55. How to Use Drama Techniques in English Language Teaching: Guiding Principles for Teachers[1]

Süleyman BAŞARAN[2]

Abstract

Educational drama techniques are invaluable devices for language teachers to engage students in riveting language learning experiences. By creating fictitious plots and putting students in the role of characters, process drama enables language learners to use language in context and develop communication skills in an active and synergistic way. This approach also fosters creativity, critical thinking, and problem-solving skills, which are vital for language acquisition. This study underlines the importance of drama techniques in language teaching and learning, emphasizing their potential to engage learners, improve communication skills, and develop creativity. It probes into the principles of utilizing process drama techniques in language teaching through a qualitative content analysis of systematic observation notes concerning the English with Educational Drama program that was underway for 11 weeks from the beginning of December 2021 until the end of February 2022. Analyses of collected data entailed codification and classification of the content, which resulted in the identification of nine themes, which brought about the formation of nine principles: preparation, repetition, entertainment, unpredictability, diversity, flexibility, willingness, collaboration, and feedback. These principles are presented and discussed in detail. The principles were found to guide the effective use of process drama techniques in training English teachers and teaching English to young learners. This study contributes to the flourishing research on drama techniques in language education and proposes guidelines for language teachers interested in employing process drama techniques in their classrooms. We hope that the identified principles will help teachers plan and apply effective and engaging language lessons while also enhancing learner motivation and participation.

Keywords: Educational Drama, Drama Techniques, English Language Teaching, Principles.

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Drama Tekniklerinin İngilizce Öğretiminde Kullanımı: Öğretmenler İçin Kılavuz İlkeler[3]

Öz

Eğitsel drama teknikleri, dil öğretmenlerinin öğrencileri sürükleyici dil öğrenme deneyimlerine dahil etmeleri için paha biçilmez araçlardır. Süreç drama, kurgusal olaylar yaratarak ve öğrencileri karakter rolüne sokarak, dil öğrencilerinin dili bağlam içinde kullanmalarını ve iletişim becerilerini aktif ve sinerjik bir şekilde geliştirmelerini sağlar. Bu yaklaşım aynı zamanda dil edinimi için hayati önem taşıyan yaratıcılık, eleştirel düşünme ve problem çözme becerilerini de teşvik eder. Bu çalışma, drama tekniklerinin dil öğretimi ve öğrenimindeki öneminin altını çizerek, bu tekniklerin öğrencilerin ilgisini çekme, iletişim becerilerini geliştirme ve yaratıcılıklarını artırma potansiyellerini vurgulamaktadır. Çalışmada, Aralık 2021'in başından Şubat 2022'nin sonuna kadar 11 hafta boyunca devam eden Eğitici Drama ile İngilizce programına ilişkin sistematik gözlem notları nitel içerik analizi yoluyla incelenmekte ve dil öğretiminde süreç drama tekniklerinden yararlanma ilkeleri ortaya konulmaktadır. Toplanan veriler içeriğin kodlanması ve sınıflandırılması yoluyla analiz edilmiş; analizler sonucunda dokuz tema belirlenmiş ve böylece şu dokuz ilke ortaya çıkmıştır: hazırlık, tekrar, eğlence, öngörülemezlik, çeşitlilik, esneklik, isteklilik, işbirliği ve geri bildirim. Bu ilkeler ayrıntılı olarak sunulmuş ve tartışılmıştır. İlkelerin, İngilizce öğretmenlerinin eğitiminde ve genç öğrencilere İngilizce öğretiminde süreç drama tekniklerinin etkili kullanımına rehberlik ettiği görülmüştür. Bu çalışma, dil eğitiminde drama teknikleri üzerine gelişmekte olan araştırmalara katkıda bulunmakta ve sınıflarında süreç drama tekniklerini kullanmak isteyen dil öğretmenleri için kılavuz ilkeler önermektedir. Belirlenen ilkelerin, öğretmenlerin etkili ve ilgi çekici dil dersleri planlamalarına ve uygulamalarına yardımcı olacağını ve aynı zamanda öğrenci motivasyonunu ve katılımını artıracağını umuyoruz.

Anahtar Kelimeler: Eğitsel Drama, Drama Teknikleri, İngilizce Öğretimi, İlkeler.

Introduction

Educational drama techniques stand as potent tools for language educators, yet their successful integration into the classroom often proves elusive without adequate support and training. This deficiency can lead to missed opportunities for engaging students, exacerbating the challenges inherent in language learning. Consequently, teachers may grapple with self-doubt and hesitancy to explore innovative pedagogical strategies, thereby impeding their students' language acquisition endeavours. Moreover, the lack of proficiency and confidence in employing drama within language instruction further undermines educators' ability to motivate and inspire their pupils. This deficiency denies

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students the benefits of a dynamic and stimulating learning environment, fostering frustration and obstacles in their language learning journey.

Recognizing these challenges, this study endeavours to delineate the guiding principles essential for the successful and efficient application of drama techniques in English instruction. The researcher embarked on a comprehensive examination of English lessons infused with drama techniques, meticulously observing and documenting instructional practices. Through the lens of content analysis, the following research question was formulated and addressed: What are the principles that guide the effective use of drama techniques in language teaching? By rigorously analysing the gathered data, this study seeks to furnish educators with actionable insights, empowering them to craft engaging and effective language lessons that invigorate student motivation and participation.

