THE EFFECT OF PROCESS DRAMA ON ENGLISH AS A FOREIGN LANGUAGE (EFL) LEARNERS' USE OF COMMUNICATION STRATEGIES

A MASTER'S THESIS

BY

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To the memory of my dearest mother

who is always with me wherever I go, as a guiding star in the endless sky

The Effect of Process Drama on

English as a Foreign Language (EFL) Learners'

Use of Communication Strategies

The Graduate School of Education

of

İhsan Doğramacı Bilkent University

by

Pelin Çoban

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Pelin Çoban

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I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Teaching English as a Foreign Language.

Asst. Prof. Dr. Julie Mathews Aydınlı (Supervisor)

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Teaching English as a Foreign Language.

Asst. Prof. Dr. Deniz Ortaçtepe (Examining Committee Member)

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ABSTRACT

THE EFFECT OF PROCESS DRAMA ON ENGLISH AS A FOREIGN

LANGUAGE (EFL) LEARNERS' USE OF COMMUNICATION STRATEGIES

Pelin Çoban

M.A., Program of Teaching English as a Foreign Language

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This study investigated the effect of taking part in process drama sessions on EFL learners' use of communication strategies while communicating in English, and whether process drama activities should be incorporated into a yearly curriculum as a regular activity or should be conducted as an extracurricular activity for EFL learners. This mixed method study was conducted with twenty-seven EFL learners studying at the School of Foreign Languages of Bülent Ecevit University and three teachers working at the same institution. Ten process drama sessions were implemented in both an extracurricular and a curricular activity groups over six-week treatment period. Each process drama session was videotaped in both activity groups. The data were collected through structured observations, a perception questionnaire and semi-structured interviews. The findings obtained through the analysis of the observations using an observation scheme of communication strategies revealed that participating in process drama activities does not have a statistically significant effect on the EFL learners' use of communication strategies while communicating in

English in both groups. On the other hand, the data gained through a questionnaire and interviews showed that the students had positive attitudes towards process drama activities. Most of the students thought that the activities were helpful in terms of improving their competence and increasing their willingness to communicate in English. Additionally, the findings provided by the teachers taking part in the study showed that process drama activities were felt to be effective in terms of developing good rapport between students and teachers. Finally, the results showed that both the teachers and the students strongly supported the integration of process drama activities into the yearly curriculum as a way of increasing the efficiency of the course plan.

Keywords: process drama, communication strategies, curricular activity group, extracurricular activity group

ÖZET

SÜREÇSEL DRAMANIN İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN

ÖĞRENCİLERİN İLETİŞİM STRATEJİLERİ ÜZERİNE ETKİSİ

Pelin Çoban

Yüksek Lisans, Yabancı Dil Olarak İngilizce Öğretimi

Tez yöneticisi: Yrd. Doç. Dr. Julie Mathews Aydınlı

Mayıs 2017

Bu çalışma, süreçsel drama seanslarına katılımın İngilizceyi yabancı dil olarak öğrenen öğrencilerin İngilizce konuşurken kullandıkları iletişim stratejilerine olan etkisini, ve süreçsel drama aktivitelerinin, İngilizceyi yabancı dil olarak öğrenen öğrencilerin yıllık ders planına ders içi ya da ders dışı aktivite olarak dahil edilmesinin gerekli olup olmadığını incelemektedir. Bu karma yöntemli çalışma, Bülent Ecevit Üniversitesi Yabancı Diller Yüksekokulu'nda okumakta olan ve aynı kurumda görev alan üç öğretmen ile yürütülmüştür. Altı haftalık uygulama süresi boyunca, hem müfredat dahilindeki aktivite grubuna, hem de müfredatı kapsamayan aktivite grubuna on adet süreçsel drama seansı uygulanmıştır. Her süreçsel drama seansı, her iki aktivite grubunda kamera ile kayıt altına alınmıştır. Çalışma ile ilgili veri, yapılara dayalı gözlemler, algı anketi ve yarı-yapılandırılmış görüşmeler yoluyla toplanmıştır. Gözlem şeması ile elde edilen gözlemler, her iki grupta da süreçsel drama aktivitelerine katılımın İngilizceyi yabancı dil olarak öğrenen öğrencilerin İngilizce konuşurken kullandıkları iletişim stratejileri üzerinde istatistiki açıdan önemli bir etkiye sahip olmadığını ortaya çıkarmıştır. Diğer yönden, anket ve

görüşmeler yoluyla elde edilen veriler öğrencilerin süreçsel drama aktivitelerine yönelik olumlu bir tutuma sahip olduğunu göstermiştir. Öğrencilerin çoğu bu aktivitelerin İngilizce yeterliliklerini geliştirmesi ve İngilizce olarak iletişim kurmaya yönelik isteklerini arttırması açısından kendilerine yardımcı olduğunu düşünmektedir. Ayrıca, çalışmaya katılan öğretmenlerden elde edilen sonuçlar, süreçsel dramanın öğrenci-öğretmen ilişkisinin iyi anlamda gelişmesi bakımından oldukça etkili olduğunu ortaya koymaktadır. Son olarak, çalışma sonucunda elde edilen bulgular, hem öğrencilerin hem de öğretmenlerin süreçsel drama aktivitelerinin yıllık ders planına dahil edilmesini, ve bu aktivitelerin ders planının verimliliğini arttırmaya yönelik kullanılmasını kesinlikle desteklediklerini göstermiştir.

Anahtar Kelimeler: süreçsel drama, iletişim stratejileri, müfredatın dahil edildiği grup, müfredat harici grup

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CHAPTER I: INTRODUCTION

Introduction

In foreign language classrooms, communicative competence has become a central issue both for language teachers and learners. Teachers and institutions design their courses with the aim of improving EFL learners' communication skills. From learners' perspectives, communicating in a second language (L2) can be challenging, since they may feel doubtful about their comprehension and communication skills especially during spontaneous conversations in the target language. As a solution to this problem, focusing on the meaning of the message rather than its form could enable learners to feel more confident while speaking in the L2. In this regard, developing their strategic competence can serve to more effective communication in English, as it comprises the usage of a number of communication strategies which help learners close the deficit in their linguistic knowledge and continue the dialogue in the L2.

Communication strategies can be analyzed in two main categories: `Message Adjustment Strategies (Reduction Avoidance Strategies)´ and `Resource Expansion Strategies (Achievement Strategies)´ (Corder, 1981). The former involve "an alteration, a reduction, or complete abandonment of the intended message" (Nakatani, Makki & Bradley, 2012, p. 64), while the latter involve developing an alternative plan to overcome problems faced during the communication in L2. In that sense, the effective use of Resource Expansion Strategies (Achievement Strategies) could have an important role in raising the quality of communication in an L2.

Since the 1990s, drama-oriented activities and their effects on learners' oral performance in foreign languages have undergone intensive investigation and

drama's positive influence on oral performance has been revealed. Although the studies have suggested a positive effect of drama on EFL learners' communication skills, no study has been conducted to explore whether using a specific dramaturgical approach has an effect on the EFL learners' use of communication strategies. Process drama, being spontaneous and interactive in nature could provide an effective source to see what kinds of communication strategies are generally used by the EFL learners. For that purpose, the aim of this study is to investigate the effect of process drama on EFL learners' use of communication strategies in dialogues in English and to explore students' and teachers' perception towards the use of process drama in language courses.

Background of the Study

Communicative competence is the tacit knowledge which enables efficient use of grammatical competence during communication (Finegan, 2014). As Canale and Swain (1980) mention that being competent in communication comprises being grammatically, sociolinguistically and strategically competent.

Communication strategies are defined by Maleki (2007) as a purposeful series of actions that are used to overcome the problems caused by the gap between the communicational aims of an individual and his or her available linguistic sources while communicating in the L2. Dörnyei and Scott (1997) state that the term `communication strategies´ was firstly pointed out by Selinker (1972) in his article called *Interlanguage,* but they note that these strategies were not deeply analyzed in that study. A detailed taxonomy was prepared by Tarone (1977) in order to shed light on the issue of communication strategies. This taxonomy is composed of three main sections: `Paraphrase,´ `Borrowing,´ and `Avoidance´, with various sub-sections. Specifically strategies of `Approximation,´ `Word coinage,´ and `Circumlocution´

could be gathered under the category of `Paraphrase´; `Literal translation,´ `Language switch,´ `Appeal for assistance,´ and `Mime´ are subcategories of `Borrowing´; and `Topic avoidance,´ and `Message abandonment´ could be considered as `Avoidance´ strategies (Tarone, as cited in Færch & Kasper, 1983). Corder (1981) on the other hand, prefers gathering communication strategies under two main headings: `Message Adjustment Strategies,´ and `Resource Expansion Strategies.´ Although the major concern of the former group is avoiding risks, the latter focuses on the success in communication in the L2. In addition to these early works attempting to define and classify communication strategies, research was also conducted with the aim of having more knowledge about the identification of communication strategies and solutions discovered by non-native speakers in order to overcome the difficulties they encounter while speaking with native speakers (e.g., Bialystok, 1983; Raupach, 1983 in Færch & Kasper, 1983; Tarone, Cohen, & Dumas, 1976; Váradi, 1983). In addition, there have also been some studies focusing on the designing of a valid inventory to provide teachers or researchers an opportunity to more easily observe and assess EFL learners' use of these strategies (e.g., Ellis, 1984; Nakatani, 2006).

Moreover, with regard to pedagogy, Sukirlan (2014) emphasizes that training EFL learners on communication strategies is also significant; since such strategies help language learners realize their "linguistic resources", link the classroom interaction to real-life communication and become "parts of learner's communicative competence" (p. 2033). Considering these benefits, there is a considerable amount of research conducted on exploring the ways of teaching communication strategies (e.g., Brodersen & Gibson, 1982; Dörnyei & Thurrel, 1991; Dörnyei, 1995 as cited in Tavakoli, Dastreji, & Esteki, 2011; Færch & Kasper, 1983; Tarone & Yule, 1989).

While some researchers suggest explicit teaching of these strategies (e.g., Tarone & Yule, 1989), Maleki (2007) states that some researchers (e.g., Dörnyei & Thurrell, 1991; Færch & Kasper, 1986) recommend communicational game-based activities, rationalistic tasks depending on "audio and video tape analysis of nonnative and native discourse," and "consciousness-raising tasks" (p. 585).

As an alternative to the above mentioned practices, drama could be used as a way to identify the communication strategies used by language learners and a means for allowing them to practice using strategies, owing to the fact that it is rich in the variety of contexts it provides and offers EFL learners a possibility to create various tasks based on different topics. In other words, every kind of drama is useful as it enables EFL learners to deal with various opportunities that include "multiple language encounters" and promotes "authentic dialogue" between teacher and learner (Kao & O'Neil, 1998). However, more comprehensive texts could be needed to touch on each of the communication strategies and help learners use these strategies efficiently. When viewed from these aspects, specific drama activities may fall behind. With the purpose of enlightening this concern, process drama (PD) could be considered as an effective technique in terms of analyzing most of the existing strategies and developing the ones which are intended.

Bowell and Heap (2001) interpret the meaning of process drama by explaining it as "a genre in which the participants, together with the teacher, constitute the theatrical ensemble and engage in drama to make the meaning for themselves" (p. 7). Kao and O'Neil (1998) explain that in process drama "the process is much more complex than the linear or chronological sequencing of the segments like a chain of beads" (p. 13). In their opinion, teachers who contribute to the creation of the context could find the opportunity to analyze learners' communication

skills. Also, as Reed and Seong (2013) mention, process drama offers language learners the chance to determine the subject and the context according to their linguistic capabilities and this feature of process drama may also provide opportunities to analyze which strategies are used and need to be used in EFL classes.

In conclusion, being interaction-oriented, process drama may have the possibility to influence the speaking skills of EFL learners and their use of communication strategies in the L2. Since, it includes a wide range of activities, process drama concentrates both on the use of language and the use of body language which could be regarded as one of the essentials in communication. Due to all these features, process drama might have an effect on EFL learners' performance in using communication strategies and improving the ones based on achievement and compensation in the target language.

Statement of the Problem

The use of communication strategies in second language (L2) and their taxonomy have been of interest to many researchers (e.g., Dörnyei & Scott, 1997; Dörnyei & Thurrell, 1991; Ellis, 1984; Færch & Kasper, 1983; Jamshidnejad, 2011; Nakatani, 2006; Nakatani et al., 2012; Rodríguez - Cervantes & Roux - Rodriguez, 2012; Tarone, 1977). Due to the pedagogical importance of communication strategies in terms of helping English as a foreign language (EFL) learners become aware of their linguistic potentials, some studies have focused on the teachability of communication strategies (e.g., Brett, 2001; Dörnyei & Thurrell, 1991; Ghout-Khenoune, 2012; Maleki, 2007; Maleki, 2010; Sukirlan, 2014). In these studies, describing visual materials, classroom debates, telling a story and talking about a topic are some of the tasks through which qualitative and quantitative features of

communication strategies have been aimed to be taught to EFL learners. However, according to Ghout-Kheneoune (2012), a task such as describing a picture is less dependent on a certain context and it could not be efficacious enough to reflect real life situations. Also, others may have some risks in terms of enabling the oral production in English, unless the topic awakens the interests of the learners. In this sense, drama could be an effective source to teach or allow for practice of communication strategies for EFL learners, since it paves the way for encouraging the learners to communicate in the L2 by allowing them to decide on the flow of the events in a given context.

Considering drama approaches, process drama is one of the most appreciated in language teaching (Reed & Seong, 2013). For its features such as spontaneity, creativity and providing real life contexts, process drama could be an effective tool for motivating students to engage in interaction in the L2. While there is a considerable amount of research in the literature about the impact of drama on EFL learners' communication skills in the L2 (e.g., Bang, 2003; Dundar, 2013; Janudom & Wasanasomsithi, 2009; Miccoli, 2003; Reed & Seong, 2013), there is no study that has been conducted to investigate the relationship between process drama and the use of communication strategies in L2.

According to Tok (2009), Turkish EFL students have some problems while communicating in English, since they try to establish a connection between their thoughts in their native language and equivalents of these thoughts in English. Moreover, as the course books used in language classes mostly offer semi-controlled tasks aimed at reinforcing the learning of certain structures, they do not promote spontaneous speech, even when their main purpose is to improve students' communication skills in the L2 (Norman, 1996). Thus, the use of these structures in

accustomed contexts may prevent learners from practicing different types of communication strategies and lead to them not having a grasp of these strategies, which may in turn lead to learners' anxiety about being unprepared for daily use of English. Considering the abovementioned communication problems of Turkish EFL learners and the limited opportunities many of these learners have to practice the target language, it could be useful to explore the possible effects of taking part in process drama sessions on the use of communication strategies. In that sense, the questions addressed by this study are as following:

1. What kinds of communication strategies are used by EFL learners during process drama activities?

2. Does participation in process drama activities influence EFL learners' use of communication strategies?

3. What are EFL learners' and teachers' perceptions about using process drama as a tool in foreign language teaching?

4. Are there any differences in learners' and teachers' perceptions about the use of process drama when it is used as:

   a) A curricular activity in teaching L2?

   b) An extracurricular activity in teaching L2?

Significance of the Study

Over the years, communication strategies used by language learners have been analyzed through instruments such as an inventory analyzing the speaking and listening problems in oral communication and a scheme designed to measure the communicative performance of native and non-native speakers while doing the same task (e.g., Ellis, 1984; Nakatani, 2006). Furthermore, tasks have been developed with the purpose of teaching some of the communication strategies (Ghout-Khenoune,

2012). However, there is no study examining the use of process drama as a tool for practicing or analyzing the communication strategies used by EFL learners. As there are many different types of communication strategies, this study may contribute to the literature by shedding light on which strategies are and are not used by EFL learners in an improvisational context over a period of time.

Considering the EFL learners attending the one year English preparatory program at Bülent Ecevit University in Turkey, it is observed that they have some difficulties in expressing their ideas during daily communication in English and they generally regard the course book activities as useless for daily use of English. Thus, the use of process drama may foster their interest by providing them topics which are closely related to their life experiences. In this sense, process drama may offer the learners a platform where they can use English more freely and in that process, they could benefit from the use of communication strategies more effectively. Additionally, since the course book is limited in terms of providing free talk opportunities, the language teachers of the institution may have the advantage of using process drama as an alternative way of teaching communication strategies and help the learners discover their own potential linguistic sources via this interactive drama approach. Also, the findings of the study may suggest some implications to the administrators of the institution with regard to curriculum design and help them to determine whether it could be effective to integrate a process drama approach and drama activities underlying this approach into the yearly lesson plan.

Conclusion

In this chapter, a brief introduction to the literature on the use of process drama activities, and its effect on the EFL learners' use of communication strategies has been presented. Moreover, the backgrounds of the study, the statement of the

problem, research questions, and the significance of the study have been provided. The next chapter will mention the review of literature on communicative competence, communication strategies and the use of process drama in language teaching.

