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Hazırlayan
Müge KALIPCI

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BİLİMSEL ETİĞE UYGUNLUK

Bu çalışmadaki tüm bilgilerin, akademik ve etik kurallara uygun bir şekilde elde edildiğini beyan ederim. Aynı zamanda bu kural ve davranışların gerektirdiği gibi, bu çalışmanın özünde olmayan tüm materyal ve sonuçları tam olarak aktardığımı ve referans gösterdiğimi belirtirim.

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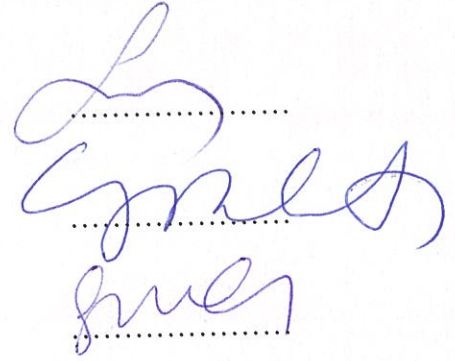
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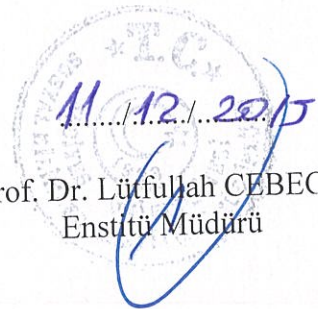Danışman   : Yrd. Doç. Dr. İ. Banu AKÇEŞME   ....

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GENÇ YETİŞKİNLERE İNGİLİZCE ÖĞRETİMİNDE DRAMANIN DUYUŞSAL FİLTRE VE AKADEMİK BAŞARI ÜZERİNDEKİ ETKİSİ

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Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü
Yüksek Lisans Tezi, Eylül 2015
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ÖZET

Bu araştırmanın temel amacı, genç yetişkinlere İngilizce öğretiminde drama tekniği kullanımının öğrencilerin sahip oldukları duyuşsal filtre ve akademik başarı üzerindeki etkilerini ortaya çıkarmaktır. Bu çalışma dolaylı olarak öğrencilerin sahip oldukları kaygı, motivasyon, ve özgüven gibi duyuşsal faktörler ile akademik başarı arasındaki bağlantıyı inceleme amacı da taşımaktadır.

Araştırma örneklemini Erciyes Üniversitesi Yabancı Diller Yüksekokulu hazırlık sınıfı öğrencileri oluşturmuştur (N=80). Araştırma süreci 2012-2013 akademik yılı birinci yarıyılını kapsamaktadır. Öğrencilerin yabancı dil öğrenmeye yönelik tutum ve motivasyonunu ölçmek için Gardner (1985) tarafından geliştirilen Tutum/Motivasyon Test Ölçeği (English Attitude/Motivation Test Battery) kullanılmıştır. Öğrencilerin kaygı düzeylerini ölçmek için ise Horwitz ve Cope (1986) tarafından geliştirilen Yabancı Dil Dersi Kaygı Ölçeği (Foreign Language Classroom Anxiety Scale) kullanılmıştır.

Önemli sayıda deneysel çalışmalarla desteklenen teoriler göstermiştir ki duyuşsal değişkenler yabancı dil öğreniminde öğrenci başarısını etkilemektedir. Bulgular duyuşsal filtre ile akademik başarı arasında ters orantı bulunduğunu göstermektedir. Dolayısıyla öğretmenlerin sınıf içerisinde öğrencilerin kaygı duymalarına yol açabilecek durumları en aza indirgeyerek motivasyon artırıcı ve öğrenmeye teşvik eden bir sınıf ortamı hazırlaması gerekliliği vurgulanmaktadır. Dil öğretiminde drama aktivitelerinin kullanılması bunu başarmanın eğlenceli ve önemli yollarından biridir.

Anahtar Kelimeler: duyuşsal filtre, motivasyon, kaygı, tutum, özgüven, drama, yabancı dil öğrenimi/öğretimi

THE EFFECT OF DRAMA ACTIVITIES ON AFFECTIVE FILTER AND ACADEMIC SUCCESS IN TEACHING ENGLISH AS A FOREIGN LANGUAGE TO YOUNG ADULT LEARNERS

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Master's Thesis, Sep 2015
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ABSTRACT

The main purpose of this study is to investigate the influence of drama in language teaching on young adult learners' affective filter and academic achievements. It is also intended to reveal any correlation between academic success and affective factors such as anxiety, motivation, and self-confidence. The focus is placed on affective issues such as motivation, attitude, anxiety, and self-confidence that interfere with engagement in the language to be learned.

The participants in this study were preparatory class students in the School of Foreign Languages, Erciyes University. The research period covers the first semester in the academic year 2012-2013. In order to measure participants' attitude and motivation level, a test battery called AMTB designed by Gardner (1985) has been used. The questionnaire used to test students' anxiety level is the *Foreign Language Classroom Anxiety Scale (FLCAS)* developed by Horwitz, Horwitz and Cope in 1986.

Theories supported by considerable empirical findings among language learners have indicated that affective variables influence their second language achievement. The results display that affective filter and academic success are negatively related to each other. What is suggested is that a foreign language classroom environment should definitely be encouraging and motivating in order for teachers to handle anxiety-provoking situations and also for students to enhance their learning quality. Integration of drama activities is a great and fun way to achieve this end.

Keywords: affective filter, motivation, anxiety, attitude, self-confidence, drama, foreign language teaching/learning

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CHAPTER 1

INTRODUCTION

The present educational context in Turkey puts great emphasis on foreign language education, primarily English. English lessons are taught at different levels in Turkish national education system, ranging from primary schools to the institutions of higher education. Moreover, private language schools and courses for English for specific purposes serve the demands of education in society for proficient learners of English. In recent years, English has started to be included in pre-school teaching as well. However, despite all these years of foreign language instruction expected to serve the demands of education and job market, a satisfactory level or results still cannot be achieved.

In fact, learning English effectively has always been problematic for Turkish students since they are exposed to the target language mostly solely at school in their language classes. They lack the immediate opportunity to use the target language in their daily life encounters. After having English classes for a few years, students usually express their fears, boredom, and uneasiness for learning English. The feeling of frustration in learning English is more intensely felt among university freshmen. According to Başkan (2006), university students have been learning English for up to six years on average and they have already got tired of the thing called 'English'. From this respect, it is a must that these students overcome their feelings of desperation and they should be re-motivated (71). The feeling of anxiety along with negative attitudes and lack of motivation affects students' academic achievement negatively. Most students usually feel discouraged by high levels of anxiety and become sort of hopeless about their own learning. This causes a decline in their motivation and adversely affects their attitude to the target language, its culture, the language classroom and even the instructor delivering the class. Unwillingness to participate in learning activities in the classroom most often leads to a loss of interest, faith and effort in learning a new language among

learners. Therefore, it can be said that high affective filter causes learners to get low academic success and low academic achievement has a negative impact upon their affective variables such as motivation to learn, development of self-confidence, cultivation of learning habits, and anxiety.

It is beyond argument that affective variables are believed by language practitioners to enhance the quality of language instruction in the classroom. The studies on the use of drama as a teaching tool reveal that drama helps learners hold down their affective filter, enhancing better language learning. Although a great deal of research has been conducted on the use of drama type activities for young learners in reducing the affective filter (Garcia Fuentes, 2010; Shand, 2012), increasing motivation and academic success, a gap exists in the literature with respect to young adult or older adult language learners. This study is an attempt to investigate the effect of drama on the complex interrelatedness of affective factors, namely anxiety, motivation, and attitude, influencing foreign language learning and academic success in young adults at university preparatory class. The structure of this study is as follows:

This chapter contains the significance of this study, an overview of the participants involved in the study, a brief account of the delivery of the questionnaires used to assess their anxiety, motivation and attitudes, and the limitations of this study.

Chapter 2 includes a brief overview of Krashen's affective filter and its importance in language learning, provides relevant review of literature in the field.

Chapter 3 presents some relevant literature about drama and the place it holds in second language learning. This includes a brief overview of drama in education and language teaching.

Chapter 4 discusses results and summarizes key conclusions of the study.

1.1. Statement of the Problem

This research sets out to assess the drama activities in teaching English as a foreign language to young adult learners. The research covers a ten-month study to determine the effectiveness of drama on university preparatory class students in reducing the

negative emotions they have towards learning English, increasing self-esteem and interest in the course and its correlation with the level of academic achievement. By integrating drama activities into the teaching affective issues that could impede second language learning and academic success for young adults are expected to be lowered.

1.2. Research Questions

This study, which employs both quantitative and qualitative data, seeks to find an answer to the questions below:

- To what extent are the participants anxious and motivated about learning English?

- To what extent, if any, is there a correlation between the participants' stated level of anxiety and motivation?

- What are some possible reasons for a change, if any, in the levels of anxiety, motivation, and attitude experienced by the participants from the pretest to the posttest?

- What is the correlation between the affective factors and students' academic success?

- In what ways, if any, does drama have distinct effects on a positive change in students' attitude and motivation towards learning English?

1.3. Methodology

This is an experimental research that tries to explore what effects drama techniques in teaching English to young adult learners have in reducing their affective filter in learning English and to find out if there is a correlation between the results and academic success. In order to prove the assumptions of the research, a two-phased study consisting of both a quantitative and a qualitative survey has been carried out.

The data were gathered and processed with the help of the Gardner's Attitude/Motivation Test Battery or AMTB questionnaire (1985), and Foreign Language Class Anxiety Scale or FLCAS (1986) developed by Horwitz & Cope. Students' grades in English classes are taken to find out its link with the effectiveness of drama techniques in lowering affective filter.

1.4. Setting & Participants

The participants in the study were chosen among the students ranging in age from 17 to 21 enrolled in the School of Foreign Languages at Erciyes University. The reason for selecting this university for the research lies in the fact that the researcher has been associated with the school as an instructor, which gives her an opportunity for a firsthand experience in exploring students' attitude towards learning English. Furthermore, reaching students easily when needed is another fold. There was one experimental group with a total of 40 students and one control group consisting of 40 students. The selection of these two classes was primarily based upon the availability. Out of a total of 80 participants, none were native speakers of English and all were at the beginner level. The data were collected throughout the first semester from these 80 students.

At the beginning of every academic year students at the School of Foreign Languages are placed in classes depending on their current level of English. They are given the placement test to determine their groups, basically C (elementary and above) or D (beginner). Both classes selected for the study were D groups with an adequate sample size following the same syllabus.

All the participants in this study were freshmen prep class students who pursue a diverse range of majors that include Finance, Business, Engineering, Nursing, Civil Aviation and Dietetic. The experimental group consisted of 25 females and 15 males while the control group is made of 20 females and 20 males. All the participants completed a background questionnaire (see Appendix A) in which they were asked for basic information such as age, the linguistic history concerning the length and type of previous language study, general points of average for English lesson they took in high school, if any, their experience abroad, and current proficiency.

A detailed summary of the relevant background information of the participants in this study is provided in the following Tables 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Table 1. Sex distribution of the participants.

Sex	Experimental Group		Control Group	
	F	%	F	%
Female	21	52,5	20	50,0
Male	19	47,5	20	50,0
Total	40	100,0	40	100,0

As reflected in the Table 1 above, the participants in the experimental group consist of 21 (52,5 %) female and 19 (47,5 %) male students.

The participants in the control group consist of 20 (50 %) female and 20 (50 %) male students.

Table 2 gives age range distribution of the participants.

Table 2. Age range distribution of the participants

Age	Experimental Group		Control Group	
	F	%	F	%
19 and below	33	82,5	28	70,0
20 and over	7	17,5	12	30,0
Total	40	100,0	40	100,0

In relation to Table 2 above, 33 participants (82,5%) in the experimental group are 19 years old or younger while 7 participants (17,5 %) are 20 years old or over.

28 participants (70,0%) in the control group are 19 years old or younger while 12 participants (30,0 %) are 20 years old or over.

Table 3 shows the distribution of the types of schools the participants graduated from.

Table 3. Distribution of the types of schools the participants graduated from

Types of schools	Experimental Group		Control Group	
	F	%	F	%
Private school	2	5,0	1	2,5
State school	38	95,0	39	97,5
Total	40	100,0	40	100,0

The distribution of the types of school that the participants have graduated is not diverse. Table 3 above illustrates that of the total 40 participants in the experimental group, only 2 (5,0 %) are stated as graduates of a private school and 38 (95 %) have graduated from a state school.

The figure is quite similar in the control group with one student (2,5 %) having graduated from a private school and 39 (97,5%) from a state school.

Table 4 gives the distribution of the history of the participants' English language study.

Table 4. Distribution of the history of the participants' English language study

Year of English language study	Experimental Group		Control Group	
	F	%	F	%
1-3 years	7	17,5	13	32,5
4-6 years	7	17,5	6	15,0
7 and + years	26	65,0	21	52,5
Total	40	100,0	40	100,0

When table 4 is examined, it is seen that of the participants in the experimental group, 7 (17,5 %) students have studied English for 1-3 years; another group of 7 (17,5 %) students have had the experience of studying English language for 4-6 years and 26 (65,0 %) students have studied the language for 7 years or more.

Of the participants in the control group, 13 (32,5 %) students have studied English for 1-3 years; 6 (15 %) students have had the experience of studying English language for 4-6 years and 21 (52,5 %) students have studied the language for 7 years or more.

Table 5 gives the distribution of the general point average of the participants' English level during high school education.

Table 5. Distribution of the general point average of the participants' English level

General Point Average	Experimental Group		Control Group	
	F	%	F	%
1	0	0,0	3	7,5
2	3	7,5	4	10,0
3	13	32,5	14	35,0
4	16	40,0	17	42,5
5	8	20,0	2	5,0
Total	40	100,0	40	100,0

As illustrated in Table 5, there are not any (0 %) participants with general point average of 1 in English during high school, 3 participants have 2 (7,5 %), 13 have 3 (32,5 %), 16 have (40 %) and 8 have 5 (20 %).

3 (7,5 %) of the participants in the control group have 1 as their general point average in English during high school , 4 have 2 (10 %), 14 have 3 (35,0 %), 17 have (42,5 %) and 2 have 5 (5,0%).

Table 6 shows the distribution of overseas experience of the participants.

Table 6. Distribution of overseas experience of the participants

Foreign Countries Visited	Experimental Group		Control Group	
	F	%	F	%
Yes	5	12,5	2	5,0
No	35	87,5	38	95,0
Total	40	100,0	40	100,0

As the table 6 depicts, 5 (12,5 %) of the participants in the experimental group have been abroad while 35 (87,5 %) of them have never visited a foreign country.

In the control group, only 2 (5,0 %) students stated that they have been abroad while 38 (95,0 %) of them have never visited a foreign country.

Table 7 shows the distribution of extra English lessons the participants took outside school hours.

Table 7. Distribution of extra English lessons the participants took outside school hours

Extra English lessons	Experimental Group		Control Group	
	F	%	F	%
Private lesson	1	2,5	1	2,5
Language learning centres	5	12,5	0	0,0
None	34	85,0	39	97,5
Total	40	100,0	40	100,0

As shown in Table 7, of the participants in the experimental group 1 student (2,5 %) takes private lessons outside school hours, 5 students (17,5 %) g oto language learning centers for additional English classes and 34 students (85,0 %) do not get any extra English help outside school hours.

Of the participants in the control group, 1 student (2,5%) takes private lessons outside school hours and and 39 students (97,5 %) do not get any extra English help.

Table 8 shows the distribution of the participants' current overall language ability in English.

Table 8. Distribution of the participants' current overall language ability in English

Current overall language ability	Experimental Group		Control Group	
	F	%	F	%
I understand but I cannot speak.	12	30,0	10	25,0
I understand and I can speak with great dificulty.	6	15,0	13	32,5
I understand and speak with some difficulty.	11	27,5	12	30,0
I understand and speak comfortably, with little difficulty.	11	27,5	5	12,5
I understand and speak fluently like a native speaker.	0	0,0	0	100,0
Total	40	100,0	40	100,0

As shown in Table 8, of the participants in the experimental group, 12 students (30,0 %) understand but cannot speak English, 6 students (15,0 %) understand and can speak with great difficulty, 11 students (27,5 %) understand and speak with some difficulty, 11 students (27,5 %) understand and speak comfortably with little difficulty, and none understand and speak fluently like a native speaker.

As shown in Table 8, of the participants in the control group, 10 students (25,0 %) understand but cannot speak English, 13 students (32,5 %) understand and can speak with great difficulty, 12 students (30 %) understand and speak with some difficulty, 5 students (12,5 %) understand and speak comfortably with little difficulty, and none understand and speak fluently like a native speaker.

Table 9 shows the distribution of the participants' desire to improve English language skills.

Table 9. Distribution of the participants` desire to improve English language skills

Desire to improve English language skills	Experimental Group		Control Group	
	F	%	F	%
Yes	39	97,5	38	95,0
No	1	2,5	2	5,0
Total	40	100,0	40	100,0

Table 9 reveals that 39 (97,5 %) of the participants in the experimental group stated that they were willing to improve their English language skills. There was only 1 student (2,5 %) who did not desire to enhance his/her English language skills.

38 (95,0 %) of the participants in the control group noted their wish to boost English language skills while 2 of them (5,0 %) stated that they did not have such a desire.

Table 10 gives the distribution of the range of majors of the participants.

Table 10. Distribution of the range of majors of the participants

Range of Majors	Experimental Group		Control Group	
	F	%	F	%
Engineering	21	52,5	18	45,0
Business & Economics	6	15,0	17	42,5
Architecture	2	5,0	1	2,5
Dietetics	1	2,5	1	2,5
Nursing	6	15,0	2	5,0
Civil Aviation	4	10,0	1	2,5
Total	40	100,0	40	100,0

The data in Table 10 shows that 21 (52,5 %) of the participants in the experimental group pursue a major in Engineering, 6 (15,0 %) in Business & Economics, 2 (5,0 %) in Architecture, 1 (2,5 %) in Dietetics, 6 in (15,0 %) in Nursing and 4 (10,0 %) in Civil Aviation. 18 (45,0 %) of the participants in the control group pursue a major in Engineering, 17 (42,5 %) in Business & Economics, 1 (2,5 %) in Architecture, 1 (2,5 %) in Dietetics, 2 in (5,0 %) in Nursing and 1 (2,5 %) in Civil aviation.

1.5.Significance of the Study

In the 21st century, learning a foreign language is gaining more and more significance and the ability to adapt oneself to new attitudes and changes has become more of an issue both for the students and the teachers. The transition from traditional teacher-centered teaching methods to student-centered modern techniques has led to great

changes in the roles of teachers and students in the classroom. During this phase of transition, in order for students to be actively engaged in learning processes, the teacher's shift in his/her position of absolute authority to supervisory one bears importace by letting students have the opportunity of learning via direct experience. For this reason, it is important for educators, especially for foreign language teachers, to grasp an understanding of their place on a continuum. While on one end, they look critically at social issues, funding, and access in their choice of teaching environment, at the other end; they are also the ones who assist learners throughout their education to adjust to the ever-changing world (Lange, 2003).

The debates concerning the effective teaching of English language in Turkey have been increasing day by day. Many researchers try out a number of methods and techniques to teach the language in the best possible way, and engage in numerous research projects about the adequacy of these techniques. Unfortunately, when the foreign language teaching from primary school up to university is evaluated, it can be easily observed that satisfactory levels of proficiency have not been reached. Consequently, affective factors such as boredom, loss of motivation, anxiety and fear of failure play an important role in this failure since they cause students to develop a negative attitude and resistance to learning English. Affective factors specially become a big hindrance for university students in their foreign language learning experience. English Language instructors find students with a negative attitude difficult to encourage to participate in learning processes, which eventually reduces the efficiency of the instruction given. No matter which method or technique employed, almost all teachers should be of the idea that it is essential to provide students with the opportunity to use the language they are learning meaningfully and effectively. When students are given a good reason to learn and grasp the necessity and importance of learning English, they will be more eager to get engaged and and put more effort in this long, arduous process.