Literature Review

Educational drama is an effective teaching approach that uses drama techniques and principles in educational settings and thus provides numerous benefits for teachers and students (Heathcote, 1984; Wagner, 1999). It surpasses the traditional methods of teaching by taking students into a world of make-believe and creativity (Bailin, 2011; Hulse & Owens, 2017). Educational drama provides opportunities for students to actively participate in class activities and develop critical thinking skills by integrating elements of theater, storytelling, and role-playing (Bailin, 1998; Mercer & Littleton, 2007). Drama techniques such as role-playing and improvisation also enable students to play the roles of different characters, explore different perspectives, see the world from different angles, and thus challenge their own beliefs (Nilson, 2021). Earlier studies have shown that educational drama techniques improve students' creativity and imagination (e.g., King, 2007; Bailin, 2011), help them develop important social and emotional skills (e.g., Rohd, 1998), explore different perspectives and empathize with others, and thus develop a sense of empathy, awareness, understanding, and appreciation of diversity (e.g., Stern, 1980; Piazzoli, 2010; Mardas & Magos, 2020; Zakopoulos et al., 2023). These qualities foster respect and tolerance for different customs and beliefs (Okoli, 1997; Batt-Rawden et al., 2013; Raatikainen et al., 2017) and thus enable students to have more positive attitudes toward the target language. Drama techniques and games help students think creatively, make creative choices, and thus learn better (Hulse & Owens, 2017). Certainly, this improves their language skills and enhances their ability to think critically and analytically, which are essential skills for success.

Because drama is collaborative in nature, it encourages teamwork and cooperation and teaches students the value of working together towards a common goal (Piazzoli, 2012). During collaborative drama activities, students share their own cultural perspectives, which fosters a sense of community and brings about mutual learning in the classroom (Güner & Uygun, 2016). Drama techniques allow for self-expression and self-discovery (Sadler, 2010). Students can explore different elements of their own identities and get a deeper understanding of themselves by inventing and performing characters (Walker et al., 2015). This is especially useful for young people who are still figuring out who they are and what they want to be. Drama also provides a secure environment for kids to take risks and venture beyond their comfort zones, thereby increasing confidence and resilience (Sun, 2005).

Students get immersed in the English language, and they practice their speaking, listening, and understanding skills in a dynamic and participatory setting by participating in educational drama (Saygili, 2025). Students are able to use and understand English in meaningful circumstances through role-playing and improvisation, which improves their overall language acquisition (Chen, 2019).

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Additionally, instructional drama allows students to think creatively and express themselves eloquently, which leads to increased communication skills. Drama techniques help students strengthen their communication abilities through role-playing games and improvisation exercises (Murray et al., 2021). Through assuming various roles and circumstances, students can gain experience in employing language in a realistic and captivating manner. This enhances their capacity for successful self-expression in addition to their speaking and listening abilities (Altweissi & Maaytah, 2022). They gain the ability to think critically, adjust to various situations, and clearly express their ideas. These abilities are very helpful in other facets of their academic and personal lives, in addition to language learning. In general, students benefit from an immersive and interesting learning experience when drama is incorporated into English language instruction (Belliveau & Kim, 2013).

Drama techniques can pique students' interest and make learning more pleasurable when used in English language instruction (Piazzoli, 2012). This may result in increased engagement, knowledge retention, and general student happiness with the subject. Motivated and engaged students are more likely to participate fully in class discussions and activities, which can result in a greater comprehension of the subject matter (Dönük, 2018; Işigüzel, 2020). Students can also express themselves artistically and take chances in a safe environment by using drama techniques. According to Burton et al. (2000), this can increase their self-assurance and motivate them to learn more actively, which will ultimately increase their degree of satisfaction with their language learning process.

Thanks to drama techniques and activities, students not only learn about a variety of themes and topics but also acquire useful skills that they may use in many parts of their lives. Students learn the value of narrative and develop a greater understanding of the creative arts via drama exercises (Udalla, 2020). Through improvisation activities, students may develop their communication skills while learning how to properly listen to others and express themselves (Angelianawati, 2019). It is evident that these attributes will help students in their future professions because professional settings frequently require excellent communication as a necessary ability. Through drama activities, students use their own characteristics and personalities to produce the material that will form the basis of the language lesson. According to Norton (2010), the use of drama techniques can improve language practice and the appeal, fun factor, and vitality of lessons.

Language instruction with drama may be a potent method for teachers to evaluate their students' language skills and provide them with focused feedback (Winston & Tandy, 1998; Peppler et al., 2023). With this method, teachers may watch students in real-world language contexts and assess their grasp of cultural quirks and communication skills (Belliveau & Kim, 2013; Alam et al., 2020; Nilson, 2021). Teachers may make sure that the drama-based language learning activities are planned and carried out in a way that optimizes the possible advantages for language learners by working in conjunction with specialists in both drama and language. These professionals may give helpful advice on language usage and pronunciation in addition to insightful suggestions on how to write captivating and culturally appropriate scenarios.