CHAPTER II: LITERATURE REVIEW

Introduction

This study aimed to investigate the effect of process drama on EFL learners'
use of communication strategies in dialogues in English and to explore students'
perceptions about the use of process drama in language classrooms. With that aim,
this chapter reviews the literature for the relevant issues and provides a
comprehensive overview of them. The related literature will be presented in five
main sections. In the first section, information about communicative competence,
which includes grammatical competence, sociolinguistic competence, discourse
competence, and strategic competence is provided. In the second section, the types of
communication strategies are explored. In the third section, the link between the use
of communication strategies and language teaching is given. In the fourth section, the
use of drama in language education is presented. Finally, in the last section, process
drama and its use in language education are shared.

Communicative Competence

Communication is a transaction based on the transmitting and receiving of a
message or messages between a minimum of two people through writing, speaking
or signs that cannot be expressed in words (Canale, 1983). In this sense, Savignon
(1983) states that "communication is a continuous process of expression,
interpretation, and negotiation" (p. 8). Additionally, mimes, gestures, tone of voice,
and body language are all significant factors that contribute to this continuity
(Savignon, 1983). In such a complicated process, it is not always easy for individuals
to transfer the messages to each other in the way they aim to be understood by the
receiver, especially if they are not native speakers of the same language. With this

regard, having communicative competence in an L2 plays a crucial role in terms of easing effective communication.

The definition of `communicative competence´ lies in the term itself, and it is basically a reference to the 'competence to communicate' (Bagarić & Djigunović, 2007, p. 94). Chomsky regards communicative competence as a trait concept which is not affected by social or individual factors, but only by an individual's linguistic knowledge (Nazari, 2007). He evaluates "performance" and "competence" in two distinct categories and states that a "speaker-listener's internal grammar that judges the grammaticality of sentences should be the main object of investigation for linguists" (Kamiya, 2006, p. 64). Unlike Chomsky's expression, Hymes (1992) states that both language itself and mimes, gestures, and body language, which are also considered as the components of communication, need to be taught within the scope of `communicative competence´ (e.g., Hymes, 1972). After Hymes, who took the lead in introducing a revolutionary approach in communicative competence, Canale separated communicative competence into four different categories by regarding the rules of the language and its use as a whole. These categories are: `grammatical (linguistic),´ `sociolinguistic,´ `discourse,´ and `strategic competence´ (Canale & Swain, 1980). They argued that the categorization of communicative competence is required to increase the effectiveness of second language teaching methods that focus on developing learners' communication skills (Canale & Swain, 1980). In support of this idea Meyer (1990) points out that "communicative competence has phonological, lexical, morphological, discoursal and conceptual aspects" (p. 210). While `phonological´, `lexical´ and `morphological,´ aspects are more related to the structural features of a language, the `discoursal´ aspect refers to the coherence in the use of utterances, and the `conceptual´ aspect refers to how the formation of the

utterances in the mind are related to the organization of the linguistic items in speaking and writing. Each of the essential aspects is key for effective communication and any problem in one or more of these aspects may lead to a decrease in the efficiency of communication (Meyer, 1990).

Grammatical (Linguistic) Competence

Grammatical (linguistic) competence refers to a person's having structural knowledge of a language, such as grammar, lexis or pronunciation (Canale & Swain, 1980). According to the Chomsky (2006) grammatical competence is a kind of endowment that comes from the birth and there is no special requirement to acquire it. However, Campbell and Wales (1970) disagree with Chomsky by stating that having grammatical competence does not only mean being an expert about the grammatical structure of a language, it also comprises being aware of the meaningful use of these structures in a context. Likewise, Savignon (1983) regards grammatical competence as being related to an individual's identification of lexical, morphological, syntactic, and phonological properties of the language and the ability to know how to change these properties to create meaningful sentences. These previous works on grammatical competence lead to Lehmann's (2007) understanding of grammatical competence, in which he underscores that grammatical competence is a dynamic concept rather than referring to a speaker's tacit knowledge.

Sociolinguistic Competence

Canale and Swain (1980) consider sociolinguistic competence as one of the components of communicative competence and they state that all the features which provide information about social and cultural properties of a language play a crucial role on the sociolinguistic performance of a speaker. According to Canale and Swain (1980), speakers' age, their status in the community where they live and all similar

details have an effect on the communication among speakers. Mizne (1997) defines sociolinguistic competence as a concept which is closely related to an individual's ability to select the suitable linguistic form appropriate to the place and the situation where a communication occurs. A speaker's inability to choose the right utterance according to the context can lead to a possible misunderstanding among individuals who conduct a conversation (Mizne, 1997). According to Canale and Swain (1980), an individual's overall communicative competence cannot be evaluated without considering his or her sociolinguistic competence. Van Compernolle and Williams (2012) state that a speaker's sociolinguistic competence arises under the circumstances where L2 learners obtain "metasociolinguistic information (e.g., variable forms and meaning potentials)" and find the chance to use that information in order to establish meaningful conversation (p. 270). In other words, as long as L2 learner uses the grammar forms in a meaningful conversation in the target language, it can be said that s/he is competent enough to communicate in that language.

Apart from defining what sociolinguistic competence is, its acquisition has also been studied. Dewaele (2004a) believes that sociolinguistic competence is not a concept that can be acquired in a classroom setting, but could be gained through exposure to natural input. Mede and Dikilitas (2015) also mention that being familiar with the "social," "cultural," and "pragmatic" features of a language that enable a speaker to become competent socioculturally necessitates being involved in the culture of that language, and they add that that is the reason why developing sociocultural competence is difficult in artificial settings where the target language is practiced (p. 17).

Discourse Competence

Savignon (1983) states that discourse competence, represents the ability of a speaker to use the language structures not to produce "isolated sentences", but to make "connections" among these sentences to produce a cohesive context (p. 38). Mauranen (1996) draws attention to Canale and Swain, who think that discourse competence is a combination of the ability to form the meaning in context and the use of linguistic tools in order to create a coherence in that specific context.

Trujillo and Ortega (2010) state that discourse competence refers to the rational link between words and sentence patterns which creates the unity of coherence in terms of meaning of a specific context. With the aim of providing an example, Rosado, Aparici and Perera (2014) state "organizing texts for storytelling, following community conventions, formulating arguments and paragraphing written texts" could be given as examples for situations that require sufficient discourse competence (p. 72).

Strategic Competence

The strategies which are used to fix any problems that occur during communication in an L2 and that result from an individual's not having a complete knowledge about the linguistic structures of the language are defined as strategic competence (Savignon, 1983). Canale (1983) stated that strategic competence is a combination of verbal and nonverbal strategies which are required to overcome the problems faced by the speaker during the communication in L2. With the aim of getting messages across during a communication in an L2, a nonnative speaker may develop numerous strategies under limited circumstances shaped by his or her potential linguistic knowledge (Savignon, 1983). In this sense, Yule and Tarone (1990) stress that there is no definite and accurate strategy needed to be used for a

definite situation; instead, the strategies should be chosen according to their effectiveness in terms of conveying a meaningful messages to the other speaker during a conversation in L2. In other words, strategical competence refers to nonnative speakers' ability to develop a compensatory plan or strategy in order to fill the linguistic gap and convey the intended messages to the interlocutor during communication in an L2.

Communication Strategies

Communication strategies, which can either be expressed in words or through body language, are the basis of strategic competence and are redeeming tools used in conversations to solve linguistic problems in order to conduct an efficient conversation in L2 (Canale & Swain, 1980). Thus, Uztosun and Erten (2014) state that examining a learner's capability to use communication strategies provides important clues about his or her strategic competence.

The principle of communication strategies depends on the struggle of each person who tries to establish a meaningful conversation under circumstances in which they lack the required forms necessary to convey the meaning (Rodríguez - Cervantes & Roux - Rodriguez, 2012). Tavakoli et al. (2011) state that learners should use all their potential to transmit their intended messages at times when communication problems occur, and that communication strategies are inevitable tools that help learners at those times to form clear messages. Færch and Kasper (1983) point out that there are two principles needed to be considered to identify communication strategies: problem-orientedness and consciousness. Problem-orientedness focuses on the distinction between the communicational targets that can be easily achieved by the learner and those that require developing strategies, as the latter cause difficulty for the learner during communication (Færch & Kasper, 1983).

In that sense, problem-orientedness leads L2 learners to focus on the linguistic gap during the communication in the target language and produce a quick solution by using the necessary strategies. Consciousness stresses the need for foreign language learners to anticipate that they might have difficulties during L2 communication and to become aware of their resources to overcome these difficulties (Færch & Kasper, 1983). Uztosun and Erten (2014) name these principles as 'psychological' and 'interactional' aspects of communication strategies. Poulisse, Bongaerts, and Kellerman (1990) draw attention to the psychological aspect of communication strategies and think that the strategies are adopted only when a learner realizes that there is a problem at a specific part of the conversation in terms of meaning transfer and that this problem is caused by the limitations of his or her linguistic resources. The interactional aspect of communication strategies concentrates on the attempt to form meaning through the interaction between the people who are having a conversation in the L2 (Nakatani et al., 2012). These aspects of communication strategies need to be taken into consideration in terms of interpersonal and intrapersonal features of communication, because the individuals conducting communication undergo mental proceedings throughout the interaction process (Uztosun & Erten, 2014). Dörnyei (1995) broadened the definition of communication strategies by mentioning the time limit that learners experience during the thinking process, and introduces the term stalling strategies, such as short pauses or fillers, which are used to gain time while forming the right expression to convey the intended meaning during a conversation in L2. Uztosun and Erten (2014) explain that the classification of communication strategies include three major categories: `direct´, 'indirect,´ and `interactional strategies´. The aim of direct strategies is to solve a difficulty that is confronted during communication. They provide a different

practical solution to help transfer the message (Dörnyei & Scott, 1997). Indirect strategies refer to the stalling strategies of Dörnyei (1995) and they prepare a convenient circumstance such as "fillers" or "repetitions" that pave the way for effective communication in the target language (Uztosun & Erten, 2014, p. 171). Interactional strategies depend on the cooperation between the people who are communicating, such as an "appeal for help," "comprehension check," or "asking for repetition." (Uztosun & Erten, 2014, p. 171).

Considering the taxonomy of communication strategies, Færch and Kasper (1983) state that `achievement strategies´ and `reduction strategies´ are two major types of communication strategies.

Reduction Strategies

`Reduction strategies,´ which are also called `avoidance strategies,´ refer to changing, limiting or rejecting the transmitting of the aimed message during conversation (Nakatani et al., 2012). Corder (1983) mention that `message adjustment strategies´ could be used as an alternative term to express `reduction (avoidance) strategies,´ and he explains that these strategies refer to learners' imposing restrictions on the structures they uses during the conversation and their attempts to use their potential linguistic knowledge. Dörnyei and Thurrell (1991) explain the engraved belief in a learner's conscious with the expression: 'I know how far I can go and what I shouldn't even try' (p. 18). Færch and Kasper (1983) further divide `reduction (avoidance) strategies,´ into two groups:

Formal reduction strategies. These strategies refer to learners' avoidance of using wrong or incomplete structures while communicating in L2 and instead choosing simple forms, for which they are sure of their correctness (Færch & Kasper, 1983). In formal reduction strategies, the learner tries to interact with others by using limited expressions in terms of phonology, morphology, syntax and lexis (Poulisse, 1993).

Functional reduction strategies. Færch and Kasper (1983) indicate that `topic avoidance,´ `message abandonment,´ and `meaning replacement´ are considered as functional reduction strategies (e.g., Kendall, Jarvie, Doll, Lin, & Purcell, 2005; Poulisse, 1993; Tarone, 1977; Watson, 2005). Nakatani (2010) states that functional reduction strategies refer to a learner's refusal to talk about a particular topic or to get the aimed at message across. Corder (1983) states that `topic avoidance´ occurs when a learner does not accept to talk about a particular topic because of not having the linguistic potential to deal with it. `Message abandonment´ indicates a learner's short-term effort to convey a message, but ends up with failure and renunciation (Corder, 1983). Littlemore (2003) calls the categories of functional reduction strategies as "word abandonment," and "word avoidance" (p. 339-40). She thinks that `word abandonment´ symbolizes more positive and efficient behavior than `word avoidance.´ `Meaning replacement,´ which is a third kind of `avoidance (reduction) strategy´ identifies a learner's attempt to continue talking about a particular topic by expressing it in general aspects under circumstances in which required structures are absent in the learner's linguistic sources (Færch & Kasper, 1983). Tarone et al. (1976) calls this strategy as `semantic avoidance´ and states that instead of avoiding the topic, a learner mentions "related concepts" and manages to continue the dialogue (p. 82). Váradi (1983) points out that this strategy symbolizes a learners' unwillingness to contribute to his linguistic knowledge and rather, therefore, escapes from touching on the specific details of the topic. This attitude generally causes ambiguity in meaning.

Achievement Strategies

Rodríguez - Cervantes and Roux - Rodriguez (2012) express that learners use every means to cope with the communicational problems and `achievement strategies´ comprise the plans which are developed by the learners to overcome these problems. `Achievement strategies´ are separated into two subcategories: `compensatory strategies´ and `retrieval strategies´(Færch & Kasper, 1983).

Compensatory strategies. In the "planning phase" of a conversation, a learner could be willing to produce solutions against the problems caused by his or her inadequate linguistic knowledge, and these alternative solutions are called `compensatory strategies´ (Færch & Kasper, 1983, p. 46). Corder (1983) also uses `resource expansion strategies´ to rename compensatory strategies, and adds that these strategies are risky to use, because they could lead to unclear messages during a conversation. Færch and Kasper (1983) state that there are six categories that can be regarded as compensatory strategies: "code switching," "interlingual transfer," "inter-/intralingual transfer," "cooperative strategies," "non-linguistic strategies," and "Interlanguage based strategies," the last of which also separated into four sub-categories: "generalization," "paraphrase," word coinage," and "restructuring" (p. 46-52).

Code switching. Færch and Kasper (1983) assert that speakers could use some expressions from L1 or from other languages while communicating in L2. An alternative term could also be used as `language switch,´ (Bialystok, 1983; Tarone, 1981) and refers to a learner's preference to adopt his mother tongue without any adjustment to the target language (Tarone, 1981). Bialystok (1983) states that it could either be one word or chunk, and that it is usually the learner's own native language that is used for this.

Interlingual transfer. The term is also called as "Literal translation" and it depends on the "translating literally a lexical item, an idiom, a compound word or structure from L1/L3 to L2" (Dörnyei & Scott, 1997, p. 189). The transfer could involve "phonological, morphological, syntactic or lexical features of Interlanguage (IL) " (Færch & Kasper, 1983, p. 47). In this strategy, the learner focuses on the literal meaning of words forming the expression and disregards their sub-meanings. Tarone (1981) expresses that this strategy constitutes direct translation from the mother tongue of a speaker.

Inter-/intralingual transfer. A speaker may sometimes consider that grammatical rules are the same for all languages and may therefore apply the rules of his/her native language to the L2 (Færch & Kasper, 1983). Poulisse et al. (1990) note that this transfer could be applied if the "language distance between L1 and L2" is not very big (p. 25).

Cooperative strategies. These strategies refer to speakers' asking for some help from the other speaker. These demands can either be "*direct*" or *"indirect"* (Færch & Kasper, 1983). Cooperative strategies are also called `appeals´ (e.g., Dörnyei & Scott, 1997; Færch & Kasper, 1983; Haastrup & Phillipson, 1983). In cooperative strategies, the speaker generally asks a direct question in order to solve the problematic communication situation (Dörnyei & Scott, 1997).

Non-linguistic strategies. In non-linguistic strategies, a speaker uses some sort of signs which don't include linguistic structures of the target language. Færch and Kasper (1983) notes that speakers generally use non-linguistic strategies in order to strengthen the meaning of the message they give during an L2 communication. These strategies could also be considered as a useful way in terms of giving a sign to ask for help during the conversation (Færch & Kasper, 1983).

Interlanguage (IL) based strategies. These strategies refer to an attempt of the speaker to overcome the linguistic problems by taking the advantage of his or her "IL system" (Færch & Kasper, 1983, p. 47). These strategies include `generalization,´ `paraphrase,´ `word coinage,´ and `restructuring´ (e.g., Bialystok, 1983; Dörnyei & Scott, 1997; Færch & Kasper, 1983; Kendall et al., 2005; Tarone, 1981).

Generalization. A speaker adopts this strategy only when he thinks that his utterance could compensate for the problem even if it is very broad or general (Færch & Kasper, 1983). Færch and Kasper (1983) stress the difference between this strategy and that of `meaning replacement,´ as in the former one, a speaker does not change his "communicative goal," but instead prefers using general expressions so as to explain his messages (p. 48).