The best way to make a language meaningful for students is to show them that they can use it actively in real life; in other words, to prove that what they are learning is not solely a group of rules and series of abstract concepts confined to the conventional classroom environment, but it is something which addresses their physical, mental and psychological needs and so goes beyond the constraints of precision of language. With an effective language teaching that aims to consider learners' needs and objectives,

student-based approaches can increase motivation and interest towards learning. In striving for personal creativity and input from learners, drama supports student-centered education and contributes to learning by 'experience' by allowing students to develop verbal and physical communication through using their creativity.

In fact, the use of drama techniques in foreign language teaching is not a new idea but a subject of much interest recently. Drama has been used mechanically in traditional language teaching methods such as Audio-Lingual, and Situational Learning many years in the form of role-plays, dialogues, oral reading or animation. However, it has become one of the most important techniques used in cognitive, constructivist and humanistic language teaching methods such as Total Physical Response, Suggestopedia, Communicative Language Teaching, Task-based Learning, and Natural Approach (Richards & Rogers, 2001; Larsen-Freeman, 2001). Drama is believed to increase students' motivation, moderating their attitude as well as accelerating their language development in a meaningful way. When the literature concerning the use of drama in EFL classes has been reviewed, it is seen that the vast majority of research on the effectiveness of teaching English through drama has focused on children (Bennet, 1982; Freeman, 2000; Saraş, 2007; Ulaş, 2008; Çevik, 2006; Chang, 2009; Erdem, Kızılhan, & Sarıçam, 2009; Fuentes, 2010). This is based upon the idea that language acquisition is faster and more efficient at an early age, and children's affective filter, anxiety and stress levels are lower when compared to adults, therefore, they can be more easily motivated. It is possible to come across with an assumption that drama is less likely to work with young adults and adults due to elements it contains such as play and imagination (Royka, 2002).

However, this study aims to examine the effect of drama on young adult learners in university preparatory classes in terms of affective filter and academic success. The selection of young adults and preparatory class students as research group for this study is significant in two aspects:

- First of all, the effectiveness of drama activities which have already been proven to work positively on children will be tested on young adults to see its effect on a different age group.

- Secondly, the role of drama in dealing with the negative affective factors preparatory class students -one of the most problematic student groups in our country in terms of motivation, attitude and anxiety- have will be assessed.

1.6. Assumptions

The assumptions of this study are as follows:

1. The questions included in the survey reflect the concerns and motivations, and the attitude of students towards learning English as a foreign language.

2. The result of the pre/post surveys, interview and observations are sufficient in assessing changes in sample group of students' negative attitude, anxiety and motivation towards learning English.

3. The students as the participants of this study have the knowledge, ability, and willingness to answer the questionnaires.

4. The students within the scope of research provide the researcher with valid, reliable, and genuine answers.

5. With more efficient, fun, relaxing, and effective methods, students would be more willing to participate and learn English.

1.7. Limitations of the Research

The limitations to the present research need to be highlighted in order to avoid any overgeneralizations or misinterpretations of the findings.

Any sort of research concerned with the learning, especially that of a second language, must take the interdependence of three socio-cultural factors: the personal, the interpersonal, the community/institutional into consideration (Rueda, MacGillivray, Monzo, & Arzubiaga, 2001). Namely, culture, traditions, values, memories, sets of experiences, commitments, fears along with the administrative foundation of institutions altogether could assert an influence on learner's development and their identity as a learner. The significance of being aware of their identities as learners plays a crucial

role for teachers in their effort to foster their teaching skills and choice of teaching style. Pereira (2005) suggests that the awareness instructors get can also enable them to reach a better choice of professional development. This study, by excluding the deeper analysis of community and institutitonal factors from the research, focuses on the students' affective filter and academic success. This research carried out during a limited time of an academic term is limited in this respect.

Another limitation of this research is that data collected in this study is limited to the students in the preparatory classes at School of Foreign Languages, Erciyes University. Due to time concerns and availability, the participants of this study were limited to two separate classes. In order to ensure equivalence between all students in the study, two groups of students with the same level of proficiency, which was determined after consultation with the school administration, were involved in the study. As a condition to obtaining permission to carry out this reasearch, it was agreed to test academic success via school-based term quizzes, which are constructed by the Department of Testing and Evaluation. Therefore, following weekly schedule in congruent with school's yearly schedule, activities were chosen accordingly.

1.8.Definitions of Terms Used

This research primarily draws from English Language Teaching and drama in education and it also makes use of readings in applied linguistics to a certain extent. As a matter of practicality, therefore, specific terminology is defined as it is encountered in this study and key concepts forming the foundation of this study are clarified first.

Affect: Brown (1991) defines affect as a concept related to aspects of emotion, feeling, mood, or attitude which condition behaviour.

Affective filter: The affective filter is an invisible mental barrier influenced by emotional variables that can prevent learning through acting as a gatekeeper to the brain's language learning system (Krashen, 1982).

Anxiety: Hilgard, Atkinson & Atkinson (1971) describes anxiety as a psychological obstruct, the state of uneasiness, an ambigious fear partially linked to an object.

Comprehensible input: Input in the target language which is understandable in a specific context of use but slightly more advanced than the learner's present level (Krashen, 1985).

Input: The raw linguistic data from which derive both meaning and awareness of the rules and structures of the target language (Chaudron, 1985).

Language anxiety: The state of apprehension and unfavourable emotional reaction emerging during second language learning (McIntyre, 1991).

CHAPTER 2

LITERATURE REVIEW

2.1. Affect in Language Learning

'Affect' is an incredibly complex subject, especially when it is applied to L2 learning since it can bother a learner's sense of identity. While literature from the field of psychology initially defines affect in terms of emotion and its related behaviour, the concept is expanded through including needs and purposes with emotion by Stevick (1999) when he suggests that when learners are left in a situation requiring the appearance of a competence in front of the other people, they might experience a range of emotions and physical symptoms if their self-concept of competence cannot be met. Like anxiety and negative self-image, negative affect creates barriers which prevent learning. Oxford (1990) maintains that "The affective side of the learner is probably one of the most important influences on language learning success or failure" (p. 140).

Most traditional language instruction focuses on the intellectual aspect of language while emotional aspect is usually missed out. Teaching correct structures and mechanical drills to practice grammatically correct sentences outweighs the opportunities for meaningful production of language. Not surprisingly, there happens to be a kind of imbalance between the time of instruction, material and learners' apparent inability to make meaningful use of the teaching given to them. It is true that structures should be taught correctly, but this needs to be done meaningfully right from the very beginning. After all, instructional materials and practices affect the psychological variables such as high anxiety, poor classroom attitudes, and low motivation that impact L2 learning in young adults. As the earlier studies have revealed, besides cognitive factors such as intelligence and aptitude to learn a foreign language, affective factors like attitude, motivation, and anxiety are crucial for successful learning (Bloom, 1976;

Oxford & Shearing, 1994; Yamashita, 2004). Taking affective domain as a crucial element in language teaching, Atkinson (1989) points out that

> the teacher must show respect and sensitivity towards the learners in his or her charge. And the students must feel that the teacher is there to help them (and they each other) to make as much progress as possible in the language in an enjoyable and stimulating way. (p.268)

Parallel to Atkinson's statement, a variety of teaching approaches of the 1970s such as Community Language Learning by Curran, Silent Way by Gattegno, and Suggestopedia by Lozanov view the learning as a rather complex interaction of internal and external factors, and they take affective variables into account and aim at lowering the learners' emotional barrier.

The research carried out over the last 40 years have indicated that achievement in second/foreign language is partially attributed to affective factors (Gardner & Lambert, 1972; Clement, Gardner, & Smythe, 1980; Gardner & Smythe, 1981; Oxford & Shearin, 1994; Dörnyei, 2001; Al-Quyadi, 2002; Karahan; 2007; Al-Tamimi & Shuib, 2009). The impact of affective aspects on the effective language learning is highly significant. Bernat (2004) suggests that "While attention to affect may not provide the solution to all learning problems or diminish the importance of cognitive aspects of the learning process, it can be very beneficial for language teachers to choose to focus at times on affective questions/factors" (p.3). No attractive materials or innovative teaching techniques will have the envisioned effect on learners if these learners harbor intense negative feelings towards the process. For this reason, not only teachers should be aware of the effect that affective domain has on their learner's progress but they also need to assist them to break off resistance against language learning, and stimulate positive emotional factors within a safe, encouraging classroom. Negative feelings function as a block preventing the learner from utilizing the input, which in turn, inhibits achievement in language learning (Krashen & Terrell, 1983). The language practitioners who aim at rendering the language learning experience as successful as possible should consider affective strategies so that stdudents' emotions, attitudes and motivation can be regulated. This assistance for learners can be provided through creating a situation which promotes optimal attitudes so that they can develop a positive attitude and low filter towards language learning.

2.2. Krashen's Affective Filter

Krashen's second language acquisition theories have had great deal of influence on the field of second language learning. His claims that high-motivation, self-confidence and a low-level of anxiety play a facilitative role in learners' success have encouraged teachers adapt their classroom instruction in view of these variables. The synthesis of his theories is usually refered as the Monitor Model, comprising five components. The table below presents these five components central to the Monitor Model of Stephen Krashen (1971, 1979, 1981, and 1985):

Table 11. Monitor Model of Stephen Krashen (1971, 1979, 1981, and 1985)

Hypothesis	Explanation	Implications for Language Teaching
The Acquisition-Learning Hypothesis	The difference between 'acquisition' (implicit learning) and 'learning' (explicit learning) are presented as two separate processes co-existing in adults. The theory claims that both adults and children do acquire the ability to pick up languages.	Acquisition rather than explicit learning is central in effective language learning. Therefore, situations in which language is used for authentic communicative purposes need to be created.
The Natural Order Hypothesis	It puts forward that irrespective of the language being learnt, the rules and structures of any language is acquired in a predictable order.	Formal teaching of complex rules does not necessarily gain ground. Easy language concepts should precede relatively difficult ones.
The Monitor Hypothesis	Language can only be acquired in a natural manner. Conscious learning is used as a monitor that functions as an editing device which operates before language production.	Teachers should avoid too much error correction and pay attention to a balance between accuracy and fluency by considering various individual variables of students.
The Input Hypothesis	It suggests that receiving 'comprehensible input' which is slightly above the learner's current ability, or understanding the given message in other words, is the sole way that a learner can acquire the language.	It is of great significance that teachers provide students with an understandable, adequate and interesting input.
The Affective Filter Hypothesis	A number of affective variables such as high anxiety, poor self-esteem or low motivation play a non-causal but facilitative role in second language learning. The mental block they construct filters out the comprehensible input before it is being used.	Teachers should tolerate errors; create an encouraging and relaxed atmosphere in class to reduce affective filter. In this way, students can benefit from the comprehensible input they receive.

The Natural Approach developed by Terrell and Krashen (1983) is especially concerned with the Monitor Model of Stephen Krashen, in which he puts forward the idea that for language acquisition to be realized, an affective filter needs to be kept at a low level. Krashen and Terrel (1983) suggest that the 'Natural Approach' is of great value in language teaching. This approach differs from traditional language teaching in following ways: Firstly, unlike traditional non-communicative methods which do not provide students with enough authentic, motivating and functional input, Natural Approach advocates that teachers should choose interesting and relevant topics in order to provide students with meaningful and authentic communication through which they can practice verbal and non-verbal real-life communication contexts. Secondly, Language comprehension comes before language production; therefore, students should not be forced for language production before they feel confident and ready to do so. Most important of all, students' affective filter should be kept at a low level to make all these tenets fruitful.

The notion of an affective filter was first proposed by Dulay and Burt (1977) in the form of a series of attitudinal factors affecting the language acquisition and it was later elaborated by Krashen. According to Krashen (1982), one obstacle that shows itself during language acquisition is the 'affective filter'; that is a screen influenced by emotional variables that can prevent learning. This hypothetical filter can break or improve proficiency in a foreign language. What the Affective Filter Hypothesis aims to display is that input is a causative variable in second language acquisition but it is the affective elements which help speed or cause an obstance in transmission of the comprehensible input to the brain's language processing faculties. The following figure represents the relationship between an affective filter and second language acquisition:
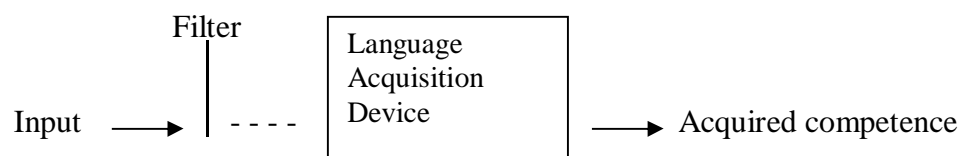
Figure 1. Operation of the Affective Filter (Krashen, 1982: p.32)

In referring to Krashen's affective filter (emotional barrier) theory, Fasold and Connor-Linton (2006) points out that "If the learner was anxious or harbored negative emotions towards the target language, its speakers, or the learning context, comprehensible input could be filtered out" (p.436). If the filter is on, the input in the target language is blocked out. Learners have high filters when their motivation and self-confidence is low, and anxiety level is high. This mental block hinders proper learning. In his affective filter theory, Krashen (1982) states that emotions function as monitors to the brain's language learning system. His hypothesis has paved the way for humanistic language learning movement which primarily aims to reduce classroom anxiety and increase learner motivation. Humanistic language learning, based on the works of psyhologists Carl Rogers and Abraham Maslow, emphasizes the consideration of learners' affective side. Gertrude Moskowitz (1978) defines humanistic education as:

> A concern for personal development, self-acceptance, and acceptance by other, in other words making students be more human. Humanistic education takes into consideration that learning is affected by how students feel about themselves. It is concerned with educating the whole person- the intellectual and the emotional dimensions. (p. 11-12)

Based upon their two decades of study which demonstrates the control of emotion on both intellectual and behavioral dimension, and also on memory, perception, and problem-solving, Izard, Schultz, Fine, Youngstrom and Ackerman (2000) support Krashen's affective filter hypothesis. The implication of Krashen's theory for language education is that students need to be supplied with a good amount of comprehensible input in a relaxing and motivating atmosphere. Once the requirements for optimal attitudes are met, the learning will be an end in itself.

According to Krashen's theory, there are different variables including high anxiety, low self-confidence or self-esteem, low motivation and negative attitude that can activate affective filter. Following sections of this chapter will elaborate on these different variables in detail.

2.2.1. Anxiety

In a broader sense, Spielberger (1983) defines anxiety as "the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system" (1). Piniel (2006, p. 40) outlines the three different types of anxiety as distinguished in literature as follows in Figure 2:
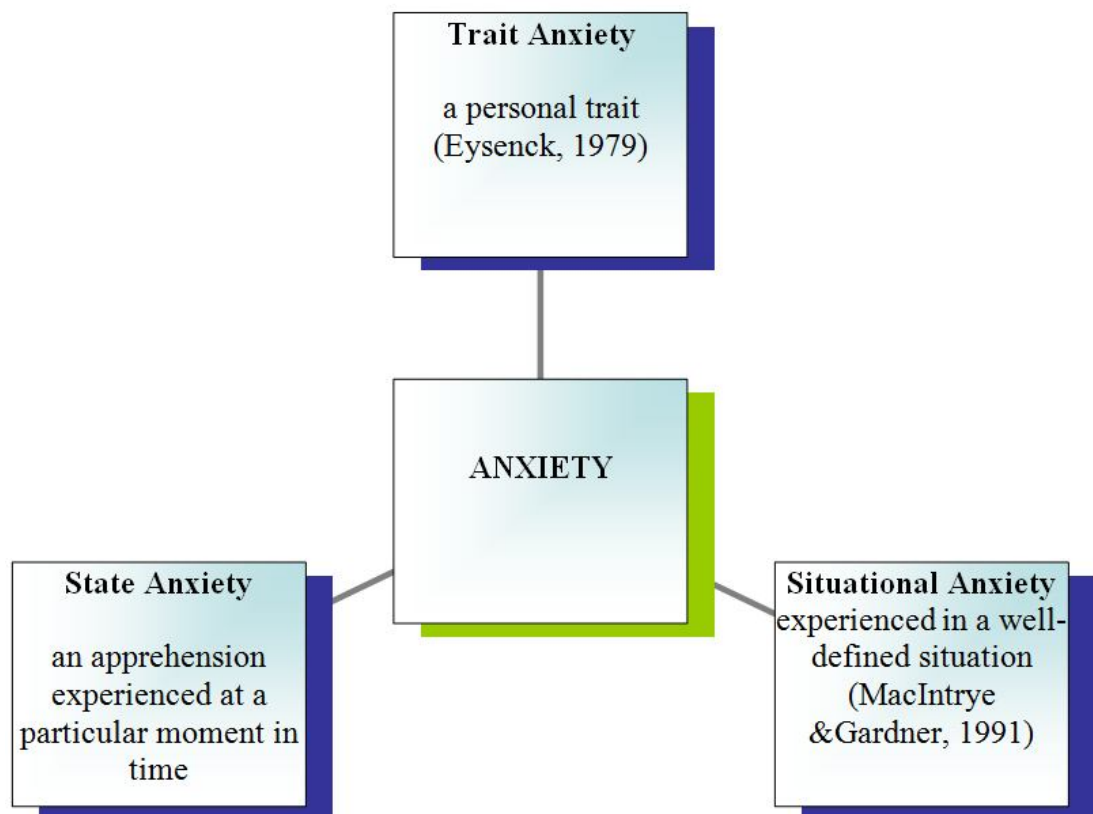
Figure 2. Types of Anxiety (adapted from Piniel, 2006, p. 40)

Jafarigohar and Behrooizna (2012) note that different types of anxiety categorized as *Trait, State* and *Situational Anxiety* are associated with different situations (p. 159). The anxiety experienced by foreign language learners are recognized as situational anxiety depending on a certain context or situation. Some students feel not successful enough when attending a foreign language class and accordingly could experience extensive nervousness, sometimes accompanied with certain physical reactions such as sweating, trembling, and feeling nausea when they are asked to speak in front of their classmates. Abu-Rabia (2004) asserts that "the foreign language learner characterized as having anxiety is usually worried, physically insecure, and unable to engage in situational

learning" (p. 712). Horwitz and Young (1991) suggest that foreign language classroom anxiety is "a distinct complex set of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (p. 31). In other words, well-defined context of the foreign language classroom brings a dependent nature on foreign language anxiety.

Researchers have been interested in the nature of anxiety and its effects on learning for long decades. Despite all types of anxiety experienced by learners bear common characteristics in general, still there are specific qualities that can be particularly associated with a particular discipline. Foreign language anxiety, for instance, is widely considered an affective factor in foreign language learning with some other individual differences. The first researchers to conceptualize foreign language anxiety as a unique kind of anxiety which can be distinguished from other types of anxiety are Horwitz, Horwitz and Cope (1986). It is a fact that foreign language anxiety is, in a way, related to other specific anxieties. However, Horwitz, Horwitz, and Cope (1986) assert that foreign language anxiety differs from them since it is "a distinct complex construct of self-perceptions, beliefs, feelings, and behaviours related to classroom language learning arising from the uniqueness of language learning process" (p. 128). Foreign language anxiety can have a debilitating and facilitating effect on language learners. The debiliating effect hinders language learning while a low degree of anxiety having a facilitating effect may stimulate it. However, most of the researches focus on the debilitating effect of anxiety and according to various researchers (e.g., Horwitz, Horwitz, & Cope, 1986; Hembree, 1988; MacIntyre & Gardner, 1989, 1991; Swain & Burnaby, 1976) that mostly focused on the debilitating effect of anxiety, foreign language anxiety can forecast success in foreign language learning.

Gardner and MacIntyre (1993) see language anxiety as "the apprehension experienced when a situation requires the use of a second language with which the individual is not fully proficient," (p. 159). Horwitz, Horwitz and Cope (1991) list three possible causes of foreign language classroom anxiety as shown in Table 12 :

Table 12. Possible Causes of FLA

CAUSE OF FLA	EXPLANATION
Communication Apprehension (CA)	an individual level of fear or anxiety associated with either real or anticipated communication with another person or people
Test Anxiety	the distress experienced by learners before, during and after the exam;
Fear of Negative Evaluation	the feeling some learners who are excessively concerned with other people's opinions and who tend to believe that they lack social impression.

