



T.R.  
MUSTAFA KEMAL UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES  
THE DEPARTMENT OF ENGLISH LANGUAGE AND EDUCATION

**IMPACT OF THEATER PRODUCTION ON ELT STUDENTS'  
FOREIGN LANGUAGE SPEAKING ANXIETY**

Özge Gül ZEREY

A MASTER'S THESIS

HATAY/2008

T.R.  
MUSTAFA KEMAL UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES  
THE DEPARTMENT OF ENGLISH LANGUAGE AND EDUCATION

**IMPACT OF THEATER PRODUCTION ON ELT STUDENTS'  
FOREIGN LANGUAGE SPEAKING ANXIETY**

Özge Gül ZEREY

A MASTER'S THESIS

Supervisor  
Assist. Prof. Dr. Rıza ÖZTÜRK

HATAY/2008

**MUSTAFA KEMAL ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE**

Yabancı Diller Eğitimi Anabilim Dalı/İngilizce Öğretmenliği Bölümü öğrencisi  
Özge Gül Zerey tarafından hazırlanan "Impact of Theater Production on ELT Students'  
Foreign Language Speaking Anxiety" başlıklı çalışma, 25/ 07/ 2008 tarihinde yapılan  
savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından **YÜKSEK LİSANS**  
**TEZİ** olarak kabul edilmiştir.

Tez Danışmanı  
(Başkan)

Yrd. Doç. Dr. Rıza ÖZTÜRK

Üye

Yrd. Doç. Dr. Abdurrahman KILINCI

Üye

Yrd. Doç. Dr. Cem ÇAY

Onay

Yukarıdaki imzaların, adı geçen öğretim üyelerine ait olduğunu onaylarım.

...../...../.....

Prof. Dr. Ertuğrul Baltacıoğlu  
Enstitü Müdür Vekili

## ACKNOWLEDGEMENTS

My deepest appreciation and very special thanks go to my thesis supervisor Assist. Prof. Dr. Rıza ÖZTÜRK who enlightened the dark and rough path of my master thesis with his invaluable and patient guidance and support in pursuing this degree. His advices and suggestions have always encouraged and guided me for the better throughout my study.

I am also very grateful to the members of examining committee and wish to thank Assist. Prof. Dr. Nurcan KÖSE for her guidance and helpful suggestions for the analysis of the qualitative data. And I am also very indebted to Assist. Prof. Dr. Abdurrahman KİLİMCİ, Assist. Prof. Dr. Cem CAN and Dr. Firat KARADAŞ who have spent their time generously to give their invaluable advices and encouragements.

My sincere thanks also go to Assist. Prof. Dr. İsmail GELEN for his contribution on the statistical analysis of the quantitative data of my study and Assist. Prof. Dr. Ayşe KIZILDAĞ for her exceptional suggestions and her continuous help. Her advices were indispensable for me.

Furthermore, I would like to express my gratefulness to the instructors in the ELT Department at Mustafa Kemal University and my close friends for their encouragement and understanding throughout my study.

My special thanks also go to the ELT students who participated in the pilot and the main study. I could not complete this thesis without their contributions in the application and data collection phase of the study. They showed a great effort throughout the rehearsal meetings and activities which genuinely resulted in the final performance of Arden's "Live Like Pigs" as a real success.

Finally but most importantly, I am glad to dedicate this thesis to my mother and father Aysel and Necati ZEREY for their support and endless patient. Without them, this journey would be unsuccessful. I would also like to thank my brothers Hasan and Mehmet ZEREY. They have always been with me with my difficult times.

## **TİYATRO UYGULAMASININ ÖĞRENCİLERİN YABANCI DİL KONUŞMA KAYGISI ÜZERİNDEKİ ETKİSİ**

**Yüksek Lisans Tezi, Özge Gül ZEREY  
Yabancı Diller Eğitimi Anabilim Dalı Yüksek Lisans  
Danışman: Yrd. Doç. Dr. Rıza ÖZTÜRK**

### **ÖZET**

Bu çalışma, orijinal İngilizce bir tiyatro metnini sahneye koymanın Mustafa Kemal Üniversitesi İngilizce öğretmenliği ikinci sınıf öğrencilerinin yabancı dil konuşma kaygısı üzerindeki etkisini araştırmayı amaçlamaktadır. Ayrıca öğrencilerin yabancı dil konuşma kaygısı seviyelerini belirlemeyi ve İngilizce öğretmenliği bölümlerinde tiyatro uygulaması yapılmasıyla ilgili genel görüşlerini tespit etmeyi öngörmüştür. Çalışma 2007-2008 Eğitim-Öğretim döneminde uygulanmıştır. Wilder'ın "Our Town" adlı tiyatro eserinin sahnelendiği pilot çalışma ve Arden'in "Live Like Pigs" adlı eserinin sahnelendiği ana çalışmada Essif'in (1998) de öngördüğü dramaya uygulamalı yaklaşım dikkate alınmıştır. Pilot çalışmanın uygulanmasıyla elde edilen deneyimler, ana çalışmanın sahneye konması aşamasında teknik açıdan değişiklikler yapılmasında ve bu sürecin yeniden gözden geçirilmesinde oldukça olumlu katkılar sağlamıştır.

Veriler bir dizi farklı ölçme aracı ile toplanmıştır; görüşmeler ve günlükler çalışmanın niteliksel veri toplama araçlarını oluştururken, Horwitz ve meslektaşları (1986) tarafından hazırlanan "Yabancı Dil Sınıf Kaygısı Ölçeği" ve araştırmacı tarafından hazırlanan "Tiyatro Uygulaması Anketi" çalışmanın niceliksel boyutunu oluşturmaktadır.

Kaygı ölçeğinin ön-test ve son-test sonuçları, öğrencilerle yapılan görüşmeler ve her provadan sonra tuttıkları günlük bulguları dikkate alındığında, 9 hafta süren bu tiyatro çalışmasının öğrencilerin yabancı dil konuşma kaygılarını azaltmada pozitif bir etki yarattığı ve ayrıca öğrencilerin toplum önünde İngilizce konuşmak konusunda güvenlerini ve cesaretlerini arttırdığı sonucu ortaya çıkmıştır. Ayrıca, bu uygulama sayesinde öğrencilerin

**verilen bir metni sadece sınıfta okumaktansa sahneye koyarak oyun, yazar ve yansıtılan kültür ile ilgili daha çok bilgi edindiği sonucu ortaya çıkmıştır.**

### **ANAHTAR SÖZCÜKLER**

**Kaygı, Yabancı Dil Konuşma Kaygısı, Tiyatro Uygulaması,**

**IMPACT OF THEATER PRODUCTION ON ELT STUDENTS'  
FOREIGN LANGUAGE SPEAKING ANXIETY**

**Özge Gül ZEREY**

**English Language Teaching Department, Master of Arts  
Supervisor: Assist. Prof. Dr. Rıza ÖZTÜRK**

**ABSTRACT**

The effectiveness of an original-text theater application upon the second year ELT students' foreign language speaking anxiety at Mustafa Kemal University is the main concern of this study. The study also tries to explore the general speaking anxiety level of the students and their general perceptions about the theater application in ELT departments.

The study was conducted in the academic year of 2007-2008. A maximum attention has been paid to be in line with the technicality of a performative approach (Essif, 1998) to the dramatic text so as to provide students with an actual state similar with the atmosphere reflected in the authentic text both in Wilder's "Our Town" as a phase of the pilot study and Arden's "Live Like Pigs" as a basis for the main study. The experiences of the pilot study have naturally contributed to the arrangement of the examination of the experience and reconsideration and change of techniques in the production process of the main study.

The data were collected through a number of different data collection tools; the qualitative instruments were the interview and diary and the quantitative ones were the Foreign Language Classroom Anxiety Scale (Horwitz, Horwitz and Cope, 1986) and the researcher prepared Theater Production Perception Questionnaire.

Based upon the results of pre and post administration of the FLCAS and the findings from the interviews and the diaries participants kept during the rehearsals, it can be concluded that staging of a play generates positive effects automatically lowering the students' speaking anxiety and also makes them attain self-confidence and courage for speaking English in public as well as

**getting extra information about the author, the culture reflected and the play itself rather than only passively reading a literary piece in class.**

**KEY WORDS**

**Anxiety, Foreign Language Speaking Anxiety, Theater Production**



To my parents, Aysel and Necati Zerey

**IMPACT OF THEATER PRODUCTION ON ELT STUDENTS'  
FOREIGN LANGUAGE SPEAKING ANXIETY  
Özge Gül ZEREY**

**TABLE OF CONTENTS**

	<b>Page Number</b>
Acknowledgements .....	i
Özet ve Anahtar Sözcükler .....	ii
Abstract and Key Words .....	iv
Dedication .....	vi
Table of Contents .....	vii
List of Tables .....	xi
List of Appendixes .....	xiii
Abbreviations .....	xiv

**CHAPTER I**

**INTRODUCTION**

<b>1. INTRODUCTION.....</b>	<b>1</b>
1.1. Background of the Study.....	1
1.2. Problem Statement .....	6
1.3. Purpose and Significance of the study .....	8
1.4. Research Questions .....	10
1.5. Limitations of the Study .....	10
1.6. Key Terms .....	12

**CHAPTER II**

**LITERATURE REVIEW**

<b>2. INTRODUCTION.....</b>	<b>13</b>
2.1. Foreign Language Anxiety .....	13
2.2. Types of Language Anxiety .....	17

2.2.1. Facilitating Anxiety .....	17
2.2.2. Debilitating Anxiety .....	17
2.3. Components of Foreign Language Anxiety .....	18
2.3.1. Communication Apprehension .....	18
2.3.2. Fear of Negative Evaluation .....	20
2.3.3. Test Anxiety .....	20
2.4. Effects of Foreign Language Anxiety .....	22
2.5. Sources of Foreign Language Anxiety .....	25
2.6. Reducing Language Anxiety .....	29
2.7. Speaking Anxiety .....	32
2.8. Similarities between Theater Arts and Foreign Language Learning .....	36
2.9. Advantages and Disadvantages of Theater Production .....	
in Foreign Language Teaching and Learning .....	39
2.10. Using Theater Production Technique to Reduce Speaking Anxiety .....	45

### **CHAPTER III**

#### **METHODOLOGY**

<b>3. INTRODUCTION.....</b>	<b>48</b>
3.1. Research Design .....	48
3.2. Participants .....	51
3.3. The Context of the Study .....	54
3.4. The Instruments .....	54
3.4.1. The Foreign Language Anxiety Scale .....	54
3.4.1.1. Pilot Testing of FLCAS.....	56
3.4.1.2. The Validity and Reliability of FLCAS .....	56
3.4.2. The Theater Production Perception Questionnaire .....	58
3.4.3. Diary/Journal .....	59
3.4.4. Interview .....	60
3.4.4.1. Credibility of the Qualitative Data .....	63
3.5. Data Collection Procedure .....	65
3.5.1. Pilot Study .....	65

3.5.2. Main Study .....	66
3.6. Application Procedure of the Play .....	69
3.7. Data Analysis .....	72
3.7.1. Analysis of the Quantitative Data .....	72
3.7.2. Analysis of the Qualitative Data .....	73

## **CHAPTER IV**

### **DATA ANALYSIS AND FINDINGS**

<b>4. INTRODUCTION .....</b>	<b>75</b>
4.1. Speaking Anxiety Level of Students .....	75
4.1.1. Findings from FLCAS .....	76
4.1.2. Findings from Interview .....	79
4.2. Change in Speaking Anxiety Level .....	86
4.2.1. Findings from FLCAS .....	87
4.2.2. Findings from Interview .....	98
4.2.3. Findings from Diary .....	109
4.3. Perceptions about Theater Production .....	112
4.3.1. Findings from the Questionnaire .....	112
4.3.2. Findings from Interview .....	116
4.3.3. Findings from Diary .....	123

## **CHAPTER V**

### **DISCUSSION OF FINDINGS AND CONCLUSION**

<b>5. INTRODUCTION .....</b>	<b>126</b>
5.1. Summary of the Study .....	126
5.2. Research Questions .....	127
5.3. Pedagogical Implications .....	141
5.4. Suggestions for Further Research .....	145
<b>6. CONCLUSION .....</b>	<b>147</b>

