can express their true feelings or sense of personality without fear of being judged or criticized. They can work on a

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[46] Cornett, Claudia E. and Katharine L. Smithrim. The Arts as Meaning Makers. Toronto, Ontario.: Pearson Education Canada Inc, 2001.

personal issue or solve personal problems while in character, which can simply help their overall well-being. Essentially, what this does is allow students to get things off their mind, further releasing emotion and tension and allowing students to be who they are.

5.   **Drama develops empathy and new perspectives.**

Taking on various roles in character allows students to use all senses and characteristics in order to understand the character, as well as, the scenario or story at hand. Learning how to express oneself in different ways and through different means, helps build a strong character and personality.

6.   **Drama builds cooperation and develops other social skills.**

Working together as a group promotes, encourages and motivates cooperation. It is essential that each of our students feels accepted and works well with others, in order to create and build a safe environment for all to learn. What drama does is continues to build on this importance. Drama simply brings students together, allowing them to find different characters that best suits them, different roles to express who they are, and different ways to build upon and develop social awareness.

7.   **Drama increases concentration and comprehension through engagement.**

Students always learn best when they are engaged and interested as well as when they are actively involved. As students are strongly focused and concentrating, their overall understanding simply increases. When we include students in our examples in class, it is more likely that they will grasp the idea more, or make a concrete connection.

8.   **Drama helps students consider moral issues and develop values.**

Drama simply helps students further understand the importance of values they are already aware of, as well as, it guides them in developing and forming

additional values. As teachers, it is essential that we allow students the space and opportunity to make this discovery and connection in value and moral issues while they are engaged through drama, rather than impose them.

9.   Drama is an alternative way to assess by observing.

When teaching new lessons, we always depend on prior knowledge. We start with what students know, which further guides us with the next step to take in our teaching. It is difficult for some of our students to make sense of specific things which is simply where drama fits in. Drama can be used to preview or review a lesson; further allowing teachers to assess what students already know or have found.

10.   Drama is entertaining.

Fun is learning, and learning is fun. If we remember this and try to incorporate fun in our teaching, our students will definitely enjoy the learning process. Students enjoy dealing with and discussing real-life issues and problems, they like figuring out, doing interesting things, doing things differently.

11.   Drama contributes to aesthetic development.

Through drama, students learn about a number of things such as conflict and characters, which further allows them to deepen their sensory awareness. In addition to, children also learn how to express themselves through various teaching and learning strategies such as dialogue and improvisation.

12.   Drama offers a learning avenue that enhances other areas of the curriculum.

Drama can be used as a teaching and learning tool to help students make meaning of a number of skills they need to be a well-rounded individual. It further allows them to experience and explores the world around them through different characters and roles, further building on their relationship with others and things.

As every coin has two sides the theatre/drama also of having disadvantages, challenges for teacher facing while use in practice. There are many problems that can emerge for the teacher inexperienced in using drama activities in the classroom. Teachers who work in a traditional environment and follow a very structured syllabus are often afraid to experiment with more student-centered activities. These fears are usually based around the apprehension that the class will become noisy, unfocused and the teacher will lose control. The reality is in fact the opposite: a learner-centered class where students are working collaboratively in groups, if carefully organized and well set up, is easily managed and apart from monitoring then groups the teacher is free. This contrasts with the teacher-centered class where the teacher has to monitor an motivate 20 –30 individuals continuously without a minute's respite. There are however problems that arise in drama-based classrooms. These include:

- Learners use L1 persistently;
- Learners don't participate;
- Learners make lots of errors;
- Dominant/shy students;
- Learners get confused and do not know what to do;
- Noise;
- Chaos.

There have been various criticisms on the principles of the communicative approach to teaching and learning language. The approach gives priority to meanings and rules of use rather than to grammar and rules of structure. In other words, it is felt that there is not enough emphasis on the correction of pronunciation and grammar error. It is because too much focus on meaning at the expense of form. It is believed that with communicative language teaching there is

a danger of focusing too much on oral skills and less emphasis is given to reading and writing skills, Al-Humaidi, N.D. as cited in Keithley, Kumm, 2013.