Improving the efficiency and productivity of teaching is a constant search for language teachers and educators. They make an effort to create engaging activities and employ excellent teaching strategies as much as they can to enhance the pleasure, interest, and enjoyment of the learning process. In order to give students more opportunity to improve their English, they are particularly interested in communicative activities, as meaningful communication is becoming increasingly important and teachers strive to employ more viable techniques to foster meaningful communication. One method to

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improve the efficiency and productivity of teaching and learning is the use of drama. They therefore substitute drama skills for mechanical drills. Children communicate with one another and participate in more meaningful activities through drama than they would in other settings (Sharma, 2015).

However, using educational drama to teach English has a number of difficulties (Lasisi, 2020). One difficulty is finding qualified drama facilitators who can lead students through the drama techniques in an efficient and effective manner (Dawson, 2011). In the absence of appropriate direction, children could find it difficult to comprehend the goals and purposes of the activities, which would prevent them from participating and being engaged. Moreover, teachers may find it difficult and time-consuming to carefully prepare and coordinate the integration of drama into language instruction with the language curriculum (Hulse & Owens, 2017). In addition, some kids could be uncomfortable or bashful about taking part in drama activities, which might make it difficult for them to participate completely and get the most out of the event. Furthermore, pupils with inadequate language skills may find it difficult to incorporate drama into their language instruction. These kids could become frustrated and possibly lose interest in the activity if they are unable to communicate clearly in drama activities. In addition, not all educational settings may have access to extra resources and equipment needed for the use of drama in language acquisition, such as props, costumes, and scripts. This may reduce the efficacy of drama-based language learning exercises and make them more difficult to implement. Furthermore, in order to effectively integrate drama into language instruction, instructors must possess the necessary training and expertise to understand the ins and outs of employing drama as a language acquisition instrument (Kruger, 2020). The potential advantages of drama-based language learning could not be completely realized without the right direction and knowledge. Furthermore, it might be difficult to evaluate and measure students' progress in drama-based language learning since it could not fit with conventional assessment techniques that emphasize vocabulary and grammar. This might make it challenging to assess the efficacy of drama-based language learning exercises and establish the language competency of the pupils. In order to overcome these obstacles, researchers and educators must create new methods of evaluation that accurately reflect the special talents and capacities acquired via language acquisition through drama. These tests ought to concentrate on analysing students' capacity for clear communication, context-aware language usage, and cultural awareness. By doing this, teachers will be in a better position to assess the success of drama-based language instruction and provide students with insightful feedback that will help them improve even more. Furthermore, cooperation between specialists in the field of drama and language experts may guarantee the successful design and execution of drama-based language learning exercises, hence optimizing the advantages that language learners stand to gain (Piazzoli, 2012; Beaven & Alvarez, 2014).

Teachers usually find it difficult to successfully integrate educational drama into their language classroom without the right support and training (Toivanen et al., 2012; Hahl & Keinänen, 2021). This may result in lost chances to involve kids and exacerbate the difficulties associated with learning. Teachers may thus experience self-doubt and become reluctant to try out novel teaching strategies, which would further impede their pupils' language learning. Their incapacity to motivate and inspire pupils is further hampered by their ignorance of and lack of confidence in using drama in language instruction. As a result, students miss out on the advantages of a dynamic and interesting learning environment, which causes them to face obstacles and get frustrated with 0toheir language learning endeavours. Thus, the goal of this study was to identify the guiding principles for the successful and efficient application of drama techniques in English instruction. To achieve this, the researcher observed and recorded English lessons using drama techniques and analysed the notes.

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Methodology of the Study

This study employs a qualitative content analysis methodology to investigate the foundational aspects of integrating educational drama techniques into English language instruction for young learners. Classroom observations and detailed notes regarding the application of educational drama techniques form the primary data sources within the research framework. The methodology encompasses systematic documentation of instructional sessions, with meticulous note-taking during and immediately following each session to ensure comprehensive data capture. Notably, notes were managed and stored using digital platforms such as Google Keep, facilitating efficient organization and subsequent analysis.

The collected data underwent rigorous qualitative content analysis procedures, involving codification and categorization techniques to identify recurring themes and patterns pertaining to the utilization and outcomes of drama techniques in language instruction (see, e.g., Vaismoradi, Turunen & Bondas, 2013). This analytical process aimed to discern underlying principles and implications conducive to enhancing the efficacy of drama techniques in language teaching contexts. Throughout the analysis, particular attention was directed towards elucidating guiding principles that underpin the effectiveness of process drama in enhancing language proficiency, fostering student engagement and motivation, and nurturing communication and interpersonal skills.

Furthermore, the content analysis endeavoured to ascertain the consistency and reliability of identified themes and patterns through meticulous scrutiny and cross-validation by multiple experts in the field. This involved iterative refinement and validation of coding schemes to ensure methodological rigor and enhance the credibility of findings. The analytical effort spanned an eleven-week duration, encompassing a comprehensive examination of data collected across multiple instructional sessions. Through this systematic inquiry, the study aims to offer valuable insights into the effective implementation of educational drama techniques in language teaching, thereby contributing to the pedagogical discourse and informing best practices in language education.

Participants

Over the course of 11 weeks, English language instruction was conducted utilizing drama techniques and games for a duration of three hours every Sunday, spanning the months of December 2021, January 2022, and February 2022. The instructional team comprised the researcher and three individuals, two of whom were current students at the Department of English Language and Literature, both aged 21 and in their third academic year. Additionally, one former student, aged 26 and possessing four years of teaching experience along with a certification in creative drama, contributed to the instructional endeavour. This collaborative instructional effort aimed to deliver English language education to a cohort of 19 young learners ranging in age from 6 to 14 years.