Paraphrase. A speaker prefers to paraphrase the word or phrase by using his own expressions rather than desired ones (Tarone et al., 1976). By adopting this strategy, the learner overcomes the problem "in the planning phase" and uses much simpler but correct expressions in terms of grammar and meaning to make the interlocutor understand the intended message (Færch & Kasper, 1983).

Word coinage. This strategy is based on the formation of nonexistent word(s) obtained as a result of combining L2 linguistic structure with a word that does exist in the lexis of the L2 (Bialystok, 1983; Dörnyei & Scott, 1997; Færch & Kasper, 1983).

Restructuring. This strategy depends on a speaker's developing a secondary plan to convey his message due to his failure to convey the intended message by applying his initial plan (Færch & Kasper, 1983). In this strategy, a speaker leave the sentence or phrase incomplete and starts forming a new one (Dörnyei & Scott, 1997).

Retrieval strategies. A speaker could have some troubles while trying to remember the correct form or usage of an utterance and in order to overcome that problem s/he may opt to use "achievement strategies" (Færch & Kasper, 1983). While applying retrieval strategies, the speaker could mutter lots of repetitive incorrect forms of the target word or structure until reaching the final form (Dörnyei & Scott, 1997).

Communication Strategies and Language Teaching

Communication strategies and their use have been studied since the 1980s in the United States, Great Britain and nowadays in Arab countries (Rababah, 2002). It is known that people adopt communication strategies in their mother tongue and it is therefore projected that they could also apply these strategies in their communications in a second language (Poulisse et al., 1990). However, the research conducted so far reveals that there is not a natural transfer of communication strategies to L2 and that is the reason why communication strategies are required to be taught to improve the learners' oral performances (Dörnyei, 1995). Dörnyei and Thurrell (1991) think that learners' strategic competence can be developed if their L2 knowledge is enough for language production.

Many studies have been conducted to teach communication strategies to language learners with the aim of developing their communicative competence in L2 (e.g., Brett, 2001; Brodersen & Gibson, 1982; Dörnyei, 1995; Nakatani, 2005). Færch and Kasper (1983) emphasize that a teacher's role in teaching communication strategies is not always to help learners adopt new strategies, but also to teach them the effective use of the strategies they have already adopted. Agreeing with Færch and Kasper (1983), Ogane (1998) also puts emphasis on the issue of teaching strategies, by mentioning that language teachers should teach learners the strategies

that will open doors for learners in L2 conversations. Cohen, Weaver, and Li (1996) draw attention to the phases in which learners use specific strategies in order to achieve particular practices in L2. Brett (2001) focuses on teaching communication strategies to learners with low proficiency levels, and stresses that these learners are talented in adopting useful strategies. Therefore, she states that it is important to develop learners' strategic skills via various communicative practices. Uztosun and Erten (2014) suggest that classroom practices should be determined according to their effectiveness in encouraging learners to produce alternative solutions to overcome the troubles in L2 conversations. Nakatani (2010) thinks that regarding the types of communication strategies, learners need to develop achievement strategies which help them to continue the dialogue.

When it comes to the results of the studies on the teaching of communication strategies, it has been proved that learners become more fluent in L2 and have the ability to deal with its difficulty due to the explicit teaching of communication strategies (Tavakoli et al., 2011). Ogane (1998) touches on the importance of teaching communication strategies by stating that knowing how to overcome communication problems leads learners to have a confident attitude in conversations, as they are able to produce effective responses based on the intended meaning. Nakatani (2005) believes that learners' using an "interlanguage system" is very important for them in terms of the effectiveness of their performance and continuing the conversation. In order to adopt such a system, developing an understanding of effective use of communication strategies is very important for language learners (p. 87). Considering the great amount of research conducted, it is also clear that explicit strategy instruction enables learners to realize the benefits of adopting communication strategies and helps make them become risk takers in L2 communication (Tavakoli et al., 2011).

The Use of Drama in Language Teaching

Although drama has been known since ancient times, the use of drama in classrooms with the purpose of teaching language is relatively new. Nevertheless, it has taken firm steps forward in the world of language education over the past 10-15 years (Atas, 2015; Dodson, 2000). The use of drama for broader pedagogical reasons dates back to the 1950s, and has been used with the aim of helping learners reflect their feelings and opinions in their speech (Slade, 1954). Even (2008) notes that the use of drama for pedagogical reasons could be regarded within the scope of second language teaching's communicative approach, since it aims to develop the communicational ability of learners during conversations in the target language. She also adds that pedagogical aspect of drama focuses on learners' creating their own ideas through an interaction with their peers in drama process and helps them to express themselves during the drama experience. She explains that drama should be used for pedagogical reasons with the aim of:

- Building interactive exchanges that leave behind the dialogues and role plays of textbooks;

- Raising grammar awareness by realizing grammatical structures in concrete use instead of in decontextualized exercises;

- Experiencing literature in ways that go beyond the mere reading and subsequent discussion of texts (p.162).

Wessels (1987) points out that drama can eliminate learners' prejudices against learning a new language, since it brings the real aspects of life into the classroom and can lead learners to generate their own answers to the problems that could be faced in real life. She thinks that this feature of drama give learners a bigger role than it gives to the teacher, and in that circumstance, learners have more reasons

to learn the target language (Wessels, 1987). From Dodson's (2000) point of view, drama use in language classes serves the purpose of communicative language teaching, because it concentrates on the learner and helps him or her to create meaningful context. On the basis of drama teaching, there is a target to help learners develop their "spatial dimensions (length, width and height)," "psychological dimensions (identification, internalization, and empathy)," "three basic mental dimensions (representation, assimilation, imagination)," "social dimensions (participating by taking on a role, interaction and acceptance by others)," and "personal dimensions (self-development, self-esteem and self-actualization)," all of which are useful for language learners as they provide all the qualifications required to use the language effectively (Zafeiriadou, 2009, p. 6).

The root of the word *drama* comes from the word *dran,* the verb form of action, which is considered an inevitable aspect of the language learning process, as it enables learners to become more focused on the learning experience by giving them the opportunity to use their mimes and gestures while using the target language (e.g., Gorjian, Moosavinia, & Jabripour, 2010; Miccoli, 2003). Zafeiriadou (2009) emphasizes that drama being impromptu in nature is more different than a play, which necessitates serious preparation before being put on the stage. This natural aspect of drama leads learners to become wholly absorbed in the flow of the events and use their real feelings and reactions during these events. According to him, as drama promotes collaboration between peers, it puts the learner at its center and this principle of drama complies with "Vygotsky's Social Interactionism," which supports that learning depends on social interactions among learners (Zafeiriadou, 2009, p. 6). Heathcote (1991), who is regarded as a leader in drama pedagogy, explains the underlying reason of learners' full engagement in improvised activities

by stating, "Drama improvisation means putting yourself into other people's shoes and by using personal experience to help you to understand their point of view, you may discover more than you knew when you started" (p. 44). Even (2008) supports this view by explaining the effect of drama on learners' involvement in the drama process: drama has the power to make unfamiliar worlds become familiar to the learners by stimulating their perceptions to discover these worlds, which could be modern or historic, and having a mind of their own during the journey of discovery. In addition, Dodson (2000) thinks that using drama as an alternative method to teach new language has more advantages than old fashioned approaches, as it paves the way to learn new words and language structures during spontaneous conversations. Also, according to Dodson (2000), the fact that drama gives real-life like settings leads to the improvement in learners' communication abilities, such as being aware of the right time to take or leave the floor or skipping to another topic.

According to Ryan-Scheutz and Colangelo (2004), the main target of modern language classrooms is helping learners adopt the skills required for successful communication with native speakers. This aim complies with the reason to use drama in language classrooms, as it has incontrovertible contribution to the oral performance of language learners (Bang, 2003; Dundar, 2013; Hamilton & McLeod, 1993; Miccoli, 2003). Gomez (2010) stresses the importance to find different and creative ways to teach a foreign language and he states that although drama has been used in classroom primarily to express human emotions, it can also contribute to the language learning process and help learners improve their oral performance. Du Mont (2007) states that drama involves feelings and body language, which are the major factors that have an important effect on learners' ability in using the language. In drama activities, learners use both "linguistic and non-linguistic" aspects of

speaking ability" by using not only words but also mimes and gestures to produce a meaningful conversation (Janudom & Wasanasomsithi, 2009, p. 8). In drama activities, the conversations take place in a setting that resembles real life situations and these conversations involve all the features of natural dialogues, such as interventions, hesitations, feelings and facial expressions (Pishkar, Ketabi, Darma, & Antony, 2013). In other words, drama has a positive effect on our willingness to participate in the classroom practices, as everybody likes to become famous even just for a moment and it could be considered as a tool to encourage us to speak the target language (Miccoli, 2003). Furthermore, drama attracts learners' attention towards learning the language, since it appeals to students' expectations from the lesson such as having fun and being active during the classroom activities, so learners have the chance to use their kinesthetic abilities rather than just passively dictating the grammar rules (Gomez, 2010). He also states that there are lots of areas in theatre that could make learners more enthusiastic towards learning the target language, such as working on producing native-like speech, tone of voice and impromptu performances (Gomez, 2010). According to Gomez (2010) the use of drama helps students regard the language not as a lesson but as a tool to be used to create a meaningful context and the motivation resulting from this thought could be effective in terms of preventing learners from being reluctant to foreign language learning. In traditional education systems, learners can have access to technological sources very easily, however, not every institution has fully equipped laboratories for educational purposes (Even, 2008). Under these circumstances in which there is not much technological access, drama could be a useful way to introduce new worlds to the learners and lead them to interact while investigating these worlds (Even, 2008).

Additionally, by providing learners an opportunity to make mistakes freely without the pressure of worrying about grammar, drama help learners feel more relaxed in the class and become less shy during the process (Atas, 2015). Ataş argues that while learners develop greater "self-confidence," and "motivation", they have lower "anxiety levels" when using the target language during drama practices (Atas, 2015, p. 963). Miccoli (2003) draws attention to the fact that drama involves cultural elements and offers learners the opportunity to take risks by facing the daily use of the language. She thinks that all these features of drama prove that communication does not only mean having a good command of the lexis and the grammar of the target language, but incorporating the emotions and being able to convey the meaning during the conversation (Miccoli, 2003). Ryan-Scheutz and Colangelo (2004) agree with this view by expressing that a person who impersonates a character finds the opportunity to analyze that character and use the general expressions which shed light on the cultural elements of the society. Savoia (2000) notes that having a deeper knowledge of cultural elements can also have a positive impact on learners' interest towards the target language, as she says "taking on the role of another person can break down psycholinguistic barriers in the individual learner to advance language acquisition and cultural knowledge" (p. 512). Entering into the unknown world of the character leads the learner to become an insider rather than being a stranger who has an objective point of view.

Considering the abovementioned benefits, it is clear that drama could be used as an effective alternative method in EFL classrooms. Although, there is a lack of meticulously prepared syllabi related to drama activities in recent curricula (Ryan-Scheutz & Colangelo, 2004), and it forms a risky area for language teachers, since it adopts unusual techniques to teach foreign language unlike well-accepted traditional

methods (Zafeiriadou, 2009), drama could nevertheless be one of the best ways to study different cultures, academic subjects and to move in different worlds (Pishkar et al., 2013). In addition, drama offers rich contextual source which involves all the elements necessary for an effective conversation such as "monologues, paired speaking, role-plays, group discussions, reporting, talking in response to other stimuli, problem-solving, developing scenarios, acting out, etc."(Hamilton & McLeod, 1993, p. 10)

Process Drama and Language Teaching

"Process dramas are collaboratively co-created texts, with teacher, and students working in partnership to make meaning of a particular issue or idea within a dramatic context and within a particular time frame" (Stinson, 2015, p.4). Process drama owes its recent popularity to its feature that provides complete authority to the participants in terms of creating their own stories by using every means of communication on stage rather than obliging them to stick to ready texts (Bowell & Heap, 2001). Australia and the United States are the countries where process drama arose in the early 1990s in order to be distinguished from "more limited improvisations, skits, dramatized stories and creative dramatics" (Kao & O'Neill, 1998, p. 12). Ryan-Scheutz and Colangelo (2004) point out that process drama provides continuous role play activities for a certain period of time and for that reason, process drama is considered a method for education (e.g. Kao & O'Neill, 1998). O'Toole and Dunn (2002) separated process drama into three stages: `initiation phase´, `experiential phase´, and `, reflective phase´. The initiation phase is more like warm-up part in which learners get used to the dramatic situation and they form their own roles. In the experiential phase, the learners explore and experience the world of drama step by step. Finally, in the reflective phase, the learners reflect

on what they have learnt by adding their own comments about the given situation. Bowell and Heap (2001) express that process drama has some major constituents such as "Theme/Learning Area," "Context," "Roles," "Frame," "Sign," and "Strategies" (p. 10-11). Kawakami (2015) explain that `theme' and `context´ represent the conditions that are created to produce ideas; `frame´ is a kind of paradox that energizes the performance; `strategies´ help learners to give meaning to the activity, and `sign´ is a term used for the language and other sound effects used. Kawakami (2015) also emphasizes that the term `roles´ involves both teachers and students; however, teachers should choose their role considering its effect on students during the performance, because the content communication is defined by the teacher. Even (2008) emphasizes that the drama activities in which the teacher also participates provide an independent environment for students, because learners begin to regard the teacher as their castmate, to whom they can talk freely. As, the only aim of process drama is to give an opportunity to learners to create their own world in a setting without any danger, learners feel comfortable while impersonating a character and this character becomes a kind of tool that helps the learner to express him/herself frankly in a meaningful context (Kawakami, 2015). In practice, process drama combines words with body language with the aim of forming meaning, and learners are introduced to the sociocultural aspect of the target language through this combination (Rothwell, 2011).

When it comes to the place of process drama in language teaching, Piazzoli (2011) states that unmodified context and natural setting are vital for a communicative approach; however, learners are generally obliged to adhere to teacher-dominated language practices in classrooms. Also, Atas (2015) mentions that fluency in L2 mainly depends on impromptu speeches and "performing the

language" (p. 962). She also criticizes the unnatural use of the target language in classes and expresses that it is almost impossible to form a total interaction among students via unnatural speaking practices (Atas, 2015). Zafeiriadou (2009) explains that what makes drama valuable is that drama makes learners' realize the language in all its parts, as it serve the purpose of practicing different aspects of the language. In order to clarify all aspects of language, Even (2008) explains that verbal expression is not enough to express the dramatic situations and she continues that posture, sentiment analysis and mutual understanding are keystones for effective communication. Moreover, Winston (2012) states that process drama produces natural contexts, in which learners could also have the chance to experience the culture while practicing the target language. Kao and O'Neill (1998) express the authentic feature of process drama by expressing that process drama help learners explore their environments and the world in general by providing them rich context. According to Kao and O'Neill (1998), the point which separates process drama from other drama practices is that it is not target oriented, but experience oriented. In other words, the evaluation of learners' learning process is not limited with their performance displayed at the end of the course, but it comprises their overall performance displayed throughout the process drama sessions. Stinson and Freebody (2006) note that process drama offers a "safe place" to learners in which they have the freedom to choose their own vocabulary, body language, mimes and gestures in order to express themselves without being criticized. Furthermore, process drama also may help eliminate negative attitudes against learning L2 such as "anxiety," and "poor self-esteem" through creating an "affective space" which helps learners trust their partners and teachers (Piazzoli, 2011, p. 561).

For classes which are discussion-based, process drama can be considered as an effective tool, as it lets students adopt different identities and discuss a topic from the viewpoint of those identities (Kawakami, 2015). In addition to this, Kawakami (2015) expresses that the fact that there is no time limit for the formation of the theme of the plot and there is a constant alteration among characters, process drama paves the way for establishing an effective discussion setting.

Process Drama Use in Developing EFL Learners' Communication Strategies

Although there is no research on the relationship between process drama and the improvement specifically in learners' use of communication strategies, the abovementioned features of process drama may make it a useful tool to reveal the communication strategies used by EFL learners. Moreover, as the process drama context might lead them to be more willing to communicate, they might need to use some of the communication strategies which help them overcome communication problems. According to Tavakoli et al. (2011), if learners find the chance to practice L2 with authentic context, they just focus on comprehension and transmission of the messages to the other speaker in an intended way during the communication. The researchers also state that that kind of natural setting is effective for learners in terms of increasing their motivation and taking advantage of their communication strategies while communicating in L2 (Tavakoli et al., 2011). Since all of these required components of effective communication are also the principles of process drama, there is a need for conducting some research in terms of its effectiveness in providing a context for practicing and developing EFL learners' use of communication strategies.