Source: Adapted from Horwitz, Horwitz and Cope (1991)

While negative expectations in foreign language learning play a role in learners' developing FLCA, classroom-specific factors such as students' attitude towards the instructor, choice of teaching style, classroom atmosphere may bring about the development of FLCA. Therefore, language anxiety is also associated with the attitude and motivation, which proves that affective variables do not function all separately; instead, they display an interdependent nature. Additionally, there have been correlational studies that seek to set up a connection between individual learner variables such as age, gender, personality traits. Although it is asserted that such studies are not indicative of a direct cause-effect linkage, foreign language anxiety has been proven to correlate with gender (Baker & MacIntyre, 2000), age (Bailey, Onwuegbuzie & Daley, 2000), individual characteristics (Gregersen & Horwitz, 2002). Rahman (2005) acknowledges that

> In social psychology, it is a widely accepted fact that learner's individual differences have significant impact on the learner's overall L2/FL performance. That is why the major focus of the recent research in socialpsychology has been on various social psychological variables like, attitude, motivation, age, aptitude, anxiety, intelligence, etc, and their impact on [foreign language learning]. (p. 6)

Krashen (2002) points out that "personality factors are interrelated with motivational factors" (p. 23) and adds that personality characters such as empathy and analytic orientation bear significance as well. An emphatic student can easily identify with the target language community, which in turn enables him/her to lower an affective filter

through accepting their input as intake. Additionally, students with an analytic orientation may tend to perform better in conscious learning, which is more related to aptitude and cognitive skills. Crawford (2002) suggests that

> It is essential for teachers to recognize the different backgrounds, experiences and learning styles that students bring to the language classroom, and the impact these experiences have on what aspects of the input are likely to become intake. In other words, it is to a large extent the learners, not the teachers, who control what is learnt since it is they who selectively organize the sensory input into meaningful wholes. (p. 87)

2.2.2. Self-confidence & Self- esteem

Another variable Krashen has identified as essential to his affective filter hypothesis is self-confidence. Self-confidence is about people's feelings about their own abilities – what they feel they can or cannot do. Self-esteem, on the other hand, is related to their overall regard of themselves, that is, how much positive self-judgment they have. Although being two different concepts, self-confidence and self-esteem are closely related to each other in that they feed one another. Confident behavior is a reflection of self-esteem. If a person lacks self-confidence, this may adversely affect his or her self-worthiness. Likewise, the presence of self-esteem is displayed through assertive manner or the level of confidence. Self-confidence, as an individual factor that also relates to learning, affects proficiency. Self-confident learners take risks more easily and use chances for language practice in class. H. D. Brown (1977) underlines the importance of individual emotional state in language learning by stating that "Presumably, the person with high self-esteem is able to reach out beyond himself more freely, to be less inhibited, and because of his ego strength, to make the necessary mistakes involved in language learning with less threat to his ego" (p. 352). According to Zheng (2008), the experience of language learning could become traumatic and deeply disturb an individual's self-esteem or self-confidence as a learner. The complex system of cultural values, customs and traditions, specific way of thinking, feeling and acting are all embedded in the target language. Therefore, while learners are learning a new language, they create a new identity, a new 'language ego' for themselves by thinking, feeling, acting similar to the target language community does. Brown (2001) suggests that "[this] new 'language ego', intertwined with the second language, can easily create

within the learner a sense of fragility, defensiveness, and a raising of inhibitions" (p. 61).

There is a strong relationship between self-esteem and the academic performance of language learners. Coopersmith (1967) defines self-esteem as:

> The evaluation which the individual makes and customarily maintains with regard to himself: it expresses an attitude of approval and indicates the extent to which an individual believes himself to be capable, significant, successful and worthy. In short, self-esteem is a personal judgment of the worthiness that is expressed in the attitudes the individual holds towards himself. (p. 4–5)

Self-esteem is believed to possess a stable nature when it is considered that it is constructed over time rather slowly through personal experiences such as repeatedly triumphing at miscellaneous tasks or continually being valued by significant others (Heatherton & Wyland, 2003). A combined sense of security, identity, belonging, purpose and competence are the key elements of self-esteem. Lasting self-esteem is the result of building integrity, responsibility, and achievement (Chapman, 2000-2009; Covington, 2000; Kember, Ho, & Hong, 2008; Richard-Amato, 2003).

Through their poker chip theory of learning, in which poker chips represent learners' concept of self, Canfield and Wells (1994) conclude that:

> the student who has had a good deal of success in the past will be likely to risk success again; if he should fail, his self-concept can afford it. A student with a history predominated by failures will be reluctant to risk failure again. His depleted self-concept cannot afford it […] One obvious recommendation in this situation is to make each learning step small enough so that the student is asked to only risk one chip at a time instead of five. But even more obvious, in our eyes, is the need to build up the student's supply of poker chips so that he can begin to have a surplus of chips to risk. (p. 5)

Oxford (1992) suggests that teachers can help learners develop their self-esteem by assessing their progress realistically. Harter (1986) maintains that this can be done by discounting, when possible, the areas in which students do not perform well. Praising learners for accomplishing the tasks will provide them with a sense of self-assurance, and that enhanced self-esteem could motivate them to be more active in class and take risks more easily while using the target language.

2.2.3. Motivation

Another key factor to learning is motivation since it is one of the main factors which influence the degree of achievement and speed of language learning. However, it is not possible to come up with a single and simple definition of motivation since it is multi-faceted. Harmer (2001) defines motivation as "some kind of internal drive which pushes someone to do things in order to achieve something" (p. 51). In a broader sense, motivation can be described as "the dynamically changing cumulative arousal in a person that initiates, directs, coordinates, amplifies, terminates and evaluates the cognitive and the motor processes whereby initial wishes and desires are selected, prioritized, operationalised, and (successfully or unsuccessfully) acted out" (Dörnyei & Otto, 1998, p. 65). While it is significant for teachers to be aware of the fact that motivation, as an inner source or impulse that moves learners to the act of language learning, is influential, it should not be forgotten that motivation is not and cannot remain constant forever. McDonough (2007) points out that

> Motivation is a property of the learner, but it is also a transitive concept: […] teachers can motivate their students. Furthermore, it is dynamic and changes over time, especially in the usually long-drawn out process of language learning. Motivation is thus remarkably complex. (p. 369)

Motivation is open to change to get better or worse in a course of time. This suggests teachers that they should spare enough time in their attempt to increase learners' motivation.

Young (1999) mentions motivation in the context of affective behaviour, but other contributors to her book limit affect to language learning anxiety experienced in class; that is, anxiety related to listening comprehension, reading, writing, or speaking; and many other forms of evaluation. Brown (2001), later, lists four affective principles in the field of language learning: language ego, self-confidence, risk-taking, and the language-culture connection. All of these principles may be considered parts of a continuum upon which an individual's level of comfort is measured as the individual's sense of self is challenged while learning a second language. According to Gardner (2010), motivation to learn the second language is viewed as comprising three elements.

First, the motivated individual expends effort to learn the language. That is, there is a persistent and consistent attempt to learn the material. […]Second, the motivated individual wants to achieve the goal. Such an individual will express a strong desire to learn the language.[…] Third, the motivated individual will enjoy the task of learning the language. Such an individual will say that it is fun, a challenge, and enjoyable, even though at times enthusiasm may be less than at other times. (p. 89)

With his theory Krashen (1982) maintains that motivation plays a facilitative role in language acquisition. The more learners are motivated, the more likely it is for them to acquire a second language. What one can understand from being motivated is that motivated learners are on the move to do something. In other words, they have inspiration to act and display energized stance until the end of the task. Cheng and Dörnyei (2007) assert that

> Motivation serves as the initial engine to generate learning and later functions as an ongoing driving force that helps to sustain the long and usually laborious journey of acquiring a foreign language. Indeed, it is fair to say that without sufficient motivation even the brightest learners are unlikely to persist long enough to attain any really useful language proficiency, whereas most learners with strong motivation can achieve a working knowledge of the L2, regardless of their language aptitude or any undesirable learning conditions. (p. 153)

The learners' interest and tendency to learn English plays a crucial role for successful learning. However, this motivation that learners bring with themselves into the classroom is open to influences of the attitude of various people outside the classroom. The culture surrounding the society they are a part of, the concern of their families, the importance given to English lessons in the curriculum are all worth considering. Harmer (2007) suggests that "[such views] will affect the student's attitude to the language being studied, and the nature and strength of this attitude will, in its turn have a profound effect on the degree of motivation the student brings to class and whether or not that motivation continues" (p. 99).

In second language acquisition studies, there are two widely-known groups of motivation: intrinsic and extrinsic, integrative and motivational. Intrinsic motivation comes from the person himself/herself. It is not oriented towards outside. That is, intrinsic motivation is self-initiating. The learner does not expect any reward from the others for his/her learning. The learning itself is rewarding for the learner. On the other hand, extrinsic motivation is related to an outside source. There is no self-actualization in extrinsic motivation, but an expectation of a reward beyond the self. Both kinds of

motivation have an important part in learning a foreign language. A learner may have just one type of motivation, extrinsic or intrinsic, or both may coexist. For instance, learners studying hard to learn a foreign language may be internally or externally motivated. Furthermore, there could be a combination of intrinsic and extrinsic reasons that prompt many of them. What is worth attention at this point is the presence or the lack of motivation and its positive or negative effect on learner's stance.

Instrumental motivation refers to the act of learning a foreign language for practical purposes such as passing a certain course at school, meeting the admission criteria for colleges, finding a better job opportunity or promoting career. Baker and Jones (1998) explain that instrumental motivation is "mostly self-oriented, individualistic and often related to the need to achieve success. Personal self-enhancement, self-development […] will be the utilitarian, pragmatic need of an individual" (p. 651). On the other hand, they define integrative motivation as the type of motive that is about social or interpersonal reasons for second language learning. If the motivation is socially or culturally related, it is called integrative. The learner wishes to be a part of the culture whose language he/she is learning. In other words, the learner is willing to learn more about the speech community and communicate with the society. The love or interest for the target language community induces learner with an impulse or purpose to learn the language. Just in the case of intrinsic and extrinsic motivation, these two types of motivation can also be present in a language learner together. According to Krashen (1981)

> While the presence of integrative motivation predicts a low affective filter, the presence of instrumental motivation predicts a stronger one. With instrumental motivation, language acquisition may cease as soon as enough is acquired to get the job done. Also, instrumentally motivated performers may acquire just those aspects of the target language that are necessary; at an elementary level, this may be simple routines and patterns, and at a more advanced level this predicts the non-acquisition of elements that are communicatively less important but that are socially important, such as aspects of morphology and accent. (p. 23)

It is surely beyond doubt that intrinsic and integrative motivation bears significance in language learning. However, they differ from each other in some certain ways. While intrinsic motivation is based on the activity itself which makes learners feel good, integrative motivation requires a desire to be integrated into the target language society in a way. Likewise, extrinsic and instrumental motivations differ in their focus.

Extrinsic motivation is concerned with the reasons outside a learner while instrumental deals with the purpose of learners' act of learning.

2.2.4. Attitude

In addition to motivation, attitude plays a key role in language learning. According to Wexler (2006), learning another language entails learning another culture and, by this way, accommodating another way of thinking, feeling, behaving, and solving problems. Psycholinguists highlight the significance of attitude and beliefs for language development. The source of the impulse foreign language learners have is the social psychology. After all, learning another language requires a favourable social disposition towards the target language community. The language attitude a learner has could be towards language learning or towards the target language community. Coleman, Galaczi and Astruc (2007) point out that

> Languages are unique among school disciplines in that, rather than acquiring knowledge and skills within their own culture, students acquire symbolic elements of a different ethnolinguistic community, so it is unsurprising that their attitudes towards that community are influential. (p. 246)

Depending on its quality as either positive or negative, language attitude may speed up or slow down, and even inhibit learning. Dörnyei (2001) maintains that having a positive attitude towards a target language can easily be associated with a strong impetus for a desire to learn language. Sparks and Ganchow (1999) contend that foreign language learning relies on the efficient mastery over the native language. Homstad (1987) asserts that a possible lack of consistent success in L2 might possibly be owing to lack of motivation and overall negative attitude towards language learning, target language, and its culture. A negative attitude may not be restricted to the individual, but go beyond to the culture as a whole. In his research to investigate affect and its impact over language learners, he puts forward that feelings, attitude, and beliefs rather than intelligence thoroughly affect the rate and level of success when learning a foreign language.

In terms of attitudes, the learners who possess a positive attitude are more likely to learn a second language easily while those with a negative attitude make progress rather slowly. Attitudes also influence the class participation. The students with a positive

learning attitude tend to be more active in the class and have a high grade. There are a number of hypotheses augmented about the relations of attitude and motivation to achievement in second language (Clement, Dörnyei, & Noels, 1994; Crookes & Schmidt, 1991; Dörnyei, 1990; Ellis, 1994; Oller, 1979; Oxford, 1996). Following Gardner and Lambert's (1972) distinguishing 'integrative' and 'instrumental' motivation, Gardner (1985) has designed a test battery called AMTB in order to be able to measure students' motivation level and attitudes towards the target language, its culture, community, and language learning. The items in the test battery are designed to measure the factors affecting attitude and motivation. Considering that positive attitudes that learners have will automatically increase motivation as well, Gardner incorporates attitude in motivation. Gardner and Lambert (1959) express that the AMTB has a definite structure which comprises 11 scales measuring five constructs as shown in Table 13 with an additional measure of parental encouragement for young learners.

Table 13. Constructs and Scales from the AMTB

Construct	Scales
Motivation	Motivational intensity Desire to learn the language Attitudes toward learning the language
Integrativeness	Integrative orientation Interest in foreign languages Attitudes toward the target language community
Attitudes toward the learning situation	Language teacher evaluation Language course evaluation
Language anxiety	Language class anxiety Language use anxiety
Instrumentality	Instrumental orientation

Source: Gardner and Lambert (1959)

CHAPTER 3

DRAMA AND SECOND LANGUAGE LEARNING

3.1. The Definition of Drama

To start with, it is worthy of attention to note that drama in this context does not mean a theatrical performance on stage. Still, it would not be wrong to say drama shares similar tools actors make use of in theatre such as mime, improvisation, vocal warm-ups, choral speaking and role-play. Holden (1982) defines drama as "any activity which asks the student to portray himself in an imaginary situation or another person in an imaginary situation" (p. 1). The drama in education can be traced back to history as far as classical languages. Ancient Greeks used to base their education on physical games, literature and music. Throughout the Middle Ages, the interest in drama as an educational tool showed decrease since the Church condemned it. However, it gained importance during the Renaissance. Courtney (1989) maintains that "[b]y the late 16th century, almost all schools used drama" (p. 19) and Nicoll (1950) remarks that "drama was employed as an educational tool not only by choir masters, but by universities, the great public schools, and the Inns-of-Court" (p. 51). Combs (1988) distinguishes drama in teaching by emphasizing that:

While drama is informed by many of the ideas and practices of theater art, it is principally valued as a learning medium rather than an art form, and … its objectives are manifold, but they are all directed toward the growth and development of the participant rather than the entertainment or stimulation of the observer. (p. 9)

Cornelius (1953) states that "the most immediate problem for the language teacher is to determine the methods and techniques useful in the classroom" (p. 3). Many teachers avoid risking their teaching believing that drama is time-consuming, intricate, and frivolous or it cannot be used appropriately for all aspects of language. Drama is not an

ultimate tool which answers to all language teaching problems but it is a technique teachers can use to develop certain language skills, especially when words fail to do so. In fact, drama is present in every phase and moment of people's daily life. Wessels (1987) sheds a light on this by giving excellent examples that most people may be familiar with:

> Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations. You get up in the morning with a bad headache or an attack of depression, yet you face the day and cope with other people, pretending that nothing is wrong. You have an important meeting or an interview coming up, so you "talk through" the issues with yourself beforehand and decide how to present a confident, cheerful face, what to wear, what to do with your hands, and so on. You've spilt coffee over a colleague's papers, and immediately you prepare an elaborate excuse. (p. 6)

In any foreign language classroom it is important to create an atmosphere in which students can freely and willingly explore the language in a global and holistic fashion. Wagner (1976), in her book titled *Dorothy Heathcote: Drama as a Learning Medium* "[drama] can help classes catch a vision of the universal; internalize experience, reflect on it, and put it into words; and open up other curricular areas"(p. 225). Establishing a dynamic, creative and interactive space in class through drama promotes flexible, communicative atmosphere where learners do not feel inhibited to express themselves. O'Neill (1989) points out that in drama "teacher and students co-create fictional roles and contexts, in order to explore and select on some issue, concept, relationship, or event" (p. 528) which is the basis of meaningful communicative performance and he further notes that it is one of the most powerful resources in teaching.

The connection of drama and education besides different views on how it should be implemented in teaching gained attention in the second half of the 20th century (see Hawkins, 1993). Drama in language teaching consolidates interactive, learner-centered, cooperative learning with whole language approach in that it features plenty of pair & group work, sharing, personal creativity, direct experience, practice & production in meaningful contexts, parallelism to real life, intellectual and emotional needs, accuracy and fluency as an integrated whole. As it is the case in all other language activities, drama also requires a good organization. Working with her adult students through drama, Miccoli (2003) found out that drama was an effective tool which motivated the students and provided 'transformative and emancipatory learning experiences' and she listed the three stages she used in her classes;

- Preliminary stage – relaxing, breathing exercises, learning how to laugh with each other as a group

- Intermediate stage – emotion, action, pyhsicalisation, gesture, how to show crying and laughing

- Presentation stage – working on the script itself. (p. 128)

Rivers, in her publication *Interactive Language Teaching* (1987), underlines the importance of staging the natural interaction situations in class as a central responsibility of the teacher:

> Words express or camouflage the interactive intent. Students need to participate in activities that engage their interest and attention, so that the interaction becomes natural and desirable and words slip out, or pour out, to accompany it. Establishing such a situation requires of the teacher the greatest pedagogical skill and keeps his or her own interest high as well. (p. xiv)

According to Holden (1982), it is crucial for teachers to make the right preparations and follow basically 5 essential steps before integrating drama into their teaching. Firstly, teacher should present the topic or problem well and organize any preliminary work needed to make sure that students know what they are going to do. Secondly, students discuss what and how they are going to do in groups to plan their work. Then, groups discuss and experiment with their different interpretations until they decide upon one to present. Being optional, the next stage requires groups to share their work with the rest of the class. And finally, the class evaluates and assess their solution in a structured manner, focusing on what happened and why, or on alternative solutions in a similar situation (p. 14). These discussions play an important role in making learners feel that their participation in the process of creating a scene has had satisfying results. Evaluation, which can also be done during the performance of drama activities bears a significant place in encouraging learners to use the target language more often. Since criticisms are addressed not to the students themselves but to the roles and characters they have employed in given activities, they feel psychologically safe. Koç and Dikici (2003) also suggest that sharing and talking over learners' experiences make these experiences more meaningful and eventually easier for students to remember.