The researcher, alongside the two aforementioned students, each brought distinct perspectives and expertise to the instructional setting. The students, being in their third year of English language studies, provided a blend of theoretical knowledge and practical insights gained from their academic pursuits. Conversely, the former student, with significant teaching experience and specialized training in creative drama, contributed valuable pedagogical acumen and methodological proficiency to the instructional team. Together, this instructional cohort implemented innovative pedagogical strategies, leveraging drama techniques to facilitate language acquisition and foster a dynamic learning environment.

In parallel, the cohort of 19 young learner participants constituted a diverse demographic spectrum spanning ages from 6 to 14 years. This age range underscores the inclusive nature of non-traditional teaching approaches, such as drama, which afford opportunities for learners of varied ages to engage collaboratively and benefit from peer learning dynamics. The heterogeneous composition of the participant group not only reflects the versatility of drama techniques in accommodating diverse learner needs but also underscores the potential for intergenerational interaction and knowledge exchange within the instructional context. Through this inclusive instructional approach, learners were provided with a supportive and enriching environment conducive to holistic language development and collaborative learning experiences.

Procedures

The commencement of each instructional session occurred promptly at 2 o'clock every Sunday, initiating with a series of breathing and warm-up exercises. Subsequently, predetermined drama techniques were systematically applied to enhance the English-speaking proficiency of the children. Adherence to a prearranged sequence of techniques was maintained throughout the sessions to facilitate consistent data collection and observation alignment with the research inquiry. For instance, the initial breathing exercise, herein termed "Breathing," entailed specific instructions guiding participants to raise their right hand, place it on their chest, followed by similar actions with the left hand, and then perform a prescribed breathing pattern. Consecutively, body stretching exercises ensued, employing analogous instructional commands in a predetermined sequence. The conclusion of each breathing and warm-up segment featured two jumping exercises denoted as Pick-Up Apples and Hu.

Within the instructional framework, a structured regimen incorporating various drama techniques, including Space Walk, Two Truths-One Lie, and Role-play, was implemented. Additionally, an array of games and activities aimed at fostering self-confidence, risk-taking, conversational skills, and awareness were incorporated. The employed drama techniques encompassed a diverse repertoire, comprising Greetings, Catch My Name, Name Show, and numerous others, each contributing to the multifaceted language learning objectives. Despite the enjoyment and laughter permeating the instructional environment, certain students exhibited preferences for particular techniques, occasionally manifesting disinterest after minimal exposure.

The implementation of the role-play technique aimed to enhance students' English-speaking aptitude and group cooperation skills, necessitating the selection of four play texts and subsequent division of students into corresponding character groups. The selected plays, including Goldilocks, The Princess and the Pea, Cat in the Hat, and The Milkmaid and Her Pail, demanded memorization of scripted dialogue and participation in assigned roles. Challenges were encountered, particularly among younger participants, concerning script memorization and group adaptation. To address these obstacles, each teacher assumed responsibility for a designated group, offering personalized support and guidance to facilitate skill acquisition and alleviate difficulties. The collaborative teaching approach, characterized by small group settings and teacher collaboration, fostered an environment conducive to tailored instruction and effective participant engagement. This personalized attention and collaborative interaction were instrumental in mitigating student struggles and cultivating a positive and engaging learning atmosphere encouraging holistic skill development.

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Data Collection and Analysis

Throughout all stages of implementation, data collection, analysis, and interpretation, the application of drama techniques in language teaching was informed by experiential insights and research principles. Systematic documentation of observations during and post English with educational drama sessions was conducted, with notetaking serving as a primary method. Additionally, brief discussions with assistant teachers both preceding and following lessons were integrated into the methodology over the duration of the 11-week program. Digital transcription of notes was facilitated through the utilization of Google Keep for its practicality, subsequently transferring the compiled data to Google Documents.

The observational notes underwent iterative scrutiny, involving repeated review and the identification of salient words relevant to the research inquiry. A methodical approach to analysis ensued, wherein significant words were delineated and color-coded to denote distinct meanings, thereby laying the groundwork for subsequent categorization. The color-coded classification system evolved into delineated concepts, culminating in the elucidation of guiding principles governing the efficacious and efficient utilization of educational drama techniques in language instruction. This systematic organization facilitated comprehensive analysis, allowing for the identification of trends and correlations among various educational drama strategies and language instructional practices.

This methodological framework facilitated a nuanced understanding of the guiding principles underlying the application of educational drama techniques in language instruction. By employing a systematic approach to data analysis and organization, the interplay between educational drama strategies and language instruction was explicated, enabling a deeper comprehension of the underlying principles guiding effective instructional practices.

Findings: The Themes and Principles

Several major themes emerged from the content analysis results. The following themes came to light: readiness, repetition, amusement, unpredictable nature, variety, adaptability, willingness, cooperation, and feedback (Table 1). The research made clear how crucial it is to practice and prepare thoroughly as well as how important it is to provide pupils with a variety of engaging activities. The successful use of instructional drama techniques was also shown to need flexibility and a willingness to adjust to unforeseen circumstances. It was discovered that in order for students to fully engage in and enjoy the activities, as well as for teachers to be able to apply drama techniques successfully, collaboration and creativity were important. It was also clear how important it is to give comments since it enabled pupils to advance in their knowledge and comprehension of the subject matter.