Conclusion

The review of the literature started with the broad definition and the types of the communicative competence. Moreover, the definition and the categories of communication strategies were shared in different subsections in order to present some information about why and how these strategies should be used. In terms of the language education, the need for the use of communication strategies in L2 teaching and its effect on the L2 competence has been discussed. Furthermore, in order to explain the benefits of drama use in language education, some studies and pedagogical reasons have been shared. Finally, the studies conducted about the use of process drama in language education and their outcomes have been explained. The next chapter will present information about the methodology of the study which includes setting and participants, research design, treatment process, instruments, and finally data collection procedures and data analysis.

CHAPTER III: METHODOLOGY

Introduction

The aim of this mixed method study is to explore the effect of taking part in process drama sessions on EFL learners' use of communication strategies while communicating in English. The study also aims to investigate whether process drama activities can be incorporated into a yearly curriculum as a curricular activity or can be conducted as an extracurricular activity for the teaching and practicing of communication strategies. In this sense, the study addresses the following research questions:

1. What kinds of communication strategies are used by EFL learners during process drama activities?

2. Does participation in process drama activities influence EFL learners' use of communication strategies?

3. What are EFL learners' and teachers' perceptions about using process drama as a tool in foreign language teaching?

4. Are there any differences in learners' and teachers' perceptions about the use of process drama when it is used as:

   a) A curricular activity in teaching L2?

   b) An extracurricular activity in teaching L2?

This chapter consists of six sections: Setting and participants; research design; treatment; data collection instruments; data collection procedures; and data analysis. In the first section, the setting and the participants who took part in the study are described in detail. In the second section, the research design of the study is described briefly. In the third section, the treatment process based on the application

of a process drama approach is explained. In the fourth section, the data collection instruments, including a written form, the observation scheme of communication strategies, a questionnaire, and interview protocols are presented. In the fifth section, the data collection procedures are explained and in the final section the data analysis procedures are discussed.

Setting and Participants

The study was conducted at the School of Foreign Languages of Bülent Ecevit University, a state university located in Zonguldak, Turkey. This state university provides a one-year compulsory English preparatory program for those students whose departments list this preparatory program as an entry condition. At the beginning of each academic year, students are required to take an English proficiency test, which is administered at the Department of Basic English of the School of Foreign Languages, and the students who manage to score 60 or above out of 100 are allowed to go on to take courses in their own departments. The students whose scores are below 60 are placed either in A1 (low) level group or in A1+ (high) level group according to the results of the placement test. The levels are formed according to the general principles of the Common European Framework of Reference (CEFR). *English File* (2013) by Oxford University Press is used as a course book in courses throughout one academic year and the course plans are designed with the aim of improving EFL learners' competence in L2 in terms of grammar, listening, speaking, and writing. The main reasons for conducting the study in this particular state university were its similarity to the other state universities in Turkey in terms of course design, and its eligibility to provide appropriate conditions to practice process drama sessions.

Three classes were assigned randomly for this study by the administration of the School of Foreign Languages of Bülent Ecevit University. One of these classes consisting of 16 students and their teacher was randomly selected as the curricular group. As the extracurricular group would be composed of the volunteers from the other two classes with a total number of 31 students, six basic drama sessions were conducted with the students and teachers of those two classes together in the first semester of the year. The aim of those basic drama sessions was to increase the familiarity of the students of these two different classes with each other. As the curricular group students already would be familiar with each other in the second semester, these initial basic drama sessions were not conducted with them. In the second semester, 11 out of 31 students and both of their teachers volunteered to continue the treatment as an extracurricular group. The researcher took part as a participant observer in each session practiced with both the curricular and extracurricular groups. The total number of participants taking part in the process drama sessions is shown in Table 1, and the demographic information of the participants of both groups is shown in Table 2 and Table 3.

Table 1

Participants in the Extracurricular and Curricular Group Process Drama Sessions

Group	Number of participants
Extracurricular	11 students
	2 teachers
	The researcher
Curricular	16 students
	1 teacher
	The researcher

Table 2

Demographic Information of the Participants in the Extracurricular Activity Group

Pseudonym	Gender	Age
Rana	Female	19
Zehra	Female	20
Berrin	Female	18
Uygar	Male	19
Ulaş	Male	20
Cahit	Male	19
Faruk	Male	19
Serdar	Male	19
İdil	Female	18
Mesut	Male	19
Ceren	Female	20

Table 3

Demographic Information of the Participants in the Curricular Activity Group

Pseudonym	Gender	Age
Şeniz	Female	18
Bora	Male	20
Fikret	Male	19
Eren	Male	19
Ece	Female	19
Mert	Male	20
Aslı	Female	18
Ekrem	Male	20
Çisil	Female	20
Esin	Female	19
Eda	Female	19
Lale	Female	20
Derya	Female	19
Aykut	Male	20
Necmi	Male	18
Çiler	Female	20

Research Design

This mixed method study used both qualitative and quantitative methods in order to investigate the effect of participating in process drama activities on EFL learners' use of communication strategies and to explore EFL learners' and teachers' perceptions about using process drama as a curricular or extracurricular activity for learning L2. In the first half of the academic year, basic drama sessions were conducted with the two classes at the School of Foreign Languages of Bülent Ecevit University. At the beginning of the second half of the academic year, a group of volunteers from those classes was chosen according to their responses given on a short written form. Process drama sessions were conducted as an extracurricular activity with this newly created class and process drama activities conducted with the third class were incorporated as a curricular activity.

Treatment Process

During the fall semester, basic drama sessions were conducted with the initial group of 31 students. The first three basic drama sessions were conducted in the participants' native language in order to help them get used to the setting and to drama activities in general. In these preliminary sessions, the drama activities were intended to strengthen collaboration among the participants, and improve their familiarity with each other. These are the qualifications which were supposed to be gained by the participants in order to overcome the possible problems that could occur during the process drama sessions and hinder the progress of those sessions such as having difficulty in public speaking or feeling uncomfortable during drama practices. The last three sessions were in English and they were based on basic drama activities such as group dreaming, and talking about childhood memories (see Appendix A for the detailed content of the basic drama sessions).

Process Drama Sessions

Process drama plans were prepared by considering the participants' yearly syllabus and designed mainly with the purpose of providing the participants of both the curricular and extracurricular drama activity groups with opportunities to use achievement strategies which could help them to communicate in the L2. The stages of a sample plan related to a session based on the process drama approach were: 1) Explaining the aim of the session; 2) conducting pre-activities (warm-up activities); and 3) carrying out the episodes (phases). The warm-up activities were comprised of breathing techniques and exercises aiming to strengthen the communication bonds between the participants with the purpose of helping them take the maximum advantage of the process drama experience. Since these activities were based on improving the ability for empathy and the ability of expressing, the warm up part was thought to be required to help the participants internalize the events which were processed in the sessions. `Episodes´ or `phases´ are the main activities of the process drama sessions, and each episode underpinned the basis of the next episode. First the participants set the scene after receiving a prompt (initiation phase), and then they start shaping the course of the events by discussing and performing the prompt in groups (experiential phase). Finally, during reflective phase, the participants were led to evaluate the process of the events that were experienced in the experiential phase and share their comments on these experiences with each other. The main aim of the last phase is not to conclude the event, but to analyze the whole process. Figure 1 shows the content of the process drama plan including the warm-up activities and the episodes (phases):
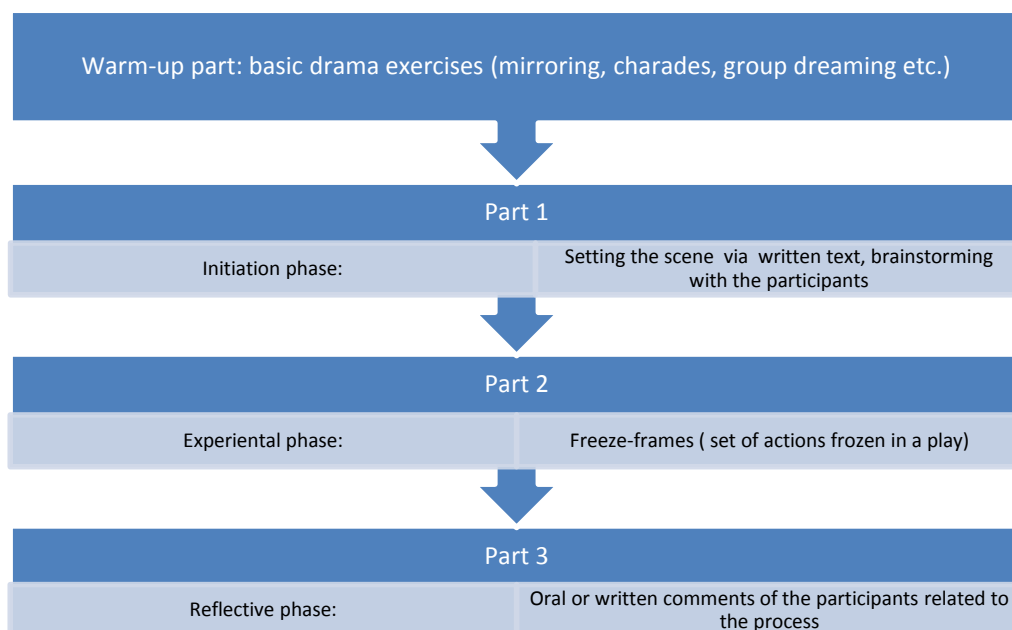
*Figure 1.*The content of the process drama plan including the warm-up activities and the episodes (phases)

The length of each session was 40 minutes and two lesson plans (see Appendix B for the schedule of process drama sessions and detailed content of the process drama lesson plans) were used throughout the whole process drama practice, as each plan covered five process drama sessions.

Data Collection Instruments

Being a mixed method study in nature, the data were collected by means of four instruments developed and adapted by the researcher. The data collection instruments used in this study were a written form, an observation scheme of communication strategies, a questionnaire, and an interview.

Written Form

The researcher gained the students' general impressions about the basic drama sessions through a short written form. The questions were written in both Turkish and in English on the same form, so the participants could answer the questions in their preferred language. The form simply inquired whether the participants would like to continue the process drama sessions in the second half of

the academic year, and whether they felt the first semester's sessions had been effective in terms of improving their oral performance in English (see Appendix C for the written form). The extracurricular class in the second term was formed from the students who indicated in this form that they would like to continue with the sessions.

Observation Scheme of Communication Strategies

Each drama session of the process drama sessions) was videotaped. In the analysis of the video recordings, an observation scheme of communication strategies (see Appendix D) was used to make a record of what types of strategies, and how many of them were used in each session. The scheme included two main categories of communication strategies: Message adjustment strategies and achievement strategies. The scheme was prepared by the researcher by first taking the Inventory of Strategic Language Devices with Descriptions/ Definitions, Examples (Dörnyei & Scott, 1997) on the grounds that the researcher considered it as the most comprehensive scheme in terms of taking into consideration all categories used in other studies (e.g., Bialystok, 1983; Færch & Kasper, 1983b; Paribakht, 1985; Tarone, 1977; Willems, 1987 as cited in Dörnyei & Scott, 1997). While forming the scheme used for this study, the researcher considered both the `achievement strategies´ that were currently adopted by the participants, and the strategies which were commonly mentioned in other studies on communication strategies (e.g., Bialystok, 1983; Færch & Kasper, 1983b; Paribakht, 1985; Tarone, 1977; Willems, 1987 as cited in Dörnyei & Scott, 1997). All the subcategories of `message adjustment strategies´ that are in the Inventory of Strategic Language Devices with Descriptions/ Definitions, Examples (Dörnyei & Scott, 1997) were incorporated into the scheme without any adjustments.

Questionnaire and Interview

A questionnaire was administered to the students right after the final process drama session. The questionnaire, which was developed by the researcher considering the feedback given by a drama expert and the supervisor of the study, consisted of nine questions written in Turkish (see Appendix E). As the treatment period was necessary for the students to be able to answer the questions, piloting of the questionnaire could not be done beforehand. However, a reliability analysis was run on Statistical Package for Social Sciences (SPSS) version 22 after the completion of the questionnaire by the participants. The Cronbach's alpha coefficient was .88. The questions were separated into three parts. The first part of the questionnaire included two questions aimed at exploring the participants' affective reactions towards the process drama sessions. The second part of the questionnaire, questions 3-8 aimed to seek answers for the third research question by investigating the students' perceptions about the use of process drama as a tool in foreign language teaching. The last part of the questionnaire, question 9, investigated whether the participants felt process drama activities can have a greater effect on their English language oral performance when they are incorporated into the regular school curriculum, and aimed to find an answer to the fourth research question. These Likert scale questions were graded from 1 to 4 points (1=strongly disagree, 2=disagree, 3= agree, 4=strongly agree).

After filling out the questionnaire, a semi-structured interview was conducted with the students and three teachers of both groups (see Appendix F for the interview questions). Five open ended questions were addressed to both teachers and students to gain further insights into their experiences with the process drama sessions and their opinions about whether process drama could be incorporated into the yearly

curriculum as an extracurricular or curricular activity. Oral recordings of the

interviews were transcribed in order to be used in qualitative analysis (see Appendix

G for the sample translations of interview transcriptions).

As for a brief summary of the instruments used for the data analysis, Table 4

shows the tools which were used to answer each research question.

Table 4

The Instruments Used for the Analysis of Each Research Question

Research questions	Tools
What kinds of communication strategies are used by EFL learners during process drama activities?	Observation scheme of communication strategies
Does participation in process drama activities influence EFL learners' use of communication strategies?	Observation scheme of communication strategies
What are EFL learners' and teachers' perceptions about using process drama as a tool in foreign language teaching?	Questionnaire and interviews
Are there any differences in learners' and teachers' perceptions about the use of process drama when it is used as a curricular/extracurricular activity in teaching L2?	Questionnaire and interviews

Data Collection Procedures

At the end of the last basic drama session, a written form was given to the

students with the aim of finding volunteers to continue in the extracurricular process

drama sessions in the second term. For the quantitative part of the study, every

process drama session of both the curricular and extracurricular groups was videotaped in order to analyze the learners' use of communication strategies through process drama activities. The researcher used the observation scheme of communication strategies for both the curricular and extracurricular activity groups in order to detect how often and what kinds of communication strategies were used by the participants in each process drama session. After each session, the researcher analyzed the video recordings and marked the strategies used by the participants. For the sake of the reliability of the video analysis process, the researcher received help from a colleague. The first two recordings were analyzed separately using the prepared scheme, and the results were compared. As no different findings were observed, the researcher continued analyzing the rest of the eighteen recordings individually. The second, qualitative part of the study included an interview and a questionnaire developed by the researcher. The questionnaire was given to the students having participated in either the curricular or extracurricular drama activity group. The interview was administered to both students and the teachers right after the questionnaire part so as to shed light on the participants' perceptions about the use of process drama when it is used as a curricular or extracurricular activity.

Data Analysis Procedures

Both quantitative and qualitative data analyses were adopted with the purpose of answering the research questions aiming to shed light on the effect of process drama on EFL learners' use of communication strategies and the participants' opinions about the use of process drama as curricular or extracurricular activities in EFL classrooms.

For the quantitative part of the study, the data obtained through the recordings of the process drama and the questionnaires were entered into SPSS to be analyzed

quantitatively. As for the first research question, in order to find out the types of the communication strategies used in each session of the curricular and extracurricular activity groups, descriptive statistics were used to explore the frequencies of the message adjustment strategies and the achievement strategies which were used in each session, and in total. With the purpose of discovering whether students used more achievement strategies or message adjustment strategies, the mean scores of the total number of each type of strategy used by both the curricular and extracurricular activity groups were compared. In order to find an answer to the second research question related to whether participating in the process drama activities had an effect on the communication strategies used by each groups' students and to see whether there was statistically significant difference between the first 40 minute process drama sessions and the last sessions of each group, the communication strategies used by the students in each group were compared. For the achievement strategies, a Wilcoxon Signed-rank Test, the nonparametric form of a paired sample t-test, was used since the results were not normally distributed and the sample size was quite small. With the purpose of analyzing the difference in terms of the use of message adjustment and achievement strategies used in the first and the last process drama sessions of each group, the numbers were shared in tables. Since the sample size was small and there was no visible difference, the data were analyzed qualitatively. As for the third research question aiming to shed light on the EFL learners' perceptions about the use of process drama as a tool in foreign language teaching, descriptive analysis is used to analyze the data from the first and the second sections of the questionnaire. The data were grouped in three categories: anxiety, fluency and fun, since the items in the first and the second sections of the questionnaire are related with these concepts. Additionally, the data from the interviews about EFL teachers'

and learners' perceptions about the use of process drama as a tool in foreign language teaching were presented based on the results of the thematic analysis of the interview questions. In terms of answering the fourth research question, the results of the data from the third section of the questionnaire, exploring the differences in learners' perceptions about the use of process drama when it is used as a curricular or extracurricular activity in teaching L2 was also discussed through descriptive analysis, and the results of the interviews reflecting both students' and teachers' perceptions about the use of process drama as a curricular or extracurricular activity were collected through thematic analysis.