**APPENDIXES .....148**  
**WORKS CITED ..... 174**

## LIST OF TABLES

<b>Table 1.</b> The Distribution of Participants based on Age .....	52
<b>Table 2.</b> The Distribution of Participants based on Gender .....	52
<b>Table 3.</b> The Distribution of Participants based on School of Graduation .....	53
<b>Table 4.</b> Reliability Analysis of the Translated Version of FLCAS .....	58
<b>Table 5.</b> Summary of the Interviewees, Dates and Lengths of the Interviews .....	62
<b>Table 6.</b> Strategies for Promoting Validity and Reliability .....	64
<b>Table 7.</b> Feedback from the Participants on Findings .....	
from the Interview and Diary .....	65
<b>Table 8.</b> Mean Values of the 13 items from FLCAS .....	77
<b>Table 9.</b> FLCAS Scores of the Students .....	78
<b>Table 10.</b> Results of Interview on Participants' Feelings of Speaking Anxiety ...	79
<b>Table 11.</b> Results of Interview on Possible Reasons of Speaking Anxiety .....	81
<b>Table 12.</b> The Distribution of Students on Item 1 "I never feel quite .....	
sure of myself when I am speaking in my foreign language class" .....	87
<b>Table 13.</b> The Distribution of Students on Item 2 "I tremble when I know that .....	
I'm going to be called on in language class" .....	88
<b>Table 14.</b> The Distribution of Students on Item 3 "I start to panic .....	
when I have to speak without preparation in language class" .....	89
<b>Table 15.</b> The Distribution of Students on Item 4 "In language class, .....	
I can get so nervous I forget things I know" .....	90
<b>Table 16.</b> The Distribution of Students on Item 5 "It embarrasses me .....	
to volunteer answers in my language class" .....	90
<b>Table 17.</b> The Distribution of Students on Item 6 "I would not be nervous .....	
speaking the foreign language with native speakers" .....	91
<b>Table 18.</b> The Distribution of Students on Item 7 "I feel confident when I speak in .....	
foreign language class" .....	92
<b>Table 19.</b> The Distribution of Students on Item 8 "I can feel my heart .....	
pounding when I'm going to be called on in language classes" .....	93

<b>Table 20.</b> The Distribution of Students on Item 9 “I feel very self-conscious about speaking the foreign language in front of other students” .....	94
<b>Table 21.</b> The Distribution of Students on Item 10 “I get nervous and confused when I am speaking in my language class” .....	95
<b>Table 22.</b> The Distribution of Students on Item 11 “I would probably feel comfortable around native speakers of the foreign language” .....	95
<b>Table 23.</b> The Distribution of Students on Item 12 “I get nervous when the language teacher asks questions which I haven’t prepared in advance” .....	96
<b>Table 24.</b> The Distribution of Students on Item 13 “I am afraid that the other students will laugh at me when I speak the foreign language” .....	97
<b>Table 25.</b> Paired Samples Statistics of FLCAS .....	98
<b>Table 26.</b> Paired Samples T-Test .....	98
<b>Table 27.</b> Interview Results of the Participants on Decrease in Speaking Anxiety .....	99
<b>Table 28.</b> Interview Results of the Effects of Theater Application on Speaking Anxiety .....	101
<b>Table 29.</b> Interview Results of Feeling Speaking Anxiety during the Rehearsals .....	105
<b>Table 30.</b> Findings of the Diary on the Effects of Theater Application on Speaking Anxiety .....	110
<b>Table 31.</b> The Results of the “Theater Production Perception Questionnaire” .....	113
<b>Table 32.</b> Descriptive statistics on the Mean values of the “Theater Production Perception Questionnaire” .....	116
<b>Table 33.</b> The Results of the Interview on the Advantages of Theater Application .....	117
<b>Table 34.</b> The Results of the Diaries on the Personal Development Benefits Gained through the Theater Application .....	124

## LIST OF APPENDIXES

<b>Appendix 1:</b> Foreign Language Classroom Anxiety Scale .....	148
<b>Appendix 2:</b> The Turkish Version of the Foreign Language Classroom Anxiety Scale .....	149
<b>Appendix 3:</b> Demographic Information Sheet .....	151
<b>Appendix 4:</b> The Turkish Version of the Demographic Information Sheet .....	152
<b>Appendix 5:</b> Interview Information Form .....	153
<b>Appendix 6:</b> Interview Consent Form .....	154
<b>Appendix 7:</b> Informed Consent Form .....	155
<b>Appendix 8:</b> The Turkish Version of the Informed Consent Form .....	156
<b>Appendix 9:</b> Interview Questions .....	157
<b>Appendix 10:</b> The Turkish Version of the Interview Questions .....	158
<b>Appendix 11:</b> Journal Guidelines .....	159
<b>Appendix 12:</b> Theater Production Perception Questionnaire .....	160
<b>Appendix 13:</b> Turkish Version of Theater Production Perception Questionnaire .	161
<b>Appendix 14:</b> Sample Interview Transcriptions .....	162
<b>Appendix 15:</b> Sample Student Diary Entries .....	172



## **ABBREVIATIONS**

**ELT Department:** English Language Teaching Department

**EFL:** English as a Foreign Language

**ESL:** English as a Second Language

**FLCAS:** Foreign Language Classroom Anxiety Scale

**ST:** Student

**Ss:** Students

## **CHAPTER 1**

### **INTRODUCTION**

#### **1. INTRODUCTION**

This chapter presents an introduction to the background of the study which is followed by the representation of the problem statement and purpose of the study. The research questions generated according to the aims of the study are introduced to inform readers about what to be examined throughout the study. The limitations are put forward to display some shortcomings of the study as can be found in many studies as well. Lastly, the operational definitions are illustrated to provide a better understanding related to the terms used throughout the study.

##### **1.1. Background of the Study**

Anxiety studies have gained much interest in recent years with the advent of the significance of the impact of affective factors in foreign language learning which deal with “the emotional reactions and motivations of the learner”. And these factors signal “the arousal of the limbic system and its direct intervention in the task of learning” (Scovel, 1978: 16). Therefore, it is claimed that affective factors bring personality factors to the fore in language learning and comprise of “the emotional side of human behavior” (Brown, 1994: 135). Among the other affective factors suggested by Brown as “self-esteem, inhibition, risk-taking, empathy, extroversion, and motivation”, anxiety is most likely considered to play a determining role upon learners’ foreign language performance and achievement as consistently indicated in a variety of anxiety researches conducted in the field of educational psychology and second language learning.

Foreign language anxiety is mostly found to create debilitating effects upon students in many aspects of language learning process. For, according to Krashen (1982: 99), anxiety contributes to the “affective filter” which is defined as a “mental block” that “prevents” language students “from achieving total competence in the second language”. He further adds that a variety of factors can lead to the occurrence of this block such as students’ being anxious or nervous, “over-concerned” about

their performance in the second language, experiencing negative feelings toward the speakers of the language and their lacking of self-confidence. As implied, anxiety is most likely to raise the affective filter which, in turn, causes students not to fully comprehend the available language messages. And this situation naturally inhibits the learning process generating negative effects upon them. In keeping with Krashen's view upon anxiety, another authority in the field of foreign language learning and teaching, Brown (1994: 141) conceives anxiety as a matter of degree and points out that while a mild level of anxiety is beneficial for students to stimulate them for better performances in language class, a high level of foreign language anxiety most probably leads to debilitating and impending effects at specific stages in the language learning process. This lends us to support that whether in a high or low level, anxiety exists in foreign language learning process and "to deny the reality of foreign language anxiety is illogical as well as insensitive to the experience and needs of many language learners and teachers" (Horwitz, 2000: 258). Therefore, as a result of careful examination, anxiety studies in the literature are found to aim at exploring the effects and sources of foreign language anxiety rather than proving its existence.

Distinctive from the other anxiety types, foreign language anxiety is situation-specific and most commonly conceived as "a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (Horwitz et al., 1991: 31).

To search for this distinctiveness, MacIntyre, Gardner (1991a) conduct a study to analyze Foreign Language Classroom Anxiety Scale (FLCAS) (See Appendix 1) developed by Horwitz et al. so as to determine the level of anxiety experienced by the learners. The analysis indicates the distinctive nature of foreign language anxiety from general anxiety. With the development of FLCAS, it is claimed that the outcomes of the studies start to be uniform and consistent with each other different from the early studies which indicated inconsistent and mixed results and relationships. For, the researchers did not specify the types of anxiety they were measuring and they used unsuitable instruments for the anxiety they tried to identify (Horwitz, 2001; Onwuegbuzie, et al., 1999; Scovel, 1978). Therefore, it is reasonable to support that with the establishment of more situation-specific instruments, the

researches conducted in this field indicate more consistent and uniform relationships of language anxiety with other variables in language learning process such as performance and achievement.

Apart from the situation-specific distinctions, Horwitz et al. (1991: 30) conceptualize foreign language anxiety into three related performance anxieties: “communication apprehension”, “fear of negative evaluation,” and “test anxiety.” These anxieties are expressed to construct foreign language anxiety and regarded as responsible for the anxiety experienced in language classrooms since, it is supported that, anxious students most of the time are not sure of themselves and fear of the evaluations of their peers and their teacher about their performance of the tasks in class. Thus, it appears plausible to infer that anxiety is responsible for generating “individual differences in both language learning and communication” (MacIntyre, 1995a: 90). These individual differences may manifest themselves in many aspects in the learning process creating some sort of negative effects upon the students. For instance, as Paphamihel (2002: 329) points out, “highly anxious students are not able to atomize actions as effectively” since “their attentional resources are diverted through task-irrelevant processing brought about by high levels of anxiety”. Here, cognitive effects of anxiety are emphasized and it is implied that anxious students consume their cognitive resources for task-irrelevant thoughts and hence they experience difficulty in concentrating upon task-relevant thoughts. This situation causes them to have poor performance of the tasks that they normally perform better. This point appears to be particularly relevant with regard to the deficits in the cognitive ability when anxiety-arousal negatively influence learners’ ability to take in, process and produce foreign language (MacIntyre, Gardner, 1991: 43). From another perspective, anxiety also has some inhibiting academic effects upon students throughout the language learning process.

For instance, although the anxious students pay much effort to become successful, their low grades do not reflect that effort invested to achieve (Horwitz et al., 1986). It is claimed that they study much more than their low anxious classmates, yet they cannot prevent the deficits and negative effects to their performance caused by the anxiety-arousal interfered with the language learning process at the input, processing and output stages of learning.

The personal effects of anxiety upon students are considered as “freezing in class, standing outside the door trying to summon up enough courage to enter, and going blank prior to tests,” and the “psychophysiological symptoms” of anxiety are observed as “tenseness, trembling, perspiring, palpitations and sleep disturbances” (Horwitz et al., 1991: 32). Such kind of feelings naturally cause anxious students to avoid participation in the classroom activities and hinder them from improving their language skills with the influence of various factors related to learning process.

A great body of research identifies some factors that seem to contribute to the anxiety-arousal in students. These factors are illustrated as “personal and interpersonal anxieties”, “learner beliefs about language learning”, “instructor beliefs about language teaching”, “instructor-learner interactions”, “classroom procedures” and language testing” (Young, 1991: 427), students’ competitiveness (Bailey, 1983), and error correction techniques (Koch, Terrell, 1991). These factors may lead to anxious feelings in language learners at any level.

Foreign language anxiety is reported by many studies to be common not only at lower levels, but in higher and university level as well. Evidence to support this finding is proposed by Dereshiwsky (2001: para.1) who points out that anxiety continues to indicate its existence in the university foreign language classrooms despite the various advances in the teaching methods and techniques. Consistent with this, Young (1986) agrees upon the existence of anxiety even in advanced learners by stating that anxiety most likely creates a hindrance to their ability to perform rather than to their development of proficiency. As further stated, anxiety in advanced level leads to the deficits in students’ ability to perform a task in class since the students have nearly completed their proficiency development. Similarly, in order to obtain some insights of highly anxious university students Price (1991: 101) conducts a study on the sources and causes of the anxiety experienced in foreign language classrooms. The data collected in this qualitative study from the interviews with these highly anxious university students indicate the existence of anxiety even at the university level. Together with this, the most anxiety-provoking situation occurs when students have to speak the target language in front of their classmates.