Table 1: *Themes Emerged from The Data Analysis and Their Brief Description*

Theme	Description
Readiness	Preparedness of instructors and learners
Repetition	Reiteration of drama techniques
Amusement	Engagement through enjoyment and entertainment
Unpredictability	Introduction of unexpected elements

Variety	Diverse range of drama techniques utilized
Adaptability	Flexibility in adjusting techniques to learner needs
Willingness	Participant openness and enthusiasm
Cooperation	Collaborative engagement among learners
Feedback	Provision of constructive input and evaluation

The themes that emerged from the data analysis gave rise to the following application guidelines for teaching English using educational drama techniques:

Readiness Principle

According to data analysis, English teachers who wish to use instructional drama strategies must prepare well. Before the class, it is crucial to organize the what, why, when, and how of teaching drama since it necessitates collaboration, communication, and group activities with the students. Drama-based language instruction differs from conventional techniques in this regard. Drama courses may go awry and become chaotic because they are unexpected. Teachers must thus make advance plans and ensure that their students are well prepared for the lesson.

Giving the students clear directions and expectations is one method to guarantee a good drama class. This entails outlining the activity's objective, the precise targets they should aim for, and any laws or regulations they must abide by. Teachers can reduce misunderstandings and optimize the educational value of drama by doing this. Teachers must also provide a secure and encouraging environment where students feel free to take chances and express themselves creatively. This may be accomplished by building relationships of trust, supporting constructive peer interactions, and fostering an environment free from judgment.

Repetition Principle

Repetition is crucial when employing instructional drama techniques. A method has a limited effect if you apply it once; thus, you will need to utilize it several times. Practice is especially important if the approach incorporates role-playing. To get the most out of a method, you should perform it several times. Students may absorb the abilities they are learning and use them in many settings by repeating the strategies. Repetition also facilitates a deeper comprehension and command of the methods, which boosts competency and confidence. Students will be able to use these abilities in real-world settings and improve as collaborators and communicators with regular practice.

Learning any language at a basic level and as a skill requires a lot of repetition. Once we hear or say a sentence, it does not have much impact. Learners ought to say it as often as they can. The more repetitions are made, the higher the chance that what is said will turn into a reflex. Through frequent repetition, we must turn language production into a reflex in order to produce oral language freely—that is, without thinking about grammatical and lexical rules. Repetitions reduce cognitive load and improve pronunciation and fluency. Learners get more comfortable with the language's intonation, rhythm, and sounds by repeating sentences. Because of their familiarity, they are able to communicate more fluently and confidently without having to stop all the time to review the rules. Additionally, repetition strengthens grammatical rules and vocabulary, improving their use in casual interactions. All things

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considered, repetition is an essential part of learning a language because it makes speaking more automatic and improves communication abilities in general.

Repetition is tedious in general, so exercise caution when using this approach. For this reason, the characteristics of the drama techniques we use matter while learning a language. Repetition may become more lively and entertaining when it incorporates unpredictable, captivating, and participatory drama tactics like improvisation and role-playing. By using these strategies, language learners may practice their language skills in a relevant and realistic setting, which increases the effectiveness and engagement of repetition. Furthermore, by taking into account the various demands of learners, using drama tactics that accommodate various learning types may further improve the efficacy of repetition in language acquisition.

Amusement Principle

Teachers should employ engaging and fun games and drama techniques to teach English. Students are more likely to actively participate in and engage in the learning process when they find the activities engaging and entertaining. This increases students' desire and interest in learning the language while also fostering a happy and enjoyable learning environment in the classroom. Teachers may create a dynamic and engaging learning environment that ignites students' enthusiasm for language learning by introducing aspects of entertainment into language education. Additionally, students are more likely to remember the material and use it in practical settings when they are actively involved in the learning process. This is due to the fact that when people are having fun and enjoying themselves, their brains are more open to receiving new information. Students gain confidence in their language skills as a consequence, and they also show a greater willingness to take chances and engage in class debates and activities. Their verbal abilities get better as a result, and it also increases their confidence and sense of self.

Teachers might use drama techniques and activities that are startling, easy to perform, unpredictable and involve aspects of uncertainty in order to adhere to the fun concept. Teachers may create a dynamic and engaging classroom atmosphere by implementing drama techniques and games that involve uncertainty and unpredictability. These exercises may pique students' interest and keep them on their toes, which will make learning more pleasurable for all parties. Selecting activities that are unexpected and simple guarantees that students of all skill levels may take part and feel successful, which boosts their self-esteem and confidence even more.

Unpredictability Principle

The main factor that contributes to the enjoyment of drama techniques and games for language learning is their unpredictable nature. Students are kept interested and alert since they are never sure what will happen next. This element of surprise helps kids think fast and creatively in addition to bringing enthusiasm to the classroom. Students gain confidence in their language skills and become more willing to take chances in their communication when they are continuously challenged to use unexpected settings and improvisation. The idea of unpredictability cultivates an engaging and dynamic classroom that sustains students' motivation and eagerness to engage.