Conclusion

In this methodology chapter, setting and participants, research design, treatment process, data collection and instruments, data collection procedures, and data analysis procedures were described in detail. The statistical analysis of the quantitative and qualitative data obtained from the participants will be shared in the next chapter.

CHAPTER IV: DATA ANALYSIS

Introduction

The aim of this study is to investigate the effect of taking part in process drama sessions on EFL learners' use of communication strategies in dialogues in English and to explore EFL students' and teachers' perceptions about the use of process drama in language classrooms. To this end, the study addresses the following research questions:

1. What kinds of communication strategies are used by EFL learners during process drama activities?

2. Does participation in process drama activities influence EFL learners' use of communication strategies?

3. What are EFL learners' and teachers' perceptions about using process drama as a tool in foreign language teaching?

4. Are there any differences in learners' and teachers' perceptions about the use of process drama when it is used as:

a) A curricular activity in teaching L2?

b) An extracurricular activity in teaching L2?

In order to answer the research questions, data were obtained from 27 pre-intermediate students studying at the School of Foreign Languages of Bülent Ecevit University in the 2015-2016 academic year. After a six-week period during which 10 process drama sessions were conducted, a perception questionnaire was delivered to the students. With the aim of providing deeper insights into the research questions, semi-structured interviews were conducted with both the teachers and the students who participated in the study. The interviews were recorded, transcribed, and

translated into English. For the quantitative part of the study, the data collected

through the video recordings of the process drama sessions were analyzed using an

observation scheme developed by the researcher. The statistics software program

SPSS was used to analyze the data statistically.

This chapter presents the results related to the research questions of the study

in four main sections. In the first section, the descriptive analysis of the data obtained

from the results of an inventory of the communication strategies used by both the

curricular and extracurricular group students is presented in order to shed light on the

research question investigating the strategies primarily used by the participants. In

addition, the mean scores of the total number of the achievement strategies and

message adjustment strategies of the curricular and extracurricular activity groups

were compared in order to see whether message adjustment strategies or achievement

strategies were used more frequently in either group. In the second section, the ways

in which participation in process drama sessions may affect learners' use of

communication strategies are examined for each group. In terms of analyzing

whether taking part in process drama sessions may have an effect on the amount of

achievement strategies used by each groups' students, a Wilcoxon Signed-rank Test

was used, since the results were not normally distributed. For the message

adjustment strategies used in each group, the frequencies of the message adjustment

strategies used by each group were noted and the data analyzed quantitatively. In the

third section of the chapter, descriptive analysis is used to analyze the data from part

one and two of the questionnaire, which looked at the EFL learners' perceptions

about the use of process drama as a tool in foreign language teaching. The data were

analyzed in three categories: anxiety, fluency and fun. Additionally, the data from the

interviews exploring the EFL teachers' and learners' perceptions about the use of

process drama as a tool in foreign language teaching are represented based on the results of the thematic analysis of the interview questions. In the fourth section, the results of the data from the third section of the questionnaire, exploring the differences in learners' and teachers' perceptions about the use of process drama when it is used as a curricular or extracurricular activity is also discussed through descriptive analysis, and the results of the interviews collected through thematic analysis are also presented.

Results

The Types of Communication Strategies Generally Used by EFL Learners during Process Drama Activities

The data obtained from the scheme of communication strategies were used to determine the types of communication strategies adopted by the students during the process drama practices. The actual data representing the frequencies of communication strategies used by the students of each activity group during the process drama sessions are displayed. Message adjustment strategies and achievement strategies used by the participants of both groups are displayed in two different tables. Table 5 shows the message adjustment strategies used by the students of the extracurricular and curricular activity group.

Table 5

The Message Adjustment Strategy Types Used in the Process Drama Sessions of the

Extracurricular and Curricular Activity Group

		Message adjustment strategy types			
	Sessions	Message Reduction	Message abandonment	Meaning replacement	Total
1.	E	2	0	1	3
	C	0	1	1	2
2.	E	4	0	2	6
	C	5	5	3	13
3.	E	2	2	1	5
	C	1	2	1	4
4.	E	7	0	1	8
	C	3	1	2	6
5.	E	4	0	2	6
	C	2	3	0	5
6.	E	7	4	0	11
	C	5	0	7	12
7.	E	5	1	1	7
	C	9	1	0	10
8.	E	4	2	0	6
	C	2	1	0	3
9.	E	5	4	1	10
	C	2	1	0	3
Total	E	40	13	9	62
	C	29	15	14	58

Note. E= Extracurricular activity group; C= Curricular activity group

As it is shown in Table 5, the mostly preferred message adjustment strategies

in both the extracurricular and curricular activity groups were message reduction

strategies. When looking at changes over time, the data demonstrate that while the

participants in both groups used more message reduction and message abandonment

strategies in the last session than they did in the first process drama session, there does not seem to be a clear pattern of increase from in strategy use from session to session. Indeed, the data show that the greatest number of overall strategy use was in the sixth session. It was recorded that the sixth session was the workshop in which the second process drama lesson plan was implemented. With regards to the extracurricular activity group specifically, although the total number of message adjustment strategies used in the last lesson was considerably higher than the total number of message adjustment strategies used in the first lesson, again, no constant increase or decrease in the total number of the message adjustment strategies is noticed in the table. With respect to the curricular group, no statistical significance in strategies was seen between the first and the last sessions; however, again, no regular pattern of increase or decrease in the total number used can be found. When the overall use of the message adjustment strategies of each group was compared, it was clearly seen that extracurricular activity group took more advantage of message adjustment strategies than the curricular activity group during the whole treatment period. Considering the number of achievement strategies used in the process drama sessions of each activity group, Table 6 summarizes the most and least preferred achievement strategies in each session.

Table 6

Achievement Strategy Types Used in the Process Drama Sessions of the Extracurricular and Curricular Activity Group

				Achievement strategy types					
S		Borrowing	Literal translation	Direct/ indirect appeal for help	Mime	Approximation	Fillers	Word coinage	Circumlocution	T
1	E	5	7	9	1	0	0	0	0	22
	C	9	8	4	0	8	0	0	0	29
2	E	1	0	4	1	1	6	0	0	13
	C	10	1	2	0	3	0	2	0	18
3	E	8	10	4	2	0	1	0	0	25
	C	9	4	1	1	8	1	0	0	24
4	E	5	4	6	6	0	0	0	0	21
	C	2	6	1	0	0	0	0	0	9
5	E	2	0	1	3	1	3	0	1	11
	C	5	3	3	0	5	0	0	0	16
6	E	10	7	4	6	9	2	0	0	38
	C	17	8	10	2	7	0	2	0	46
7	E	9	0	1	1	1	1	0	0	13
	C	13	6	4	5	2	3	2	0	35
8	E	5	2	3	0	3	0	0	0	13
	C	8	9	2	0	2	0	0	0	21
9	E	12	6	2	0	4	0	1	0	25
	C	8	7	3	0	0	1	1	0	20
T	E	57	36	34	20	19	13	1	1	181
	C	81	52	30	8	35	5	7	0	218

Note. S= Session; T= Total ; E=Extracurricular activity group; C=Curricular activity group

In Table 6, it is clearly seen that the most frequently used achievement strategy is borrowing, and the strategy which was used the least is circumlocution. Although there is no linear increase in the number of achievement strategies used from one session to another, the number of borrowing, approximation, and word coinage strategies used in the last session was higher than the use of these strategies in the first session. A difference is also seen between the first and the last sessions in terms of the use of literal translation, direct/indirect appeals for help, and mime. In these categories however, it is seen that they use fewer of these strategies in the last lesson than they did in the first. Considering the total number of achievement strategies, the maximum number of achievement strategies was used in the sixth session. Even though a constant increase or decrease in the use of achievement strategies is not seen from one session to another, overall it can be said that students used slightly more achievement strategies in the last session than they used in the first process drama sessions.

Considering the achievement strategies used in the curricular activity group, it is obvious that borrowing comes first and is followed, in decreasing order, by the use of literal translation, approximation, direct/indirect appeals for help, mime, word coinage, fillers, and circumlocution. Circumlocution strategies were not used at all by the participants of the curricular group, and only once by someone in the extracurricular group. It is also seen in the table that except for word coinage and fillers, the number of each strategy used in the first session is more than the numbers of each strategy in the last sessions.

With the purpose of displaying the types of the strategies used in both the curricular and extracurricular groups, the total mean scores of the achievement strategies and the message adjustment strategies used in the process drama sessions

were compared. Table 7 shows that the mean score of the achievement strategies used in the process drama sessions of both activity groups is higher than the mean score of the message adjustment strategies used. Therefore, the results pointed out that both groups used the achievement strategies more frequently than the message adjustment strategies during the process drama sessions.

Table 7

Total Mean Scores of the Achievement Strategies and Message Adjustment Strategies Used in Process Drama Sessions

Communication strategies	$\bar{\text{X}}$	SD
Achievement	14.04	8.50
Message adjustment	4.33	3.11

The Influence of Participation in Process Drama Activities on EFL Learners' Use of Communication Strategies

In order to investigate how participation in process drama activities may affect EFL students' use of communication strategies, their use of message adjustment strategies and achievement strategies were analyzed separately. With the purpose of analyzing the achievement strategies used in the first and the last session of each group, a Wilcoxon signed-rank test, a non-parametric equivalent of a paired samples t-test was used, since the normality assumption test results for both the extracurricular and the curricular activity groups showed that the groups' data were not normally distributed (see Appendix H for the normality test results). In the curricular activity group, the Shapiro-Wilk normality test, which was run to calculate the mean results of the achievement strategies used in the first and the last sessions of

the process drama sessions, showed that the variables were not normally distributed with a significance level of .000, for the first session, and .008 for the last session. Skewness (2.451), and Kurtosis (6.844) for the first session, and Skewness (.524), and Kurtosis (-1.175) for the last session also supported the results showing that the distribution of the variables were not normal. In the extracurricular group, while the results of the Shapiro-Wilk normality test displayed that the variables were normally distributed with a significance level of .080 for the first session, and (.102) for the last session of process drama, Skewness and Kurtosis results for the first session (.215 and -1.620 respectively) and (1.285 and .569) for the last session showed that the variables were not normally distributed. Apart from the normality test results, taking the sample size of each activity group into account, a non-parametric t-test was considered as suitable.

For this reason, a Wilcoxon signed-rank test was used in order to compare the achievement strategies used in the first session and the last session of each activity group. The descriptive statistics and the results of the Wilcoxon Signed-rank results on the achievement strategies used by the curricular activity group are shared in Table 8.

Table 8

Descriptives and Wilcoxon Signed-rank Test Results on the Curricular Activity Group's Achievement Strategies

Sessions	n	$\bar{X}$	SD	Z	*p*
First session	16	1.81	2.257	-.442[b]	.658
Last session	16	1.31	1.401		

[b] Based on positive ranks

As seen in Table 8, the mean score of the achievement strategies used in the

first session ($\overline{X}$ = 1.81, SD = 2.257) was actually greater than that of the last session

($\overline{X}$ = 1.31, SD = 1.401), however the Wilcoxon signed-rank test results indicated that

there was no statistically significant difference between the number of achievement

strategies used in the first and last process drama sessions (Z = -442, p = .658). The

results show that participating in process drama activities over six-week period did

not lead to a statistically significant change in the participants' use of achievement

strategies in the curricular activity group.

Turning to the extracurricular activity group, Table 9 summarizes the findings

obtained through a Wilcoxon signed-rank test comparing the difference in the

number of achievement strategies they used in the first and last process drama

sessions.

Table 9

Descriptives and Wilcoxon Signed-rank Test Results on the Extracurricular Activity

Group's Achievement Strategies

Sessions	N	$\overline{X}$	SD	Z	p
First session	11	2.00	1.897	-.823[b]	.411
Last session	11	2.45	2.018		

[b] Based on negative ranks

As displayed in Table 9, the mean score of the achievement strategies used in

the first session ($\overline{X}$ = 2.00, SD = 1.897) was lower than that of the last session ($\overline{X}$ =

2.45, SD = 2.018), revealing a slight increase in the number of achievement

strategies used. However, a Wilcoxon signed-rank test results showed that this

increase did not constitute a statistically significant difference between the

achievement strategies used by the extracurricular group in the first and last process

drama sessions (Z = -823, p = .411).

Considering the use of achievement strategies, it should be noted that the

overall results did not show a statistically significant increase (or decrease) in the use

of achievement strategies in general by the students of each activity group.

Taking the message adjustment strategies used in the first and the last drama

sessions of the curricular activity group into consideration, the name of the strategies

used in each activity group, and the total number of the message adjustment

strategies were shared as numeric data instead of conducting a statistical test, since

there is no visible difference between the first and last session each activity group.

Tables 10 and 11 display the numbers and the types of the message adjustment

strategies used in the curricular and extracurricular activity groups respectively.

Table 10

The Message Adjustment Strategies Used in the Curricular Activity Group

Name	First session	Last session	Type of the strategy
Bora	0	1	Message abandonment
Fikret	0	1	Message reduction
Mert	1	0	Message abandonment
Esin	0	1	Message reduction
Derya	1	0	Meaning replacement

Table 11

The Message Adjustment Strategies Used in the Extracurricular Activity Group

Name	First session	Last session	Type of the strategy
Zehra	0	2	Message reduction Meaning replacement
Berrin	1	1	Meaning replacement Message abandonment
Ulaş	0	2	Message reduction
Cahit	0	2	Message reduction
Serdar	0	1	Message abandonment
İdil	1	0	Message reduction
Mesut	1	1	Message reduction Message abandonment
Ceren	0	1	Message abandonment

When looking at the data shared above, it is clearly seen that there is no apparent difference between the first and the last sessions in terms of the type or number of message adjustment strategies in either the curricular and extracurricular activity group. From the tables above, it can also be seen that there is no constant decrease or increase in the use of message adjustment strategies from the first session to the last. Thus, it can be concluded that the process drama sessions in this study did not have a significant effect on either group's students' use of message adjustment strategies. Moreover, it could be said that there is not a specific type of the message adjustment strategy which was used more or less frequently.

EFL Learners' and Teachers' Perceptions about the Use of Process Drama as a Tool in foreign language teaching

With the purpose of addressing the third research question aiming to explore EFL learners' and teachers' perceptions about the use of process drama as a tool in foreign language teaching, the answers given by the students of both the curricular and extracurricular activity groups to the first and the second sections of the questionnaire were analyzed. As the questionnaire was conducted during course hours for the curricular group, four students who didn't attend the class on that day did not complete the survey. Therefore, the analysis of the questionnaire was carried out with the answers of 23 students.

The first section of the questionnaire includes two items addressing the students' affective feelings towards process drama activities. In that sense, the students answered item 1, which refers to the overall pleasure in participating in the process drama activities, and item 2, related to the reduction of anxiety as a result of participating in the process drama activities. Descriptive analysis was used to calculate the percentages and frequencies of their responses. The results are summarized in Table 12.

Table 12

Students' Affective Reactions to Process Drama Activities

Question		1	2	3	4
1. I really enjoyed participating in drama activities	**f**	0	0	6	17
	%	0	0	26.1	73.9
2. The activities that I have participated in have reduced my anxiety in speaking English in daily life	**f**	0	2	13	8
	%	0	8.7	56.5	34.8

Note. N=23; 1=strongly disagree; 2=disagree; 3=agree; 4=strongly agree

Considering the results shown in Table 12, it is understood that all students filling in the questionnaire regarded the drama activities as fun. The qualitative analysis of the interviews also supports their responses on the first item of the questionnaire. They state that because of these activities' amusing features, process drama motivated them to communicate more in the target language. Mesut from extracurricular activity group mentioned that although he didn't trust his competence in the target language, he had really enjoyed himself while participating in the drama activities. Moreover, Zehra from the same group expressed her ideas as in the following when she was asked what she thinks about using process drama sessions in speaking lessons: "It would be great, because I have a lot of fun in these activities. Of course speaking lessons are good, but these activities are more enjoyable". Some students from the extracurricular activity group explained that the fun side of drama originated from its real-life like contexts which helped them learn the target language by using it actively. However, two students, one from each activity group, confessed that initially they hadn't understood the purpose of the sessions, so they hadn't concentrated on the activities much. Both noted that only after some sessions did they start to enjoy participating in the sessions.

In addition to the students' opinions about whether they enjoyed themselves during the drama sessions, the teachers who participated in the drama activities also commented on the first question in a positive way. One of the teachers noted that the activities in the course books may not be very interactive or, fun, so the students tend to not be fully focused on the lesson. In that sense, process drama activities were helpful to give a new impulse to the content of the English lessons.

Responses to the second question, which aimed to understand whether drama sessions affected students' anxiety levels while using the target language, revealed

that 21 of the 23 participants agreed or strongly agreed with the statement and stated that their anxiety levels decreased thanks to the drama sessions. Just two students reported that drama practices did not have a positive effect in reducing their anxiety levels.