3.2. Drama in Second Language Teaching

While there is an ongoing scholarly interest on the subject of drama in language teaching, the teaching of foreign languages through drama is not totally new. François Gouin, with his book *L'art d'enseigner et d'étudier les langues* (1897) describing his failure to speak the German language can be regarded as a historical precursor of an approach to language teaching and learning that takes dramatic principles as its structural basis. Fitzgibbon (1993) draws attention to Gouin's approach:

> The new element that Gouin brought into teaching of modern languages was intense activity through dramatization of the sentences to be drilled. Language was no longer considered a construct of isolated pieces, something abstract to be anatomised and pieced together again. Language is behaviour – Gouin could say today. (p. 10)

Drama in education gained more importance in the late 20th century with rising popularity of Communicative Approach in language teaching. Dorothy Heathcote is considered as the pioneer in the tradition of drama being considered as a learning method. Heathcote (1984) defines drama in education

> as being anything which involves people in active role-taking situations in which attitudes, not characters, are the chief concern, lived at life-rate (that is discovery at this moment, not memory based)and obeying the natural laws as being: a willing suspension of disbelief; agreement to pretence; employing all past experiences available to the group at the present moment to create a living, moving picture of life, which aims at surprise and discovery for the participants rather than for any onlookers. (p. 61-62)

Another earliest and most renowed advocates of drama in education was Bolton (1984), who persistenly emphasized the importance of including theatre in classroom for all kinds of teaching. Followed by L2 practicioners, some of whom to list are Richard Courtney, Sue Jennings, John O'Toole, Cecily O'Neill, Philip Taylor, Michael Fleming, Jonothan Neelands, who advocated and integrated drama into their teaching, drama, which has always played role to differing degress in teaching, gained popularity in the field of language teaching for the benefits it provided. A handful of practicioners in the field such as Susan Holden (1982), Alan Maley and Alan Duff (1978), Tony Butterfield (1989), Brumfit (1991), and Philips (2013) focus on the use and benefits of drama in language teaching.

Redington (1983) puts forward the idea that drama in education emerged when it was realized that play holds an essential part in a child's language development; and parallel to Redington, Dougill (1987) maintains that drama enhances the social, intellectual and

linguistic development of the child so drama needs to be considered as an important tool in language education. Language development requires learner engagement in purposeful uses of language by including not only the grammatical structures but also non-verbal elements such as body language, proxemics besides para verbal communication like intonation, stress and pauses. After all, language in its nature is functional, and therefore it must be contextualized. Drama, in general, combines physical activity and emotional involvement with language. When considered from this aspect, it establishes a natural interconnection between physical action and language production. Adding this physical element into language learning process enables vivid illustrations of personal experience in connected contexts, which in turn, makes the absorption of the 'seen' and the 'experienced'. Glock (1993) defines drama contexts as imaginary but realistic "in which students are encouraged to use language in natural ways in order to develop confidence and fluency in real situations" (p. 114). In their study, Kao and O'Neill (1998) examine that drama enhances the retention of language structures and vocabulary. Besides, by giving learners a chance for language use, fluency and exposion to authentic language, drama adds to the need of communicative competence. Students are given an opportunity to balance fluency and accuracy. It is supposed that drama can be greatly beneficial in foreign language teaching when the opportunities it provided for meaningful context and fostering of the non-verbal aspects of communication is considered (Wessels, 1987; Maley & Duff, 1982; Almond, 2005).

According to Quinn (1984, p. 61-64) and Rivers (1988, p. 6), conventional language lessons are based on teaching units [which] are made up of selected items predetermined very much in advance, packaged artificially, and sequenced in order of difficulty, to be dealt with in a systematic pattern by teachers, a teacher-centered activity with a structural linguistics orientation. However, drama presents unique possibilities for language learning by providing an experiential context for learners where its artificiality offers no risk but experience without any loss. The physical encounter of social interplay and the accompanying tension injects motivation into students to practice the language. Using drama technique adds more genuineness to the seemingly imitative texts or mechanical exercises. Almond (2005) elaborates on the idea of benefiting from drama activities by pointing out that drama helps to contextualize language, involve learners in appropriate problem-solving (p. 10-12). Schiller (2008) asserts that drama improves students' conflict-resolution abilities and

therefore enhances their social relations. This is because students in drama activities find a chance to learn about themselves and others by comparing their own life in reality with the characters in the activities.

The invaluable contribution of drama in foreign language teaching can be summarizaed in Table 14 which shows 12 principles as central to most language acquisition contexts as listed by Brown (2001):

Table 14. Principles central to most language acquisition contexts
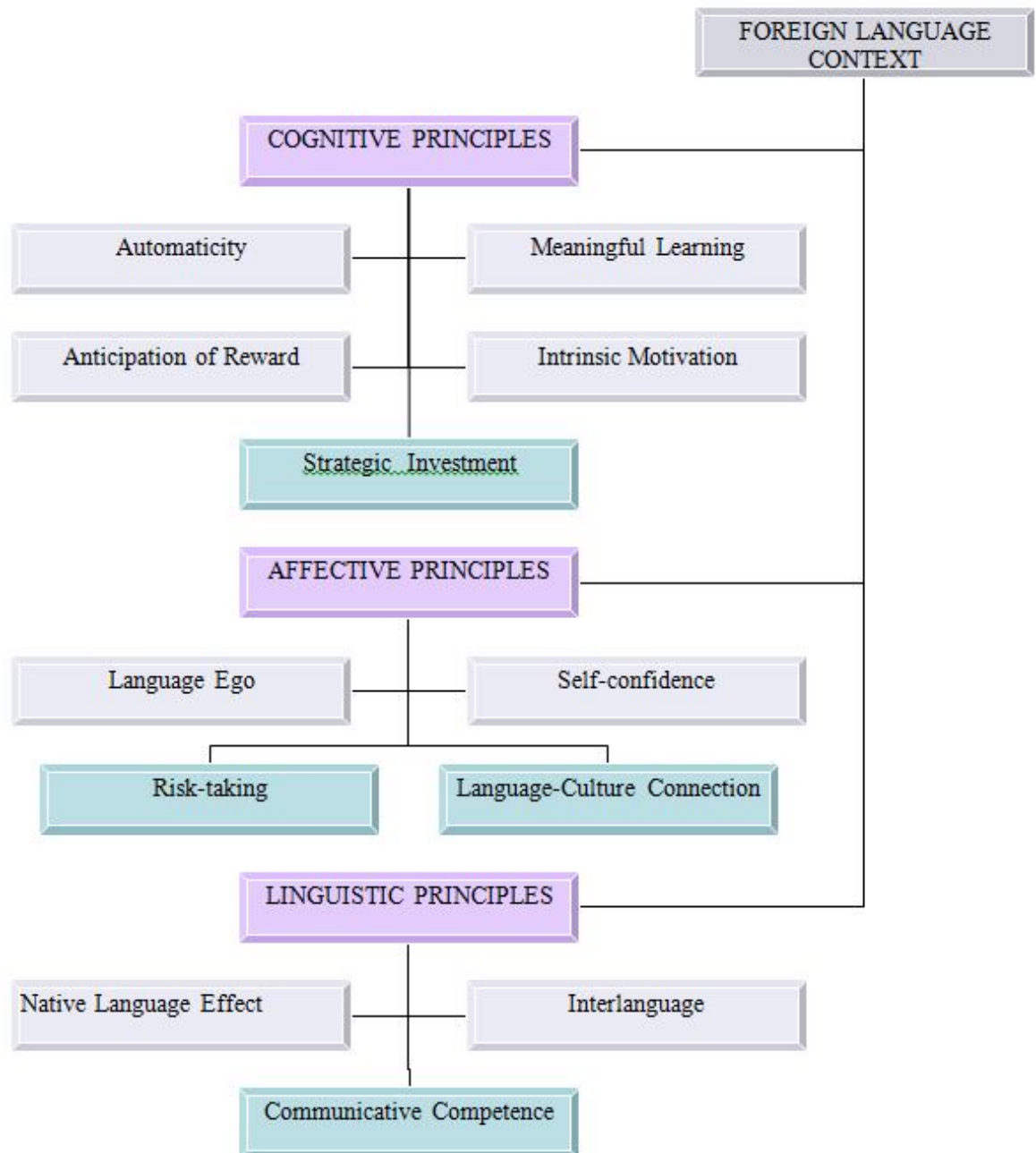
Source: Adapted from Brown, 2001

Teachers who use drama as a teaching tool in teaching English should bear in mind that 'experience' and 'spontaneity' are the keys to learning the language. The integration of new knowledge into the learner's existing language system occurs with certainty only when the language is used spontaneously in a purposeful situation. Overanalyzing language or thinking more than needed about its forms, structures and relying too much on language rules obstruct automaticity. For efficient language learning, learners should be capable of moving the control of a couple of language forms into an automatic processing of relatively infinite ones at high speed and with minimal interference, resulting in a low error rate. This automaticity is regarded as essential for fluency and drama answers to this need by providing unexpected and spontaneous contexts. Almond (2005) asserts the idea that

> Drama attempts to bridge the gap between the carefully controlled language work that is often done in the classroom and the complexity of unpredictable language and behavior we are confronted with in the outside world by physically and emotionally engaging our students in safe and occasionally unsafe situations. (p. 11)

Drama in English language teaching is an ongoing creative process that allows learners to enhance self-development, lose their inhibitions in experiental contexts Experience in these fictitious but convincing contexts allows students to engage with and grasp and understanding of the world they live in. The expressive need to communicate on multiple levels that lies in every drama activity heightens learners' language awareness and sharpens their desire to explore, experience and learn.

Maley and Duff (1982), and Butterfield (1989) acknowledge that speech is movement, and one cannot talk about a real communication without the galaxy of paralinguistic elements which enable encoding and decoding of meaning. The expressive need to communicate that lies in every drama activity heightens learners' language awareness and sharpens their desire to explore, experience and learn. Modern theories on language learning (Thornbury, 2001; Batstone, 1994) also emphasize the importance of providing the learners with the opportunity for language production in a less controlled context. Drama at this point serves to the need for less controlled exercises that give students chance to produce language. Batstone (1994) elaborates on this by saying that "We cannot simply assume that because a learners has studied and practiced the English first

conditional, she will automatically be able to use it when she is busy navgitating her way through the intracacies of real-time communication" (p.5).

3.2.1. Types of Drama Activities

It is possible to integrate drama in all language classrooms effectively since there are various drama activities teachers can use in their teaching to activate language and allow learners to have fun in their learning process. Some of these activities can be used for accuracy and fluency while some others may practice language skills. A lot of contributors in the field focus on various activities, exercises, games and techniques related to drama in language teaching (Maley & Duff 1978; Dougill, 1987; Wessels, 1987; Butterfield, 1989; Baldwin, 2004; Almond, 2005, Schewe & Shaw, 1993). Depending on group profile and lesson's aim, whether it is revising and practicing previous lessons or changing the pace of the lesson, teachers need to choose and organize their drama activity well. Kao and O' Neill (1998) point out that language teachers mostly prefer role-plays and controlled language games such as interviewing candidates for job in which the emphasis is based on pre-determined language structures and related vocabulary. Since students find the opportunity to practice these low-risk activities in a controlled situation, they grow both in fluency and accuracy.

Short drama and language games such as ice breakers, energizers, and brain teasers are meant to work well as an introduction to role-plays, improvisation and longer drama experiences. According to Stoate (1984) and Dougill (1987), these drama games create not only physical but also mental stimulation that prompt students for active learning. Hawkins (1993) asserts that a drama-oriented teacher will consider games in class, such as asking groups to arrange themselves in line according to the date of their birth as a beginning to more complex tasks, "information gap exercises" they can vary in depending on the current language focus (p. 66). Simple yes/no games, name games, word associations, ball games, tongue twisters, mirroring activities in which one student acts as a mirror of another one imitating whatever he/she does, and charades can be used at the beginning of the lesson to foster concentration, listening, observation and interpretation.

Mime, which Dougill (1987) defines "as a non-verbal representation of an idea or story through gesture, bodily movement and expression" (p. 13), is another drama activity that can be used in foreign language classroom to touch upon the paralinguistic features of the target language. Relevant to the syllabus and students' interests, teachers can use mime as an effective tool to create awareness in non-verbal aspects of communication. Students can mime anything such as objects out of a box, leisure time activities, daily routines or short incidents like robbery, shopping at a market, and being lost. As a silent medium of expression, miming requires a few minutes of preparation and another few minutes for performance, which is followed by an interpretation of what is seen by the rest of the class. That way, despite not actually using language, mime, in fact, generates language use and promotes discussion when explanation or reflection is required.

Role-plays and simulation are two types of activities in a drama-based language classroom, which involve a great deal of discussion and conversation. These activities develop conversational competence among learners since they prompt authentic conversational interaction between students. On one hand, simulation is related to role play, which involves students acting out the roles of imaginary people in imaginary contexts, but on the other hand, it differs from it in that students retain their own personalities in role. Sam (1990) explains that since simulation and role-plays bear similarities in terms of characteristics and functions, there usually seems to be not a clear-cut distinction made between two. A less formal atmosphere role-plays and simulation create in the classroom reduces tension and anxiety among learners, drawing the less motivated students gradually into action. A break from the routine of textbooks increases motivation as students find themselves mixing around and acting various roles. Story dramatization, interviews, sketches, debates, and socio-drama are some examples of the role-plays. Kodotchigova (2001) asserts that by providing different social and cultural contexts for learners, role-plays equip students for meaningful L2 communication. Ideas for role plays can emerge from any situation the participants experience in their own daily lives or their interaction with other people around, from televisions, books, and magazines. According to Livingstone (1983), students find the opportunity to deepen their previous experiences through role-plays by recreating the language used in different situations as a source of rehearsal of life outside the

classroom. FitzGibbon (1993) emphasizes the benefits of using role-plays within the language teaching classroom:

> The operation of metaxis, the simultaneous awareness of illusion and reality during role-play, is a sophisticated mechanism which is of specific value in the learning process. Responsibility for engagement, for reception and for interaction is firmly held by the pupil in role while at the same time s/he is free to explore, with safety, the parameters of the topic, situation, dilemma. (p. 271)

Smith (1984) underlines that role playing can be used to isolate many different elements such as emotions, aspects of human interaction, non-verbal behaviour, types of structures or words (p. 42). Researchers such as Brice (1993), DiNapoli (2003) and Horwitz (1985) recognize that role-playing which is widely used in foreign language teaching have diverse assets since they boost linguistic awareness and oral performance on a wide range of topics in a way that is near to authenticity as much as the classroom context allows. As an emancipating and communicative form of activity in language teaching, simulation supports intercultural learning through fictitious contexts in which students develop fictititous cultural identities different from their own. Hyland (2009) highlights that "a simulation is a problem driven that occurs in a clearly described realistic situation" (p. 10). The social interplay evaluated at each stage by students and the teacher enables fully developed experience. The teacher has to spend great time in preparation since timing lessons varies depending on the ability of each class.

Creative drama is another powerful tool which provides students with a safe place to play while learning English along with a wide variety of subjects. In the foreword of *Drama for Learning* (Heathcote & Bolton, 1995), Cecily O'Neil points out that

> Learning occurs most efficiently within a supportive and collaborative community. Here, students work in the kind of teams and collaborative environments that anticipate the challenges facing them in the real world. Instead of sterile competitiveness, everyone's level of achievement is elevated. […] They are active in the learning process, not just cognitively but socially and aesthetically. They express their understanding in their response to the variety of tasks demanded of them, and they reflect on their perceptions from both inside and outside the context (p. viii).

The practitioners in the field indicate that teachers should use the checklist given below to make sure that they have planned a successful creative drama activity (Adiguzel, 2002, 2006; San, 1990, 1996)

1. Choose your theme: 'What do you want your students to learn?'

i.e.: telling the time, giving suggestions, talking about future etc.

2. Choose your setting: 'In which setting does learning occur best?'

i.e.: museum, supermarket, hotel, cinema etc.

3. Choose the roles of learners: 'What roles will learners perform?'

i.e.: customer, tourist, manager etc.

Learners may perform various roles as they gain enough experience but it is better to assign them similar roles in the beginning.

4. Choose your own role: Teachers may prefer to observe students by not taking part in the activity themselves. However, students are generally more willing and motivated to participate if they see that their teacher also accompanies them.

5. Define the boundaries: This increases students' motivation and specifies the perspectives from which they will consider their roles and the drama activity.

6. Choose your focal point: 'What will drama be about?', 'What is the problem to be solved?'

7. Choose the action: 'What will students actually do?'

i.e.: write a complaint letter, give directions, have interview etc.

8. Determine the 'key point': 'What should I do to attract students' attention to the subject?'

It is also stressed that in creative drama activities, there is a flexible order to follow considering group structure, characteristics of the participants and the activity type (Adiguzel, 2002, 2006; Rizaoglu, 2006). Those stages in progressive process of drama can be listed as follows:

1. Warm-up: This stage activates five senses, brings in interaction, and the properties of trust and harmony to participants. Activities depend on certain rules decided beforehand, and they are carried out with the guidance of the teacher.

2. Improvisation and Act-out: It consists of learners' setting and developing games freely but in accordance with previously specified rules. Creativity is quite essential at this stage. Starting with a theme chosen earlier, students proceed towards a certain goal as pairs or groups. This is the phase where individuality and creativity gain prominence. How the practice will progress, and the final point it will reach is uncertain since activities depend on spontaneity.

3. Evaluation: This is the stage in which students reflect upon their performance in the form of discussions, criticisms, and self-evaluation. This phase is helpful for teachers to see what their students have felt about the activities and what improvements can be done next time.

Improvised in nature, process drama is a type of genre that takes its form in dramatic action and interaction of the participants. It is essentially described as a genre of theatre applied in educational contexts in which participants, including the teacher, create dramas collaboratively for exploration and learning. An important element in process drama is the teacher in role. In other words, the teacher, who is working creatively and critically with the students, functions not only as a teacher but also as a playwright, actor and director. In process drama, where teachers create a dramatic world for students to work together to examine the subject through teaching units relying on improvisations and consisting of separate units that are connected to each other in an organic manner, teachers play a vital role. O'Neill (1995) underlines that "teacher in role is one of the most effective ways of beginning process drama" (p. 26). Since there is neither a script nor a predetermined outcome, the outcome is rather discovered in process with learners and the teacher employing different roles. O'Neill (2006) further emphasizes that in process drama "active identification with and exploration of fictional roles and situations are key characteristics, and there is less emphasis on personal growth, theatrical skills, or the recreation and enactment of an existing story" (p. 36). Negotiation, which helps learners to prepare their performance for the rest of the class, is another aspect of drama activities, whether it is the fictional world they are creating or the

exchange of information and sharing in language structures. In process drama the paralinguistic elements of language such as gesture, mime, and movement, are exercised by learners as they are trying to adopt the behavioral features of the target culture. Traditional power flow is reversed in process drama as it is the case in all other drama activities since authentic questioning, which makes the teacher dependent on student responses to develop the drama, builds a reflective attitude in all participants including the teacher.

Other drama activities include acting out scripted plays, which students exploit in stages through firstly familiarizing themselves with the story and characters by reading the text through or listening to the recording. Then, the groups are formed by the teacher to let students work together to rehearse the play, which is followed by a final performance. Students can also create their own scripts on the condition that they have somewhat experienced drama activities in class before. Puppets like hand-puppets, card puppets or the puppets students create themselves simply by coloring their hands can also be used to bring fun into the classroom and spice up the presentation. The dialogues in coursebooks are also another source simply to be exploited for dramatic purposes. Students can role-play any dialogue by taking on the personalites of characters with their recognazible features. Considering the fact that music is highly memorable and motivating, songs, rhymes and chants can also be used as an effective tool in any language class based on drama either to introduce vocabulary or reinforce structures. In encouraging physical involvement and presenting language in rich and imaginative contexts, these activities foster positive attitude towards language learning. They can especially be integrated with storytelling or improvisations. No matter which exercise or technique is employed by the teacher, it is essential for teachers to have a clear idea of what they intend to achieve and how they can provide continuity in general terms.

3.2.2. Benefits of Drama Activities

A number of articles, some of which to list are by Sam (1990), Royka (2002), and Boudreault (2010) sum up the advantages of drama in language teaching. The earliest studies that pursued to point out its advantages date from the 1980s and 1990s. Stern (1983) analyzed psycholinguistic attributes, while Gaudart (1990) focused on its effectiveness in different educational settings. In a more recent study, O'Gara (2008)

tested the success of drama on teaching verb tenses in a secondary school, while Kao and O'Neill (1998) examined the influence of process drama for oral communication among adult learners of English as a second language. A number of such empirical studies have shown that drama is a very powerful tool to be used in foreign language classroom environments for a great number of reasons.