The element of surprise not only encourages rapid thinking and creativity but also improves pupils' problem-solving abilities. Students are compelled to think quickly and come up with creative answers

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when presented with unforeseen circumstances. They are encouraged to think creatively and critically as a result, which enhances their critical thinking skills. Furthermore, when students learn to modify their language usage and communication tactics in various settings, the unpredictability principle cultivates in them a feeling of flexibility. Students can use this important talent of adaptation to their advantage in their future academic and professional efforts.

Variety Principle

Even if the method you use is fun, students will become bored soon. If you use a drama approach, for example, and they find it interesting, they will want you to perform the exercise several times, but they will quickly grow tired of it. To prevent the students from getting bored, you should mix up this strategy in the next class or the following week once you have done it a few times and found that it is efficient and successful. It is for this reason that variety in your games and methods is crucial. One of the most crucial ideas is this one. You need to be able to use a variety of strategies. There are many drama games and methods available on the internet and in drama books. You can keep the kids interested in learning and engaged by using a variety of drama games and techniques. Furthermore, this diversity enables you to accommodate varying learning styles and aptitudes, guaranteeing that every youngster has the chance to engage and succeed in language classes. Therefore, don't be afraid to experiment with different activities and methods to provide your pupils with a stimulating and engaging learning environment. Always bear in mind that the goal is to make learning engaging and pleasurable for all participants.

Language teachers should investigate and find educational drama approaches and games instead of thinking they cannot utilize them. They may employ the concepts in the classroom in real-world ways— they just need to plan and prepare carefully. They must act, put the tactics into practice, and determine whether or not a certain strategy will serve their needs in a particular circumstance. Language teachers can create an engaging setting that encourages active learning by using games and instructional drama approaches. These methods improve students' comprehension and language memory while also keeping them engaged.

The diversity principle is not applicable to role-playing games when the outcome is unpredictable or to competitive gaming where the dynamics and elements are ever-changing. These and related methods' innate properties allow them to hold students' attention for extended periods of time. They inspire and push the students, urging them to participate fully and engage in critical thought. These methods also provide a variety of viewpoints and methods, which promotes a deeper and more thorough comprehension of the language. Teachers may create a stimulating atmosphere where students flourish and actively enhance their language abilities by introducing dynamic and interactive components into the learning process.

Adaptability Principle

When using drama techniques in their lessons, language instructors should be adaptable enough to modify or invent new ones as needed. Teachers need to be willing to modify their methods and come up with fresh ideas for engaging pupils if they are to fully benefit from a specific methodology and overcome any obstacles that may come up. This flexibility allows for a more dynamic and interactive learning environment where students feel empowered to explore their creativity and take risks in their language learning journey. The flexibility principle ensures that drama techniques remain effective tools for developing communication and interpersonal skills in the classroom.

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Observation notes make it clear that a technique you try for the first time might not succeed. Both the surroundings and the dynamics in the classroom are highly complex. A technique might not work because there are too many factors, such as the child's psychology, needs, readiness, etc. The classroom environment is very dynamic because there are many variables besides the students. Therefore, even if a technique works in one classroom, it might not work in another because of a variety of factors, such as the teacher's limited experience or the possibility that something else would have happened if she had done something differently. In this way, the teacher learns throughout the process. The teacher should not give up if a technique does not work or if students do not like it; instead, she should try something else.

Teachers can use methods like adaptation, modification, and extension to change drama games and tactics to meet the language learning objectives of the classroom. Teachers may make sure that drama games and strategies are in line with the language learning objectives of their classroom by customizing them. To support certain language skills, this might entail making modest adjustments to the game's objectives or regulations. Teachers can also modify the games' time limits or degree of difficulty to better meet the requirements of their pupils. By adding speaking or writing tasks that expand on the language skills used in the drama games, teachers may add more to the activities. Additionally, improvisation exercises may be changed to emphasize upon a particular vocabulary or grammatical structure. Exercises that imitate real-life scenarios and encourage conversational fluency can be done through role-playing.

Teachers may find creative methods to engage their students and create a dynamic learning environment by actively experimenting with these strategies. This adaptability enables the instructor to meet each student's unique requirements and skills. Additionally, it fosters innovation and creativity in the classroom since teachers are able to adapt and enhance their acting tactics in response to student feedback and performance. Language instructors may guarantee that drama stays a vibrant and interesting teaching instrument for language acquisition by being flexible.

Willingness Principle

The analysis results indicate that some kids do not feel ready or do not want to take part in an educational drama activity. In such cases, it might be beneficial if you encourage the children a little, but do not force them. Respecting the willingness principle is essential to creating a safe and inclusive learning environment. By gently encouraging students who may be hesitant, they are more likely to gradually build confidence and eventually participate willingly. Forcing participation can lead to negative experiences and hinder the development of essential social and communication skills. It is important to create a supportive atmosphere where students feel comfortable expressing their boundaries and are empowered to make their own choices.

Cooperation Principle

In our quest to teach English to young learners using educational drama approaches, teamwork proved to be crucial. Because of the difficulties of teaching languages and the highly dynamic character of drama activities, teachers had to work in tandem not only with program supervisors but also with learners, school administration, and other teachers. Teachers were able to design dynamic, interesting classes that suited each student's unique requirements and interests by working together. Collaboration also made it possible to share materials and information, which guaranteed that the drama techniques were

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used in the classroom successfully. Along with fostering a sense of community and solidarity among all parties engaged in the educational process, this collaborative approach also produced a good and engaging learning environment for the children.