In a similar vein, speaking in the foreign language is found to be a major anxiety-provoking situation by a great deal of researches conducted on foreign

language anxiety (e.g. Woodrow, 2006; Haskin, et al., 2003; Cheng, et al., 1999; YinMak, White, 1996; Young, 1990). In these studies, anxiety is mostly associated with the oral aspects of language and oral practice is found to be the most threatening aspect of foreign language learning for the students.

Additionally, thanks to the research done so far, we now have come into a general agreement that foreign language anxiety most probably stems from students' lack of self-confidence, risk-taking ability and reductions in self-esteem which, in turn provokes greater anxiety in students towards the language tasks (Burden, 2004; Crookall, Oxford, 1991). In line with these findings, Matsuda, Gobel (2004: 21) conclude from their study that self-confidence in speaking English plays an important role in classroom performance of students since the students' potential to do a task is frustrated with the arousal of anxiety.

All these negative effects of foreign language anxiety both upon students' personality and academic success and upon specific stages of language learning process regardless of their proficiency level and the target language lead the researchers and language educators to initiate a search through some ways to provide students with a learner-centered, low anxiety classroom environment.

Despite its importance, there has been little research directed to examining how to reduce students' speaking anxiety; rather most of the research is found to deal with the sources that arouse anxiety in students. Yet, some authorities consistently emphasize the role of theater production in helping to reduce the foreign language speaking anxiety of students creating a non-threatening and supportive classroom environment with a cooperative group work in which students get the chance of gaining self-confidence and risk-taking ability. In a similar manner, Stern (1981: 77) underlines the significance of the use of drama and theater techniques in foreign language classrooms concluding from her psycho-linguistic studies that "drama encourages the operation of certain psychological factors in the participant which facilitate communication: heightened self-esteem, motivation and spontaneity" as well as "increased capacity for empathy, and lowered sensitivity to rejection". As seen, drama and theater activities are found to help learners alleviate the psychological impending effects of anxiety upon their language learning process which implies lowering of affective filter.

The anxiety reducing impact of theater production is also confirmed by Ronke (2005: 155) who contends that “drama exercises and theater are in many ways ideal for social learning in a FL class” since “they help to reduce the affective filter, in other words, lower or eliminate anxiety and inhibition which have a particularly detrimental impact on foreign language learning”. It is claimed that such a learning atmosphere stimulates students to work in a group collaboratively rather than competitively which in turn helps them develop self-confidence towards speaking in front of their peers. For, theater “helps them to break down their inhibitions with regard to speaking and interacting and makes them laugh, which can reduce anxiety in the process” (Ronke, 2005: 146).

Taking into consideration the relationship between theater application and anxiety as put forward by different authorities, this study is an attempt to investigate the effectiveness of theater application on second-year ELT students’ foreign language speaking anxiety to fill the gap in the literature upon the ways to reduce speaking anxiety of advanced level students.

## **1.2. Problem Statement**

Among the four skills (reading, writing, listening and speaking), speaking is found to be the most anxiety-provoking skill in a language classroom (e.g. Horwitz, et al., 1986; Price, 1991; Gregersen, 1999; Woodrow, 2006). And together with this, it is most commonly agreed by students and language teachers that speaking is the most neglected skill since teachers mostly adopt grammar-based approach to language teaching during the high school education because of the university entrance system in Turkey. Therefore, students solely prepare for a three-hour multiple choice exam and get accustomed to developing test-taking competence rather than communicative competence to use the language for practical purposes. This aspect is also confirmed in the SWOT analysis study of İçbay (2005: 134) who explores the strengths, weaknesses, opportunities and threats of the university entrance system in Turkey. He emphasizes that “students tend to disregard the parts of secondary education curricula that are not assessed in the examination” and for this reason “[t]hose neglected parts in the curricula have become unattractive and

dysfunctional for the students in the long term". Here, it may be inferred that this situation is also true for the students at foreign language departments in high school as they do not focus upon the communicative aspect of the language for which they are not responsible in the Foreign Language University Entrance Exam. For this reason, they do not experience many opportunities to practice English and they are left with a lack of self-confidence and courage in speaking the foreign language in front of others. This situation gradually causes them to generate some sort of anxious feelings related to speaking in class when they have been accepted to a university. This situation is also common for the students in ELT department at Mustafa Kemal University since, in the informal interviews, the majority of the instructors confirm that most of the students experience difficulty in speaking English in class. They even show some visible symptoms as tenseness, and feeling of nervousness and apprehension when they are called on to speak English.

Similarly, as an English language instructor for nearly four years, this situation is also familiar to the researcher. It is generally observed that most of the students avoid speaking English in class when it is their turn to speak. In addition to this, in the interviews conducted as a part of the pilot study, it is found that majority of the students have speaking anxiety to some extent mostly because of various personal reasons such as lack of self-confidence or enough courage. All these evidences lead us to investigate the reasons lying behind their unwillingness to speak English and how to motivate them and increase their courage.

In connection with the problem observed in our classrooms, relying upon the literature, it is found that foreign language anxiety exists in most of the language classrooms and generates some sort of debilitating effect upon students in many aspects of language learning process such as avoiding participation in language activities or improving their language skills, especially speaking.

Consistent with this finding, MacIntyre, Gardner (1991b; 298) conduct a study to manipulate the anxiety level of beginning language learners. This study brings additional evidence to the emergence of speaking as the most anxiety-provoking aspect of language learning. The result lends the researchers to assert that students feel anxiety and apprehension when they are unable to communicate a message which results in their avoiding participating in classroom activities that



involve speaking. From another perspective, the finding that “approximately half of the reported confidence-building experiences involved the use of speaking skills” clearly indicates the determining role of teachers in promoting more positive speaking experiences instead of the anxiety-producing ones. The aim is to provide students with less threatening and more efficient atmosphere in which they gain more self-confidence to do the tasks.

This brings the significance of creating a low anxiety classroom environment to the fore together with some activities through which students would get the chance of increasing their courage and confidence to speak.

At this point, it might be stated that some of the activities are neglected because of instructors’ erroneous belief that these would be time-consuming and useless. Theater activities are found to be one of those activities despite its communicative, linguistic and psychological benefits illustrated in the literature. Dodson (2000: 129) confirms this negligence with these words: “drama has played a role in language classrooms for more than three decades” whereas “theater techniques and plays have not been fully taken advantage for learning second and foreign languages”.

For this reason, the main concern of this study is planned to offer theater application of an original text as a way to reduce speaking anxiety since such a production is assumed to give students a sense of self-confidence and a chance of gaining self-esteem in a cooperative group work activity which is a non-threatening atmosphere. That is why in this study drama and theater activities are observed to help learners alleviate the psychological effects of anxiety upon their language learning process.

### **1.3. Purpose and Significance of the Study**

The main purpose of the present study is to explore the extent theater application helps second-year ELT students lower their speaking anxiety taking into consideration the common causes of their negative feelings. For, many authorities argue that anxiety generates negative effects mainly on speaking skill in foreign language (e.g. Horwitz, 2001; Cheng, et al., 1999; Phillips, 1991; Matsuda, Gobel,

2004; Woodrow, 2006). Relying on the literature, it is pointed out that anxiety most probably stems from students' lack of self-confidence, risk-taking ability and reductions in self-esteem (Crookall, Oxford, 1991).

A careful examination of the literature upon foreign language anxiety leads us to infer that the studies mostly investigated the relationship between the anxiety and other variables such as learner beliefs, gender, age, proficiency level, personal traits, and achievement (e.g. Cheng, 2001; Onwuegbuzie, et al., 2000; Gregersen, Horwitz, 2002). In a similar vein, sources and effects of anxiety were also explored and determined (e.g. MacIntyre, 1995a; Young, 1991; Von Wörde, 2003). Yet, a survey of the related literature does not provide us with an adequate variety of studies explaining how instructors can help their students overcome their frustrations and fears of speaking foreign language in class. Although it is mostly accepted that language anxiety exists, there are few studies which have dealt with how to alleviate it (Batista, 2005). In other words, some studies (e.g. Koch, Terrell, 1991) emerge as investigating the effect of such kind of activities as oral presentation, oral skits or role-play from the students' responses to a questionnaire without applying these activities in the class to determine their effects. Therefore, it might be stated that in the related literature there are not many studies which try to explore the effectiveness of theater application of an original text upon reducing students' speaking anxiety.

In this aspect, this interdisciplinary study is significant for language instructors in the way it provides them with some useful data about how to reduce the ELT students' speaking anxiety and reveals the common factors that generate anxiety towards speaking English in class.

Apart from investigating the anxiety-reducing effect of theater application, the present study is further an example to indicate the benefits of adopting a performative approach (Haggstrom, 1992; Essif, 1998) to the study of theater in literature courses. With the help of the study, instructors may get the chance to consider the parallels between the theater arts and foreign language teaching and learning as also stated by Smith (1984).

In conclusion, the solution offered by the present study for the foreign language speaking anxiety of students has twofold functions in both bridging the gap between literature and language teaching and filling the gap in anxiety researches for

reducing speaking anxiety. The knowledge and insights gained from this study can contribute to a more general understanding of the significance of drama and theater activities in many aspects of the foreign language learning process regardless of the students' proficiency level. Furthermore, this study may be considered as a model for the researchers who aim at investigating speaking anxiety level of their own students and search for the ways to reduce such kind of negative feelings towards speaking English in the class.

Considering all these justifications and the need for searching the ways to reduce foreign language speaking anxiety, this study aims at being a step to offer a solution to this problem with theater application for creating an anxiety-free atmosphere providing students with opportunities to practice English and gain self-confidence towards speaking English in class.

#### **1.4. Research Questions**

In order to reach the aims illustrated in the previous part, the study aims to answer the following questions:

1. Do the second-year ELT students at Mustafa Kemal University have foreign language speaking anxiety?
2. Is there a statistically significant difference between the students' foreign language speaking anxiety level before and after the theater application?
3. Is the level of students' speaking anxiety affected positively or negatively by the theater application? If positively, in what ways?
4. What are the students' perceptions about the general advantages and disadvantages of theater application in ELT department?

#### **1.5. Limitations of the Study**

As other studies, the present study has also some limitations in certain aspects. To begin with, age, sex and socio economic differences between the participants have not been taken into consideration while interpreting the data. Their

language proficiency has been accepted as nearly equal since they have registered to the ELT department with the same university exam and they have all reported that speaking skill was not completely emphasized in their high school. Therefore, their speaking proficiency has also been considered as nearly equal. Yet, a proficiency exam focusing on the measure of the speaking skill of the students might have been conducted before measuring the students' speaking anxiety level. Therefore, some findings could have been achieved upon the relationship between students' speaking skill level and their speaking anxiety level. Yet, this is not the scope of the study. This aspect may be explored in another research.

Furthermore, this study was conducted with 15 second-year ELT students selected from two classes based upon their speaking anxiety scores measured by FLCAS developed by Horwitz, Horwitz and Cope (1986). Yet, if there had been more second-year ELT classes in the department, the present study could have been conducted with more participants; thus, the reflections of the participants could have been much more generalizable.

As another limitation, rather than staging one play, the students could be made to perform more plays throughout the year. By this way, the impact of theater application upon their speaking anxiety level could be explored in a longer time period. This aspect was also considered but then it was considered that this might also bring about some shortcomings as the students' getting bored and their regarding this as an extra burden since they have other courses in the department for which they should prepare some assignments. Under these conditions, their reflections upon the study could be changeable and incoherent.

All in all, it is natural that the results of the present study may not be observed in other studies conducted with the similar aim in different locations with different participants.

## 1.6. Key Terms

The terms explained below are frequently used in the terminology of this research. The definitions of these terms are presented to provide a common understanding to readers.

**Foreign language anxiety:** Foreign language anxiety “can be seen as the probability of experiencing anxiety arousal in a second language context, such as in a language classroom or when communicating in the second language” (MacIntyre, Gardner, 1994b; 2). And the term in question is most commonly defined as a “distinct complex of self-perceptions, beliefs, feelings, and behaviors ... arising from the uniqueness of the language learning process” (Horwitz, et al., 1986: 128).