The communicative language teaching approach focuses on fluency but not accuracy in grammar and pronunciation. According to Hughes, 1983 communicative language teaching leads to the production of "fluent but inaccurate" learners. What is predicted to happen here is the danger of giving priority to fluency over accuracy in communicative language teaching classes.

The communicative language teaching approach is great for intermediate student and advanced students, but for beginners some controlled practice is needed Students with low levels of proficiency in the target language may find it difficult to participate in oral communicative activities and, if the exams used by an institution are grammar based, communicative fluency may not be appropriate.

The monitoring ability of the teacher must be very good. Despite teachers' best efforts, classroom activities are not actually real-life, and it can be difficult to reproduce truly authentic language use and to facilitate genuine interaction. Moreover, a major principle underlying this approach is its emphasis on learners' needs and interests. This implies that much more effort is expected that every teacher should modify the syllabus to correspond with the needs of the learners.

Communicative language teaching is sometimes difficult to be implemented in an EFLclassroom due to the lack of sources and equipment like authentic materials and native speaker teachers as well as large size of the classes. In addition, suitable classrooms are not available that can allow for group work activities and for teaching aids and materials Burnaby and Sun, 1989.

It is time to mention using mother tongue in the classroom. From time to time teachers come to the classroom and flood children with English sentences, quite simple, but providing no translation. Even if they say they demonstrate all the sentences, so that they are clear for children to understand, and for so long that

they seem to understand, there is no doubt the children are stressed being lost in unknown surroundings. There should be something like an easy start for them to feel comfortable with first new English words. Exposing children to language does not mean to daunt them from the very beginning but to involve them step by step into aconscious learning process. There is no rule how much of mother tongue should be used in lessons. In first weeks of the children's contact with the language we cannot avoid it while giving instructions and/or explanations, as the children could feel puzzled and uncomfortable if we do. However, the proportion of English should increase in the following lessons. It is possible to say that teachers may use mother tongue in explaining new instructions, words that cannot be made clear with pictures or mime and by using gestures, especially when the children are exposed to them for the first time Tannen, 1989 p. 20.

Moon 2000,p. 63 summarizes the advantages and disadvantages of usingmother tongue to teach English as follows:

Advantages	Disadvantages
It increases the amount exposure pupils get to English	It can take a long time to explain things, even using gestures, etc. Pupils who are anxious to do the activity may lose interest or lose concentration
It develops pupils' confidence in the language	Weaker and slower pupils may lack the confidence to believe they can learn through English; they may be frightened or put off English
It provides real reasons for using English to communicate, e.g. in giving instructions, getting information from	Teachers may have limited English or insufficient fluency in the language. They may give pupils incorrect models

pupils	
Much classroom language, e.g. instructions, has a simple and repetitive pattern which can be picked up by pupils without them being aware that they are learning	It may be very difficult to do any reflection on learning or discuss pupils' opinions about their learning in English because pupils have limited English
It can motivate pupils to want to learn	For pupils who are not highly motivated, it may involve too much effort to try to understand
It develops greater fluency, as pupils are encouraged to think in English from the early stages	It may take longer to cover the syllabus

2.3. Questionnaire focusing on teaching and implementing drama methodology while teaching English in primary classes

After having briefly defined the concepts of drama and theater, having introduced thebenefits and shortcomings of using it in education, with a special focus as a methodology to teach Englishas a foreign language and specifically focusing it to primary education, this sectionfocuses on my study and research questions.