Students who collaborated to solve drama issues and create shows also developed their critical thinking and problem-solving abilities. In addition to improving their comprehension of the material, this experiential learning method boosted their self-assurance and inventiveness. Students also had the chance to practice critical social and communication skills through teamwork, as they discovered effective ways to communicate their thoughts and hear what their classmates had to say. Overall, the kids' dynamic and engaging learning experience was enhanced by the collaborative aspect of the drama sessions, which inspired a love of learning and a passion for the arts.

Feedback Principle

Drama techniques may be formed into any shape you choose, just like dough. Teachers can modify a strategy and use it in multiple classrooms with different age groups, provided they receive appropriate feedback from their pupils. The continued efficacy of process drama in fostering interpersonal and communication skills depends on adherence to this feedback principle. Teachers can adapt the exercises to fit the unique needs of each class by listening to the ideas and views of the students. This adaptability makes learning more enjoyable and individualized, which eventually improves kids' overall development.

After every drama performance in the English with Educational Drama program, teachers solicited student input. On occasion, they also gave parents and students input about each person's development and difficulties. Data analysis confirmed that receiving and giving this kind of criticism was essential to helping students develop their collaboration and communication abilities. Pupils have the opportunity to evaluate their own work and make necessary changes in light of the criticism they receive. Teachers were also able to modify their lessons to fit the unique requirements and areas in which each student needed to grow. All things considered, the feedback principle significantly increased the English with Educational Drama program's efficacy. Students gained a sense of control over their learning as well as an awareness of their strengths and shortcomings through the feedback process. This gave them the confidence to actively look for ways to do better and accept accountability for their own development. The feedback concept also encouraged students and instructors to work together and build trust, which resulted in a safe and encouraging learning atmosphere where people were willing to take chances and try out novel communication techniques. Students gained vital lifelong skills that went beyond the classroom as a result, becoming more confident and skilled communicators and team players.

Discussion

This study set out to investigate the tenets of educational drama techniques in the context of educating English language learners, as well as to pinpoint the advantages and disadvantages of this methodology. Nine principles of effective educational drama practice were identified in this study based on the analysis of data gathered from observation notes: preparation, repetition, entertainment, unpredictability, diversity, flexibility, willingness, cooperation, and feedback. Additionally, the study discovered that instructional drama improved students' linguistic proficiency, creativity, critical thinking, empathy, and self-assurance.

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Preparation was one of the educational drama tenets this study discovered. This concept describes the significance of organizing and creating the drama activities ahead of time, keeping in mind the students' interests, language proficiency, cultural background, and learning objectives. This idea is supported by the research, which contends that planning is necessary to guarantee the efficacy of the drama exercises (Belliveau & Kim, 2013; Peppler et al., 2023). The study did discover, however, that preparation might be difficult and time-consuming, particularly for inexperienced teachers who might not have the knowledge and skills to use drama techniques. As a result, the research advises educators to work with other educators and exchange ideas and resources, as well as to seek advice and assistance from specialists in language and drama.

Repetition was another concept found in this investigation. This concept speaks to the significance of giving students the opportunity for practice and growth, as well as for reviewing and reinforcing the language and subject they have acquired via the drama exercises. Previous research has demonstrated that repetition can improve students' accuracy, fluency, memory, and retention (Winston & Tandy, 1998; Mercer & Littleton, 2007). These findings corroborate this idea. However, the study also discovered that repetition may be difficult and tedious, particularly if the drama activities aren't changed up or tailored to the requirements and interests of the kids. In order to keep students interested and challenged, the research advises teachers to vary the types and modes of repetition, such as oral, written, visual, or musical, as well as to modify the degree and difficulty of the drama activities.

The entertainment concept highlights how crucial it is to make dramatization enjoyable and interesting for both instructors and students. The body of research confirms that students' attention and interest in the language learning process are mostly sustained and motivated by amusement (King, 2007; Bailin, 2011). However, the study also discovered that entertainment might be difficult and dangerous since it could cause inattention, lack of control, or improper behavior. Therefore, the research recommends that teachers strike a balance between the instructional and entertaining components of drama events and provide clear guidelines and expectations for the behavior and involvement of the students.

The unpredictability principle highlights how crucial it is to allow for spontaneity and improvisation in the drama activities while also establishing and sustaining a feeling of surprise and suspense. According to the literature (Stern, 1980; Hulse & Owens, 2017), unpredictability can challenge students' thinking and creativity while also increasing their motivation and level of involvement. Additionally, the study discovered that uncertainty might be difficult and stressful, particularly for pupils who lack confidence or language skills. The unexpected circumstances and expectations of the drama activities may overwhelm or frighten these children, which might cause them to lose interest or involvement. Thus, the study suggests that educators combine the unpredictable nature of the drama activities with their structured elements, and offer these children sufficient help and scaffolding.

This study also recognized the idea of variety in instructional drama strategies. This concept highlights the significance of introducing a wide range of aspects, including people, places, genres, topics, and languages, into the drama exercises. According to the literature, variety is essential for meeting students' various learning preferences and styles as well as for enhancing and broadening their linguistic and cultural knowledge (Belliveau & Kim, 2013; Alam et al., 2020). However, the survey also revealed that diversity might be difficult and complex, particularly for educators who might not have the tools, supplies, or knowledge necessary to design and carry out a variety of realistic drama exercises. Accordingly, the research recommends that in order to develop and carry out a variety of realistic and

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varied drama activities, instructors should enlist the help of language specialists, drama professionals, and other educators.