**Theater:** As Via (1987: 111) explains “theater is communication between people for the benefit of other people”. And Smith (1984: vi) furthers this definition by adding that “the theater arts can be introduced into the language teaching curriculum in varying amounts: either as part of a teacher’s general philosophy, or as supplementary materials, or as a full-blown theater production course in which language learners perform plays in the second language”. In this dissertation, theater application means the students’ performing a play which they have examined and discussed in their literature course and it is differentiated from drama. Also, it is taken into consideration that “elements of the theater arts must be integrated into programs containing other forms of instruction and opportunities to experience the language” (Smith, 1984: vi).

**Rehearsal:** “a time when all the people involved in a play, dance, etc. practice in order to prepare for a performance” (Cambridge Advanced Learner’s Dictionary, 2005: 10).

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2. INTRODUCTION**

This section aims at presenting detailed background information about the foreign language anxiety, the sources and effects commonly experienced in language classrooms with anxious students, and the nature of speaking anxiety together with the researches conducted in this field so as to provide a better understanding on the part of readers. Also, the sections through the end include the advantages and disadvantages of the use of drama/ theater techniques in foreign language classrooms. The similarities between the two fields are also illustrated to indicate the relationship between speaking anxiety and theater production technique.

##### **2.1. Foreign Language Anxiety**

To shed more light on the concept of anxiety in foreign language learning and better understand the underlying factors rest in it, it would be beneficial to start with the general definitions of anxiety and identify the specific conditions that evoke the arousal of anxiety together with some effects it creates on students in general.

Anxiety is regarded as one of the most significant affective factors which is defined in different ways. Reviewing the literature on anxiety in psychology, Scovel (1978: 18) considers the term as “an emotional state of apprehension, a vague fear that is only indirectly associated with an object”. As implied, the feeling of apprehension is experienced regardless of an object. On the other hand, Spielberger (1972: 19) emphasizes the subjective state of the term in question defining it as “an unpleasant emotional state or condition which is characterized by subjective feelings of tension, apprehension and worry” with “activation or arousal of the autonomic nervous system that accompanies them” (cited in: Cha, 2006: 8) These feelings of anxiety are observed in the individuals with some physiological and psychological symptoms as “tenseness, trembling, perspiring, palpitations, and sleep disturbances” (Horwitz, et al., 1991: 32). However, May (1977: 205) brings the personality factor

to the fore and considers anxiety as “the apprehension cued off by a threat to some value that the individual holds essential to his existence as a personality”. Here, anxiety is expressed to be a threat to the personality of the individuals resulting from the appraisal of a situation as threatening.

The definitions presented above indicate that anxiety can be illustrated from both psychological and physiological aspects. In view of these perspectives, Horwitz (2000: 258) supports that “language learning is a complex interpersonal and social endeavor” and hence, “to reject the role of affective factors is myopic and ultimately harmful”. Considering the significance of the psychological aspects of learning, researchers attempt to make an identification of anxiety, which is “a key individual difference in language learning” (Matsuda, Gobel, 2004: 21). The negative consequences anxiety can generate upon students’ achievement and performance in second language learning lead some authorities and language methodologists to consciously identify anxiety in language learning situations and explore the possible sources and its effects upon students.

As a result of this large body of research, foreign language anxiety is considered as a complex psychological phenomenon and most commonly defined as a “distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (Horwitz et al., 1991: 130). This illustration implies that students attribute their feelings of frustration and anxiety to foreign language learning which makes their anxiety unique to the language learning process singling it out from other types of anxiety. And the fact that the students who normally do not experience anxiety may feel anxious in the language learning context leads researchers to differentiate language anxiety as a distinctive form of anxiety.

To illustrate, Horwitz, et al. (1991: 27) state that such sentences as “I just know I have some kind of disability, I can’t learn a foreign language no matter how hard I try”, and “When I’m in my Spanish class I just freeze! ...” are inevitable to come face to face with for foreign language teachers in class. These quotations from students’ feelings in foreign language class provide us a clear picture of mostly impending and debilitating impact of anxiety on language learning as supported by a great number of researches conducted in this field. After dealing with the

identification and distinctive nature of foreign language anxiety, it would be better to explore the category it falls into.

MacIntyre, Gardner (1994b; 2) review the relevant literature and specify anxiety into three categories: “trait”, “state” and “situation-specific” anxieties. Referring to Spielberger (1983), they define trait anxiety as “individual’s likelihood of becoming anxious in any situation”. Similarly, Young (1986: 60), referring to Spielberger (1983) defines trait anxiety as a “relatively stable individual difference in anxiety-proneness as a personality trait”. As seen, trait anxiety is permanent in nature whereas state anxiety is “unpleasant state or condition” and hence is a relatively temporary situation. From this perspective, state anxiety may be expressed to be “transitory”, that is, not a “long-lasting personality feature” but it emerges when an individual experiences a particular situation that makes him feel anxious. In this differentiation, trait anxiety is considered as one part of an individual’s character that is prone to become anxious in any situation whereas state anxiety is expressed to emerge under certain conditions.

Meanwhile, with the research conducted upon language learning anxiety, it is found that foreign language anxiety is in the category of “situation-specific” anxiety which is illustrated as “the apprehension experienced when a situation requires using of a second language with which the individual is not fully proficient”. Public speaking, writing examinations, participating in a foreign language class are given as examples (MacIntyre, Gardner, 1994b; 2).

As is clearly stated, foreign language anxiety emerges as a result of recurrent state of anxiety creating negative situations experienced by students when they have trouble in any language areas. And it is supported that this, in turn, causes them to associate their frustration and anxiety with foreign language contexts. Thus, foreign language anxiety may be considered as students’ tendency to become anxious in language class which results in their avoiding participating in language tasks that improve their language skills. Yet, this does not mean that the educators and language methodologists purely look for language students without any feelings of anxiety. Rather, the issue is considered as a matter of degree as it is demonstrated with many studies in educational psychology which conclude that “some degree of



anxiety can actually promote learning” while “too much anxiety can hinder academic performance at specific stages in the learning process” (Campbell, Ortiz, 1991: 153).

To advance our understanding of the reason why some students feel anxious in foreign language class, Horwitz, et al. (1986: 128) present significant insights into the phenomenon in question as follows:

Adults typically perceive themselves as reasonably intelligent, socially-adept individuals, sensitive to different socio-cultural mores. These assumptions are rarely challenged when communicating in a native language as it is not usually difficult to understand others or to make oneself understood. However, the situation when learning a foreign language stands in marked contrast. As an individual’s communication attempts will be evaluated according to uncertain or even unknown linguistic and socio-cultural standards, second language communication entails risk-taking and is necessarily problematic. Because complex and non spontaneous mental operations are required in order to communicate at all, any performance in the L2 is likely to challenge an individual’s self-concept as a competent communicator and lead to reticence, self-consciousness, fear, or even panic.

This point appears to imply that as one of the most anxiety-provoking situation, oral communication in foreign language, poses some negative feelings upon the students since, as supported, their performance is evaluated with some criteria they do not have any idea about. This situation naturally leads to some problems related to individuals such as feeling of inability, lack of self-confidence, unwillingness to take risks for communication and lack of enough courage to communicate in foreign language.

To conclude this section, it may be expressed that anxiety is a complex and multi-dimensional construct; hence it is not known exactly how it impedes language learning (Horwitz, et al. 1986; Young, 1991). Yet, the existence of language anxiety with its mostly debilitating effects upon many language learning areas has been voiced in a variety of research conducted in this field by many different authorities also referred in this study. In addition, with the help of a careful examination of the literature on language anxiety, it is observed that language anxiety researches tend to focus upon “1) theoretical models and frameworks of language anxiety in relation to other anxieties, 2) sources and characteristics of language anxiety through both quantitative and qualitative analyses, and 3) anxiety-reducing and coping strategies”

(Young, 1994: 13). Though our primary concern in this study is to investigate the ways to reduce speaking anxiety of foreign language students, the sources leading to foreign language anxiety and the effects of this anxiety arousal are also handled to present a better understanding as to the nature of the concept in question. Before illustrating the sources and effects, it would be better to focus upon the types of anxiety so as to determine the most common one in language learning contexts.

## **2.2. Types of Anxiety**

In addition to state, trait, and situation-specific anxieties illustrated in the previous section, the literature also differentiates between “facilitating”, and “debilitating” anxieties distinguished by Alpert and Haber (1960).

### **2.2.1. Facilitating Anxiety**

Facilitating anxiety is stated to generate positive influences on learners’ performance diverting their attention from the learning task at an insignificant level. Scovel (1978: 22) contends that “facilitating anxiety motivates the learner to “fight” the new learning task; it gears the learner emotionally for approach behavior”. In this respect, facilitating anxiety affects students’ language learning process positively. Though not much enough, there are some studies which show the positive effects of anxiety on foreign language learning. For instance, Scovel (1978), summarizing Kleinmann’s (1977) study upon the types of language anxiety, puts that facilitative anxiety affects performance in a positive way and the result of the study in investigation indicates that Arabic students are willing to create difficult linguistic structures in English, which means there are positive correlations between facilitating anxiety and language learning.

### **2.2.2. Debilitating Anxiety**

Although some studies conducted in the field of language anxiety report the positive effects of anxiety on foreign language learning, a great deal of studies in this

field evidently indicate that for most students, the effect of anxiety shows itself as debilitating which gets in their way to master a new language. The inhibiting role of anxiety is also confirmed by MacIntyre, Gardner (1991a; 41) who find that the debilitating effect is more common and it is “detrimental to performance”. Related to what MacIntyre, Gardner state, Scovel (1978: 139) clarifies that in contrast to facilitating anxiety, debilitating anxiety “motivates the learner to “flee” from the new learning task; it stimulates the individual emotionally to adapt avoidance behavior”. Therefore, it is reasonable to infer that the situations are rare when the students’ anxiety positively influences their language learning as compared to the ones that have negative effects.

To sum up, Young (1986: 58) relates facilitating and debilitating anxiety with performance pointing out that “facilitating anxiety is an increase in drive level which results in improved performance while debilitating anxiety is an increase in arousal or drive level which leads to poor performance”. This lends us support the claim that for some students language anxiety may create positive outcomes for their performance whereas for most of the students it interferes in their learning process as an inhibiting factor creating an unexpected feelings of fear, tension and apprehension and causes them to have poor performance in classroom tasks.

### **2.3. Components of Foreign Language Anxiety**

In their article, Horwitz et al. (1986: 127) approach foreign language anxiety taking into consideration the parallels between three performance anxieties and categorize it into three components. These are 1) communication apprehension, 2) test anxiety, and 3) fear of negative evaluation.

#### **2.3.1. Communication Apprehension**

Communication apprehension is stated to occur at any communicative setting between people and defined as “a type of shyness characterized by fear of or anxiety about communicating with other people” (Horwitz et al., 1986: 127). Communication apprehension manifests itself as “difficulty in speaking in dyads or groups (oral

communication anxiety) or in public (“stage fright”), or in listening to or learning a spoken message (receiver anxiety)”. Accordingly, it is claimed that the people who experience some problems in speaking in groups will probably experience the same problem when speaking in a foreign language class in which they may not get the chance of taking the control of communication situation completely. This lends us support that communication apprehension takes a larger role to play in foreign language anxiety since, it is frequently pointed out that, students are not provided with the necessary facilities for communicating in language classroom. Among different types of anxiety, communication apprehension is postulated to be more frequently experienced one in foreign language context.

Accordingly, the term represents the fear experienced by people in an oral communication and in language class, students experience similar apprehension. This inability to communicate is proved to create a feel of frustration and apprehension towards speaking in students as an expected outcome which results from many different reasons.

Daly (1991: 6) clarifies the possible reasons why the students in foreign language class feel communication apprehension stating that “in the typical classroom, students might avoid talking” since “they are unprepared, uninterested, unwilling to disclose, alienated from the class, lacking confidence in their competence, or because they fear communicating”. Students with communication apprehension are unable to express themselves or comprehend another person and this “leads to frustration and apprehension” (MacIntyre, Gardner, 1991a; 42) together with the negative affective feelings toward the language (Hilleson, 1996). In the foreign language class, communication apprehension manifests itself either as reluctance on the part of students towards communicating in any context or “giving a speech or conversing in a foreign language” (Foss, Reitzel, 1991: 129).