The answers obtained from the interview question exploring the relationship between anxiety and the use of the target language shed light on why and how drama practices affected most students' anxiety levels. Two students (one from each activity group), who showed the least progress in using the achievement strategies, admitted that anxiety was their major problem while communicating in English. However, one of these students, who was from the extracurricular activity group, emphasized that the basic drama sessions were very helpful in terms of reducing her anxiety. Both also stated that drama activities helped them forget their fears of making mistakes and being judged by the other participants. Rana from the extracurricular activity group emphasized: "Although I have grammar knowledge, I couldn't speak as I was shy about speaking in English. However, drama activities help me to overcome this problem." By stating this, she drew attention to the close relationship between anxiety and communication problems in the target language, and mentioned that drama activities could play a role in overcoming this problem.

Some of the students stated that knowing that nobody would assess them and they could feel free in terms of making mistakes helped them to overcome their anxiety problems. Apart from these comments, Esin from the curricular group, drew attention to the gradual development of the events in process drama and she mentioned: "I was getting more relaxed with each drama session; because its step by step progress caused a gradual decrease in my anxiety level."

Moreover, some students touched on the anxiety issue from a different point of view. They stated that not only the drama practices but also being videotaped in the sessions helped them to overcome their anxiety problems in the speaking exams as well. They indicated that as they were getting accustomed to the use of the camera in the drama sessions, they had begun to feel free while talking in the videotaped speaking exams.

In addition to students' comments on the effect of drama on their anxiety problems, the teachers added some specific comments. One of the teachers who participated in the process drama activities with the curricular group stated that the drama activities affected students' behaviors not only in the drama sessions, but also in other lessons. He stressed that he noticed that the students were more "agile" than before in terms of taking the floor in the lessons. His emphasis on the 'agility' of students referred to the effect of process drama activities not being only limited to the sessions in which they were applied, but also influencing students' performance in regular English courses. One of the teachers indicated that the hardest part of whole process was the basic drama sessions, since the students were reluctant to take part in the activities as they felt very anxious, however, she stated that every activity helped them to feel less anxious, and thus more motivated to take part in the activities. Hence, coming out of their shells with the help of basic drama activities, the students seemed more eager and relaxed as the process drama sessions progressed.

Also, one of the teachers who joined the activities with the extracurricular group remarked: "My students were always complaining about making mistakes and feeling embarrassed because of those mistakes, but now, there is no problem about this issue. They even feel so relaxed while speaking English with me."

The second section of the questionnaire took into consideration issues related to the students' perceptions on their competency in English. Specifically, items 3-8 aimed to reveal whether students felt that process drama affected their competency in the target language. Table 13 shows the findings related to the second section.

Table 13

Students' Perceptions about the Effects of Process Drama on Their Competency in English

Question		1	2	3	4
3. I think drama activities have improved my speaking skills in English.	**f**	0	1	19	3
	%	0	4.3	82.6	13.0
4. The drama techniques that I have used during drama sessions have enabled me to form sentences in English more easily.	**f**	0	3	12	8
	%	0	13.0	52.2	34.8
5. The sentence patterns that I have learnt in drama activities help me to express myself more clearly	**f**	0	3	16	4
	%	0	13.0	69.6	17.4
6. Teacher's instructions and examples during the drama sessions helped me to become more fluent in English	**f**	0	6	14	3
	%	0	26.1	60.9	13.0
7. Teacher's instructions and examples during the drama sessions enabled me to produce more effective and quick solutions in order to overcome the language problems that I've encountered during the drama practices	**f**	0	2	14	7
	%	0	8.7	60.9	30.4
8. Teacher's instructions and examples during the drama sessions helped me to easily overcome the problems that I've encountered	**f**	0	5	15	3
	%	0	21.7	65.2	13.0

Note. N=23; 1=strongly disagree; 2=disagree; 3=agree; 4=strongly agree

The findings related to competency revealed that, despite some 'disagreements' here and there, most notably for questions five and seven, a strong majority of the students agreed or even strongly agreed with all of the statements. When the answers given to the interviews were analyzed, it is understood that drama activities were clearly perceived to have affected students' speaking skills in a positive way. Ekrem, who showed the greatest progress in terms of using the achievement strategies used in the curricular activity group mentioned: "I learnt to paraphrase the object by saying 'I think…', when its original name did not come to my mind." In this sense, his statement touched on the subject that the process drama activities helped the participants to become involved in a critical thinking process that led them to find alternative ways to continue the conversation even if they did not know the exact equivalents of the words to use in the target language.

On the other hand, one student from the extracurricular activity group expressed that the number of the sessions were not enough to improve his speaking skills in the target language, so he did not notice an improvement in terms of his competency in English. In parallel with that student's views about the duration of the treatment, the teachers also stated that the improvement in competency in English is related to the duration of the treatment. Teacher 1 stated: "A one or two month period is not enough to see their improvement in terms of fluency. I think we should practice more in order to see the effect of process drama on the students' fluency." So, it is seen that both teachers and the students are on the same page about the duration of the treatment.

In addition to the comments about time, teacher 3 also noted the students' use of their L1 in the activities, saying: "The students of the curricular activity group had a tendency to use their native language rather than speaking in L2 during the process

drama activities even in the contexts which they could have expressed themselves easily by using L2." As it is clear from this comment, the process drama activities were not effective in terms of leading students to use less L1 during the sessions.

The participants' answers to items 3 and 4, about the effect of drama techniques and the practicing of sentence patterns on their fluency, showed that the majority, 20 out of 23 students felt that the drama techniques helped them to form sentences in English more easily. Among the students expressing positive views on this point, some from the extracurricular activity group stated that they noticed that they became better able to define or describe a word with the help of drama activities. Also, one of the students from the extracurricular group expressed that because he formed short sentences and used his mimes during the drama practices, he started to become more fluent while speaking in English. Moreover, one of the students from the curricular group emphasized that as grammatical accuracy was not the focus of the process drama, he felt the drama activities enabled him to become more fluent in English.

Taking the findings related to item 5, 20 of the 23 students agreed with the idea that the sentence patterns they learnt during the drama practices positively affected their ability to express themselves in English conversations. Commenting on this, one of the teachers stated that the students participating in the drama activities had begun to use the sentence patterns that they had learnt during drama practices, in their regular speaking courses. She also mentioned that the drama group students were more likely to try to find an alternative way to say a word rather than resorting immediately to L1 when they had difficulty in English conversations.

When three items related to the effects of teacher guidance in the drama activities on the students' fluency were analyzed, it is seen that 17 out of 23 students

agreed with the statement that teacher guidance had a positive influence on their fluency in English. The results related to item 6 and 7 showed that 21 out of 23 students felt that the instructions given by the teacher were beneficial in helping them find quick solutions to language-related problems during the process drama activities, and 18 out of 23 thought that teacher guidance was generally helpful to them in overcoming communication problems. The comments of at least one student, Berrin, during the interviews seemed to support such findings: "The teacher's continuous questions about our comments on the frames during the activities led us to think less about grammar mistakes and we began to speak directly without thinking too much". Therefore, it could be said that teacher guidance might lead students to focus more on context than just grammatical accuracy.

EFL Learners' and Teachers' Perceptions about the Use of Process Drama When It Is Used As a Curricular or an Extracurricular Activity in Teaching L2

The fourth research question was intended to explore whether there were any differences in terms of learners' and teachers' perceptions about the use of process drama when it is used as a curricular activity or an extracurricular activity in teaching L2. Table 14 summarizes the responses of the curricular and extracurricular activity group students about the use of process drama as a curricular or extracurricular activity in teaching L2.

Table 14

Students' Perceptions about the use of Process Drama as a Curricular or an

Extracurricular Activity in Teaching L2

Question	Extracurricular activity group				Curricular activity group			
	1	**2**	**3**	**4**	**1**	**2**	**3**	**4**
9. I think the activities that have been practiced should be included in the yearly syllabus as curricular activities. **f**	1	2	3	5	0	2	5	5
%	9.1	18.2	27.3	45.5	0	16.7	41.7	41.7

Note. N=23; 1=strongly disagree; 2=disagree; 3=agree; 4=strongly agree; N=11 (Extracurricular activity group), N=12 (Curricular activity group)

Item 9 aimed to get students' opinions on whether process drama activities should be included in the yearly syllabus as curricular activities. Eight out of 11 students in the extracurricular, and 10 out of 12 students in the curricular activity groups either agreed or strongly agreed with the idea that process drama practices should be included in the yearly syllabus. In that sense, it is understood that most of the students supported the integration of process drama into the yearly curriculum as part of the regular class hour activities.

In terms of the qualitative analysis of the data, one of the students from the extracurricular activity group stated that drama practices contributed to her success in speaking lessons and she remarked that she used the drama techniques in speaking classes as well. One of the most attention grabbing comments was made by Cahit, who highlighted: "The only place where I spoke nonstop English was the drama class, I strongly think that these activities should take part in our lessons." Also, Uğur, from the same group supported the statement and added that: "If we learnt the course content through drama activities, they would be more memorable." Others noted that process drama activities helped them associate the structures, or phrases

with the situations provided by the process drama activities. Arguing that it would be difficult for them to forget the rules of the target language, if they learnt them in contexts, they felt that process drama activities could be effective in terms of learning the grammar rules of the target language in a more permanent manner. A significant comment about why process drama should be integrated into the syllabus found voice in Eda's words. She drew attention to the contextual authenticity of the process drama activities and stated: "The course books were not enough to provide a context related to a specific culture. Being independent from the course books and not supporting the rote learning, the integration of those activities in the curriculum could be really helpful." Taking the comments of both group's students into consideration, it is noteworthy that a great majority of them supported the implementation of the process drama activities into the yearly syllabus.

Moreover, teachers' opinions about the integration of drama activities in the yearly syllabus as a regular curricular activity were also found to be in line with the students' views. One of the teachers who had the chance to take part in the drama sessions with the curricular group stated:

Frankly speaking, before participating in the drama class, I had been neutral about it and I had not been so sure about its benefits. However, after I had taken part in the sessions and seen that the students having fun, I said why not? I think they could be integrated. (Teacher 3, curricular activity group)

In addition, another teacher expressed:

Students do not feel themselves comfortable when they constantly focus on the book, since they are afraid of making mistakes. However, I've realized that drama activities helped them feel relaxed in the classroom. I think it will

have positive effect on students, even if an hour per week is given to students. (Teacher 2, extracurricular activity group)

Moreover, teacher 1 from the extracurricular class mentioned an important point by saying: "Our students are not so autonomous. The lessons are like torture to them. If I tell them let's practice drama in extra class hours, they won't do it. The best way is to integrate." With this statement, the teacher clarified that all the above mentioned positive aspects are not adequate reasons for the students to participate in the drama activities, since they still regard it as something related to the English lesson. However, it could only be used to change the course routine, and make the course more interactive. Hence, the best way to design an efficient course is to integrate the process drama activities into the school curriculum.

As a result of the statistics and qualitative data related to the fourth research question, it is clearly understood that the majority of the participants from each group show no difference in terms of their perceptions about integrating drama activities into the yearly curriculum. It is also noticed that the students of each activity group and their teachers are in favor of including drama practices in the yearly syllabus.

Conclusion

In this study, the data were collected through a questionnaire given to 23 EFL students studying at the School of Foreign Languages at Bülent Ecevit University, semi-structured interviews from 27 of these students, and three teachers working at the same institution. In order to answer the first research question, descriptive analysis of the data gathered through an inventory of the communication strategies used by both the curricular and extracurricular group students was shared so as to see what kinds of communication strategies were used by the students in process drama sessions. Also, the mean scores of the total number of achievement strategies and

message adjustment strategies were compared to highlight which category was used more by the students. For the second research question, both qualitative and quantitative analyses were conducted. Since the data were not normally distributed and the sample size was small, the data were analyzed through a Wilcoxon Signed-rank test to reveal the effects of process drama on the achievement strategies used by each groups' students. Taking the message adjustment strategies used in each group into consideration, the total number of the message adjustment strategies used by the students of each group was shared in tables as numeric data. For the third question, considering the students' perceptions about the use of process drama as a tool in foreign language teaching, descriptive analysis was used to analyze the data. In order to conduct a detailed analysis related to the perceptions of the EFL students about the effect of process drama on building their competence in L2, the data were analyzed through the questionnaire in three categories: fun, anxiety, and competence in the target language. The analysis was enriched with data obtained through the interviews. To find an answer to the last research question, investigating the students' and teachers' perceptions about the integration of the drama activities in the yearly syllabus, an analysis was again made of the questionnaire and interviews. The next chapter will present an overview of the study, the findings and discussion, pedagogical implications, limitations of the study, and suggestions for further research.

CHAPTER V: CONCLUSION

Introduction

The aim of this study was to investigate the effect of participating in process drama sessions on EFL learners' use of communication strategies in English dialogues and to explore students' and teachers' perceptions about the use of process drama in language classrooms. With that purpose, the study addressed the following research questions:

1. What kinds of communication strategies are used by EFL learners during process drama activities?

2. Does participation in process drama activities influence EFL learners' use of communication strategies?

3. What are EFL learners' and teachers' perceptions about using process drama as a tool in foreign language teaching?

4. Are there any differences in learners' and teachers' perceptions about the use of process drama when it is used as:

   a) A curricular activity in teaching L2?

   b) An extracurricular activity in teaching L2?

This chapter consists of four main sections. In the first section, the findings and discussion related to the study are evaluated and they are discussed by taking the research questions and the literature. In the second section, pedagogical implications are shared. In the third section, the limitations of the study are mentioned. Finally, in the last section, suggestions for further research are provided.

Findings and Discussion

The Types of Communication Strategies Generally Used by EFL Learners

during Process Drama Activities

The data collected from the observation scheme of communication strategies were analyzed with the purpose of identifying the types of communication strategies used by the EFL students during the process drama practices. When the scheme was analyzed, it is understood that the participants of both groups used some degree of message reduction, message abandonment and meaning replacement strategies, each of which forms the category of message adjustment strategies. Of these three types used, message reduction strategies in which learners try to shorten the message that they intend to convey in the target language were the most frequently used strategy type in both groups. The tendency to use the message reduction strategies rather than message abandonment, or meaning replacement strategies corroborates the findings of Færch and Kasper (1983), who wrote that learners may regard message reduction strategies as vital, since they help learners continue the conversation in L2 without using complex linguistic structures. Despite the two groups' different structural format—one being a part of the regular curriculum, the other an extracurricular activity—the most and the least preferred strategies remained the same for both. Interestingly, although message reduction strategies and meaning replacement strategies are not so different from each other in terms of the purpose they are used, since they both represent students' avoiding details, the latter (meaning replacement strategies) are seen to be the least frequently used strategy in each activity group.

Turning to the achievement strategies used, again it is seen that the most and least frequently used achievement strategies are the same in each group. `Borrowing´ was found as the most commonly used strategy by the participants of both activity

groups. According to Sukirlan (2014), "Code-switching strategies might be the commonest communication phenomena found in non-native language learners who have the same native language background. When the speaker encountered communication problem, he/she resorted to *borrowing/code-switching* certain word or phrases in L1" (p. 2036). Given the students' predominant use of this particular strategy, it is worth noting Rodríguez - Cervantes and Roux - Rodriguez (2012),who cautioned that students should be restrained from over-use of borrowing, in order to force them to produce other solutions to overcoming their linguistic problems while speaking in the L2. In this study, since there was no limit for the students in using the strategy of borrowing, it was observed that they did not need to apply to the other strategies much.

In terms of `circumlocution,´ the strategy which has speakers describe the features of an object or an action rather than using the exact terms, the results showed that it was the least used strategy in each activity group. Considering the proficiency levels of the students, it is arguable that students had some difficulties in finding different ways of saying or paraphrasing the ideas that they intended to say. In this sense, the findings may support the statement of Uztosun and Erten (2014), who claimed that the students who are not competent in L2, generally avoid taking risks while communicating in the target language, and thus they can not manage to use strategies like `circumlocution.´ This study's pre-intermediate level participants did not have sufficient linguistic knowledge, which might have prevented them from paraphrasing their messages without any semantic loss, thus message reduction strategies precluded the use of circumlocution during the process drama activities. This result is also supported by Ogane (1998), as he puts forward that circumlocution

strategy is more common for learners who have intermediate or advanced levels of competence in L2.

As a final comment to the overall use of the two broad strategy types used in the sessions, the findings demonstrated that as time passed throughout the treatment period, the participants increasingly used achievement strategies more frequently than message adjustment strategies. This result might be a hopeful one, as it may suggest that process drama activities serve to increase students' overall language production rather than simply abandoning the L2 conversation.

The Influence of Participation in Process Drama Activities on EFL Learners' Use of Communication Strategies

Regarding the second research question, the results related with the difference in the achievement strategies of the first and the last sessions of each activity group were interpreted. The results showed that there was no statistically significant difference between the first and the last process drama sessions in terms of the overall number of achievement strategies used in each group. At this point, these results could be interpreted in two ways.