First of all, the reason why some students fail and for some others it takes a really long time to communicate effectively in the target language is that many course books dismiss nonverbal aspects of the language such as facial expressions, silence, gesture, posture, hesitations, pauses which altogether contributes to the genuineness of communication. Drama gives students a chance to explore the meanings hidden behind a surface reality. Teaching the definition of any words, phrases, or explaining the use of any structure would merely satisfy learners' intellectual needs. However, Wessels (1987) emphasizes that in language learning, 'situation', 'problem', 'solution' which constitutes the surface reality should be backed up by 'background', 'emotions' and 'planning' as elements of underlying foundations. What drama provides best in its nature is direct experience. Imagine that you want to teach your students the word 'heavy'. You can simply give a dictionary definition of the word and say it means having relatively a lot of weight. This would answer students' intellectual inquiry but not touch the emotional sphere. Instead, you can ask your students to try moving the teacher desk with one hand, and they would be engaged in the actual, direct experience. Being emotionally involved in a task would enable learners to remember the word more easily. As Maley and Duff (1978) points out:

> A situation is a totality, and by extracting the verbal content to study it in isolation we risk losing or deforming the meaning. Drama can help us to restore this totality by reversing the learning process, that is, by beginning with meaning and moving to language from there. (p. 12)

Another advantage of drama in teaching a foreign language is that it spices up the presentation of the lesson, brings fun elements into the classroom setting, motivates students through the pleasure it promises, encourages them to take risks about their own learning through their participation in assigned tasks, and strengthens their sense of self-confidence. Unpredictable nature of drama activities and the tension it bears make language classes more exciting since drama in language learning is an ongoing creative

process which enables learners' self-development and self- expression through convincing contexts which are imaginary but realistic in a way that it makes it possible for students to practice possible situations they may come across in real life. In other words, drama presents students with familiar activities as if they were kind of rehearsing the real life. Participating at a number of levels through body, mind and pair/ group interaction, students are inspired for creativity. Namely, drama is such a unique tool that enables learners to indulge in the experience of learning a totally new language without seeing the process boring or too mechanical. Patricia A. Richard- Amaro, in her book *Making It Happen (2003)*, states that

> Second language students can easily become absorbed in the dramatic playing out of life's experiences and, through them, forget the the self-consciousness often associated with learning another language…By losing themselves in the struggles and conflicts of others, they seem better able to make the target language part of their memory store. (p. 173)

Another advantage drama in language teaching presents is that students gain more self-confidence and become less anxious during classes when they experience they are part of a successful group. If learners have the belief that they can successfully complete the tasks they have to, it can be said that this partially contributes to their final achievement. In every teaching environment, there may be a group of weaker students dominated and held back by stronger ones. In this case, drama gives unconfident students an opportunity to get rid of their inhibitions by being someone else in their assigned roles. This way, they tend to participate more easily since they put their real identities aside for a while. Through drama, students build self-confidence and become better language learners. Most students dare to take risks to go beyond their present knowledge of the language to attempt to try new tasks in a quite self-assured manner.

On one hand, by putting emphasis on meaning and oral expression, drama in language education bears similarity to Communicative Approach, and addresses to Krashen's theory that foreign language is learned best under conditions in which L1 is acquired and those conditions require many opportunities for meaningful language use. Notwithstanding, it does not mean that drama does not focus on grammar structures. Rather it interconnects the form and meaning in personally involved, meaningful, enjoyable and successful learning. Drama, in this way, forms a natural linkage between language production and physical action. This quality bears a great significance when

one considers the fact that physical encounter of social interplay in linked contexts makes it possible for learners to thoroughly incorporate what they see and physically experience. FitzGibbon (1993) points out that

> The acquisition of a second language requires a movement from the reception of vocabulary and grammatical skills, an objective knowledge, through to the subjective possession of a language. It is a movement which concisely and repeatedly involves the skills of reception and activity, moving from the simple to the complex, from listening to speaking. In drama and theatre also there is a continuum between reception and activity. Even in the most conventional theatre the audience while physically passive maybe imaginatively and intellectually active in their response. (p. 269)

Drama acitivities also encourages learners to communicate as much as they can, making use of their body language such as facial expressions, mimes and gestures along with verbal language. In addition to acting as a strong stimulus to learn, drama in language teaching reinforces language skills through contextualization of language constructs. Practice in the use of language visually, verbally, aurally and kinaesthetically offers whole development for learners. Moreover, it makes learning memorable and enjoyable for students. Byron (1986) points out the need for imagined contexts in language teaching:

> as human beings we have a marked propensity to become absorbed in an "as if" world, so that it begins to feel real: not real in the sense that it is actually happening, but real in the sense that the problems faced and the outcomes matter to the participants. (p. 126)

According to Feldhendler (1993), "the dynamics of the process of foreign language acquisition are not induced by the structures given by the language textbook; they are based on the participants' relational capacity and on the life within the group. These replace the book; in a way, they form a 'living book'" (p. 18). The variety of language use of the students is widened thorugh drama since unlike in traditional language classroom in which the majority of the vocabulary is informational, in a drama-based teaching class expressive and informational language is also included. Putting themselves in others' shoes in imagined contexts, students are provided with a chance to use language creatively and respond accordingly. This urgent need to communicate helps students to conquer their anxiety and maximizes the use of their present language skills.

Another point worthy of attention is that students develop a sense of community and a group dynamic, which, in turn, helps them reduce anxiety in English classroom.

Colloborative work in drama requires compounds of imagination, spontaneous creation, chance discovery and cooperation. When students have to make decisions as a group, they take risks better and more easily by using the strengths of each member of the group. Davies (1990) underlines student-centered nature of drama as one of the greatest benefits in language teaching as;

> The student-centredness 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 Response and other holistic approaches to language teaching, where the learner rather than the language or indeed the teacher is at the centre of the learning process. (p. 97)

Since a language class with drama turns the learning environment into a more student-centered one, it is essential for teachers to take on a facilitator and guide role rather than an all-knowing sole authority. Hoetker (1969) reminds teachers that "the teacher who too often imposes his authority or who conceives of drama as a kind of inductive method for arriving at preordained correct answer will certainly vitiate the developmental values of drama and possibly its educational value as well." (p. 28) Du (2009) concludes that

> [g]ood L2 acquires have common qualities. They have strong desire or motivation for that language; they are positive in language practicing and managing; they can adapt themselves to different language learning environments; they can overcome language anxiety; they are self-confident in the SLA process. […] The ignorance of the relationship between the students' affective factors and their learning will have negative influence on the teaching and learning effect. So only teachers pay attention to the role of the students' affect in L2 teaching can the learning effect be guaranteed and can the value of L2 teaching be revealed. (p. 164)

3.2.3. Possible Problems Teachers May Encounter and Suggestions

It is true that drama with adults poses a challenge for teachers when compared to using a lesson plan based on drama techniques for young learners. This is partly due to the fact that young adult learners have higher levels of self-awareness and they do not want to risk their face in class. Teachers following a very structured lesson plan in traditional teaching settings often hesitate whether they should try drama in class or not especially if they have no experience about it. Over and above, it is not wise to base all teaching either on drama or textbook. In most cases, it is best for teachers to employ a well-balanced use of various teaching strategies depending on the language subject, academic setting, and participants. One of the possible problems that teachers expect to arise in

class with drama ativities is 'chaos'; students may not know what to do, there can be a lot of noise, the class may get confused etc. However, it is essential to keep in mind that just like in any teaching, drama in language teaching requires a good organization.

First of all, students need to develop self and mutual confidence through introductory exercises such as non-verbal warming up exercises, nonverbal relaxation exercises, verbal exercises or group-formation activities depending on the feel of the class. Teachers can pick up whichever exercise fits their group and their own style of teaching. While these introductory exercises do not lead to much language use, they are still essential in making the stage ready for learners to move from one subject to another. They also put students in a relaxed, anxiety-free atmosphere in which they feel more comfortable and less threatened to absorb any teaching. This is mostly due to the fact that they cultivate more awareness in their relations to others and diminishes resistance to participation. A creative interaction depends on psychological trust, and physical trust is a fundamental condition for that. Teachers can also use these introductory exercises to help students get rid of their surplus energy and it might be helpful to explain the rationale behind each activity. Van den Branden (2005) describes the importance of practice in optimal learning conditions as:

> In a safe, social climate in which learners are able to build up L2 self-confidence and are not afraid to experiment with new form-function mappings, learners are confronted with meaningful tasks that stimulate communicative practice. Before, while, and after performing these tasks, the learners are offered interactional support by the teacher and their fellow students. This support might range from implicit feedback on the learners' output and the negotiation for meaning of input that learners fail to comprehend to more explicit kinds of support, such as form-focused interaction (p. 174).

Another thing teachers need to do in their implementation of drama activities is language preparation since some general categories of language might be needed for students to carry out the tasks. Depending upon the acitivity to be performed, a certain language or words can be given, previously taught vocabulary can be activated, or relevant pronunciation practice can be done. Teaching of transaction language such as "It's your turn", "Shall we start?", "Sorry?", "Let's stop here", or discussion language such as "I suppose..", "I don't think so", "They look as if.." to describe and comment is indispensable for teachers to prepare students for activities. Having such sufficient controlled practice will make weaker students feel less anxious. Another point teachers need to keep in mind while organizing drama activities is careful planning and pacing.

Students need to think, prepare their ideas individually or as a group before they actually perform. Teachers should definitely respect silence during learners' preparation since students use this silent period to get prepared emotionally and linguistically prior to production. Timing, in other words, knowing when to stop, is also crucial in conducting drama in language teaching. Young adult learners may easily get bored of any prolonged activity so teachers may sometimes end activities prematurely in order not to lose interest.

Figure 3 below highlights the necessary components of a typical lesson using drama activities:

A. THE COMPONENTS	B. REASONS FOR INCLUSION
1 Mental and physical preparation	Creating readiness for learning
2 Supply background to situation	Deepening perceptions
3 Questions on motives and emotions of the characters	Creating empathy: linking up with students' own experience
4 Improvisation / mime	Tapping students' existing language
5 Role play: 'Get up and do it!'	Consolidation: the 'fun of doing'
6 Feedback	Correction of mistakes

Figure 3: Necessary components of a typical lesson using drama activities
(Source: Adapted from Wessels, 1987, p.25)

One of the biggest obstacles many teachers perceive in drama activities is about space. It is true that traditional arrangements of desks in rows make group interaction difficult for students. However, this handicap is not only limited to drama and it can be overcome by changing the arrangements as much as the classroom environment allows. Desks and chairs stacked against walls with a large space in the centres can be used for games and mimes while horseshoe arrangement is suitable for individual and group performances and roleplays.

Some teachers who have never applied drama in their teaching may also worry about difficult students who are too silent, shy, overtalkative, or even the ones who think all these things are a waste of time. There are and will always be a few of those kinds of students in every class, and unfortunately there is no magic formula to handle them.

However, group dynamics in the nature of drama will suppress or encourage students to undertake their roles assigned by the group and cooperate. It should also not be forgotten that non-atendees are more in traditional teacher-centered teachings. Therefore, it is mostly in the hands of the teacher to form the groups carefully allowing as many different learners with various interests and characteristics to work with one another. The role of the teacher in a drama-based foreign language class plays an important role in influencing the quality of interaction and language use in class. Richards and Rodgers (2001) identify different roles teachers need to have in foreign language teaching which favors communicative principles. Considering drama in language teaching, three main characteristics would emerge:

-the teacher as facilitator or mediator, who promotes the process of communication between learners;

-the teacher as counselor, who serves a bridge between speaker intention and listener interpretation;

-the teacher as manager who establishes methodological and organizational framework for communicative activities followed later on by individual and group reflections.

Sarah Philips (2004) emphasizes that it is also necessary to "give feedback on what the [learners] have done, not only the end product and language, but also the process that they went through, the way they co-operated with each other, and how they came to decisions" (p. 9).

Another fear about drama in teaching might be about learners' loss of motivation and interest. Choosing themes and topics that are appropriate to students' social and linguistic abilities is crucial in finding a right starting point for drama. Moreover, through reflecting upon the experience in discussions and extending the drama beyond the limits of classroom environment by establishing connections with the students' own lives and the society they live in, teachers can handle the class effectively. It is possible to raise students' awareness and interest by choosing cross-curricular contents for your teaching. Since drama does not have any boundaries, it feeds from any type of subjects like music, history, sports, environment, cycling, globalization etc. Taking life as a

starting point, teachers can work on issues present in the curriculum through roleplays, sketches and pantomimes. Working in different contexts with various roles, drama can also provide students with a chance for development of culture and language which is otherwise alien to the learners.

3.3. Drama and Affective Filter

Language anxiety can stem from a variety of sources such as the 'language classroom environment' in which competitiveness and constant evaluation are present, and, 'lack of teacher encouragement', and 'limited cognitive skills in English (Bailey, 1983; Skehan, 1989; Young, 1991). In any aspect of education it is necessary to create a safe, relaxed environment in which students can be involved in learning tasks. In teaching of foreign languages this bears a special significance since in order to take in and produce language, learners should feel comfortable enough to take risks knowing that making mistakes are natural part of their learning. This relates directly to Krashen's hypothesis of the affective filter. Van den Branden (2005) suggests that

> one of the main challenges for second language teachers is to create a relatively safe learning environment in which L2 learners are offered rich opportunities for context-embedded practice and using the L2 in semi-oral operating conditions, making sure that, at the same time, the learners' self-confidence is boosted, anxiety levels are held down, and ample opportunities for practicing specific items of the target language and negotiating for meaning become available. (p. 173-174)

The mask of drama injects the learners with courage and motivation to carry out freer practice in imagined contexts without a real risk and experience without loss. Earl Stevick (1976) emphasizes the learner's need to feel a sense of 'belonging' (peer-group acceptance) and security, and also to invest something of his own personality and so to enjoy a certain 'self-esteem'. Drama precisely answers to this need by motivating learners who work collaboratively as the whole group to complete a task assigned to them (Early and Tarlington, 1983; Scharengnivel, 1970; Mordecai, 1985). Foreign language learning context necessitates the active participation of the whole learner. Therefore, learners must be engaged both cognitively and affectively. Drama removes the affective barriers and direct students' attention to the creative learning situation by the experimental, flexible and dynamic nature it bears. As Batista (2005) puts it "the numerous activities presented allows for students to learn in a non-threatening environment and where they are the initiators of communication" (p. 53).

The investigations revealed that while at least one-third of foreign language students experience some sort of anxiety whether as communication apprenehsion, test anxiety or fear of negative evaluation, what learners perceive as the most anxious situation is speaking in the target language (Horwitz et al., 1986). The expressive need to communicate in the nature of drama does increase learners' motivation to explore and experience. This is also the element that sharpens learners' language awareness. Kolb and Kolb (2009) assert that the ones who avoid risking failure, engage in negative self-talk, and, therefore, are threatened by others' success as having a fixed self, while those who trust the process of learning from experience, seek new and challenging experiences, persist and learn from mistakes as well as from other students' successes as having a learning self. In other words, learners do not hesitate to participate, use initiative in exercises and take risks in their own learning through the flexible, relaxed atmosphere drama helps to build in the classroom. Considering the fact that the presence of anxiety, to a great degree, stems from the classroom atmosphere, it can be suggested that drama works as a positive element in helping reduce anxiety and all related feelings such as fear, hesitation, and unwillingness by creating a friendly, relaxed atmosphere. To achieve this end, teachers possess a significantly crucial role. Teachers should be especially careful not to leave students face fear of being corrected by the teacher authority every time they happen to make a mistake. Lessons should avoid a really fast pace in order to give students time to do enough practice and absorb what is presented in class. Moreover, teachers should appreciate each student's participation and avoid asking questions which learners have not been prepared for.

Crookes & Schmidt (1991) underlines an error teachers make in not considering affect like values, preferences, feelings and attitude as a strong key to motivation:

> When teachers say that a student is motivated, they are not usually concerning themselves with the student's reason for studying, but are observing that the student does study, or at least engage in teacher-desired behavior in the classroom and possibly outside it. […] Teachers would describe a student as motivated if he or she becomes productively engaged in learning tasks, and sustains that engagement, without the need for continual encouragement or direction. They are more concerned with motivation than affect. (p. 480)

Ehrman (1999) maintains that ego boundaries, where cognition and affect intersect, either boosts or obstruct language learning. Based upon her clarification of the term, ego is considered as cognitive and affective operations going on within the mind which helps frame an individual's sense of self, reconciling the environment and unconscious

wishes, in this particular situation, the level a learner feels threatened by the grammar and culture of another language. The degree of accessibility of a person's ego boundary has an influence on that individual's ability to receive ambiguities posed by another language and, therefore, increases their chance for success. Ehrman (1999) elaborates on this idea by suggesting that if language learners have a stable sense of self besides an ability to tolerate to ambiguity, they stand the chance for a better success.

Drama should not be considered something only about the product; rather it needs to be seen as part of the language learning process. Drama makes language more meaningful and memorable to students since learners tend to own the language by involving their own personalities in their uses. Also shy or unconfident students find a chance to 'hide themselves' behind another character, which makes them feel more comfortable in a group of learners. Drama not only increases cooperation between learners and creates a sense of responsibility but it also motivates the teacher to attend to the needs of the students (Mordecai, 1985). Lindsay (1974) emphasizes that drama activities foster an atmosphere of trust and sympathy among learners and the teacher creating a good rapport within the group. Schewe (1993) underlines that drama in foreign language class promotes shared and cooperative learning, where sense and meaning are constantly negotiated between individual learners in a small group, between different small groups, between individual learners and the teacher (p. 293). In establishing good relationship between students and the teacher, drama releases learners of their inhibitions, anxiety, and injects them with confidence and satisfaction.

The meanings of words are not fixed and they partly depend on setting, role, status, mood, attitude, feelings, and shared knowledge (Maley & Duff, 1978). In order to improve learners' spontaneity, fluency and accuracy, and to streghten their ability to communicate meaningfully, teachers need to provide them with real life-like situations. Almond (2005) attempts to point out that

> [Drama] is a whole-person approach, in that it does not deal exclusively with spoken language but rather requires our learners to react, and respond with their intellects, emotions and natural instincts. Drama also practices these broader aspects of communication: -gesture and gesticulation, -facial expression, -eye contact and eye movement, -posture and movement, -proxemics, - prosody. (p. 11)

Drama in foreign language teaching bears certain characteristics similar to those of various situations experienced by different people in real life such as tension,

anticipation, relief, resolution, dispute, and interplay, which learners in role experience directly in drama activities. Somasundram (2011) highlights that drama, with its learner-centeredness that makes the syllabus personally fulfilling, is an appropriate method to use in the language classroom for the positive influence that it has on following planes as authenticity, fluency, enunciation, word retention and recognition, active participation, multi-intelligence, and socio-affective requirements of the learners. Figure 4 summarizes the powerful learning environments for language learning (Verhelst, 2006).