Hence, in language classrooms, instructors are suggested to deal with the ways to prevent students’ withdrawal from involving in conversations and social interactions with the other students. Otherwise, this avoidance later causes them to perform poorly as compared to their classmates which, in turn, generates greater anxiety towards communicating.

### **2.3.2. Fear of Negative Evaluation**

As the second component of foreign language anxiety, referring to Watson, Friend (1969), Horwitz, et al. (1991: 31) define fear of negative evaluation as “apprehension about others’ evaluations, avoidance of evaluative situations, and the expectations that others would evaluate oneself negatively”. Although it is viewed as similar to test anxiety, fear of negative evaluation is considered to have broader scope since it is not limited to any situations like test-taking; it may also manifests itself “in any social, evaluative situation such as interviewing for a job or speaking in foreign language class” (Horwitz et al., 1991: 31). Further, it is supported that students in foreign language class may also be deeply affected from the evaluations of both teachers and their classmates. They are mostly not sure of themselves and they do not rely on their sayings or answers. Therefore, they may feel that they do not have the opportunity to be successful in creating the appropriate social impression since for most of the time they feel doubtful about their abilities in language class (MacIntyre, Gardner, 1991a; 42). As clear, most of the times, students conceive their ability as lower than their classmates and fear of the negative evaluations when it’s their turn to answer a question or to do a task.

These claims are also confirmed by Gregersen, Horwitz (2002) with their study on anxious and non-anxious language learners’ reactions to their own oral performance. And the study concludes that students with high anxiety have tendencies to fear their peers’ negative evaluation since they think that this will cause them seem foolish. As implied, students mostly fear of the feedbacks from their teachers and their classmates. This causes them feel greater anxiety in classroom activities which require speaking and listening.

### **2.3.3. Test Anxiety**

Test anxiety is defined by Sarason (1986: 22) as “the tendency to view with alarm the consequences of inadequate performance in an evaluative situation”. In considering this definition, it may be inferred that test-anxious individuals tend to have poor test performance and lower grades than their classmates with lower level

of test anxiety. Some psychological effects of test anxiety are put forward by Hodapp, et al. (1995: 48) who state that persons with high test anxiety “are expected to respond with excessive worry, self-deprecatory thoughts, and intense affective and physiological arousal when exposed to examination situations” and further add that “emotional reactions as well as worry responses are assumed to contribute to the performance decrements of high test-anxious persons”. Since examination situations are perceived as threatening, students experience a particular type of evaluative stress.

As the third component, Horwitz, et al., (1991) clarify that, test anxiety also pertains to foreign language anxiety since students are required to be evaluated continually in terms of their performance in most of the foreign language class. Test anxiety is considered as a type of performance anxiety which arises from the students’ fear of being failed. Test anxious students aim at attaining perfect test performance considering the reverse as a failure. It is further claimed that these students inevitably experience difficulties in many situations since there are much tests and quizzes in a foreign language class. And it is postulated that, after the test, students most probably realize that they know the right answer but they write down the wrong one because of apprehension and nervousness (Horwitz, et al., 1986). Anxiety is also stated to arise during a test when the students do not manage the process and organize the course material and information.

To sum up, it is agreed that in foreign language classes, test-anxious students tend to have negative feelings about tests which cause them to develop irrational perceptions in evaluative situations such as prior to taking a test, or in oral examination.

These three components are considered “to have a deleterious effect on second language acquisition” (MacIntyre, Gardner, 1991a; 42). However, Horwitz, et al. (1991) emphasize that although these three performance anxieties provide a clear description of the foreign language anxiety, it does not simply consist of these fears transferred to foreign language learning. And according to Pappamihel (2002: 331), in foreign language learning situation, fear of negative evaluation, test anxiety and communication apprehension most likely induce threats to “one’s sense of self” and hence cause the feelings of reduced “self-efficacy” together with the increasing

likelihood of appraising a second language situation as threatening. Thus, foreign language anxiety with all these three components poses various negative effects upon language learning process which are illustrated in the next section.

#### **2.4. Effects of Foreign Language Anxiety**

Although there is no highlighted agreement upon how anxiety impedes foreign or second language learning, most of the studies conducted to explore the effects of anxiety indicate that the negative effects overwhelm the positive ones. This stimulates the authorities to state that anxiety, in most situations, tends to have a somewhat debilitating effect upon the students' performance in nearly all aspects of language learning. On the negative relationship between anxiety and performance, MacIntyre (1995a; 93) concludes from his study that "anxiety impaired performance on a wide range of repetition, listening comprehension, reading and learning tasks". Accordingly, this performance deficiency, in turn, is claimed to create distinctive differences between the more anxious and the more relaxed students. Therefore, high anxious students tend to have poor performance in most of the tasks in second language class.

The development of the negative effects of anxiety on performance of students is explained by MacIntyre (1995a; 92) with an example in which the researcher states that "a demand to answer a question in second language class may cause a student to become anxious; anxiety leads to worry and rumination" and as a result, "cognitive performance suffers, leading to negative self-evaluations and more self-deprecating cognition which further impairs performance, and so on". This situation is more common for some students who associate anxiety with second language learning which denotes a feeling of being anxious "at the prospect of second language learning or communication". Here it is implied that just thinking of learning a language may even cause students to feel some sort of negative feelings.

Language anxiety poses potential problems for both second and foreign language learners. Linked with this, investigating students' perspectives on foreign language anxiety Von Wörde (2003) finds that anxiety affects students' language learning experience negatively which, then, decreases language acquisition, retention

and learner motivation. Therefore, this result lends support to consider the claim that “students with lower anxiety levels may tend to perform better than those with high levels of anxiety...” (Phillips, 1991: 2). This clearly shows the negative relationship between anxiety and performance.

In a similar vein, it is explained that anxious students may, most likely, not reflect the effort they invested in a task; that is, they study more than their low anxious classmates, yet their achievement does not indicate that effort (Horwitz, et al., 1986). The reason may be that they consume much of their energy while trying to overcome the feeling of anxiousness.

The negative effects of anxiety do not only manifest themselves on the performance. MacIntyre (1995a; 96) also brings some cognitive effects to the fore and emphasizes that “language learning is a cognitive activity that relies on encoding, storage, and retrieval processes,” and “anxiety can interfere with each of these by creating a divided attention scenario for anxious students”. Here, it is implied that anxiety generates some sort negative effects on cognitive processing of the information they learn in language class. In terms of the effects of anxiety on cognitive activity, MacIntyre (1995a; 92) refers to Eysenck (1979: 364) and clarifies that “worry and other task-irrelevant cognitive activities associated with anxiety always impair the quality of performance” because “the task-irrelevant information involved in worry and cognitive self-concern competes with the task-relevant information for space in the processing system”. The result is that “highly anxious subjects are effectively in a dual task or divided attention situation, in contrast to the non-anxious subjects who primarily process task-relevant information”. Hence, this situation of anxiety arousal affects the students’ quality of performance. However, when the task is relatively simple, anxiety may generate positive influence or little negative effect improving performance by making students increase their effort (MacIntyre, 1995a).

The negative effects of anxiety on cognitive processing are determined to occur at all stages of learning and influence the language output in a number of different ways. The role of anxiety in each stage should be investigated for getting a better understanding of the negative effects throughout the learning stages.



Basing their study on the learning model proposed by Tobias (1979), MacIntyre, Gardner (1991a; 43) try to clarify the effects of anxiety at the three stages of learning process; that is, input, processing, and output. At the input stage, anxiety may cause students' distraction of attention which, then, leads to limited "initial processing of information". Hence, enough information may not be registered. And "at this stage, external stimuli are encountered and internal representations are made; attention, concentration, and encoding occur" (MacIntyre, Gardner, 1994a; 286). Anxiety arousal at this stage is expressed to influence the other stages since, as a result of this attention and concentration deficits, fewer items come up which is necessary for processing or retrieval. Hence, anxious students do less encoding. Therefore, they tend to ask for more repetition of the sentences or "may have to reread text several times to compensate for missing input". The processing stage includes cognitive operations such as "organization, storage, and assimilation of the material" taken up in the input stage. It is also expressed that when the task is difficult, it demands more time and heavier cognitive resources leading to much processing time. As a result of the anxiety arousal at this stage, less material is processed and organized. The third stage, that is the output stage, refers to the production of previously learned material. At this stage "performance is highly dependent on previous stages, in terms of the organization of the output and the speed with which items are retrieved from memory" (MacIntyre, Gardner, 1994a; 287). It is at this stage that students are asked to demonstrate their ability for using the second language. Anxiety at this stage shows its impact by negatively affecting the access to the learned material and "ineffective retrieval of vocabulary, inappropriate use of grammar rules, or an ability to respond at all" (MacIntyre, Gardner, 1994b; 3)

From the studies explained in detail above, it may be inferred that though anxiety evokes both harmful and positive effects, the negative effects of language anxiety overwhelm the positive ones; that is, anxiety most likely hinders learning and performance. However, although most of the authorities agree upon this claim, Sparks, et al. (2000: 251), viewing the relationship from a different perspective, propose the Linguistic Coding Differences Hypothesis (LCHD) in which they support that foreign language learning depends on one's native language learning

ability; that is, language aptitude. Within this hypothesis, they concern students' anxiety about language learning as a consequence of their foreign language learning difficulties rather than as a cause. In light of this hypothesis, they support that "students' language learning ability is a confounding variable when studying the impact of affective differences (e.g., anxiety, motivation, and attitude) on FL learning". In this vein, they do not take place at the same point with other researchers who state that anxiety is responsible for a decrease in foreign language grades.

As a last, but not least, anxiety creates negative effects on the self and "entails a risk beyond that experienced by a native speaker because the speaker knows he or she cannot present the self fully in the new language" (Foss, Reitzell, 1988: 438). This claim is supported with the emphasis of Horwitz, et al. (1991: 39) on the strong influence of learning a language upon students' own perception of their self. The authors single out this effect and express that no other study has much influence and threat on self-concept" and "self-expression" than the foreign language study does. Although high level of anxiety negatively affects language learning process in all aspects, its most significant harm to the framework may lie in its negative influence on the performance of students in language class.

If we attempt to summarize the common characteristics of high-anxious students, it may be inferred from the studies conducted in this field that they have low self-confidence, low self-esteem and low level of self-expectations which are specifically important in a foreign language study for the academic success of students. Therefore, it would be beneficial to explore why and how students feel anxious in a language class so as to get better insights upon the phenomena in question.

## **2.5. Sources of Foreign Language Anxiety**

Since language learning context is accepted as a setting that includes anxiety-provoking situations for some learners, "any performance in the L2 is likely to challenge an individual's self-concept as a competent communicator and leads to reticence, self-consciousness, fear, or even panic" (Horwitz, et al., 1986: 128). In the related literature, it is supported that the improved methods and measurements

together with the more precise language anxiety theories provide researchers with the ways to better search for the common causes of foreign language anxiety. Thus, many studies have been conducted to identify the most common factors that create anxiety in students.

As a result of a careful examination of the literature on language anxiety, Young (1991: 427) proposes six general sources of language anxiety in students, some of which are associated with the learner, some with the teacher and some with the instructional practice. The sources are: 1) “personal and interpersonal anxieties”; 2) “learner beliefs about language learning”; 3) “instructor beliefs about language teaching”; 4) “instructor-learner interactions”; 5) “classroom procedures”; and 6) “language testing”.

As the first source, “personal and interpersonal anxieties” are expressed to be most commonly discussed issues. “Low self-esteem and competitiveness” are the primary sources of anxiety taking place under this topic. Linked with this, in her study Bailey (1983: 83) supports the hypothesis that competitiveness leads to anxiety when students compare themselves with each other or with an “idealized self-image”. It is further added that competitiveness may probably lead to an increase in students’ language anxiety especially when they perceive themselves “less proficient than the object of comparison” (Bailey 1983: 96). That is, anxiety arousal occurs when students find themselves less successful than their classmates in completing a task. Similarly, anxiety may also lead students to be competitive in trying to master a new language. These perceptions of students and their competitiveness most likely cause them to arouse anxiety towards language learning.