Firstly, the fact that there was not an increase in the total use of achievement strategies could be the result of the participants' getting more accustomed to practicing the drama activities and becoming more competent during the conversations. This way of interpreting the finding is in line with what was stated by Di Pietro (1982) who emphasized that learners tend to use fewer communicational strategies as they gain more confidence throughout the drama sessions. Also, if the result is interpreted in the above mentioned way, it also supports what Stinson and Freebody (2006) argue, which is that drama practices lead students to develop their overall competence in the L2. This statement may not be true for all of the

participants; however for those who feel more anxious about speaking in L2, the process drama activities may have helped enable them to overcome their anxiety in English conversations and, to simply produce more output in the L2.

On the other hand, the results could be interpreted as meaning that the process drama activities did not contribute significantly to the participants' use of achievement strategies while communicating in the L2. Nakatani et al. (2012) draw attention to the difficulty of using communication strategies without any direct guidance of a teacher, which could offer some explanation for why no significant difference was seen between the first and the last process drama sessions, and why all of the participants' use of achievement strategies was not affected by the process drama approach. Taking both arguments into consideration, even though the process drama activities might have affected the frequency of use of achievement strategies by particularly anxious students, it is clear that process drama activities did not have an overall effect on the students' use of achievement strategies.

Moreover, regarding the results for the second research question, it could be inferred that although there was no constant increase or decrease in any category of the achievement strategies used in each activity group; in some categories, there are some differences between the sessions of the process drama activities of each activity group. For instance, in the sixth process drama session, it was observed that each group used more achievement strategies than in any other session. When that session was analyzed, it was noticed that the content of the process drama plan in that particular session changed. Since the content of the new topic was more related to the students' culture and it has familiar elements such as family and social issues, students may have been encouraged to try and communicate more, which might have led them to use more achievement strategies.

In the extracurricular activity group, a difference was noticed in some categories such as `literal translation´, and `direct/indirect appeal for help´, in that the participants used more of these strategies in the first session than in the last session. The general decrease in the use of these particular strategies could be explained by the fact that students did no longer need help from their peers, as they started to be more comfortable with their surroundings. Although there were differences between the sessions in terms of the use of literal translation, it was seen that the students of both groups generally used it quite often, a practice which can likely be explained by their ongoing lack of confidence and competence in the L2 and thus their dependence on the L1. This assumption is also supported by Nakatani et al. (2012) who emphasize that speakers prefer to use literal translation under the circumstances when they are not able to think independently from their mother tongue notwithstanding their proficiency level in the target language. Also, considering the idea of `direct/indirect appeal for help´, Dörnyei and Scott (1997) regard this strategy as a kind of "trouble-shooting exchange," during which participants regard one another as a source of information (p. 199). Based upon the students' comments during the interviews, the decrease in the use of direct/indirect appeals for help could be interpreted as the participants beginning to stand on their own feet while communicating in the L2 during the process drama sessions. Conversely, an increase was noticed in the use of `approximation´ between the first and the last sessions in the extracurricular activity group. Although Notash and Karafkan (2015) relate the use of approximation strategy to proficiency in language, it would not be right to say that this increase was the result of their improvement in their proficiency level, as the treatment period was not enough to directly affect their overall competence in the L2.

EFL Learners' and Teachers' Perceptions about the Process Drama Activities in Terms of Being Fun and Helping to Reduce Speaking Anxiety

The first section of the questionnaire explored EFL learners' perceptions about whether the process drama activities were fun and whether they were effective specifically in terms of reducing their anxiety. The results showed that all the participants reported taking great pleasure in doing the process drama activities. The teachers who were interviewed about the fun aspect of the process drama activities also agreed with the students. The ideas of the EFL students and teachers who took part in the process drama activities supported the views of Rothwell (2011), who states that "kinesthetic mode was also connected to `fun´, because it added to students' sense of authenticity" (p. 589). Almost all of the participants and the teachers who took part in the present study reported that they had a great pleasure while dealing with an authentic context and they added that during process drama activities they conducted real-life-like conversations in the target language. Furthermore, the findings supported Zafeiriadou (2009) who emphasizes that the `fun´ aspect of drama increases learners' motivation levels and, ultimately, leads to more language production. The comments of the participants of each activity group corroborated Zafeiriadou (2009). The participants noted that their willingness to communicate in English increased due to the fun aspect of the drama activities, and the variety of their content which encouraged them to speak more.

The other item in the first section of the questionnaire was related with the effect of process drama on the reduction of the EFL learners' anxiety while speaking in the L2. Most of the participants reported that they did not feel nervous while doing the process drama activities. Their comments revealed that they felt less concern during the process drama practices about being mocked by their peers than they do

during regular speaking lessons. There have been some studies in the literature which affirm the findings by stating that drama could be used as a tool to lower speaking anxiety in L2 (e.g., Ataş, 2015; Gorjian et. al 2010; Miccoli, 2003; Piazzoli, 2011). Piazzoli (2011) explains the reduction of anxiety in drama sessions by stating that process drama creates "affective space" in which a participant feels comfortable and he or she does not have the fear of making mistakes in front of the other people in the group (p. 570). Moreover, she states that participants who overcome the fear of speech because of the `affective space´ provided by the process drama activities, also start to gain more self-esteem, so they become more willing to talk in the L2. Finally, supporting these views, the present study shows that the reduction of the participants' speaking anxiety in L2 led to an increase in their willingness to communicate in the target language. It was seen that the less the participants were anxious about speaking in L2, the more they were willing to take the floor in order to speak in L2.

EFL Learners' and Teachers' Perceptions about the Use of Process Drama as a Tool in Foreign Language Teaching

The findings obtained from the second section of the questionnaire and the analysis of the interviews revealed that the strong majority of the students felt that their speaking skills in the target language had improved with the help of process drama activities. Not especially for the process drama approach, but for drama activities in general, Bang (2003) states :

Drama-oriented activities are capable of stimulating the learners' interest in English classrooms by inducing them to invent a scenario, practice its discourses, and express them both individually and collectively. Stated simply, the activities encourage both teacher and student for creativity and spontaneity. Through the dramatic activities, learners not only gain an

understanding of grammatical structure in a context, but also experience the dynamic, and productive use of the language to influence, control, entertain, and inform, that is, as if in real communicative circumstances. (pp. 29-30)

Furthermore, Miccoli (2003) emphasizes that language springs to life when it is used in a meaningful context as in drama practices. Bang's (2003) and Miccoli's (2003) comments comply with the findings of this study, which pointed out that drama could be used as an interactive and useful tool in order to improve competence in L2.

On the other hand, in terms of pronunciation and fluency, not only the teachers, but also some of the students thought that the short treatment period was the biggest hindrance for the improvement in the participants' oral skills, and the fuller development of competence could obviously be enabled with a longer treatment period. These findings are similar to the findings of Gomez (2010) who stated that limited time was also an obstacle for his study.

EFL Learners' and Teachers' Perceptions about the Use of Process Drama When It Is Used As a Curricular or an Extracurricular Activity in Teaching L2

The third section of the questionnaire looked at EFL learners' and teachers' perceptions about whether process drama activities should be integrated into the regular curriculum or used as extracurricular activities conducted apart from the regular class hours. The findings of the questionnaire revealed that the majority of the students would like to see process drama activities integrated into the yearly curriculum. They thought that they took active roles communicating in English, unlike in their regular English classes, and those who believed that process drama activities contributed to their learning suggested that only if these activities are used in their regular courses, can they improve both their grammar and their speaking

skills in L2. In addition, all the teachers participating in the study thought that process drama activities could be used as a great source to contribute to the language education, and that the best output can be obtained if the process drama is used as a curricular activity. Although there is no study particularly investigating the effectiveness of process drama when used in the curriculum of language teaching, the literature on the integration of drama in language curricula support the findings of this study. Bolton (1984) strongly argues that drama should be an essential element in language teaching curriculum. Moreover, Kao and O'Neill (1998) emphasize that drama should be used to meet curricular targets. As a result, the findings of this study suggest that it might be beneficial to integrate process drama activities in the school curriculum.

Pedagogical Implications

The findings of the present study suggest clear pedagogical implications. The study shows that process drama can be considered an effective tool in L2 education in terms of offering learners a free platform where they can have more opportunities to practice the target language.

Moreover, it was recorded that the EFL students and the teachers mostly had positive perceptions about the use of process drama in language education with regards to its creating an enjoyable context as it is based on real life experiences. As it is enjoyable in nature, process drama can also help teachers to decrease their students' anxiety levels during L2 conversations.

Another important aspect of the study is that process drama sessions can also be used to strengthen the teacher-student relationship. In process drama sessions, a teacher can have the opportunity to leave his or her traditional role behind, and he or

she can behave as one of the members who participate actively in the process drama activities. Hence, process drama can give the teacher a chance not only to have the responsibility as a monitor, but also as a participant, and this allows them to create a friendly atmosphere in the classroom which could be considered as essential in language education. Moreover, being a participant helps the teacher to show empathy towards his or her students, since he or she has the opportunity to share the same learning experience with the students.

In addition, based on the reports of the participants in this study, the findings suggest that administrators should consider integrating process drama activities into the regular yearly curriculum, since, with several hours of such activities per week, it is more likely that its positive effects can be revealed on students in terms of L2 teaching. Since, a process drama approach aims not to focus on the results of a specific event, but on how it develops over time, it can influence students' performance more positively in language education if it has a significant place in the school curriculum.

Lastly, the study also gives some suggestions to EFL teachers on the point that process drama sessions could be used not only in speaking courses, but they could also be used in the teaching of grammar and vocabulary. Since process drama activities depend on real-life-like events such as planning, thinking about past and so on, they could be used as a tool for grammar practices. Also, if the required vocabulary is pre-taught, process drama may provide the learners with an effective tool to practice the vocabulary in context.

Limitations of the Study

The study revealed that process drama sessions did not have statistically significant effects on the EFL learners' use of communication strategies. Taking the results into consideration, it could be useful to consider the limitations of the study which suggest that cautious interpretation might be required for the findings. The study took place at Bülent Ecevit University School of Foreign Languages and was conducted with 27 preparatory students from three different classes. Although the results revealed that the process drama activities increased the students' reported willingness to communicate in the target language, the treatment period might not have been long enough to see its effects on the learners' actual use of communication strategies, especially their use of achievement strategies. Although the students taking part in the study did not touch on the direct relationship between the treatment period and their use of communication strategies, most of them remarked that their overall competence in L2 could have been affected more positively by the process drama activities, if the treatment period had been longer. Supporting the students' views, the teachers agreed that a longer treatment period was required to reach more concrete results about the effect of the process drama activities on the students' use of communication strategies.

Finally, the other limitation is related with the size of the classrooms in which the drama practices were conducted. The small physical size in the classrooms might have affected the students' performances during drama practices in a negative way, since they did not have the comfort of a large space in which they could practice their skits freely during the drama sessions. Especially, in terms of the warm-up activities requiring a large space to be practiced, the researcher had to make some changes in the nature of these activities by skipping some stages requiring a large

area. Therefore, the omitted parts of the activities might have hindered the constant development of the activities and reduced their efficiency. So, the students might not have felt comfortable while doing the process drama activities, since they did not practice the warm-up part effectively.

Suggestions for Further Research

The findings of the present study may provide an insight for future studies in terms of the use of process drama approach in EFL classrooms. First of all, the current study focused on whether and how participation in process drama sessions would show any effect on the EFL learners' use of communication strategies. Future studies could take this a step further and analyze the teachability of communication strategies via process drama activities. In other words, research could consider how language teachers could take advantage of process drama activities and the contexts based on process drama approach in order to teach a specific type or types of communication strategies. Since a process drama approach could be considered as a possible innovative tools in language education, the effects of process drama on various language skills such as speaking, and writing could also be investigated.

While the results of this study did not show participation in process drama sessions had a significant influence on the EFL learners' use of communication strategies, the practices were conducted within the bounds of the school curriculum. A longer treatment period might be conducted to see whether it might lead to more measurable effects. It is not clear whether the treatment length could change the results of the study, but a longitudinal study could be conducted to address the effect of the treatment period on the relationship between process drama and the use of communication strategies.

Conclusion

The present study investigated the effect of process drama on EFL learners'
use of communication strategies in English dialogues and explored students'
perceptions about the use of process drama in language classrooms. With that aim,
27 EFL learners studying at the School of Foreign Languages of Bülent Ecevit
University and three teachers in the same department took part in the study. Ten
process drama sessions over a six-week treatment process were conducted with two
groups. According to the results, although there were no statistically significant
findings showing that process drama activities contribute positively to EFL learners'
use of communication strategies in English dialogues, the findings of the study did
show that both the participating students and teachers came to believe in the
effectiveness of using process drama in terms of improving students' competence in
English, and both strongly recommend its integration into the regular EFL
curriculum.

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APPENDICES

Appendix A: The Detailed Content of Basic Drama Sessions

Session	Activity name &Content	Objective
1.	**Roundabouts:** 8 students form a circle and the student in the middle lets his/her body fall. His/her friends try to catch him/her. **Catch:** Students try to throw and catch an imaginary ball. While doing this activity they should use their mimes and gestures as if they were throwing or catching a real ball.	• Building mutual trust and collaboration • Helping the learners be in sync
2.	**"Can you do this?":** Students work in pairs, each student forms a pose and the other student tries to guess what he/she is doing. **The Sun/Moon:** The students form a circle and each student decides whether he/she is the Sun or the Moon. Then they express why she/he chooses it.	• Forming a bond within a team • Helping the students reflect their emotions and express their personalities by using metaphors.
3.	**Blind:** A voluntary student covers his/her eyes with a scarf and another voluntary student guides him/her by giving instructions. **The difference:** Three students are chosen among the others in the class. Teacher wants them to look at their peers carefully before leaving the class. When they come back to the class, the teacher wants them to find the changes done by their peers while they are out of the class.	• Increasing familiarity within the group and build a mutual trust • Helping learners notice details and leading them to become more aware of the changing situations.
4.	**My Word:** Each student chooses three words in English and they try to explain to his/her peers by using mimes and gestures. **Childhood Memories:** Students work in pairs and tell their childhood memories in English to each other. Each student in the pair retells his/her peer's memory aloud in the class.	• Enabling learners to express their emotions by using their mimes and gestures • Helping students improve their ability to reinterpret the events in sequence

5.	**Transfer:** Students and teacher form a circle. Teacher starts the move by telling a verb in English such as run, jump, walk etc. Then all the students do it at the same time until one of the students in the circle change the move by telling another verb. **Group dreaming:** All students close their eyes. One of them tells a sentence in English and all the other students try to imagine what he/she has said. Then each student tells another sentences one by one and all the others try to image what their peers have said.	• Helping students to follow the course of the event and step into action. • Enabling students to use their imagination by creating a story and put the events in order in a coherent way.
6.	**A word with your body:** Teacher gives a letter to each student, then he/she forms a word in English. The student adopting the letter in that word steps forward. In other words, students write the word by using their bodies. **"Look at that!":** The teacher sets the scene by saying: "you are in a party, you are at home" etc. A volunteer in the class starts a sentence by saying: "Look at that!" and forms his/her sentence by taking the setting into consideration. The others in the class repeat the same sentence by using mimes and gestures of that person. Then another volunteer starts a new sentence by saying "Look at that!" again.	• Helping students to follow the course of the event and step into action. • Helping the students use their imagination to create a relevant event according to the setting.

Appendix B: The Schedule and Lesson Plans of the Process Drama Sessions

Extracurricular Activity Group Process Drama Schedule

Dates	Activities
19.02.2016	**1. session:** • Warm up activities • Writing a cover letter **2. session:** • Dreaming • First day at work
24.02.2016	**3. session:** • Making a phone call • Writing a memo **4. Session:** • Developing a product
25.02.2016	**5. session:** • Presentation of the product • Comments of the participants
26.02.2016	**6. session:** • Warm up • Narration: Alex's father • Discussion **7. session:** • Framing the Scene • Grouping characters **8.Session:** • Before and After • Making a trailer
03.03.2016	**9. session:** • Meeting Dad • Reflection **10. session:** • Alex's letter • Comments of the participants

Curricular Activity Group Process Drama Schedule

Dates	Activities
23.02.2016	**1. session:** • Warm up activities • Writing a cover letter **2. session:** • Dreaming • First day at work
24.02.2016	**3. session:** • Making a phone call • Writing a memo **4. Session:** • Developing a product
26.02.2016	**5. session:** • Presentation of the product • Comments of the participants
03.03.2016	**6. session:** • Warm up • Narration: Alex's father • Discussion **7. session:** • Framing the Scene • Grouping characters
04.03.2016	**8.Session:** • Before and After • Making a trailer **9. session:** • Meeting Dad • Reflection **10. session:** • Alex's letter • Comments of the participants

LESSON PLAN 1: ESTABLISHING A COMPANY*

      Duration: 40 minutes for each session

      Goals: Developing a sense of being a part of a community

      Being aware of the responsibilities of an employee

      Instructional Materials: Classroom objects

                         Board and desks

                         Colored pens and boardmarkers

I. Initiation Phase: Warm up activities to set the scene for the participants

  a) Discussion:

    Goal: Helping the participants get to know each other before leading into the actual process drama activities.