Flexibility was another educational drama component found in this study. This concept speaks to the significance of being flexible and sensitive to the ways in which the requirements and circumstances of the students and the drama activities change throughout time. According to research (Rohd, 1998; Piazzoli, 2012), flexibility can improve students' learning results and satisfaction while also fostering a feeling of agency and autonomy. The study did discover, however, that being flexible might sometimes be difficult and taxing, particularly for educators who would have to deal with unforeseen difficulties including time restrictions, behavioral concerns, or technical difficulties. As a result, the report advises educators to have backup plans and plans in addition to asking students and drama experts for input and assistance.

Willingness, which this study identified as an educational drama principle, alludes to the significance of adopting an optimistic and receptive mindset toward employing drama devices and taking part in drama activities. According to Sun (2005) and Sadler (2010), there is consensus in the research about the importance of willingness in fostering and preserving a collaborative and supportive learning environment, as well as in raising students' motivation and self-esteem. However, the study also discovered that, depending on the personality, background, and mood of the students, willingness might be difficult and inconsistent. There are a number of reasons why some students could be reluctant or resistant to adopting drama methods or taking part in drama events, including cultural differences, lack of interest, lack of confidence, or fear of shame. According to the report, educators should foster an environment where kids feel comfortable and respected and offer rewards and encouragement for using drama skills and taking part in drama events.

The value of cooperating and exchanging concepts and materials with other educators, students, drama professionals, and language specialists is referred to as the cooperation principle. Collaboration is a critical component in both fostering a feeling of community and belonging and improving the caliber and efficacy of drama activities, according to the literature (Piazzoli, 2012; Beaven & Alvarez, 2014). However, cooperation may be difficult and complicated at times, particularly when it comes to organizing, coordinating, and evaluating tasks. This study recommends that in order to manage and support the collaborative process, teachers should clearly define roles and duties and employ useful tools and techniques.

Feedback was the final educational drama element this study found. This concept speaks to the significance of giving and receiving timely, helpful feedback on students' language proficiency as well as their involvement in drama activities and methods. This idea is supported by the literature, which indicates that feedback can improve students' motivation, self-assurance, learning outcomes, and satisfaction (Winston & Tandy, 1998; Peppler et al., 2023). However, the study also discovered that feedback might be delicate and difficult, particularly when it comes to its tone, content, and delivery style. In order to meet the requirements and preferences of the students, the research advises teachers to provide positive and targeted feedback in a variety of formats, including written, spoken, visual, and musical.

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Limitations and Suggestions

It is important to consider the limitations of this study when evaluating the findings. First, as part of the English with Educational Drama Program at a university in Turkey, the study included a small and convenient sample of 19 primary and secondary school students and 4 instructors, which may restrict the representativeness and generalizability of the findings. A broader and more varied sample of individuals from other nations and cultures, as well as from various educational backgrounds and levels, might be used in future research. Second, a qualitative method data collection and analysis was used in the study, which may have some benefits and drawbacks. On the one hand, the researcher was able to comprehend the phenomena in great detail thanks to this method. However, there were also several drawbacks and difficulties with this method, including the difficulty of combining, analyzing, and interpreting the data, the potential for bias and inconsistency, and the lack of statistical significance and generalization. Subsequent research endeavors may employ an alternative or supplementary methodology, including combining qualitative and quantitative techniques to triangulate data collected from several sources, or a more intricate and meticulous data analysis strategy, like structural equation modelling or meta-analysis. Third, while the research covered a lot of ground, it might not have covered all the facets and facets of this dynamic and multifaceted phenomenon. It concentrated on the concepts of applying educational drama approaches in English language instruction. Future research could examine additional facets and dimensions of educational drama, including the roles and interactions between teachers and students, the effects of drama activities on students' social and academic performance, and the opportunities and difficulties of utilizing drama in online and hybrid learning environments.

Conclusion

This study set out to investigate the theoretical underpinnings of educational drama techniques in the context of educating English language learners, as well as to pinpoint the advantages and drawbacks of this methodology. Nine guidelines for successful educational drama practice were identified by the study: readiness, repetition, amusement, diversity, adaptability, willingness, teamwork, and feedback. Additionally, the study discovered that instructional drama improved students' linguistic proficiency, creativity, critical thinking, empathy, and self-assurance. In addition to adding to the body of knowledge already available on educational drama and language instruction, the study offers instructors and educators helpful advice and practical insights for implementing drama approaches in language classes. According to the study, educational drama is an effective and engaging teaching strategy that may improve students' language learning outcomes and experiences as well as instructors' professional growth and job satisfaction. The research does, however, provide a warning, stating that instructional drama needs meticulous planning, designing, implementing, and evaluation in addition to cooperation, support, and instruction from specialists in the field of drama and language. The study aims to stimulate and enlighten future research and practice on educational drama and language instruction with its results and consequences. It is anticipated that the aforementioned concepts will offer a structure for creating successful tactics and lesson plans for incorporating drama into language instruction.

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