In terms of the second source, “learner beliefs about language learning”, Young (1991: 428) states that students may sometimes have “unrealistic beliefs” such as “pronunciation is the most important aspect of a language” or “they should be fluent in two years”. These unrealistic beliefs automatically cause them to get frustrated, stressed and finally to be anxious which stems from the clashing of the reality and these unrealistic beliefs. After a time, they notice that what language learning requires is different from what they think it to be. This point appears to be particularly relevant with findings of Cheng (2001: 75) who investigates “the relationships among language learning self-efficacy belief in giftedness for language

learning, and language anxiety”. The results of the study indicate “the significance of self-efficacy in learners’ experience of language anxiety” and “... the potential deleterious role of giftedness belief in language learning, especially among low self-efficacy learners”. These results lend us support that students’ beliefs about their self-efficacy and aptitude for foreign language learning pose significant impact on their attitudes towards language learning. Tied closely with this, Horwitz (1989: 3) investigates the language learning beliefs of 241 university students. As a result, it is found that 40% of the students find it possible to “become fluent in a second language in two years or less, and more than 60% of the Spanish and German students felt that “learning a foreign language is mostly a matter of translating from English”. This evidence, therefore, seems to support the previously mentioned claim which puts that the clashing of language-learning expectations and classroom reality causes students to feel anxious in language learning situations.

“Instructor beliefs about language teaching” is also expressed as one of the potential sources of language anxiety since these shape the students’ future attitudes towards foreign language learning. Young (1991: 428) approaches the issue in terms of teachers’ attitudes related to their points of view towards foreign language teaching and expresses that the instructors who support constant correction of students’ errors in class, and who oppose students’ working in pairs since they think they may lose the control of the class would most probably make students feel anxious. This claim seems to support the determining role of teachers’ belief upon second language instruction and the anxiety level of students.

According to some researchers (e.g., Koch, Terrel, 1991; Horwitz, 1989) another source is instructor-learner interactions. This is related to the teachers’ strict manner of correcting errors that generates anxiety in students who are afraid of making mistakes in front of their classmates. What students take into consideration “is not necessarily error correction but the manner of error correction -when, how often, and most importantly, how errors are corrected” (Young, 1991: 429). This implies that teachers’ error correction techniques and teaching styles are likely to be the most significant factors that determine the anxiety level of students and the direction of the interactions with them.

“Classroom procedures” is expressed by Young (1991:427) as another source associated with anxiety. It is insistently supported that students feel anxious when they are asked to speak the target language in front of their peers or a group. In the study, Young refers to Mejias et al. (1991) who conclude in their study that students experience high level of anxiety when speaking in front of an audience. Young (1990) provides evidence to this claim investigating the students’ perspectives on anxiety and speaking. The results indicate more than sixty-eight percent of students’ feeling anxiety and frustration in a situation when they have to speak in front of the class.

As regards “language testing”, anxiety is reported to arise through a variety of test types. For example, in their study Madsen et al. (1991: 85), as also referred by Young (1991), find that students indicate different reactions to specific test types; that is, certain types of test evoke more anxiety in students than the others. According to the findings, while “dictation and true-false culture tests” are “generally the least anxiety-producing”, translation is expressed by the students to be the most anxiety-producing and “least favored”. Furthermore, Young (1991: 429) emphasizes another language testing situation which evokes anxiety in students and further gives an example to shed more light on the issue and contends that if the teacher has certain type of approach to language teaching in class and students are given different types of test, this situation generates frustration and anxiety in students. For, they are exposed to the test types they are not familiar with or they do not experience in class.

In similar vein, Von Wörde (2003: 34) investigates the factors that contribute to the arousal of anxiety in students. According to the findings from interviews with students, five factors emerge as anxiety-generating. These are: “Non-comprehension”, “speaking activities”, “pedagogical and instructional practices”, “error correction” and “native speakers”.

As explained above, anxiety may arise stemming from a variety of sources addressed almost in a similar way by different researchers so as to completely clarify the causes that create negative effects upon students in their language learning process. As is understood, most of the students tend to feel anxious in any situation

related to the language learning. Hence, they experience some troubles in their performance of the classroom tasks.

## **2.6. Reducing Language Anxiety**

The identification of the negative effects and most common interrelated sources of anxiety experienced in language learning process leads the researchers to concentrate upon strategies and suggestions that are considered to help creating a low anxiety classroom atmosphere and effective language learning situations to motivate students in their effort to improve basic language skills. For, it is expected that handling the strategies would contribute to reduce the negative feelings and attitudes towards foreign language learning caused by the arousal of anxiety. For this reason, this section deals with the various techniques to reduce anxiety suggested by different researchers regarding the common sources.

In general, as emphasized by Horwitz, et al. (1991: 34), there are two options for educators to choose for dealing with anxious students: “1) they can help them learn to cope with the existing anxiety-provoking situation; or 2) they can make the learning context less stressful”. Accordingly, it is postulated that the educators and researchers mostly prefer suggesting students some coping strategies and providing a non-threatening classroom atmosphere rather than trying to change the context of foreign language learning since it would be a more difficult task.

As mentioned in the previous section which focuses upon the common sources of anxiety, students may adopt some personal beliefs related to language learning. And these beliefs mostly do not reflect the real situation. For instance, Foss, Reitzel (1988: 405) emphasizes this aspect and expresses that if students are made to recognize their irrational beliefs or fears, they get the chance of evaluating the anxiety-provoking situations from a realistic perspective. This, in turn, would provide them with the ways to approach rather than avoid the anxiety-generating situation. For this reason, Foss, Reitzel (1988) recommend that students may be asked by their instructors to list their fears and anxiety-generating situations for them then write them on board to make them notice that they are not alone sharing these fears.

On the other hand, Crookall, Oxford (1991: 142) emphasize the role of teachers in helping students reduce their anxiety and hence claim that it is the teachers who can contribute to lessen the anxiety level of students by providing them with friendly and relaxed atmosphere. The authors put forth this necessity by adding that “teachers can make a point of being warm and personable, and of rewarding effort, risk-taking, and successful communication”. This implies that language teachers are expected to create a classroom atmosphere in which students feel themselves courageous and comfortable to communicate. Pair work, small group work, games, simulations and structured exercises are expressed to take place among the other techniques that can be used by teachers for improving the classroom climate. By this way, with the encouragement of teachers, students attain the opportunity to communicate their opinions; “having realistic expectations and being less competitive”. Thus, they have better performance and become less anxious in a non-threatening atmosphere.

To reduce the anxieties stemming from instructor beliefs, Young (1991: 431) emphasizes the necessity of teachers’ recognizing their roles as a language teacher in “a learner-centered environment” different from the methods like Audio Lingual Method in which the instructors’ role is a “drill sergeant”. Rather, the expected role of the teacher, as allowed by some communicative approaches, is a more facilitator creating a suitable environment for students with input, opportunities and authentic materials in order to make them better communicate in the target language. For this reason, instructors are offered to closely examine their beliefs on language teaching to eliminate the ones that generate negative influence upon students since their assumptions and beliefs on language teaching are reflected in their attitudes in class.

As regards the anxieties resulting from instructor-learner interaction, Young (1991) emphasizes that to reduce these kinds of anxieties; instructors may need to reevaluate their error correction approach and attitudes in class. Consistent with instructors’ role in lowering students’ anxieties, Price’s (1991: 107) highly anxious subjects similarly express some suggestions for instructors to deal with their anxieties. According to them, instructors should start with “giving students more positive reinforcement, encouraging them to make mistakes, and helping them to develop more realistic expectations of themselves” making them comprehend that

“they weren’t supposed to be fluent or have a perfect accent after two semesters”. Instructors with these characteristics naturally provide students with the chance of feeling comfortable and relaxed in classroom tasks and activities. In a sense, these attitudes of teachers automatically make contribution to students in coping with the debilitating effects of foreign language anxiety.

To decrease anxiety stemming from the classroom procedures, Young (1991) suggests instructors to do more pair work, play more games and adjust the activities according to the needs of learners. Tied closely with this emphasis upon the role of activities on language anxiety of learners, in their study Koch, Terrell (1991) concentrate on the decrease of students’ anxiety level when they work in a group and as a pair. Unlike some of the activities like pattern drills, memorization and recitation of dialogues which result in students’ generating negative attitudes towards target language learning, the authors support the use of the Natural Approach activities which help to reduce learners’ affective filter; that is, reduce their inhibitions.

On the other hand, some of the activities require learners to speak the target language in front of their classmates which they state as the most anxiety-generating situation for them. To deal with the anxiety of learners over speaking, Foss, Reitzel (1991) offer an activity named “oral interpretation”. In the activity, students are asked to read a script orally in front of an audience only after they practice it in detail in a small group. In similar vein, to meet the affective needs of learners, Young (1991: 433) suggests “to precede role plays, usually cited as highly anxiety-provoking, with activities” which help to “build class rapport, such as having students work in small groups enough times to get to know each other or attending a “fun” foreign film together”. That is, role play activities or oral skits become more affective and less threatening for students when these are rehearsed before being performed in front of their classmates.

Emerging as another source, to reduce language testing anxieties, Young (1991) suggests instructors and language programs to develop “fair tests”; that is, they had better prepare such kind of tests that include what is taught in class. Young (1991: 433) recommends instructors not to ignore this principle: “test what you teach in the context of how you teach it”. This implies that students feel anxious when instructors test them with the subjects they are not taught in class. One other anxiety-



evoking situation for them is the types of test. As Madsen et al.'s (1991) study indicates that students find some kinds of test more anxiety-provoking than others. For example, if the test is prepared considering the in-class practices, then it is expressed that the test is less likely to include test items which create negative feelings in learners. This would automatically help students experience less anxiety in their language tests.

To sum up, the strategies clarified so far focuses upon many different aspects ranging from stimulating students to recognize their irrational beliefs or fears, changing classroom procedure or trying to create an anxiety-free classroom environment. Before applying these tactics, instructors are suggested to determine the possible reasons of their students' language anxiety, then choose a strategy accordingly. Yet, it should be kept in mind that anxiety can not be eliminated completely as acknowledged by many authorities in this field.

### **2.7. Speaking Anxiety**

With the help of a great deal of research conducted upon language anxiety, it is proved that oral activities and speaking the target language in class are most problematic and create more anxiety than such other language skills as reading, listening and writing. The relative importance of the negative effects of anxiety particularly on speaking in many educational contexts is acknowledged by many authorities (e.g. Horwitz, 2001; Kitano, 2001; MacIntyre, Gardner, 1994b; Phillips, 1992; Matsuda, Gobel, 2004; Woodrow, 2006). Since this study is limited to the anxiety students experience during speaking English in classroom, it would be beneficial to explore the studies which find speaking as the most anxiety-provoking language aspect in foreign language classrooms.

To begin with, investigating the conceptualization of second language speaking anxiety together with the relationship between second language anxiety and speaking performance, Woodrow (2006: 308) finds second language speaking anxiety to be "a significant predictor of achievement" and there is a significant negative relationship between second language speaking anxiety and oral performance. These results provide evidence as Woodrow (2006: 321) states that

“anxiety can adversely affect oral communication for students speaking English”. Here anxiety is stated as just one of the strong variables that has an influence on successful communication. Furthermore, the analysis of the qualitative data from the interviews indicates “giving oral presentations” to be the highest anxiety-provoking task as emphasized by nearly all of the participants. Together with this, emerging of the “group discussions” as low anxiety-provoking tasks lends the researcher to support the use of “collaborative techniques that focus on student-student interaction” (Woodrow 2006: 323). The findings of this study correlate with the other studies in the related field in terms of the negative effects of anxiety upon students when speaking the target language in class.