In order to carry out my study, I wanted to identify teachers' perceptions in local schools onthe use of educational drama to teach a foreign language in primary education. Thus, myresearch questions were:
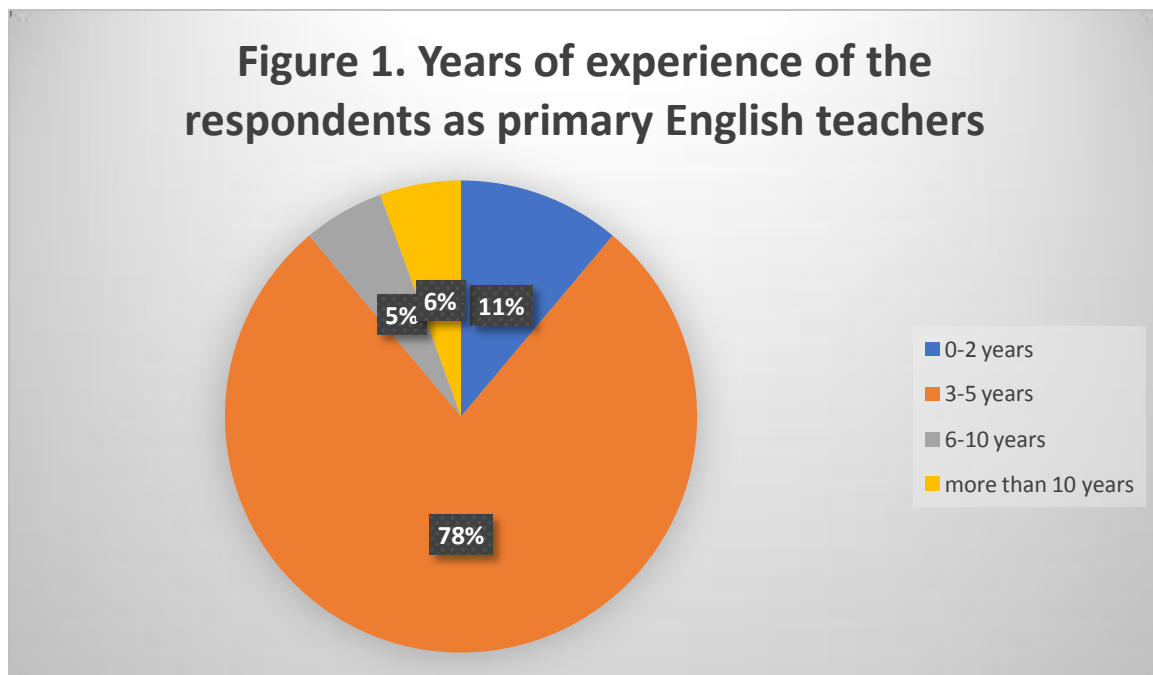
1.   Do teachers in local schools use drama techniques as a methodology to teach English in primary education?

2.   What are the perceptions of English teachers of primary education in local schools about the use of drama techniques?

3. What are the reasons for not adopting drama as an English teaching technique?

The participants were selected from local schools No. 19 and 23. The profile sought was teachers who are currently teaching or have ever taught English in primary education. An access link was sent explaining the study and asking if the teachers that fulfilled those requirements could answer it.

Finally, 50 teachers from both schools took part in the study. Almost all of them were women. The teachers who took part in the study had minimum 3 and maximum 5 years of experience in teaching English in primary classes. The tool used to carry out this study was a questionnaire. There were different types of questions (closed, open, multiple choice questions). It consisted of 8 questions and was set with some general questions at the top, which helped me to classify the participants, followed by other questions focusing on their use of the drama techniques.

The results of the conducted questionnaire are as follows:

