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THE BENEFITS OF USING DRAMA ACTIVITIES ON LANGUAGE/ SITUATION/ MOTIVATION

Abstract: Since the new rules about English language acquisition were elected, there have been several new investigations and strategies related with teaching and learning this language. The role of foreign languages has boomed in every sphere of social life. Nowadays, the majority of citizens of Uzbekistan are required to know any foreign language in order to have a stabile good job and promotion in their workplace.

Key words: motivation, English, method, technique, linguistics, linguistics.

Language: English

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Introduction

The majority of learners used to learn languages artificially, structures were unmanageable and vocabulary was far-fetched. Educational prospectuses were usually extraneous and firmly inflexible. Even though much has changed in foreign language teaching, still it is true that in many educational sectors *Vocabulary + Grammar = Language* lies at the base of virtually every foreign language syllabus. Needless to say, teaching in this way takes into consideration merely one feature of the target language the intellectual aspect. Nevertheless, language is not only intellectual matter because it functions with elements of emotion, considers human beings' mind as well as their body. The disadvantage of a scholastic curriculum is that it usually takes into account the intellectual characteristics, so that teachers pay attention to students' orthography, structural, metaphorical aspects and lexicology too. In fact, the skills learners often need for producing the language are neglected in traditional text-books. In particular, adaptability is very important – it signifies the capacity to match the speaker's speech while he is talking, speed of reaction, sympathy to tone, appropriateness and keenness. A person who wants to have a dialogue with somebody or wants to make a monologue in a foreign language should have these features if he would like to present an adequate and natural speech. Furthermore, it is essential to deliberate that people have different mood in everyday life: someone is busy and the other is relaxed, somebody is worried or frustrated while the other one is tired or irritated. Certainly, these counted characteristics of everyday life affect the manner of speech, its speed and the emotions or mannerism. For example, a person who is busy cannot enjoy a long slow speech so that his talk with another person likely to be short and fast. Therefore, an interlocutor also should weigh how they are and who they are.

Drama is therefore needed in acquisition of foreign languages to put back overlooked emotional content into language return the body too. In addition, in order to achieve better results, teachers need to take account of meaning rather than structure of a language. Unfortunately, in many educational sectors language teaching is done through structures or conditions when it is believed that once a sentence is

constructed correctly the usage can always be found for it. "A learner is like an architect who designs a building before inspecting the site on which it is to be placed" [1. 128 p]. The building intended to build can be perfectly structured, but if it cannot serve the same as it is expected the work of the architect becomes nonsense. In language concept it is the same – there may be nothing wrong with the structure of a sentence but if a language barrier cannot fit this sentence in right way with appropriate emotions taking into consideration the time and an interlocutor his language proficiency might not be accepted and marked highly.

Meaning of a concept should not be confused with structure. "Commands are often given in the imperative, but not always; questions are asked with question marks, but not always; continuous action in the present may be suggested by a verb ending – *ing,* but not always "[2. 25 p]. Accurate constructions of word combinations or structures need to be taught surely, but they have to be taught meaningfully from the very beginning of language acquisition. So, drama is a right way to ensure a target language in an appropriate context, no matter how fantastic or eccentric the context might look.

Generally, the word *situation* inclines to consider only one feature of context – that is the physical setting. Usually dialogues of text-books occur in various places such as stations, restaurants, cafes or schools. In such conversations usually two types of language can be used: the first is called situational – words such as *schedule, subjects* (for school setting*), menu, waiter* (for restaurant setting) and so on. The second type of language is called structural – dissimilar to vocabulary items they are phrases which are not greatly confined with the situation as refreshed by it. That is why if in one course book the topic "At the restaurant" may serve for acquiring present simple tense with WH questions ('What would you like to drink?') when in another text-book it may be applied for present continuous tense ('Look! Mary is having her birthday party in this restaurant!'). A list of words or set phrases provided with some accurate sentences might be considered to be enough for a phrasebook of tourists because they provide tourists with similar conversations necessary for surviving in a totally new place for them. However, holidaymakers often say about their discoveries to their cost that a phrase they have learnt to produce with an impression of fluency may bring a response they are quite unable to follow.

Teachers always think about a concept of making students to be interested to the lessons they are conducting. A large number of techniques and approaches have been applied. Some teachers conclude that it is better to use the methods and activities which are preferred by the students. Some of them even abandon the text-books according to the preference of language learners." Drama helps us to keep all students of the group active all the time by making use of the dormant potential in the room. And far from making teacher's task harder, it actually relieves him or her of the burden of trying to do the impossible: keep a large group active at the same intensity and at the same time" "[3. 166 p].

According the survey conducted by Andrea Lizasoain Conejeros and Dr. Amalia Ortiz De Zarate Fernandez drama games result in high marks of the students that especially increase their confidence, motivation and stimulation. "In a drama technique provision classroom, students are more motivated and learn in a realistic communicative environment offering plenty of opportunities to use language meaningfully" [2. 78 p].