Similar to what Woodrow finds, Cheng et al. (1999: 420) investigate the links between second language classroom anxiety and second language writing anxiety as well as their associations with second language speaking and writing achievement. The findings indicate “the existence of strong anxiety element in a general second language classroom anxiety”. This provides evidence to support that “instruments designed to measure second language anxiety tend to be dominated by items addressing anxiety about speaking a second language”. Furthermore, most of the items in Foreign Language Classroom Anxiety Scale (FLCAS) are expressed to have in common a sense of low self-confidence especially with respect to speaking English which indicates students’ lack of self-confidence when speaking English in class. This point appears to be particularly relevant with regard to some sources that contribute to speaking anxiety of students such as “low self-confidence in speaking the target language”, “concern about possibilities of failure”, “flawed performance” and “negative evaluation” (Cheng et al., 1999: 436). Finding support to this claim, the factors that lead to speaking anxiety are found in the same study as the “fear of evaluation” and “low self-confidence” (436). The relationship found between self-confidence and anxiety leads authorities to support the role of self-confidence on students’ performance and achievement in language tasks. That is, students with low self-confidence tend to be more anxious and thus have poor performance.

By the same token, speaking anxiety indicates its negative effects as “distortion of sounds, inability to reproduce the intonation and rhythm of the language,” as well as “freezing up when called on to perform, and forgetting words

or phrases just learned or simply refusing to speak remaining silent” (Young, 1991: 431). All these naturally cause students to avoid participating in oral activities since they feel self-consciousness towards speaking.

Similar to the findings of previously mentioned researchers, Price (1991: 105) conducts a qualitative study to explore the experiences of highly anxious foreign language students as regard with the language learning process. The analysis of the interviews with 15 highly anxious university students reveals that the greatest source of anxiety is to speak the target language in front of their peers as well as “their fears of being laughed at by the others” and “making a fool of themselves in public”. Therefore, the effort to develop communicative competence poses great difficulties on the part of anxious students. In terms of this result, this study seems to replicate the other studies which find speaking as the most anxiety-provoking aspect in second/foreign language learning.

From another theoretical perspective, self-perception of the abilities for speaking emerges as one of the sources of students’ speaking anxiety. As stated by Foss, Reitzel (1991: 133), “some second language learners may choose not to communicate in a situation”. The reason behind is that “they judge their capabilities in the new language to be so poor that not communicating is perceived as more rewarding than doing so”. This self-perception of having low ability causes students’ motivation level to decrease which in turn results in their withdrawal from increasing their skill levels.

Classroom activities are expressed to be another related factor that directly influences students’ anxiety and their performance in speaking the foreign language. Upon this issue, Hilleson (1996: 266) states role-play as an activity in which students feel comfortable. To support this claim, he quotes one student’s feelings upon the activity as follows: “the activity which I felt the most comfortable was ‘role play’. There are no reasons to it but I think I can do this the best”. This finding from the student’s comment is stated to oppose the studies of Young (1990) and Koch, Terrell (1991). They find role-play and skits as the most stressful of the activities. Yet, they suggest finding some ways to make these activities less threatening without making students feel speaking anxiety.

In a like manner, the study by Phillips (1991: 9) is worthy of note since it additionally includes some techniques that help reduce students' anxiety about oral activities. One of them is "to teach students conversation strategies" that would help them "react more naturally to the comments of their classmates". According to the author, some expressions "for interrupting, agreeing, disagreeing, suggesting, or drawing a partner into the conversation can be learned as 'chunks' of language" and these naturally make them more comfortable when taking place in oral interactions. "Cooperative learning activities, partner and small group work such as the information gap, interviews, problem-solving and role-plays" are also expressed to reduce students' speaking anxiety providing students with a less threatening atmosphere for oral activities. Besides providing a suitable atmosphere, teachers are suggested to create "ample opportunities" for practicing communicative activities in low-stress conditions Phillips (1991: 8). Here, it is implied that if students are provided with the opportunities for getting to know each other in the class and a chance of interacting in a group work, they get the chance to experience a sense of community and then feel less embarrassed when making a mistake which the other students might make as well.

As a last, Phillips (1991: 7) emphasizes the importance of risk-taking ability of the learners for successful communication. He attracts our attention to the point that "the students need to know that risk-taking can be as important as accuracy" because it is a "characteristic of a good language learner". Here, risk taking is considered as a crucial factor for leading students to start communication with their classmates and receive more comprehensible messages from them. At this point, consistent with these findings, MacIntyre, et al. (1997: 279) do not hesitate to highlight that students' competence level may be increased with frequent speaking activities leading to the development of conversational skills.

Finally, as clarified so far, all the findings indicate that speaking foreign language is the most anxiety-generating aspect of language learning regardless of the students' proficiency level. Yet, a survey of the literature does not present many studies that address how instructors can help their students overcome their frustrations and fears of speaking the foreign language in class. For this reason, the main concern of this study is to offer theater production as a way to reduce speaking

anxiety since it gives students a sense of self-confidence and a chance of gaining self-esteem in a cooperative group work activity without being graded in a non-threatening atmosphere.

## **2.8. Similarities between Theater Arts and Foreign Language Teaching and Learning**

It is consistently suggested by a great deal of authorities (e.g. Smith, 1984; Lazar, 1993; Liu, 2002) that some parallels exist between theater arts and foreign language learning and teaching since actors and language learners are expected to share some common goals from many aspects. The most important emerges to be “effective performance” clarified as “communicating the intended, appropriate message” (Smith, 1984: 2). In this respect, actors and language learners are expected to do three things so as to communicate effectively. These are, as Smith (1984: 2) states:

1. They have to be able to decide what they want to communicate, i.e., what is appropriate for the given situation?
2. They must then decide how to communicate that message.
3. Finally they must have the flexibility to implement their decision, or in other words, they must be able to perform with competence. This is perhaps the most difficult task of all.

As implied, language learners, like actors, are expected to get rid of their inhibitions and negative feelings towards speaking in public and to take control of “their bodies, their voices, and their minds” in order to communicate effectively through the language. These parallels between the two fields lead the authorities to assert that “many language learning and teaching strategies are blended into the theatrical rehearsal process” since the strategies used in language teaching are actively inherent in theater process for a long time. This evidently indicates the strong relationship between the two fields with the advent of the shift in language teaching from “structural linguistic-oriented approaches” to “areas suggested by sociolinguistics and humanistic psychology” (Smith, 1984: 2). This brings the

importance of humanistic activities to the fore of language teaching contexts in the generation of a setting conducive to learning which provides learners with the chance of attaining their goal of effective communication.

From a linguistic perspective, as Smith (1984: 4) puts, the actors go on studying a language in each new role they perform like language learners. That is, they sometimes may remain in a situation that requires the different usage of English with different variations of accents and dialects such as Shakespearean, Mexican or Italian English. Hence, this role requires them to practice learning the language, intonation and pronunciation. Therefore, it is appropriate to infer that actors are considered as “students of language” studying structure, phonology and the various variables of that language. This naturally attracts the attention to the point that “since the art of acting involves so much language learning, language learners can benefit from being students of acting”. Hence, participating in rehearsals for a play production helps learners gain some linguistic structures and necessary pieces of the language.

Taking into consideration the necessity of an opportunity to study and practice the language for language learners without any negative feelings and being interrupted by teachers, it may be inferred that drama rehearsal is of pedagogically important instrument in that “it provides both the freedom and the motivation for the learners to develop skill in spontaneous communication” (Smith, 1984: 4) providing learners with the chance of being exposed to authentic language use in an original text.

Another parallel between the two fields in question is based upon “inhibition” and “ensemble”. It is suggested that both actors and language learners need to break down their inhibitions related to the process in order to create effective social impression in the communication. Related to this, “Ego” and “self-esteem” are given considerable importance both in language learning and drama rehearsals. Since “language is a very personal matter- an expression of self”, when learners’ ability “to express” themselves “is reduced,” as is the case when using second language, they “risk” their “psychological well-being every time” they “try to speak”. For this reason, students should break down their inhibitions and their “inner defenses” (Ronke, 2005: 95). Therefore, it may be inferred that speaking a foreign language

requires risk-taking ability and a positive perception of one's ability to express himself appropriately. As Smith (1984: 6) emphasizes, this is most probably achieved creating a "tight ensemble" in which both the actors and language learners have the chance of knowing and trusting each other, asking for feedback and advice from their peers and criticizing one another in a "constructive manner". These feelings may be empowered by teachers who consistently try to eliminate or at least minimize inhibitions of their students. This naturally helps to create a supportive classroom atmosphere with collaborative and competent language learners. Language games and role plays in which students can trust and cooperate with each other are expressed as a way of providing an ensemble between students. For, this kind of atmosphere gradually stimulates them to communicate and make mistakes without being embarrassed or feeling of failure. All these positive features function in a way to enable them to better use the foreign language resources so as to gain self-confidence and feeling of self-success.

Smith (1984: 5) summarizes the parallels between language learning and theater arts as shared both by actors and language learners focusing upon the language aspects as in the following:

In the drama rehearsal, we have a language class that teaches: grammar; language functions; culture; pronunciation and intonation; language "coping" strategies; like circumlocution and paraphrasing; role playing and underlying meaning, that is, how to analyze individuals and situations using available linguistic and extra-linguistic data; appreciation of nonverbal communication; interpretation of subtext, that is, reading between the lines; using the script as literature and analyzing it as a chunk of discourse; observation skills; communication, i.e., self-expression; empathy; exploitation of the memory, including kinesthetic memory, tonal memory, and sense memory; sensitivity to speech dynamics like tempo and rhythm; self-confidence in using the second language; lexical, physical, and emotional vocabulary.

As implied, in contrast to the conventional language classes, all the language elements are blended in the drama rehearsal. By this way, it is supported that students are motivated and stimulated to deal with many aspects required by learning a language while working on the authentic language context.

Furthermore, exploring the various parallels between theater arts and foreign language learning and teaching helps us better understand the similarities also exist between the language teaching method, suggestopedia, and the theater activities in terms of the desired classroom atmosphere and the focus upon students' feelings in

the class. As Larsen, Freeman (2000: 73) put forward, suggestopedia is developed “to help students eliminate the feeling that they cannot be successful or the negative association they may have toward studying and, thus, to help them overcome the barriers to learning”. And also to make students feel better “indirect positive suggestions are made to enhance students’ self-confidence” (82). Similarly, the main focus of the theater activities is to make students feel comfortable, relaxed and more open to learning and improve their communicative competence as well. From this perspective, another similarity rests in the types of classroom activities applied in suggestopedia classes. Dramatic activities, role-plays, games and simulations constitute most part of the classroom activities in this method.

To conclude this section, considering what is illustrated above, it may be inferred that theater arts and foreign language teaching and learning as well as language teachers and play directors tend to have many characteristics to share that play a role both in language learning and drama rehearsal process at the same time. Hence, teachers are suggested to benefit from these activities and make them applicable for an effective language learning process and a supportive atmosphere conducive to learning due to their various advantages in many aspects of learning process as clarified in the next section.

### **2.9. Advantages and Disadvantages of Theater Production Technique in Foreign Language Teaching and Learning**

It is generally agreed by most of the teachers, text book writers, language methodologists and foreign language professionals that drama and theatrical techniques are functional for language learners at any level since they provide students with the opportunities to practice the authentic language by communicating in a meaningful and non-threatening environment. In this atmosphere, students are not criticized or negatively evaluated for their mistakes. The techniques range from drama-based activities for spontaneous language use to process drama and to the full-scale play production, as in this study, which provides interdisciplinary learning (Ryan-Scheutz, Colangelo, 2004; Lys, et al., 2002). Careful examination of literature presents a great number of social, physical, psychological and linguistic benefits of



incorporating such theatrical activities as improvisations, dramatic play reading, play/scene writing and play production into the foreign language contexts.

As Essif (1998: para.10) expresses, the great theorist-practitioners of theater like Gordon Craig, Jacques Copeau and Bertolt Brecht consistently hold the view of creating a performance of the written text rather than simply reading or reinterpreting the original text. According to these theorists, theater provides students with the chance of engaging “in a highly expressive form of textual communion” especially if it is actively produced instead of a passive representation or interpretation with teacher’s authority leaving students isolated from the text. By this way, participating in the production of a literary text, foreign language learners are most likely to increase “textual, theatrical and cultural consciousness” (para.20) since they should take an active place in the analysis of the play in terms of its characters, setting and the plot so as to understand the functions of the text which, in turn, helps them to prepare for a better performance.