Figure 1. Years of experience of the respondents as primary English teachers

- 0-2 years: 11%
- 3-5 years: 78%
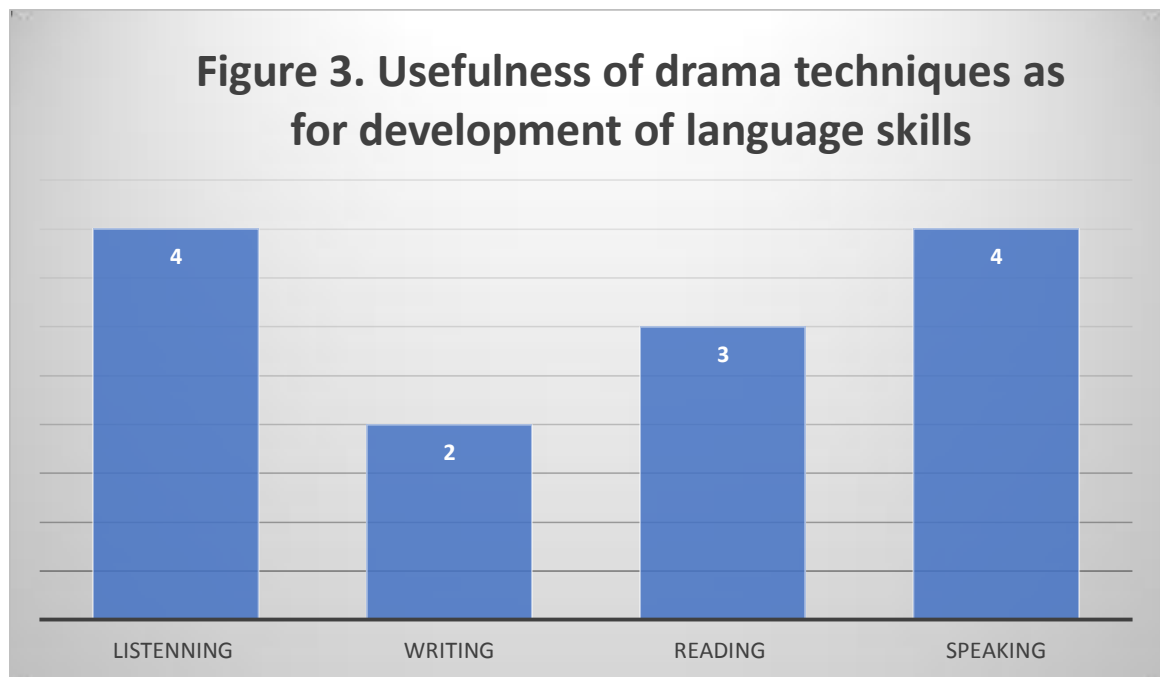- 6-10 years: 5%
- more than 10 years: 6%

We can see that the participants experience as an English teacher in primary education is varied: 11% of them had from 0 to 2 years of experience, 78% from 3 to 5 years, 5% from 6-10 years, and the remaining 6% had more than 10 years of experience (Figure 1.).

Figure 2. Methodologies used by the respondents
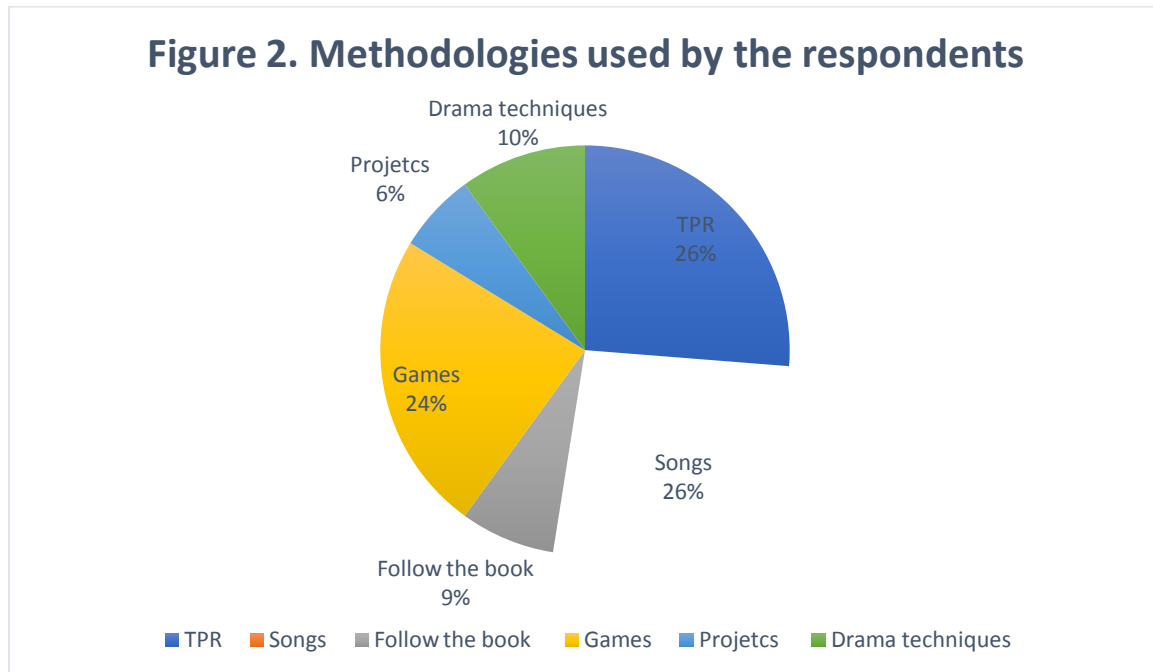
The results show that the methodologies used by the respondents in their English classes are varied: TPR (26%), Songs (26%), Follow the book (8%), Games (24%), Projects (6%). Drama techniques are below the average, with a total of 10%(Figure 2.).