Interactional
SUPPORT

Meaningful,
relevant TASKS

Positive, safe
climate
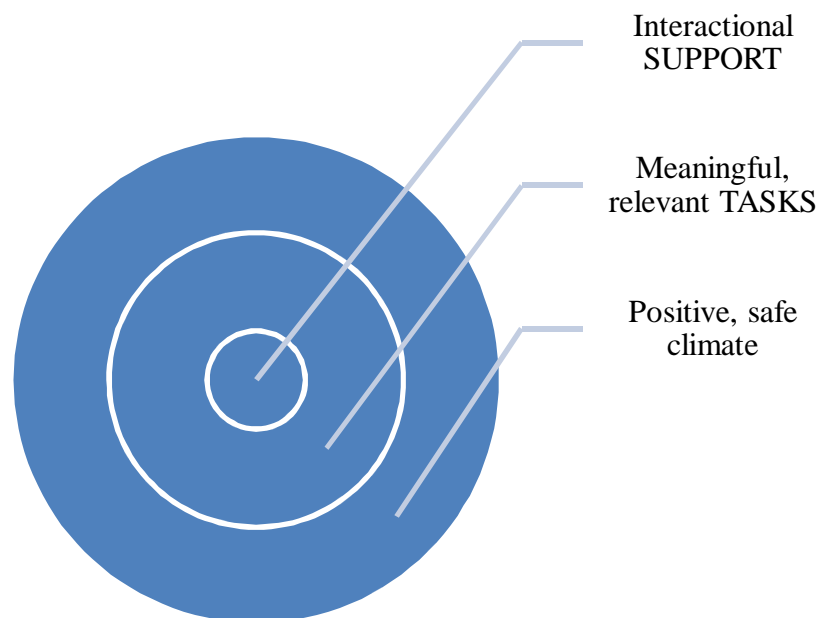
Figure 4. Powerful language environments for language learning

Maley and Duff (1982) points out that drama increases motivation since drama activities requires active participation of learners drawing on their personal resources such as imagination, experience, and expectations. A routine exercise, which otherwise would seem so dull and boring to the students, becomes an exciting and pleasurable one, thus bringing life to the classroom environment. According to Bleyhl (1989), when physical actions accompanies the language, students feel fewer barriers to speak freely owing to the fact that physical actions have a relieving effect on their tensions. Ernst-Slavit and Wenger (1998) also draws attention to the fact that drama activities arouse interest in young learners, which allow them to improve their language skills. Hawkins (1993) underlines that

> Stimulus localized in one game has a knock on effect for the next game. The level of confidence gained in achieving meaningful communication in the last interaction in turn re-invigorates each localized attempt. A dynamic pattern is set of motivation from the local to the general and back, rendering the learner more 'open' to the L2. The relative homogeneity of the learning level in a school setting, and the imperative of communication compel "comprehensible input, which Krashen (1982) suggests is of vital importance. (p. 63)

Drama presents a collective negotiation of meaning since learners are in ongoing interplay with their teacher and with each other as active partivipants and creators of meaning. In creating an experiental context for learner in which they are injected motivation to catch and produce language, drama-based teaching helps students boost their social skills and linguistic ability. Great emphasis of learners on creative process as actors and creators of thought make drama in language teaching a holistic one. Experience by participants of their own action adds to learners' self-development and self-expression, as well.

Based on the review of the literature, although a great deal of research has been carried out on young learners, there is a gap in the knowledge of the effect of drama activities on young adult learners in prep schools at university level. Next chapters will present the study undertaken in this respect.

CHAPTER 4

RESULTS & DISCUSSION

4.1. Instruments

To collect data, a variety of tests were chosen and their results were examined for consistency. A background questionnaire to learn about students' age, gender and year of foreign language study was used at the beginning of the semester prior to other tests. According to Dörnyei and Csizer (2002), a long and sophisticated instrument is needed for a comprehensive measure of motivation (p. 428). Therefore, to assess students' motivation and attitude towards learning, ranging from 'strongly agree' to 'strongly disagree', original 6-scale format of *English Attitude/Motivation Test Battery (AMTB)* developed by Gardner (1985) and revised by Gardner, Tremblay, and Masgoret (1997) was employed. The questionnaire is reported to have a good reliability and validity (Gardner, 1985). A sample of the questionnaire is provided in Appendix A.

The questionnaire used to test students' anxiety level at the beginning and at the end of the research period is the *Foreign Language Classroom Anxiety Scale (FLCAS)* (see Appendix B) developed by Horwitz, Horwitz and Cope in 1986.

In addition to the tests mentioned above, in-class observations were carried out by the researcher to collect data. 5 treatment tests were given to students periodically to test academic success. Last but not least, individual and group interviews were administered periodically to gather more information about the process.

4.2. Procedures

Permission to conduct this study was obtained from the School of Foreign Languages Administration at the beginning of 2012- 2013 academic year. Partner instructors who

also taught the two classes used in this study were informed by the researcher about the study to be carried out throughout the term. The researcher received the proficiency test results of the participants during the first week and implemented the background questionnaire by the end of the first week. Then, two more instruments; English Attitude/Motivation Test Battery, Foreign Language Classroom Anxiety Scale were administered to students not earlier than the end of the third week. In doing so, it was hoped that students would already overcome their anxiety and timidity caused by being in a new class and not knowing the instructor. The questionnaires were given alongside their translated versions into Turkish since students' current levels of English were not sufficient to understand the questions in English. Extra explanations on questions were provided by the researcher if the students asked for it.

The participants were informed that these tests were intended to be used as a part of an academic research and they were assured that their identity would be kept confidential and would not be revealed. Following the information that their answers or results would not affect their class grade, they were kindly requested to state their honest answers. In order to render the study intact, the participants were not told that their affective filter was being researched. They were allotted enough time to complete the questions carefully in the class and all the questionnaires were collected by the researcher at the end of the class.

In the last week of the semester, the same two instruments, AMTB and FLCA, were administered to the participants once again to detect any possible changes. In order to collect additional data that could support the findings, in-class observation notes taken by the researcher, and the individual interviews were evaluated.

The participants were grouped into three main categories 'high', 'moderate' and 'low' to analyze their level of motivation and anxiety based upon their scores on each of the two questionnaires. The total score on the anxiety test (FLCAS) was 165. All the participants who scored between 1 and 55 were considered to possess little or no anxiety and they were put into the 'low' anxiety category. The scores between 56 and 110 indicated moderate levels of anxiety and students who scored between 56 and 100 were placed into the 'moderate' anxiety group, while those who scored between 111 and 165 were out into the 'highly' category.

The total possible score on the AMTB was 275. The participants who scored between 1 and 125 were placed into 'low' category which indicated little or no motivation. The students who scored between 126 and 250 were considered to be 'moderately' motivated while the ones who scored between 251 and 375 were placed in the 'highly' category. AMTB items are made of 12 scales as pointed out in Table 15:

Table 15. Scales for AMTB items

	Questionnaire Item No	
Scale	**Positively Keyed**	**Negatively Keyed**
Interest in Foreign Languages	1, 21, 42, 65, 85	12, 32, 55, 76, 95
Parental Encouragement	2, 22, 43, 48, 57, 66, 86, 103	N/A
Motivational Intensity	13, 33, 56, 77, 96	3, 23, 44, 67, 87
English Class Anxiety	16, 36, 60, 80, 98	4, 24, 45, 68, 88
English Teacher Evaluation	5, 25, 46, 69, 89	14, 34, 58, 78, 97
Attitudes toward Learning English	6, 26, 47, 70, 90	18, 38, 62, 82, 100
Attitudes toward English-speaking people	7, 27, 40, 53, 49, 71, 91, 104	N/A
Integrative Orientation	8, 28, 50, 72	N/A
Desire to Learn English	9, 29, 51, 73, 92	17, 37, 61, 81, 99
English Course Evaluation	20, 41, 64, 84, 102	10, 30, 52, 74, 93
English Use Anxiety	11, 31, 54, 75, 94	19, 39, 63, 83, 101
Instrumental Orientation	15, 35, 59, 79	N/A

The FLCAS is a 33-item instrument that determines the degree to which students feel anxious during language classes by assessing their communication apprehension, test anxiety, and fear of negative evaluation in the foreign language classroom. Each item is a statement followed by a five-point Likert response scale, with which the participants indicate the degree to which they agree or disagree with each of the items. FLCA items are made of 4 domains as shown in Table 16:

Table 16. Domains for FLCAS items

CAUSES OF LANGUAGE ANXIETY	QUESTION NUMBER
Communication Anxiety	1, 9, 14, 18, 24, 27, 29, 32
Fear of Negative Evaluation	3, 7, 13, 15, 20, 23, 25, 31, 33
Test Anxiety	2, 8, 10, 19, 21
English Classroom anxiety	4, 5, 6, 11, 12, 16, 17, 22, 26, 28, 30

4.3. Data Analysis

In order to answer the research questions, quantitative method is employed by using statistical tests to evaluate the significance of the data collected, while they are also assessed through observation of the data collected. In this first section, questions that are answered quantitatively are discussed. The qualitative data in this study were collected through different modes: class observations and interviews with students.

4.4. Results of the Study

The next chapter presents the results of the statistical tests that were run and discusses both the quantitative and qualitative findings.

4.4.1. Results of Attitude Motivation Test Battery

After the experimental procedure, in order to put forward the significance of difference between the scores that experimental group get in pre-test and post-test for AMTB, t test technique was used. The result of the analysis performed is shown in Table 17.

Table 17. T-test results of difference between the scores that experimental group get in
pre-test and post test for AMTB

Domains	Number	Mean	Stn.Dev	Lowest	Highest	t	Sig.
Interest in foreign language (Pretest)	40	46,40	8,02	25,00	57,00	-6,162*	,000
Interest in foreign language (Posttest)	40	50,10	5,057	39,00	57,00		
Parental Encouragement (Pretest)	40	35,13	9,74	9,00	48,00	-4,484*	,000
Parental Encouragement (Posttest)	40	37,25	7,99	15,00	48,00		
Motivational Intensity (Pretest)	40	41,50	9,96	15,00	60,00	-6,851*	,000
Motivational Intensity (Posttest)	40	45,40	8,47	25,00	60,00		
English Class Anxiety (Pretest)	40	33,28	11,90	10,00	56,00	8,460*	,000
English Class Anxiety (Posttest)	40	26,57	7,57	10,00	42,00		
English Teacher Evaluation (Pretest)	40	46,82	9,13	23,00	58,00	-7,721*	,000
English Teacher Evaluation (Posttest)	40	52,75	5,32	41,00	60,00		
Attitudes toward learning English (Pretest)	40	45,25	11,90	19,00	60,00	-6,664*	,000
Attitudes toward learning English (Posttest)	40	49,22	9,30	27,00	60,00		
Attitudes toward English-speaking people (Pretest)	40	28,12	8,08	9,00	43,00	-5,323*	,000
Attitudes toward English-speaking people (Posttest)	40	29,92	7,11	15,00	42,00		
Integrative Orientation (Pretest)	40	17,72	3,96	8,00	24,00	-4,235*	,000
Integrative Orientation (Posttest)	40	18,77	2,90	13,00	23,00		
Desire to learn English (Pretest)	40	45,62	11,53	17,00	59,00	-5,887*	,000
Desire to learn English (Posttest)	40	50,67	6,90	32,00	59,00		
English Course Evaluation (Pretest)	40	39,50	12,16	15,00	55,00	-11,494*	,000
English Course Evaluation (Posttest)	40	47,47	9,01	25,00	58,00		
English Use Anxiety (Pretest)	40	32,62	8,91	12,00	49,00	10,625*	,000
English Use Anxiety (Posttest)	40	26,30	6,03	11,00	36,00		
Instrumental Orientation (Pretest)	40	20,52	3,81	9,00	24,00	-4,462*	,000
Instrumental Orientation (Posttest)	40	21,82	2,43	16,00	24,00		

As Table 17 is observed, it is seen that there is a statistically significant difference between the scores the participants of experimental group get in pre-test and post test for interest in language learning with t=-6,162 and p<,05. When the participants' scores on the motivation scale were examined, it was found that during the first administration, the mean score for the participants' interest in foreign language was 46,40 while during the second administration, the mean score for interest in foreign language was 50,10, with an increase of 3,70 points. In addition, while the lowest score was 25 and the highest score was 57 during the first administration, during the second administration the lowest score increased to 39 whereas the highest score remained the same. This change was statistically significant with p<,05, so an overall increase in participants' interest in foreign language is observed from the beginning to the end of the semester.

Table 17 demonstrates a statistically significant difference between the pre-test and post-test scores for parental encouragement (t=-4,484; p<,05). While the mean score during the first administration was 35,13; the mean score for parental encouragement increased to 37,25 on the second administration. Moreover, it was found that the lowest score was 9,00 with the highest score being 48,00 during the first administration whereas the lowest score increased to 15,00 with the highest score being 48,00 at posttest. Considering these results, it can be asserted that the experiment had a positive impact on parents' encouraging students to continue learning English and thus increased the scores on parental encouragement.

As seen in Table 17, there is a statistically significant difference between the pre-test and post-test scores for motivational intensity with t=-6,851 and p<,05. On the first administration the mean motivational intensity score of the experimental group was 41,50 whereas on the second observation the mean score increased to 45,40. Additionally, while the lowest score was 15,00 and the highes score was 60,00 during the first administration, on the second administration the lowest score increased to 25,00 with the highest score remaining the same. Looking at these results, we can observe that the experiment with drama in language teaching had a meaningful impact on participants' level of motivational intensity and increased their related scores.

Looking at the participant scores on English class anxiety, it was observed that there is statistically significant difference between pre-test and post-test scores with t=8,460 and

p<,05. While on the first administration, the mean score for English class anxiety was 33,28; it decreased to 26,57 on the second administration. The highest score at pretest was 56,00, which dropped to 42,00 at the posttest, but the lowest scores remained 10,00 on both administrations. These results point out that the experiment had a great influence on participants' English class anxiety and it lowered their English class anxiety level during the research period.

Table 17 reveals that there is also a statistically significant difference between the pretest and posttest scores for English with t=-7,721 and p<,05. During the first administration, the mean score for the participants' English teacher evaluation was 46,82 while on the second administration, the mean score increased up to 52,75. Additonally, while the lowest score was 23,00 and the highest score was 58,00 at pretest, at posttest the lowest score increased to 41,00 and the highest was 60,00. This change was statistically significant with p<,05, so it can be said that an overall increase in participants' English teacher evaluation observed from the first administration to the second administration is thanks to advances in teaching quality with drama techniques.

As it is depicted in Table 17, the mean score for the participants' attitude toward learning English at pretest was 45,25 while it was 49,22 with an increase of 3,97 points. Likewise, the lowest score was 19,00 and the highest score was 60 during the first administration whereas the lowest score increased to 27,00 and the highest score remained the same on the second administration. This change was statistically significant with t=-6,664 and p<,05, so an overall increase in participants' attitude toward learning English can be observed throughout the experiment. The results show that participants had more positive attitudes toward learning English by means of the experiment successfully carried out.

As shown in Table 17, there is a meaningful difference between participants' pretest and post test scores for attitudes toward English-speaking people, as well, with t=-5,323 and p<,05. While the mean score for attitudes towards English-speaking people was 28,12 on the first administration, it increased to 29,92 on the second administration. The lowest score was 9, 00 and the highest score was 43,00 at pretest whereas the lowest score increased up to 15,00 and the highest score was 42,00 with a negligible decrease at posttest. Taking these results into consideration, it can be said that the experiment

was also effective in increasing participants' scores for attitudes toward English-speaking people. Respondents wished to make native friends and communicate to them in English.

Table 17 presents a statistically significant difference between participants' pretest and posttest scores for integrative orientation with t=-4,235 and p<,05. While the mean score during the first administration was 17,72; the mean score for integrative orientation increased to 18,77 at posttest. Furthermore, it was found that the lowest score was 8,00 with the highest score being 24,00 at pretest whereas the lowest score increased to 13,00 with the highest score being 23,00 at posttest. Considering these results, one can say that the experiment had a positive impact on increasing students' integrative orientation.

Table 17 depicts a statistically significant difference between pretest and posttest scores for desire to learn English with t=-5,887 and p<,05. The mean score at pretest was 45,62 and it increased up to 50,67 at posttest. On the first administration of the test, the lowest score was 17,00 and the highest score was 59,00 whereas the lowest score increased to 32,00 with the highest score remaining the same at posttest. Similar to other domains discussed above, it can be concluded that the experiment affected learners' desire to learn English in a positive way and increased their related scores.

A statistically significant difference between pretest and posttest scores for English course evaluation is clearly seen in Table x with t=-11,494 and p<,05. While the mean score at pretest was 39, 50, it is observed that it increased up to 47, 47 at posttest. Besides the lowest score was 15,00 and the highest score was 55,00 on the first administration of the test whereas the lowest score was 25,00 and the highest score was 58, 00 on the second administration. Considering this increase on score, it can be said that the experiment had a motivating effect on learners' evaluation of English course and increased their related scores.

Pretest and posttest scores for English use anxiety also points out a statistically significant difference with t=10,625 and p<,05. While the mean score for English use anxiety was 32,62 at pretest, it decreased to 26,30 at posttest. Additionally, the lowest score as 12,00 at pretest decreased to 11,00 at posttest; and the highest score as 49,00 at

pretest also decreased to 36, 00 at posttest. When these results are taken into consideration, it is observed that the experiment had a reducing effect on experimental group's English use anxiety and lowered their scores.

Last but not least, Table 17 shows that the difference between pretest and posttest scores for instrumental orientation is statistically significant with t=-4,462 and p<,05. The mean score for instrumental orientation was 20, 52 at pretest and 21, 82 at posttest with an increase of 1,30 points. Over and above this, the lowest score among experimental group participants was 9,00 and the highest score was 24,00 whereas the lowest score increased to 16,00 with the highest score remaining the same at posttest. Based on this, it is observed that the experiment was effective on increasing learners' instrumental orientation.

After the experimental procedure, in order to put forward the significance of difference between the scores that control group get in pre-test and post-test for AMTB, t-test technique was used. The result of the analysis performed is shown in Table 18.

Table 18. T-test results of difference between the scores that control group get in pre-test and post test for AMTB

Domains	N	M	SD	Lowest	Highest	t	Sig
Interest in Foreign Languages (Pretest)	40	40,40	9,43	24,00	59,00	**-1,868***	**,000**
Interest in Foreign Languages (Posttest)	40	41,27	7,58	27,00	59,00		
Parental Encouragement (Pretest)	40	31,10	9,51	8,00	48,00	-,282	,779
Parental Encouragement (Posttest)	40	31,25	7,24	14,00	47,00		
Motivational Intensity (Pretest)	40	32,25	7,84	12,00	44,00	-1,166	,251
Motivational Intensity (Posttest)	40	33,02	5,56	21,00	42,00		
English class anxiety (Pretest)	40	35,60	8,85	16,00	50,00	,515	,610
English class anxiety (Posttest)	40	35,17	5,16	26,00	46,00		
English teacher evaluation (Pretest)	40	39,12	8,04	10,00	59,00	**-7,380***	**,000**
English teacher evaluation (Posttest)	40	43,02	5,91	24,00	57,00		
Attitude toward learning English (Pretest)	40	38,40	10,12	17,00	56,00	1,196	,239
Attitude toward learning English (Posttest)	40	37,65	7,62	23,00	53,00		
Attitude toward English-speaking people (Pretest)	40	26,77	8,03	11,00	43,00	1,597	,118
Attitude toward English-speaking people (Posttest)	40	25,90	5,67	16,00	38,00		
Integrative Orientation (Pretest)	40	16,35	3,93	8,00	24,00	**2,481***	**,018**
Integrative Orientation (Posttest)	40	15,70	3,40	7,00	22,00		
Desire to learn English (Pretest)	40	38,52	8,72	18,00	55,00	-,827	,413
Desire to learn English (Posttest)	40	39,02	6,12	26,00	52,00		
English course evaluation (Pretest)	40	31,27	9,20	11,00	51,00	**-2,570***	**,014**
English course evaluation (Posttest)	40	32,85	6,81	17,00	50,00		
English use anxiety (Pretest)	40	36,05	7,97	21,00	54,00	,526	,602
English use anxiety (Posttest)	40	35,55	4,27	27,00	44,00		
Instrumental Orientation (Pretest)	40	18,77	3,95	6,00	24,00	-,104	,918
Instrumental Orientation (Posttest)	40	18,80	2,91	10,00	23,00		

As Table 18 is observed, it is seen that there is a statistically significant difference between the scores the participants of control group get in pre-test and post test for interest in language learning with t=-1,868 and p<,05. When the participants' scores on the motivation scale were examined, it was found that during the first administration, the mean score for the participants' interest in foreign languages was 40,40 while during the second administration, the mean score for interest in foreign languages was 41,47, with an increase of 1,07 points. In addition, while the lowest score was 24,00 and the highest score was 59,00 during the first administration, during the second administration the lowest score increased to 27,00 whereas the highest score remained the same.

Table 18 shows that there was no statistically significant change between pretest and posttest scores of the participants for parental encouragement (t=-282; p>,05). It can be concluded that participants did not experience any considerable change in their levels of parental encouragement from pretest to posttest.

Looking at the participant scores on motivational intensity, it was observed that there is statistically no significant difference between pre-test and post-test scores (t=-1,166; p>,05). Considering these results, it can be said that no considerable effect was seen on participants' motivational intensity from the first administration to the second one.

Table 18 reveals that there is also no statistically significant difference between the pretest and posttest scores for English class anxiety with (t=,515; p>,05).