There are other several pluses of using drama techniques in classrooms. One advantage of having these activities goes to learners' personality as it assists to build their confidence and to win out their fear or hesitation. Generally, in comparison to traditionally taught classes, the others where drama techniques are used frequently differ relatively: students in these classes are rather friendly and have better communication skills.

Another outstanding merit of the usage of drama technique is that they engage everyone to work in a collaboration. If you analyze many drama activities, they serve to create a friendly atmosphere in a classroom. None of the students are ignored or omitted while having this type of exercises. No matter a learner is self assured or timid by the nature, while working in collaboration more passive learners feel invisible support that serves them to avoid their reluctance to be active during the whole process. Certainly, you may not be able to change learners' unwillingness wholly at once. Drama activities should be repeated from time to time, so that your students will get used to them. You had better have range of activities in every lesson in order to keep learners' interest and active position. An attempt to revamp materials and ideas in each class increases the curiosity of students.

"Teaching should be such that it 'sparks' students' interest and inspires them to keep on learning independently" [4. 61 p]. As an alternative method, drama can be used in FLT classes instead of theoretical knowledge based approaches of teaching. It is not secret that teacher's job is not an easy labor that everyone can carry out. In order to maintain learners' attention, lessons must be intriguing so that teachers are on a constant quest for variation to their repertoire. Teachers who has already made some attempts of applying drama in FLT classes could see the effectiveness of this approach. It is a key method to release boredom as drama-based activities engage all the learners together and enables them to feel, to act and to understand the topic or any situation spontaneously. When their abstract knowledge turns into concrete, they take pride in their accomplishments. Self-esteem increases inner

motivation that helps to keep learners' alertness and experimental spirit.

Drama-oriented exercises are usually learner centered that means they demand active and energetic students to participate in. Learners have more responsibilities than a teacher, thus the effect of any activity depends on learners – how much effort they can show [5. 166 p]. In order to encourage them, teacher acts as a director who gives instructions and the others perform individually following the instructions. Here appears an affable cast full of enthusiasm that supports each other. Consequently, you may hardly notice rivalry atmosphere or intense dislike among learners. Well then, you as a teacher will have few troubles with discipline.

Drama oriented exercises are not only exercises or games full of fun. There is a great need for them not only in language teaching, but also in other sectors of education as well. These techniques need to be frequently used at schools for young children when they are at the real age of growing up. An attempt to drama techniques expands learners' awareness, to enable them to look at reality through fantasy and to look below the surface of actions for meanings. You should give a chance allowing students to enter into the reality of imaginery situations and characters. "This will enable them to explore emotions, attitudes, opinions and relationships and accommodate these abstract concepts more readily by representing them in a dramatic and therefore more concrete form" [6. 87 p].

Since drama makes constant demands on a person's imagination, it develops a learner's ability to think more effectively. According to Katz [5. 51 p] "A learner involved in a drama activity will be called upon to practice several thinking skills such as: inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analyzing, accomodating, selecting, refining, sequencing and judging"[7. 326 p]. They have a value that most teachers might not even be aware of. Activities based on drama are significant in the development of thinking ability. They demand a learner to use improvisation and an image building in their mind that may cause to the increase of a learner's creativity and the ability to foresee the situation that will go on consequently. Many drama exercises insist on a big or small group work. While working in groups, students share their ideas and opinions about any topic, so that they can broaden their mind and enrich the range of thoughts. In addition while discussing with others they are likely to improve their social skills and basic language skills: reading, listening, writing and mostly speaking. The active interaction of students make a constructive contribution to the development of learner's of the learner's oral communication skills [8. 71 p]. Furthermore, they serve to ameliorate aspects of their personality including empathy, confidence, concentration and communication skills.

Usually it is difficult for teachers to find activities appropriate to all learners. In fact, drama-oriented exercises can be suitable for all learners no matter their gender, age, culture and even level [9. 154 p]. As the matter of fact, these activities are can be helpful for all students according to their different learning styles. For example, a role playing, which is widely used in foreign language teaching includes all aspects of learning styles:

Visual: while performing visual learners see the actions, mimics and gestures of "actors" and memorize them well.

Audial: as in role playing all of people have some piece of speaking, dialogs for instance, the other listen to them, so memorize things by their tone or pronunciation.

Kinesthetic: role playing is very much movement based, so that learners can change their place, act out some situation or show something by gestures. They are all beneficial for kinesthetic learners as they memorize well the things that are based on physical activeness [10. 252 p].

Therefore, drama activities are needed to create a balance between the plenty of material and teaching offered to students and their superficial incapacity to make sensible use of it. Students should start to look at language from a different viewpoint, to take into account the actions within the words that language learners are most likely to perform, the forms of behavior that lie behind all languages. Thus, learners should know the total situation, which is extensively richer than the ordinary physical setting.

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