The results of the Question 6 are as follows: almost half of the respondents used drama techniques not even knowing that they were drama techniques. Answering in writing they responded positively on the outcomes of these used techniques commenting it provoked the pupils in being active participants in the class. However, the remaining part of respondents were dissatisfied of the used drama techniques giving reasons: where shortness of time was the leading reason, as they could not complete the prepared lesson; the second reason was that classes

consist of a lot of pupils that cause inapplicability of such techniques; the third reason was that they preferred other techniques.

Figure 3. Usefulness of drama techniques as for development of language skills

Skill	Value
LISTENNING	4
WRITING	2
READING	3
SPEAKING	4

Conclusion of the present questionnaire is that the teachers of the local schools are mostly prone to using other methodologies rather than drama; their perceptions on the usage of the drama in primary classes are negative as implementation of drama techniques cause different difficulties.

Conclusion

Using drama to teach English results in real communication, involving ideas, emotions, feelings, appropriateness and adaptability. Such activities give the teachers a wider option of learner-centered activities to choose for classroom teaching, being extremely efficient in teaching English. Teaching English may not fulfill its goals. Even after years of English teaching, the students do not gain the confidence of using the language in and outside the class. The conventional English class hardly gives the students an opportunity to use language in this manner and develop fluency in it.

An attractive alternative is teaching language through drama because it gives a context for listening and meaningful language production, forcing the learners to use their language resources and, thus, enhancing their linguistic abilities. It provides situations for reading and writing. It is very useful in teaching primary learners in light of the fact that games involved in this technique are handful for teachers and interesting for learners.

Drama is a unique tool, vital for language development as it simulates reality and develops self-expression. Drama techniques are equally successful in making students experience language in operation and provide motivation to use language embedded in a context and a situation.

By using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares students to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation.

Drama bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real-life

situations by providing insights into how to handle tricky situations. Drama strengthens the bond between thought and expression in language, provides practice of communication and second/foreign language, and offers good listening practice. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, then it can become a main aid in the acquisition of communicative competence. Drama activities facilitate the type of language behavior that should lead to fluency, and if it is accepted that the learners want to learn a language in order to make themselves understood in the target language, then drama does indeed further this end. In addition, drama could always be extended and used as a starting-point for other activities. The theme can act as a stimulus for discussion or written work going far beyond the acting out of scenes. Dramatic activities can thus be integrated into a course, which in tum could lead to them being exploited in terms of the language syllabus, for example the learning of vocabulary, even of structures. As matters stand now, drama and dramatic activities tend not to exist as a special area within the syllabus separate from all other language activities, but they often overlap with them. Perhaps one of the greatest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language in operation. The student-centeredness inherent in all dramatic activities also improves students' maturity and motivation, and the physical involvement contained in drama along with the concept of learning language through action is an effective variation on the method of Total Physical Response2 and other holistic approaches to language teaching, where the learner rather than the language or indeed the teacher is at the center of the learning process.

Drama in the English language classroom is ultimately indispensable because it gives learners the chance to use their own personalities. It draws upon students' natural abilities to imitate and express themselves, and if well-handled

should arouse interest and imagination. Drama encourages adaptability, fluency, and communicative competence. It puts language into context, and by giving learners experience of success in real-life situations it should arm them with confidence for tackling the world outside the classroom.

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