As it is illustrated in Table 18, the mean score for the participants' English teacher evaluation at pretest was 39,12 while it was 43,02 with an increase of 3,90 points. Likewise, the lowest score was 10,00 and the highest score was 59,00 during the first administration whereas the lowest score increased to 24,00 and the highest score was 57,00 on the second administration. This change was statistically significant with t=-7,380; p<,05.

As table 18 is observed, it is is seen that there is no statistically significant difference between the pretest and posttest scores for attitude toward learning English (t=1,196; p>,05) and attitude toward English speaking people (t=1,597; p>,05). Therefore, one can say that participants in control group did not show any considerable change in their

attitude toward learning English or toward English-speaking people from the first administration to the second one.

Table 18 presents a statistically significant difference between participants' pretest and posttest scores for integrative orientation (t=-2,481 and p<,05). While the mean score during the first administration was 16,35; the mean score for integrative orientation decreased to 15,70 at posttest. Furthermore, it was found that the lowest score was 8,00 with the highest score being 24,00 at pretest whereas the lowest score decreased to 7,00 with the highest score being 22,00 at posttest.

Table 18 depicts that there is no statistically significant difference between the pretest and posttest scores for desire to learn English (t=-,827; p>,05). Considering these results, it can be concluded that there was not a great change in learners' stated level of desire to learn English.

A statistically significant difference between pretest and posttest scores for English course evaluation is clearly seen in Table 18 (t=-2,570; p<,05). While the mean score at pretest was 31,27, it is observed that it increased up to 32, 85 at posttest. Besides the lowest score was 11,00 and the highest score was 51,00 on the first administration of the test whereas the lowest score was 17,00 and the highest score was 50, 00 on the second administration. Considering this increase on score, it can be said that participants in the control group developed a slightly more positive attitude towards English course and increased their related scores on attitude/motivation scale.

Table 18 shows that there is no statistically significant difference between the participants' pretest and posttest scores for English use anxiety (t=,526; p>,05) and instrumental orientation (t=-,104; p>,05).

4.4.2. Results of Foreign Language Class Anxiety Scale

After the experimental procedure, in order to put forward the significance of difference between the scores that experimental group get in pre-test and post-test for FLCAS, t test technique was used. The result of the analysis performed is shown in Table 19.

Table 19. T-test results of difference between the scores that experimental group get in
pre-test and post test for FLCAS

Domains	N	Mean	Stn.Dev	Lowest	Highest	t	Sig.
Communication anxiety (Pretest)	40	23,05	5,47	13,00	40,00	10,985*	,000
Communication anxiety (Posttest)	40	17,47	4,24	11,00	36,00		
Fear of negative evaluation (Pretest)	40	22,60	6,68	10,00	42,00	10,380*	,000
Fear of negative evaluation (Posttest)	40	17,10	5,18	10,00	37,00		
Test anxiety (Pretest)	40	14,50	3,21	10,00	23,00	9,343*	,000
Test anxiety (Posttest)	40	10,90	2,30	7,00	16,00		
English classroom anxiety (Pretest)	40	31,25	7,25	19,00	49,00	11,607*	,000
English classroom anxiety (Posttest)	40	24,97	5,46	16,00	43,00		

The data in Table 19 suggests that the experiment had positive results on participants in reducing their anxiety level. A statistically significant difference between pretest and posttest scores for communication anxiety is clearly seen with t=10,985 and p<,05. When the participant scores on the anxiety scale were examined, it was found that during the first administration, the mean score for the participants' level of communication anxiety was 23,05 while during the second administration, the mean score for communication anxiety was 17,47 with a decrease of 5, 58 points. In addition, the lowest score at pretest was 11,00 and the highest score was 40,00 while the lowest was 11,00 with a decrease of 2,00 and the highest score was 36,00 at posttest. Regarding the degree of overall decrease, it is observed the experiment affected participants' level of communication anxiety and lowered their related anxiety scores.

The findings in Table 19 show that during the first administration, the mean score for the participants' level of fear of negative evaluation was 22,60 while during the second administration, the mean score for fear of negative evaluation was 17,10, a decrease of 5,50 points. Additionally, while the lowest score remained the same at both pretest and posttest, the highest score decreased from 42,00 to 37,00. This change was statistically significant with t=10,380; p<,05, so a decrease in participants' fear of anxiety levels is observed from pretest to posttest.

The results in Table 19 show that there is a statistically significant difference between the pretest and posttest scores of participants for test anxiety with t=9,343; p<,05. During the first administration the mean score for test anxiety was 14,50 while it was 10,90 during the second administration, with a decrease of 3,60 points. Moreover, the lowest score was 10,00 and the highest score was 23,00 at pretest whereas the lowest score decreased to 7,00 and the highest score decreased to 16,00 at posttest. Considering these results, it can be suggested that experiment had a great effect on lowering participants' level of test anxiety.

Looking at the participant scores on anxiety scale, it was observed that the difference between pretest and posttest scores for English classroom anxiety was statistically meaningful with t=11,607; p<,05. It was found that during the first administration, the mean score for the participants' level of English classroom anxiety was 31,25 while during the second administration, the mean score for English classroom anxiety was 24,97 with a decrease of 6,28 points. In addition, the lowest score at pretest was 19,00 and the highest score was 49,00 while the lowest was 16,00 with a decrease of 3,00 and the highest score was 43,00 at posttest. Regarding the degree of overall decrease, it can be concluded that the experiment was successful at lowering participants' foreign language classroom anxiety in general.

After the experimental procedure, in order to put forward the significance of difference between the scores that control group get in pre-test and post-test for FLCAS, t-test technique was used. The result of the analysis performed is shown in Table 20.

Table 20. T-test results of difference between the scores that control group get in pre-test and post test for FLCAS

Domains	N	M	SD	Lowest	Highest	t	Sig
Communication anxiety (Pretest)	40	24,02	6,07	11,00	34,00	-8,497*	,000
Communication anxiety (Posttest)	40	28,77	4,09	20,00	36,00		
Fear of negative evaluation (Pretest)	40	24,25	7,69	10,00	38,00	-7,043*	,000
Fear of negative evaluation (Posttest)	40	28,77	5,19	17,00	38,00		
Test anxiety (Pretest)	40	15,17	4,43	6,00	23,00	-4,389*	,000
Test anxiety (Posttest)	40	17,00	3,27	11,00	22,00		
English classroom anxiety (Pretest)	40	33,60	7,44	16,00	49,00	-7,851*	,000
English classroom anxiety (Posttest)	40	38,15	5,60	22,00	51,00		

The data in Table 20 suggests that there is a statistically significant difference between the control group participants' pretest and posttest scores for communication anxiety (t=-8,497; p<,05). However, when the participant scores on the anxiety scale were examined, it was found that during the first administration, the mean score for the participants' level of communication anxiety was 24,02 while during the second administration, the mean score for communication anxiety was 28,77 with an increase of 4, 75 points. In addition, the lowest score at pretest was 11,00 and the highest score was 34,00 while the lowest was 20,00 with an increase of 9,00 and the highest score was 36,00 at posttest. Regarding the degree of overall increase, it is observed the respondents in control group experienced high levels of anxiety during the semester the experiment was carried out.

As it is seen in Table 20, there is also a statistically significant difference between the pretest and posttest scores fot fear of negative evaluation (t=-7,043; p<,05). Nonetheless, the mean score at pretest was 24,25 whereas it increased to 28,77 at posttest. Additionally, it is observed that the lowest score on the first administration was 10,00 and it increased to 17,00 on the second administration while the highest score remained the same as 38,00 on both tests.

Looking at the participant scores on anxiety scale, it was observed that the difference between pretest and posttest scores for test anxiety was statistically meaningful (t=-4,389; p<,05). However, it is seen that the participants' stated level of test anxiety increased and affected their scores negatively. To make it more clear, during the first administration, the mean score test anxiety was 15,17 while during the second administration, the mean score was 17,00 with an increase of 1,83 points. Furthermore, the lowest score at pretest was 6,00 and the highest score was 23,00 while the lowest was 11,00 with an increase of 5,00 and the highest score was 22,00 at posttest.

The findings in Table 20 show that during the first administration, the mean score for the participants' level of English classroom anxiety was 33,60 while during the second administration, the mean score for English classroom anxiety was 38,15, an increase of 4,55 points. Additionally, while the lowest score at pretest, 16,00 , increased to 22,00 at posttest, the highest score also increased from 49,00 to 51,00. This change was statistically significant with t=-7,851; p<,05), so an increase in participants' English classroom anxiety levels is observed from the first administration to second administration, which means that learners felt more unconfident in their classroom environment during the program.

4.4.3. Results of English exams

English achievements of all the participants were measured through 5 pop quizzes given periodically during the experiment period in accordance with the program conducted in class. Drama was included in classroom teaching by applying various drama activities such as warm-up, community building, pantomime games, puppets etc depending on the pacing schedule agreed by school administration. The reason for using these quizzes as a means to measure students' academic success was due to school regulation which did not allow any other extra tests to be used in classes. Furthermore, these quizzes were designed according to the textbook used in the School of Foreign Languages. In order to achieve parallelism with the experiment and the evaluation, drama activities were chosen accordingly.

4.4.4. Relation between AMTB / FLCAS and score in English exams

The table below presents the N,m and sd values of experimental group's AMTB/FLCAS scores of the participants in the experimental group.

Table 21. N,m and sd values of experimental group's AMTB / FLCAS scores

Scales	Level of Success	N	m	sd
AMTB pretest	Low	9	429,8889	87,33620
	Moderate	16	413,2500	73,63378
	High	15	454,6000	40,26129
FLCAS pretest	Low	9	100,8889	27,11293
	Moderate	16	93,6250	17,86197
	High	15	83,3333	15,13589
AMTB posttest	Low	9	456,6667	61,29845
	Moderate	16	439,1250	49,00459
	High	15	474,3333	28,91531
FLCAS posttest	Low	9	77,7778	23,77908
	Moderate	16	72,9375	8,16063
	High	15	63,4000	9,14799

When the data in Table 21 is examined, it is seen that in AMTB pretest scores, the highest mean score was 454,60, and that belonged to the participants having the highest level of success. It is followed by participants with low and moderate level of success respectively with the mean scores of 429,89 and 413,25.

The table below presents the ANOVA results of experimental group's AMTB / FLCAS scores with regard to academic success.

Table 22. ANOVA results of experimental group's AMTB / FLCAS scores with regard to academic success

Scales	Level of Success	SS	df	Mean Square	F	Sig
AMTB pretest	Between Groups	13316,511	2	6658,256	1,493	,238
	Within Groups	165043,489	37	4460,635		
	Total	178360,000	39			
FLCAS pretest	Between Groups	1865,628	2	932,814	2,488	,097
	Within Groups	13873,972	37	374,972		
	Total	15739,600	39			
AMTB posttest	Between Groups	9598,892	2	4799,446	2,283	,116
	Within Groups	77787,083	37	2102,354		
	Total	87385,975	39			
FLCAS posttest	Between Groups	1327,807	2	663,903	3,670	,035
	Within Groups	6694,093	37	180,921		
	Total	8021,900	39			

Relations between AMTB / FLCAS scores are analyzed in relation to the scores participants obtained in their pop quizzes given periodically in accordance with the study program. As Table 22 shows, there is no statistically significant difference between experimental group participants' AMTB – FLCAS pretest and posttest scores in regard to academic success. One possible reason behind the lack of significantly meaningful data on students' academic success may be school regulations which require students to attend the classes regularly but allows them to continue their education at faculties at the end of prep year whether they pass or fail the class. Many students have confirmed that they do not care much about their exam results because they can carry on with their education at faculties no matter what their grades are at prep class.

Table 23. Correlations between the experimental group's scores on two different scales (AMTB/FLCAS)

Correlation		AMTB pretest	FLCAS pretest	AMTB posttest	FLCAS posttest
AMTB pretest	Pearson Correlation	1	*-,079*	*,974*[**]	*-,172*
	Sig. (2-tailed)		,627	,000	,288
	N		40	40	40
FLCAS pretest	Pearson Correlation		1	*-,084*	*,879*[**]
	Sig. (2-tailed)			,607	,000
	N			40	40
AMTB posttest	Pearson Correlation			1	*-,208*
	Sig. (2-tailed)				,197
	N				40
FLCAS posttest	Pearson Correlation				1
	Sig. (2-tailed)				
	N				

When the results in Table 23 is observed, it is seen that there is a highly positive correlation between the experimental group participants' AMTB pretest and posttest scores at ,974 level. With reference to the data, it can be concluded that the experiment had a positive effect on increasing respondents' attitude and motivation toward learning English.

Likewise, there is also a highly positive correlation between the experimental group participants' FLCAS pretest and posttest scores at ,879 level. Referring to this significant data, one can say that the students in question experienced an overall decrease in their anxiety towards learning English by means of the experiment carried out.

When the participant scores in this study are taken into account, it is right to say that the results point out that there is a correlation between anxiety and motivation. These

results are in accordance with those of Gardner, Day & MacIntyre (1992), who observed the effects of motivation and anxiety on vocabulary acquisition and put forward that both "are two separate dimensions with overlapping behavioral consequences . . .correlated yet distinguishable" (p. 212).

4.4.5. Qualitative Data Analysis

Personal observations throughout the semester and regular interviews held with students have proven that drama in English language teaching classroom at a university preparatory school is influential in terms of lowering students' affective filter. Content analysis was conducted to interpret those qualitative results. The participants of the experimental group were interviewed in order to collect their opinions of drama activities used in class and their answers to each question were examined. In terms of motivation and attitude, they were asked whether these kind of playful activities helped them overcome their negative feelings related to learning a new language. Most of the students spoke well for drama and they all agreed that they had more positive feelings in those lessons when compared to other English classes. The reasons students gave are as follows: firstly, 80 % of the students indicated that they did not feel fear to speak in these classes because they did not worry about being humiliated or laughed at. In fact, they noted that they loved the friendly atmosphere in which there was plenty of laughter and joy. Some examples of the students' translated responses are as follows:

"When someone started a conversation in English, the only thing I could say in responses was 'yes', 'no', 'ok', 'I don't know' 'maybe' and 'it depends'. Now I can communicate better because I know that I can also use my body, face, hands to help me."

"I hated studying English simply because I have been learning it since primary school and every year it is the same! I don't want to see teachers writing grammar rules on the board and asking me to do the exercises on page whatever all the time. It's so boring! To be honest, I loved the exercises we did in your classes. At first, I was a bit hesitant to initiate a conversation with others in class. But after we got used to each other, it was fun to practice English competing in groups to perform the best."

Secondly, 25% of the students reported that they had a chance to use the language authentically:

"Some activities were like real. I loved role-playing the tourist lost in the city center trying to find out his way through different people's directions. Last summer, a tourist asked me how to get somewhere and I could not help him. It reminded me of that moment and I understood how he might have felt."

"The exercises we did about daily routines and job interviews were very useful and enjoyable. I am going to apply for Work and Travel program and I had never had the experience of being interviewed before. The activity we did in class was like real. All the tension, the preparation.. I enjoyed it and learned a lot from it. I like the way you, as a teacher, joined some of our activities and taught some spoken language phrases or expressions. I noted them down in my notebook."

In terms of motivation, almost all of the students accepted that they had higher motivation compared to the first month of the semester. One student who noted that she had never been exposed to English before and for this reason she was so nervous that she was thinking of quitting the school, confirmed that she began to understand the lessons better through different activities they did in class. She indicated that she grew in self-confidence and her quiz results were slightly better each time. 70 % of the students also accepted that they felt like "one big group" and developed good friendships.

In terms of anxiety, all the students confirmed that they were feeling less anxious by the end of the semester. Working together in groups and taking on different roles each time helped them to relax and gain awareness of what was going on in the class. Some students indicated that they could not believe that they were both learning and enjoying at the same time and wished that other English classes were not so mechanical – focusing on just turning the pages in the coursebook and answering the questions in order – sometimes by the alphabetical order in the name list. One student pointed out that although there was sometimes a lot of movement and action in class due to the group activities, the students never misbehaved. This was because they respected and liked the teacher and enjoyed her instruction.

Drawing from the findings of the study, one can conclude that drama activities in the teaching of English to young adult learners was effective for the improvement of motivation, attitude, self-confidence, and lowering of anxiety. The students' positive perceptions as drawn from the qualitative analysis are in accordance with statistically significant differences in the pre and post tests of AMTB and FLCAS. The participants in the experimental group all got involved to a great extent and they were active throughout the semester. The students were able to bring up their ideas and come up with new suggestions every time they were asked to give feedback on what they observed or experienced. Integrating drama activities into a foreign language classroom was so fruitful and rewarding in that it made a creative, enjoyable, active and playful approach possible. A safe and comfortable environment where learners are able to practice their language abilities supplied the learners with a motivating and inspiring atmosphere.

CHAPTER V

CONCLUSION

KEY FINDINGS

A great number of studies (Coyle & Bisgyer, 1984; DiPietro, 1987; Green & Harker, 1988; Haught, 2005; Kao, 1995; Kramsch, 1985; Nunan, 1987; Shacker et al. 1993; Wilburn, 1992; Wagner 1988) have proved and advocated the effectiveness of teaching language through drama. This study was conducted to investigate the effects of drama activities in teaching English as a foreign language to young adult learners. The conclusions of the study are drawn from the results obtained from both the quantitative and qualitative research which included class observations, 5 English quizzes, a mini-questionnaire, and the instruments of AMTB and FLCAS. The findings of the study have revealed that drama, as a cooperative and communicative tool for language development, has a positive effect on students' attitude and motivation to learn English. The findings also support the results of other studies that demonstrate drama to have a positive effect on English language learners' anxiety, confidence and motivation towards speaking English (Coleman, 2005; Stern, 1980; Stinson & Freebody, 2006). In an L2 environment enriched by the inclusion of drama activities, students feel more motivated and less anxious during their learning process. It is beyond doubt that a low level of anxiety, high motivation, a positive attitude and self-confidence attribute to the success of language learning. The expressive need to communicate that drama-based language teaching bears in its nature heightens students' language awareness, and increases their motivation to explore, experience, and get involved personally.

Despite the lack of sufficient statistically significant results to indicate the effect of drama activities on academic success, which is among the limitations of this research, it is certain that the participants had highly positive experiences while learning through

drama activities. According to Bolton (1995), drama is all about making significant meaning which the whole class shares the process of that meaning creating (p. 3). The observations have revealed that drama activities employed in class enabled learners to have pleasure in learning, interact with other class members at high levels of participation, and thus build a sense of community. Another point worthy of mention is that gaining the learners' attention through fun drama activities that encourage students to become more active participants in class apparently had a uniting effect on them in general. After all, not only did the students, as the creators of meaning, take initiative in their own learning by volunteering more in class but they also learned to cooperate with their peers. It was observed by the teacher that the level of peer interaction increased towards the end of the semester since the students worked together benefiting from various characters within the group to create a shared experience.

The findings also suggested that the learners benefited highly from drama activities in class as those activities enabled learners to develop themselves holistically as language learners. Since students experienced the language as an integrated whole in drama environments, they were able to develop their whole-person abilities. Differences among students are valued and various interests are appreciated and brought together to create harmony. In the interviews with the researcher, while most of the students stated that they enjoyed the classes because they felt free to 'be themselves', and for this reason they were looking forward to the next lesson, almost all of them noted that those activities helped them get to know each other better, and they were less anxious and more relaxed in the classroom where they started to feel like a member of a family. The participants in the experimental group mentioned that they were not afraid of making mistakes in the researcher's classes since they also learned from their mistakes altogether. Overall response from the students on group dynamics was positive and this is in accordance with the correlation results suggesting that drama was effectively used to cope with students' stated level of anxiety, and to develop better attitudes toward the target language.