   The instructor asks the participants about their current departments at which they study. After having the information about the participants' departments, the instructor asks their dream jobs.

  b) Writing a cover letter:

    Goal: Leading the participants to think over the reasons why they   want that job and why they should be employed

   The participants write a letter explaining their qualifications required to be successful in the job, and they explain why they want that specific job. After writing, each participant read his/her letter aloud.

  c) Dreaming:

    Goal: Enabling the participants to experience feelings related to the situation

   The participants form a circle and they close their eyes. The instructor wants them to dream the moment they are employed. She leads them to think how they feel at the moment they get the happy news. Then the participants open their eyes and explain their emotions to each other.

II. Experiental Phase: Forming the freezing frames

  a) Establishing a company:

    Goal: Enabling the participants to feel as if they were the real employees of a company.

   The instructor matches the peers having the same dream job, and wants them to form their office by using their chairs. The desks used by the participants symbolize the department in the company**.**

b) Phone call:

    Goal: Helping the participants to feel as if they experienced the first day at their workplace

The instructor matches the peers to make a phone call with each other and defines the topic as the first day at the company. One of the peers acts as if he/she was the other's friend living in another city. Each participant takes turns with his/her peer.

c) Writing a memo:

    Goal: Leading the participants to explain their suggestions, complaints about a situation in a written text.

The participants of each department work in pairs, and write a memo to the department they choose in the company. They explain their complaints about the department, and they make suggestions about the development of the department to which they write a memo. Also they express the stuff they want from that department in the same memo.

d) Designing a new product:

    Goal: Enabling the students to use their imaginations, and providing them with an opportunity to discuss with each other about their ideas.

The participants of each department design an innovative product and prepare a presentation about it. Each department makes the presentation in front of other participants. Also a committee is formed by the participants who do not want to make a presentation, and this committee chooses the best design.

III. Reflective Phase: Forming a circle with the participants to talk about the process of the events.

    Group discussion: The participants have their seats and each of them takes the floor to express their feelings, and make comments about their experience throughout the whole process drama session. The instructor does not interfere in their expressions; however he/she can ask more questions or add further comments to make the participant analyze the whole process in depth.

    *The plan was adapted from sample process drama plan on *Youtube https://www.youtube.com/watch?v=q6361E0UZsg*

LESSON PLAN 2: ALEX'S FATHER

      Duration: 40 minutes for each session

      Goals: Developing a sense of empathy towards the character by analyzing the flow of the events

      Instructional Materials: Pieces of paper

                   Pen/pencils

I. Initiation Phase: Warm up activities to set the scene for the participants

  a) Narration:

   Goal: Providing the participants with the background information about Alex's family, and his life.

   The instructor wants the participants to close their eyes, and s/he starts reading a prompt about Alex (the protagonist), and his family aloud. However, s/he does not conclude and stops reading it at the climax. The prompt is as the following: Alex is ten years old. His father has been in jail for two years. After he was imprisoned, Alex's mother had a stroke. He also has a baby sister. As they are very poor, Alex has to look after his family. One day, a woman comes to their house and she says that she wants to reveal all the secrets.

  c) Discussion:

   Goal: Sharing the ideas in order to get the participants' general understanding of the story

   The instructor wants the participants to share their ideas about Alex's troubles, his father's problem, his family's feelings. Also, s/he asks their ideas about the analysis of the characters in the story. The instructor asks some questions in order to draw the attention to some details related to the story.

  II. Experiental Phase: Forming the freezing frames

  a) Framing the scene:

   Goal: Enabling the participants to put themselves into the character's place and empathize with him/her.

   The participants form the scene by freezing at the climax point. A group consists of four people, and each person in the group impersonates a character

from Alex's family including Alex himself. The instructor wants each of the participants to think of a word defining the character's feelings about the situation. Each group takes the stage.

b) Repeating the words:

Goal: Helping the participants to lead into the process and internalizing each character's psychological state.

The instructor requested the members of each group to repeat the word defining his/her situation three times.

c) Grouping the same characters:

Goal: Enabling the participants to observe different ways of impersonation of the same character in the story.

The participants impersonating the same character in the story come together and form a freezing frame. Hence, while some participants are forming the frame, the others are finding an opportunity to observe each character closely, and sharing their ideas about the characters in the frame with each other.

d) Before and after:

Goal: Helping the participants become aware of the sequence of the events and leading them to analyze the flow of the events by putting them in chronological order.

The instructor leads the participants to form two freezing frames describing five minutes earlier and five minutes later of the climax part of the story. While one group is performing, the others are watching, and then they make comments about each frame.

e) Trailer:

Goal: Leading the participants to form a complete sequence of the events related to the story in order to create a story line.

The instructor wants the participants to perform by connecting the climax with the scenes occurring before and after the climax part of the story. For each scene, each character chooses a word describing his/her feelings and says it aloud three times. Each group acts out three scenes coming one after another. While each group is performing the others are watching. At

the end of each trailer, the participants share their opinions with each other.

f) Meeting Dad:

Goal: Helping the participants empathize with the main character of the story and analyzing the events by putting themselves into the character's shoes.

The instructor wants the participants to close their eyes and to imagine the scene in which Alex meets his dad. The participants imagine the situation. Then they discuss Alex's and his father's feelings, and they explain how they would react, if they were in Alex's or his father's shoes. After the discussion, the participants work in pairs, and one of the peers acts as if he/she was Alex, and the other was his father. They make a dialogue in front of the other participants. The instructor asks for the comments of the audience after listening to each dialogue.

III. Reflective Phase: Enabling the participants to think and feel like the main character, and to express their feeling, and ideas in a letter.

Letter of Alex:

The instructor leads the participants to feel as if they were Alex, and s/he wants them to write a letter to his father. Each participant writes a letter, and the letters were not read aloud. Each participant is allowed to keep his or her own letter. After writing the letter, each participant expresses his/her ideas about Alex and the whole process that he/she experience from Alex's point of view.

Appendix C: Written Form

İsim (Name):

Soyad (Surname):

Değerli katılımcı yapılan drama çalışmalarını değerlendirmek adına aşağıdaki soruları yanıtlarsanız çok sevinirim. Katılımınızdan dolayı teşekkür ederim.

(Dear participant, I would appreciate if you answer the following questions in order to evaluate the effectiveness of drama activities that have been conducted. Thanks for your participation.)

1. Drama Aktivitelerine katılmaya devam etmek istiyorum.   Evet (Yes)   Hayır (No)

   (I would like to continue participating in drama activities.)   ☐   ☐

   Nedenini kısaca açıklar mısınız? (Could you explain the reason briefly?)

2. İngilizce konuşmamın drama aktiviteleriyle geliştiğini düşünüyorum. Evet (Yes) Hayır (No)

    (I think my speaking skills in English were improved via drama activities)   ☐   ☐

   Nedenini kıcaca açıklar mısınız?
   (Could you explain the reason briefly?)

Appendix D: Scheme of Communication Strategies

The Scheme of Communication Strategies*

	Message Adjustment Strategies			Achievement Strategies							
	Message abandonment	Message Reduction (Topic Avoidance)	Message Replacement	Circumlocution (Paraphrase)	Approximation (Generalization)	Word Coinage	Literal Translation	Code Switching (Language Switch)	Mime	Fillers	Direct /Indirect Appeal for Help
1.											
2.											
3.											
4.											
5.											
6.											
7.											
8.											
9.											
10											
11											
12											
13											
14											
15											

*Based on the *Inventory of Strategic Language Devices with Descriptions/ Definitions, Examples* (Dörnyei & Scott, 1995a, 1995b) and Tarone, Elaine (1977). `Conscious Communication Strategies in Interlanguage´, Yorio, and Crymes (1977), 194-203.

Appendix E: Questionnaire (English and Turkish)

Değerli katılımcı yapılan drama çalışmalarını değerlendirmek adına aşağıdaki soruları yanıtlarsanız çok sevinirim. Katılımınızdan dolayı teşekkür ederim.

(Dear participant, I would appreciate if you answer the following questions in order to evaluate the effectiveness of drama activities that have been conducted. Thanks for your participation.)

Not: Lütfen drama katılım sürenizi belirten kutucuğu işaretlemeyi unutmayınız.
(Please do not forget to tick off a box below which indicates the period of your participation in drama sessions)

☐ **Drama çalışmalarına birinci dönemin başından beri katılıyorum.**

(I have been participating in drama sessions since the beginning of the first term)

☐ **Drama çalışmalarına ikinci dönemin başında katılmaya başladım.**
(I have begun to participate in drama sessions at the beginning of the second term)

Lütfen kendinize uygun olan cevaba gore işaretleme yapınız. **(Please put a tick in the box next to the answer of your choice)**	Kesinlikle katılmıyorum (I strongly disagree) **(1)**	Katılmıyorum (I don't agree) **(2)**	Katılıyorum (I agree) **(3)**	Kesinlikle katılıyorum (I strongly agree) **(4)**
1. Drama çalışmalarına katılmaktan çok keyif aldım. (I really enjoyed participating in drama activities)				
2. Katıldığım bu çalışmalar, günlük hayatta İngilizce konuşma konusundaki endişelerimi azalttı. (The activities that I have participated in have reduced my anxiety in speaking English in daily life)				
3. Drama çalışmalarının İngilizce konuşma becerimi geliştirdiğini düşünüyorum. (I think drama activities have improved my speaking skills in English)				
4. Drama derslerinde kullandığım teknikler daha rahat İngilizce cümle kurmamı sağladı. (The drama techniques that I have used during drama sessions have enabled me to form sentences in English more easily)				

5. Drama derslerinde öğrendiğimiz cümle kalıpları, İngilizce konuşurken kendimi daha iyi ifade etmemde yardımcı oldu. (The sentence patterns that I have learnt in drama activities help me to express myself more clearly)				
6. Drama derslerinde öğretmenin kullandığı yönlendirmeler ve örneklemeler İngilizcemin daha akıcı olmasına yardımcı oldu. (Teacher's instructions and examples during the drama sessions helped me to become more fluent in English)				
7. Drama derslerinde öğretmenin kullandığı yönlendirmeler ve örneklemeler, konuşma sırasında yaşadığım zorlukların üstesinden gelmem için daha etkili oldu ve hızlı çözüm üretmemi sağladı. (Teacher's instructions and examples during the drama sessions enabled me to produce more effective and quick solutions in order to overcome the language problems that I've encountered during the drama practices)				
8. Drama derslerinde öğretmenin kullandığı yönlendirmeler ve örneklemeler sayesinde konuşma sırasında yaşadığım zorlukların kolayca üstesinden geldim. (Teacher's instructions and examples during the drama sessions helped me to overcome the communication problems that I've encountered easily)				
9. Yapılan çalışmaların yıllık ders planına dahil edilmesini isterim. (I think, the activities that have been practiced should be included in the yearly syllabus as curricular activities				

Appendix F: Interview Questions for Students and Teachers

Interview Questions for Students

1. İngilizce konuşma derslerinde drama çalışmalarına yer verilmesi hakkında ne düşünüyorsunuz?

   (What do you think about doing drama activities in English speaking courses?)

2. Drama çalışmalarının İngilizce konuşma becerinizi etkilediğini düşünüyor musunuz? Düşünüyorsanız nasıl etkilediğini anlatır mısınız?

   (Could you tell whether the drama activities have affected your speaking skills in English? If so, how have they affected your speaking skills in English?)

3. En çok hangi aktiviteyi ya da aktiviteleri yaparken keyif aldınız? Nedenini açıklar mısınız?

   (Which drama activity or activities did you like most? Please explain why?)

4. Yapmaktan keyif almadığınız aktivite ya da aktiviteler var mı? Varsa nedenini açıklar mısınız?

   (Are there any activities that you didn't like practicing? Please explain why?)

Interview Questions for Teachers

1. Katıldığınız drama çalışmaları hakkındaki genel görüşleriniz nelerdir?

   (What are your general impressions about the drama activities that you have participated in?)

2. Yapılan drama çalışmalarının öğrencilerin konuşma becerilerine katkısı olduğunu düşünüyor musunuz? Düşünüyorsanız, hangi açılardan ve ne ölçüde katkısı olduğunu düşünüyorsunuz?

   (Do you think that these drama activities have contributed to the learners' English speaking skills? If so, in what ways and to what extent have they contributed to the learners' English speaking skills?)

3. Yapılan drama çalışmalarının öğrencilerin konuşma rahatlığına katkısı olduğunu düşünüyor musunuz? Düşünüyorsanız hangi açılardan ve ne ölçüde katkısı olduğunu düşünüyorsunuz?

   (Do you think that these drama activities have contributed to the learners' self-confidence? If so, in what ways and to what extent have they contributed to the learners' self-confidence while communicating in English?)

4. Öğrencilerle beraber drama çalışmaları yaparken en çok hangi durumlarda zorlandınız?

   (Could you talk about the situations when you had difficulty in doing the drama activities during courses?)

5. Drama aktivitelerinin yıllık ders planına dahil edilmesi konusunda ne düşünüyorsunuz? Sizce dahil edilmeli midir ? Ya da ne ölçüde dahil edilebilir?

   (What do you think about integrating the drama activities into yearly plan as a curricular or extracurricular activity? Do you think it should be integrated? Or to what extent could it be integrated?)

Appendix G: Sample Translations of Interview Transcriptions

I: How would you feel if the drama activities were conducted in your speaking courses?

Z: It would be good, because I have a lot of fun. Of course speaking courses are good, too, but these activities seem more enjoyable, better.

I: Do you think these drama activities affect your English speaking skills?

Z: Of course they affected my speaking skills. Acting the scenes was good for me.

I: How did it affect your English speaking skills?

Z: We do not have grammatical knowledge much, and my background in English is very weak. In these activities, we were allowed to switch to Turkish words when we could not remember a word in English. That is why I did not have much difficulty.

I: Did the activities affect your comfort in speaking English?

Z: It was more comfortable, better for me. It was spontaneous and we understood each other in English.

I: Which activities did you enjoy most?

Z: The collaboration activities and acting out activities were good.

I: Were there any activities that you did not enjoy?

Z: No, there were not.

I: Would you like to add something?

Z: The motivation provided by you motivated me more in English.

Appendix H: Normality Test Results

Curricular Group Normality Test Results

Descriptives

			Statistic	Std. Error
firstsession	Mean		1,81	,564
	95% Confidence Interval for Mean	Lower Bound	,61	
		Upper Bound	3,02	
	5% Trimmed Mean		1,51	
	Median		1,00	
	Variance		5,096	
	Std. Deviation		2,257	
	Minimum		0	
	Maximum		9	
	Range		9	
	Interquartile Range		1	
	Skewness		2,451	,564
	Kurtosis		6,844	1,091
lastsession	Mean		1,31	,350
	95% Confidence Interval for Mean	Lower Bound	,57	
		Upper Bound	2,06	
	5% Trimmed Mean		1,24	
	Median		1,00	
	Variance		1,963	
	Std. Deviation		1,401	
	Minimum		0	
	Maximum		4	
	Range		4	
	Interquartile Range		3	
	Skewness		,524	,564
	Kurtosis		-1,175	1,091

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
firstsession	,328	16	,000	,681	16	,000
lastsession	,263	16	,004	,835	16	,008

a. Lilliefors Significance Correction

Extracurricular Group Normality Test Results

Descriptives

			Statistic	Std. Error
firstsession	Mean		2,00	,572
	95% Confidence Interval for Mean	Lower Bound	,73	
		Upper Bound	3,27	
	5% Trimmed Mean		1,94	
	Median		2,00	
	Variance		3,600	
	Std. Deviation		1,897	
	Minimum		0	
	Maximum		5	
	Range		5	
	Interquartile Range		4	
	Skewness		,215	,661
	Kurtosis		-1,620	1,279
lastsession	Mean		2,45	,608
	95% Confidence Interval for Mean	Lower Bound	1,10	
		Upper Bound	3,81	
	5% Trimmed Mean		2,34	
	Median		2,00	
	Variance		4,073	
	Std. Deviation		2,018	
	Minimum		0	
	Maximum		7	
	Range		7	
	Interquartile Range		2	
	Skewness		1,285	,661
	Kurtosis		1,569	1,279

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
firstsession	,218	11	,151	,871	11	,080
lastsession	,225	11	,124	,879	11	,102

a. Lilliefors Significance Correction