Personal observations revealed that at the very beginning of the semester students lacked enthusiasm for the activities in class and showed little interest or willingness in participation. Interesting enough, most of the participants acknowledged that they recognized the significance and importance of English at the beginning of the semester;

however, they did not seem to possess enough motivation or drive to improve it. The current study vividly showed that drama in language learning helped learners to increase their motivation and self-confidence in time while lowering their learning anxieties and fears accordingly. In making instruction more fun and classes more engaging, drama fostered interest and lowered inhibitions. Since most of the drama activities required active participation of the students and the study of the characters, it also led to a radical change in student-teacher relationships. The students got the understanding that teacher was neither the source of all knowledge nor controlling or directing the students. This change in students' perception of what the teacher was there for was felt in their increasing enthusiasm to take responsibility of their learning through their active involvement in class and counseling the teacher easily whenever needed. The AMTB results on the domain of participants' evaluation of English teacher also coincide with student interview results. Considering the increase in participants' scores, it can be easily said that the use of drama activities changed the students' perception of the teacher in a more positive way.

Each year it can be observed that there is a group of some unmotivated students who seemed to enjoy a year of leisure at the School of Foreign Languages during their transition from a long term of successive examinations period of high school to a four or five-year long university education. Most of these uninterested students are there because they are obliged to get preparatory English education for a year whether they like it or not. As one would appreciate, extra effort is needed to help these students develop a strong motivation. In yielding various unique results each time, drama draws on entire human resource of the class and it naturally motivates learners since they are given the opportunity to put some creativity and individuality into their own learning. Praising students' efforts for taking initiative and risks encourages cooperation among learners and instills a feeling of belonging by promoting a sense of community. This study supports the evidence for the highly strong relationship between learners' motivation and teaching techniques in a language classroom. The participants in the experimental group showed an increase in their overall motivation and attitude towards English classes. Most of the students noted that they were excited about learning English as if it were the first time and less motivated students indicated that they started to do their assignments on time due to the positive feelings they had in class. The

motivation students gained clearly affected how much they were willing to participate in the language activities and take some control over their learning. A few of the students noted that they started to practice talking in simple English with their friends or family members in their daily lives while some other students said that they were thinking of how to express some phrases in daily conversations in English, or translated simple expressions they came across daily.

Considering the fact that there is most often a delay between comprehension and production of the learners, and that affective filter not only affects output but also input, it can also be suggested that drama helped students comprehend the language better. Most of the students were observed to be gain self-confidence by drama since these enjoyable activities prepared the ground for students to be more active physically which enabled them to experience the language they produce with no pre-planned, stereotypical answers or mechanical drills. Small group works within drama motivated students to share their knowledge, think of themselves as a team in which they incorporate something of their own personality, which in turn helped to create a peer-group acceptance, a sense of security and self-esteem. Besides these positive influences, drama also provides the comprehensible input that is essential for learners to learn English successfully in meaningful contexts. After all, the learning process through drama comes about at various levels in respect to the learning context, social and personal skills during an interactive process.

Laughing together and sharing fears lowered the students' level of anxiety about speaking English in front of their classmates. Another motivating factor for the learners in their effort to learn English was forming an opinion of themselves as being capable of completing the tasks. This belief partially comes from the personal success that learners achieve in various exciting activities as if they were the rehearsal of real life. In the experimental group, the students were more anxious prior to the inclusion of drama in class teaching. Developing their communicative skills in authentic and dynamic situations, students find excellent opportunities to blend theoretical and practical aspects of the English language through creative dramatics.

To conclude, the findings point out that drama significantly lowered the affective filter for young adult learners in the School of Foreign Languages at Erciyes University. Still

it is essential to state that the conclusion of this research is only limited to the participants under study and should not be generalized to other academic settings with different participants without further research. When one considers the major trends favoring student-centered, communicative and collaborative ways of teaching, it can be said that drama is an excellent instrument for teaching English as a foreign language to meet the demand. The fun, dynamic, creative, and lively nature of drama activities spices up the learning environment for learners. Along with linguistic and educational benefits it provides, drama also enables students to improve themselves as individuals through various group-work opportunities in which learners feel emotionally secure. However, there is still much that remains to be done to encourage teachers and administrators for greater use of drama in language teaching. At this point, alternative means of assessment may also be needed and considered. More research and empirical data is needed to investigate the effects of drama in teaching English to reinforce the overall attainment in learning and teaching. Long term studies may also be useful in finding out some other effects this research did not allow. In addition, sociocultural and individual differences such as social background and age could be indicators of educational success in language learning process. Therefore, different age groups and genders in various educational settings may be investigated to test how effective drama is among different groups of language learners considering distinct English abilities and academic environment. Studies comparing different age groups in different academic environments would possibly yield some interesting results, which will in turn provide teachers to adapt the types of drama activities to include in their own instruction.

Attitude/Motivation Test Battery (AMTB)

Please circle one alternative below each statement according to the amount of your agreement or disagreement with that item. Note: there is no right or wrong answer.

1. I wish I could speak many foreign languages perfectly.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

2. My parents try to help me to learn English.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

3. I don't pay much attention to the feedback I receive in my English class.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

4. I don't get anxious when I have to answer a question in my English class.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

5. I look forward to going to class because my English teacher is so good.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

6. Learning English is really great.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

7. If Japan had no contact with English-speaking countries, it would be a great loss.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

8. Studying English is important because it will allow me to be more at ease with people who speak English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

9. I have a strong desire to know all aspects of English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

10. My English class is really a waste of time.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

11. I would get nervous if I had to speak English to a tourist.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

12. Studying foreign languages is not enjoyable.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

13. I make a point of trying to understand all the English I see and hear.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

14. I don't think my English teacher is very good.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

15. Studying English is important because I will need it for my career.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
  Disagree   Disagree   Disagree   Agree   Agree   Agree

16. I never feel quite sure of myself when I am speaking in our English class.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

17. Knowing English isn't really an important goal in my life.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

18. I hate English.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

19. I feel very much at ease when I have to speak English.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

20. I would rather spend more time in my English class and less in other classes.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

21. I wish I could read newspapers and magazines in many foreign languages.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

22. My parents feel that it is very important for me to learn English.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

23. I don't bother checking my assignments when I get them back from my English teacher.

| Strongly | Moderately | Slightly | Slightly | Moderately | Strongly |
| Disagree | Disagree | Disagree | Agree | Agree | Agree |

24. I feel confident when asked to speak in my English class.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

25. My English teacher is better than any of my other teachers.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

26. I really enjoy learning English.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

27. Most native English speakers are so friendly and easy to get along with, we are fortunate to have them as friends.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

28. Studying English is important because it will allow me to meet and converse with more and varied people.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

29. If it were up to me, I would spend all of my time learning English.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

30. I think my English class is boring.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

31. Speaking English anywhere makes me feel worried.

   Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

     Disagree   Disagree   Disagree   Agree   Agree   Agree

32. I really have no interest in foreign languages.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

33. I keep up to date with English by working on it almost every day.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

34. The less I see of my English teacher, the better.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

35. Studying English is important because it will make me more educated.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

36. It embarrasses me to volunteer answers in our English class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

37. I sometimes daydream about dropping English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

38. I would rather spend my time on subjects other than English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

39. It doesn't bother me at all to speak English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

40. I wish I could have many native English speaking friends.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

41. I enjoy the activities of our English class much more than those of my other classes.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

42. I would really like to learn many foreign languages.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

43. My parents feel that I should continue studying English all through school.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

44. I put off my English homework as much as possible.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

45. I am calm whenever I have to speak in my English class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

46. My English teacher has a dynamic and interesting teaching style.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

47. English is a very important part of the school programme.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

   Disagree   Disagree   Disagree   Agree   Agree   Agree

48. My parents have stressed the importance English will have for me when I leave school.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

49. Native English speakers are very sociable and kind.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

50. Studying English is important because it will enable me to better understand and appreciate the English way of life.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

51. I want to learn English so well that it will become natural to me.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

52. To be honest, I really have little interest in my English class.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

53. Native English speakers have much to be proud about because they have given the world much of value.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

54. It would bother me if I had to speak English on the telephone.

| Strongly Disagree | Moderately Disagree | Slightly Disagree | Slightly Agree | Moderately Agree | Strongly Agree |

55. It is not important for us to learn foreign languages.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

56. When I have a problem understanding something in my English class, I always my teacher for help.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

57. My parents urge me to seek help from my teacher if I am having problems with my English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

58. My English teacher is one of the least pleasant people I know.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

59. Studying English is important because it will be useful in getting a good job.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

60. It worries me that other students in my class seem to speak English better than I do.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

61. I'm losing any desire I ever had to know English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

62. Learning English is a waste of time.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

63. I would feel quite relaxed if I had to give street directions in English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

64. I like my English class so much, I look forward to studying more English in the future.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

65. If I planned to stay in another country, I would try to learn their language.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

66. My parents are very interested in everything I do in my English class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

67. I tend to give up and not pay attention when I don't understand my English teacher's explanation of something.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

68. I don't understand why other students feel nervous about speaking English in class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

69. My English teacher is a great source of inspiration to me.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

70. I plan to learn as much English as possible.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

71. I would like to know more native English speakers.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

72. Studying English is important because I will be able to interact more easily with speakers of English.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

73. I would like to learn as much English as possible.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

74. To be honest, I don't like my English class.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

75. I would feel uncomfortable speaking English anywhere outside the classroom.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

76. Most foreign languages sound crude and harsh.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

77. I really work hard to learn English.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

78. I would prefer to have a different English teacher.

Strongly Moderately Slightly Slightly Moderately Strongly
Disagree Disagree Disagree Agree Agree Agree

79. Studying English is important because other people will respect me more if I know English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

80. I get nervous when I am speaking in my English class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

81. To be honest, I really have no desire to learn English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

82. I think that learning English is dull.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

83. I would feel comfortable speaking English where both Japanese and English speakers were present.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

84. I look forward to the time I spend in English class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

85. I enjoy meeting people who speak foreign languages.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

86. My parents encourage me to 93ifficul my English as much as possible.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

87. I can't be bothered trying to understand the more complex aspects of English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

88. Students who claim they get nervous in English classes are just making excuses.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

89. I really like my English teacher.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

90. I love learning English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

91. The more I get to know native English speakers, the more I like them.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

92. I wish I were fluent in English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

93. I have a hard time thinking of anything positive about my English class.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

94. I feel anxious if someone asks me something in English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly
Disagree   Disagree   Disagree   Agree   Agree   Agree

95. I would rather see a TV program dubbed into our language than in its own language with subtitles.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

96. When I am studying English, I ignore distractions and pay attention to my task.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

97. My English teacher doesn't present materials in an interesting way.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

98. I am sometimes anxious that the other students in class will laugh at me when I speak English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

99. I haven't any great wish to learn more than the basics of English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

100. When I leave school, I will give up the study of English because I am not interested in it.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

101. I would feel calm and sure of myself if I had to order a meal in English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

102. English is one of my favourite courses.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

103. My parents think I should devote more time to studying English.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

104. You can always trust native English speakers.

Strongly   Moderately   Slightly   Slightly   Moderately   Strongly

Disagree   Disagree   Disagree   Agree   Agree   Agree

Foreign Language Classroom Anxiety Scale (FLCAS)

1. I never feel quite sure of myself when I am speaking in my foreign language class.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

2. I don't worry about making mistakes in language class.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

3. I tremble when I know that I'm going to be called on in language class.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

4. It frightens me when I don't understand what the teacher is saying in the foreign language.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

5. It wouldn't bother me at all to take more foreign language classes.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

6. During language class, I find myself thinking about things that have nothing to do with the course.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

7. I keep thinking that the other students are better at languages than I am.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

8. I am usually at ease during tests in my language class.

Strongly agree	Agree	Neither agree Nor disagree	Disagree	Strongly disagree

9. I start to panic when I have to speak without preparation in language class.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

10. I worry about the consequences of failing my foreign language class.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

11. I don't understand why some people get so upset over foreign language classes.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

12. In language class, I can get so nervous I forget things I know.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

13. It embarrasses me to volunteer answers in my language class.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

14. I would not be nervous speaking the foreign language with native speakers.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

15. I get upset when I don't understand what the teacher is correcting.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

16. Even if I am well prepared for language class, I feel anxious about it.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

17. I often feel like not going to my language class.

Strongly   Agree   Neither agree   Disagree   Strongly

agree   Nor disagree   disagree

18. I feel confident when I speak in foreign language class.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

19. I am afraid that my language teacher is ready to correct every mistake I make.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

20. I can feel my heart pounding when I'm going to be called on in language class.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

21. The more I study for a language test, the more confused I get.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

22. I don't feel pressure to prepare very well for language class.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

23. I always feel that the other students speak the foreign language better than I do.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

24. I feel very self-conscious about speaking the foreign language in front of other students.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

25. Language class moves so quickly I worry about getting left behind.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

26. I feel more tense and nervous in my language class than in my other classes.

| Strongly agree | Agree | Neither agree Nor disagree | Disagree | Strongly disagree |

27. I get nervous and confused when I am speaking in my language class.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

28. When I'm on my way to language class, I feel very sure and relaxed.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

29. I get nervous when I don't understand every word the language teacher says.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

30. I feel overwhelmed by the number of rules you have to learn to speak a foreign language.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

31. I am afraid that the other students will laugh at me when I speak the foreign language.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

32. I would probably feel comfortable around native speakers of the foreign language.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

33. I get nervous when the language teacher asks questions which I haven't prepared in advance.

| Strongly | Agree | Neither agree | Disagree | Strongly |
| agree | | Nor disagree | | disagree |

Background Questionnaire for English language learners

(This information will be kept confidential.)

Name & Surname:

1. Your sex

a) Female   b) Male

2. Your age

a) 17-20   b) 20 + above

3. What is the type of school you previously attended?

a) Private   b) State

4. How long have you been learning English?

a) 1-3 years   b) 3-5 years   c) 7 + years

5. What is your latest GPA in English?

a) 1   b) 2   c) 3   d) 4   e) 5

6. Have you ever been abroad? If yes, please indicate where & how long and why.

a) Yes   b) No

- Country:_____

- How long: _____

-Purpose of visit _____

7**. Have you ever taken extra English classes outside school hours?**

a) Yes   b) No

Private course (   )

Language learning centers (   )

Other (Please indicate) ………………………

8. Rate your current overall ability in English.

   1 = I understand but I cannot speak.

   2 = I understand and I can speak with great 101ifficulty.

   3 = I understand and speak with some difficulty.

   4 = I understand and speak comfortably, with little difficulty.

   5 = I understand and speak fluently like a native speaker.

9. Would you like to improve your English language skills?

a) Yes   b) No

SAMPLE ACTIVITIES USED IN THE STUDY

Some of the drama activities used in experimental group during the research period have been listed below. These activities have been adapted to the syllabus, and students' level.

Below are sample activities taken from the resource book *Drama* written by Charlyn Wessels (1987, p. 32-34).

Handshakes (Ice-breaker)

Students circulate freely around the class, shaking hands with one another. On shaking hands, they simply say their names as loudly and clearly as possible, before moving on to the next person.

(This game has been played a few times in which students alternatively shake hands and say good morning to one another with a lively music in the background. They were instructed to take on a sad/happy/angry/bored face and repeat the activity.)

Cupball   (Numbers/Alphabet)

Students stand in a circle, and hit a soft ball or a balloon with upward strokes. The aim is to keep the ball in the air as long as possible. With each stroke, they either count numbers together, or say the letters of the alphabet (in alphabetical order or reversely). Everyone should count together whenever the ball is hit and successfully kept in the air.

My name's X, and what about you? (Introductions)

Students sit in circles of not more than ten each. The first person starts off by introducing himself or herself: 'My name's X.' Turning to the left he or she asks the next person, 'And what about you?' That person responds, and passes the question on, until it comes back to the first speaker. Alternatively, the question can be asked of any person sitting in the circle, instead of consecutively.

I'm X, and I'm from Z (Introductions/Compounds)

Students sit in a circle. Student A introduces himself, for example: 'I'm Ali and I'm from Saudi Arabia'. Student B responds by saying, for example 'You're Ali, and you're from Saudi Arabia. I'm Choi, and I'm from Korea.' The game continues until the last student has successfully listed everyone in the group. The game requires the students to listen attentively and to speak loudly and clearly.

Not me! (Accusations / possessive 's)

The teacher starts the game by saying 'It's John's turn to buy us all a drink/sing a song/cook us a meal.' The student named should respond, 'Not me! It's Peter's turn.' The game continues until everyone in the class has been named. Apart from familiarizing students with one another's names, this is a good way of practicing the possessive case.

(An extension of this game is to draw up a list of jobs on the board first (to avoid running out of ideas) and to give each student a slip of paper with one of the jobs on it. S/he could then say 'Not me' It's Anne's turn.' And Anne- if that was not her job- could respond genuinely with 'Not me! It's Peter's turn,' etc.)

The preposition game

Ten cards, each bearing one of the following prepositions: at, by, for, in, on, of, with, after, to, about, are prepared and pinned on to ten students. Then cards, each bearing a incomplete sentence, such as:

'Are you afraid ___ dogs?

'I agree ___ you.'

'I'm bad ___ tennis.'

are distributed to the rest of the students, who have two minutes to choose the correct preposition for their sentence. They should go and stand next to the appropriate student. (This activity can also be used to teach phrasal verbs.)

Some other drama activities adapted from Daniel Feldhendler (1993) include:

(Enacting life! Proposal for a relational dramaturgy for teaching and learning a foreign language. M. Schewe & P. Shaw, (Eds). In Towards Drama as a Method in the Foreign Language Classroom. Frankfurt: Peter Lang, 171-191.)

Contact with oneself and with the space

The participants run through the space. The teacher provides, one after the other, various stimuli to the group:

-Make contact with the space while moving through it. Look around and pretend that you don't see the others.

-Now greet the others consciously by looking at them.

-Greet each person you meet by shaking his or her hand but without saying anything.

-Greet the other participants and each time say something personal to them.

Contact with an object

-Greet the other participants by shaking hands and stating what you notice about their external appearance or clothing.

Perception exercises (seeing-and-being-seen principle)

-Form pairs. One of you will move; the other, from his spot, will observe his partner moving.

-Reverse roles.

Conveying observations

-Place yourself back to back with your partner.

-Close your eyes and indicate, in turn, to your partner what you have observed about their external appearance.

Flashlight

The participants form a circle.

-How were the exercises? Describe what you have experienced with the aid of an adjective.

Flashlights are brief immediate feedbacks. They provide a verbal impression of the present mood.

Sculptor- Sculpture

-Form pairs and then decide which of you will play the 'sculptor'.

-The 'sculptors' creates his/her partner by giving verbal directions regarding the poses and facial expressions he/she is to assume.

After conclusion of the 'sculpting', the sculpture forms sentences out of the pose that express his/her inner state.

- Begin your sentences with the words "I feel…"

Action and Interaction

Sculptures are created, in groups of two, following the principles delineated above. The 'sculptor' stands next to his sculpture according to the principle of complementary interaction. A statue is created.

- Present your tableaux vivants to the others.

The spectators now imagine what the statue could represent (projective activity).

Working with statues

The statues are set up once more.

- In the given pose, associate words or phrases.

- Set the tableau or fixed image into motion, moving very slowly, as if you were in slow motion.

Transposition to everyday subjects

- In subgroups of two, perform a tableau corresponding to one of the subjects from daily life that you have just evoked.

- The other participants give their associations to the tableau or image thus created.

- Set the tableau/image in motion by spontaneously improvising a brief scene.

Feedback in pairs

-Exchange with your partner your impressions of the subject and situation that especially attracted your attention during the session.

Feedback in the whole group

- Close your eyes and go over in your mind all the images from the session.

- Open your eyes and spontaneously declare what particularly impressed you during the session today.

Other drama activities include:

Vocabulary work: Firstly, the students are given the dictionary meaning of a word, phrase or idiom – preferably main vocabulary in coursebook. Or else, they may be given a list of words and phrases to use them in their provisation. Then, they are asked to explain the meaning to the rest of the class by improvisation.

Role-playing: Students role play a part of a story they have studied in the classroom. The dialogue should include elements of surprise, anger, doubt, exclamation, frustration, questioning, and cheerfulness.

Improvisation: Popular TV programs such as talk-shows or reality programs are acted out. The performances can be recorded in video, and comments on the programs can be written by the students late on as a follow-up activity.

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