From a broader perspective, foreign language learners’ study of the descriptions of the characters, discussions upon the author’s intentions when creating the functions of the themes, the symbols and the subplots most probably “enable students to look at theater from a different perspective, from the inside out” and “to observe different points of view, to feel the changing relationships between characters in action, and to experience the dynamism of theater” (Mather, 1989: para.40). All of these active interactions with the text are stated to fill the gap in the relationship between language and literature.

Consistent with Mather, Essif (2002: 119) also touches upon the effect of performing a play on improving the relationship between literature and language and states that most of the “literary- and language- oriented academics” suggest to direct students in the production of a play in a foreign language since, they believe, this theatrical performance would bridge “the gap between language and literature through the added contextualization of the language offered by performance”. For, the production period fosters reading, analyzing and commenting on the literary text also providing them with the ways to approach a literary text from a different perspective than simply reading the piece for the course purposes.

In a similar vein, Haggstrom (1992: 12), exploring the issue with a performative approach, holds the view that students mostly experience difficulties in analyzing literary texts and transferring the language skills learned in foreign language class to the literature courses. This leads her to search for the solution by approaching the literary text with a performative approach and stimulate the students to actively participate in the production of the plays in a foreign language. The researcher believes that this involvement would naturally help them gain linguistic and critical skills such as improvements in their reading skills as well as in their ability to discuss literature from a different perspective. In the study, the students state in the postproduction interviews that taking place in such a process provide them with “a greater understanding of the choices and the process involved in creating a literary work” and also “this knowledge helped them to analyze the plays they read for class”. As implied, involving physically as actors, students find staging a play more interesting and beneficial than simply reading the written piece in isolation.

In a like manner, production of a literary play is also supported by Collie and Slater (1987). They assert that full scale performances as well as the performance of a script from a play create an interest in students towards the literature studies and help them overcome the language barriers normally difficult to discard. Tied closely with these clarifications, Lazar (1993: 23) summarizes the functions of drama and theater activities in class as “1) drama for language, 2) drama for content, and 3) drama for personal enrichment”. Consistent with what is supported by the educators mentioned so far, this approach most likely seems to explain the functions of drama in language classes from various aspects.

Considering all these suggestions of the authorities on theater production of a play in a foreign language in terms of bridging the gap between literature and language as well as increasing students’ cultural awareness, we can now delve into the benefits of such application from communicative, psychological and social aspects.

As is generally agreed, learning a foreign language requires “recognizing and manipulating a nonnative system of symbols, signs, and behaviors in order to communicate” (Schultz, Heinigk, 2002: 235) and improving speaking skill is

considered as of great concern for the foreign language learner. Therefore, it may be inferred that communication, verbal or nonverbal, is a primary component of both theater and foreign language learning. In this respect, participating in the process of play production stimulates learners to improve such proficiency as diction, gestures, mimes and body language as well as practicing the intended intonation and pronunciation required by their roles. In this aspect, Ronke (2005: 104) suggests instructors to make use of theater activities so as to make students practice these aspects of language. This naturally enables them to master the language areas such as accent, intonation, expression of emotion, speech, and rhythm. The communicative aspects of theater is also confirmed by a big number of researchers (e.g. Schultz, Heinigk, 2002; Moody, 2002; Savoia, 2002; Gill, 1996; Gaudert, 1990; Wessels, 1987; Via, 1987; Schier, 2002; Prodromou, 1984; Wagner, 2002; Maley, Duff, 1982) who put forth the role of rehearsals of a play production in directing students' attention from learning a language to use language courageously as a tool for a successful communication in a more realistic context and in several ways. For, they would use various facial expressions, gestures and postures without inhibition and interruption on the part of the teacher.

In addition to the communicative benefits, it is suggested by Dodson (2000) and Sam (1990) that drama is also an efficient way for students to improve their skills of grammar, reading, writing and listening as well as retention of vocabulary.

Concerning the social and psychological benefits of a play production for the foreign language learners, most of the studies (e.g. Athimoolam, 2004; El-Nady, 2000; Yassa, 1999) conducted to explore the impact of theater activities in foreign language classes indicate students' gaining self-confidence in speaking a foreign language by taking more risks and feeling a sense of success which, in turn, motivates them in their effort to master a foreign language. Tied closely with the findings of these studies, Dodson (2000) states other psychological and social benefits as developments in the problem-solving skills, willingness to work in a group and to take more risks. In line with these is the social interaction which is stated by Bernal (2007) to be best achieved with theater activities since students are required to work collaboratively and cooperatively with each other so as to get a good performance in the production process.

All the benefits put forth by different researchers pertaining to the incorporation of theater into foreign language learning and teaching contexts may gain a sound perspective on the part of readers when supported with the empirical evidence. In this respect, it would be functional to focus the attention upon the studies conducted to determine the common impacts of theater production from various pedagogical aspects.

To begin with, Ryan-Scheutz, Colangelo (2004: 374) conduct a study to explore the effectiveness of full-scale theater production for second language learning. The students perform a play named “La Marcolla,” a one act comedy by Nobel Prize winner Dario Fo. Preproduction and postproduction tests together with the observations enable the authors to conclude that “the diverse communication tasks necessary for the project and the motivation generated by a common and public goal make foreign language theater production particularly conducive to learning”. And the findings prove the developments in proficiency in speaking and reading with positive perceptions of students such as feeling comfortable in using the second language, and improvements in knowledge of language structures and idioms.

Related to the issue in question, incorporating theater production into foreign language learning curriculum, Lys, et al (2002: 207) conduct a collaborative project based upon the production of Bertolt Brecht’s “Der Ozeanflug” in German. The study is stated to be an interdisciplinary project aiming at providing “foreign language instructors and students with a multidimensional academic teaching and learning environment that would not only help unfold an interest in reading drama but” also “would encourage the use and production of language in a meaningful and culturally significant way”. In the rehearsal period, they state that the students get the opportunity to experience the process of theatrical practice as well as work collaboratively and supportively both with each other and with their instructors. The responses are found to be highly positive. At the end of the study, the researchers reflect that incorporating theater into the foreign language curriculum turned out to provide various pedagogical benefits for students such as their better understanding of the work of art as a result of studying a play over a longer period of time as well as memorizing the contents and practicing the various expressions. Moreover, some improvements are observed in students’ language skills, especially in speaking, and

knowledge of literature while they are preparing for the performance by practicing their lines.

As for the disadvantages of using theater activities in class, it might be stated as a result of a careful examination of the studies conducted in this field that the literature does not present much evidence to indicate the drawbacks of such kind of activities. Rather, there emerge some hesitations to make use of theater techniques in foreign language classes. These are stated to result from both teachers' point of view related to the application process and students' adequacy in terms of their ability and background knowledge upon this area. For instance, Dodson (2000: 128) expresses some shortcomings to this approach such as "students' backgrounds and skepticism, teachers' lack of preparation in this area and perceptions that drama is not serious". As further depicted, teachers most commonly tend to conceive that it is necessary for them to be actors so as to lead their students in the theater rehearsals and they refrain from incorporating theater into the language context. Yet, as Dodson (2000: 133) emphasizes, teachers do not need to change their "entire teaching philosophy" as they perceive it to be for benefiting from a play production. Rather, what they would do is just to enhance their "bag of tricks" with some new ideas.

In brief, integration of the arts, especially theater, with the language teaching help to remove the barriers that impede language learning with physical, intellectual and emotional involvement of students in a real, meaning-based communicative context. In this respect, theater techniques are expressed to make an invaluable contribution in furthering the aims of communicative approach throughout the production phases such as textual analysis, discussions, rehearsals and guiding students to engage actively in speaking activities. Yet, as Dodson (2000: 129) emphasizes, though drama manages to get a place to take a role in language classrooms for more than three decades, theater techniques ranging from a full-length production with lights, sounds, and costumes to a one-act play performed in a room with scripts in hand, seem not to receive the deserved attention to be paid in foreign language learning.

The need for getting a better and detailed point of view on the part of the instructors and educators towards making use of theater techniques in language classes may be better understood when the impact of theater production in reducing

students' speaking anxiety is taken into consideration with the study results rendered in this direction.

### **2.10. Using Theater Production Technique to Reduce Speaking Anxiety**

Despite the general agreement by the language educators and researchers upon the positive impact of theater and drama activities in terms of students' gaining self-confidence, and improving their language skills as previously emphasized, there is not any highlighted agreement upon the effects of such activities on students' language anxiety associated with oral performance. The authorities put forth different views upon the phenomena in question.

For instance, Wright (1999: 227) investigates pre-service teacher education students displaying feelings of anxiousness when participating in drama workshop sessions named by the researcher as "drama anxiety". The first stage of data collection consists of a survey used to describe the concept of the topic before collecting the main data. As a second stage, the students are asked to write "a stream of consciousness around the topic" aiming at providing a "narrative type data". In the third stage, focus groups are formed to verify the data. The analysis of the data indicates the students' feelings of uneasiness and insecurity "about performing on their own, going first or not knowing what to do in workshop situations". Yet, it is stated that the findings may not be generalizable since the study is conducted in the context of a pre-service teacher education program with the students taking drama in education as a compulsory course.

In a like manner upon the issue, though Sam (1990) acknowledges all the pedagogical benefits of theater activities in reinforcing the language skills, he underlines that in some situations, particularly among adult learners, role-play and simulation activities may generate a feeling of embarrassment and awkwardness when the students are not prepared.

On the other hand, in contrast to the findings considered above, there seems to be an overwhelming tendency among some researchers (e.g. Hilleson, 1996) to advocate the anxiety reducing effect of theater activities which provide a non-threatening environment with a relatively few anxiety-provoking situations.

Approaching the issue from the same perspective, Ronke (2005: 149) seems to hold a similar view when furthering our understanding of the role of theater activities by emphasizing that with the help of such kind of activities students gain self-esteem and build confidence in spontaneous interaction and get an opportunity to enhance their risk-taking ability. This would help them improve their speaking skills. She further concentrates upon the anxiety reducing effect of the theater activities and adds that “in a non-threatening, trusting class environment, improvisations encourage learners to let go of their inhibitions and take risks (personal and language risks)” therefore, “in that state of spontaneity, students let go of their own self-consciousness and quickly become emphatic towards the character they are playing”. All these personal developments are stated to be intensified when language students perform in a play. This is exemplified with a student’s feelings after performing a play in front of an audience:

When the curtain came down and the audience applauded, I felt so immensely proud of myself and of our whole group. I couldn’t believe that I just played in two German skits and sang two songs in “German” and the audience understood me and loved it! (German language student from Hawaii) (Ronke , 2005: 149)

As is apparent from this quotation, participating in a play production provide students with a sense of accomplishment which heightens their self-esteem motivating them for speaking the foreign language. The author further expresses that this is also true for shy students who “often come out of their 'shell' when stepping into a role, which almost seems to protect them from their own frightened self” (150). Therefore, it is reasonable to support that through performing a role in a play, foreign language students are most likely to break down their inhibitions about speaking a foreign language in class. This point is expressed to be more relevant in a drama-oriented class than a traditional foreign language setting since the exercises of theater arts require and help to generate a non-threatening atmosphere which is crucial for reducing the affective filter and stimulating communication with others. According to Ronke (2005), a play production approach in foreign language learning makes much contribution to the students’ participation than traditional language exercises since students feel that they are a part of the work for attaining the goal. In

this respect, it may be established that theater production technique minimizes the students' apprehension upon speaking a foreign language and maximizes student achievement and participation. For, as Ronke (2005) postulates, it provides means for social learning and helps to eliminate anxiety and inhibition which are regarded as detrimental for language learning process.

Linked with this, Monthie-Doyum, Öztürk (2006) conduct a study upon the production of "Romeo and Juliet" aiming at enhancing the cooperative learning, oral participation and oral presentation skills of students as well as building confidence and self-esteem. The participants are the first-year university students in ELT Department which deal with English composition and language awareness and fourth-year classes which emphasized the use of literature in TEFL. Finally, the reactions of the students are found to be highly positive since they express that they develop many important skills including cooperative learning and professional oral presentation.



## **CHAPTER III**

### **METHODOLOGY**

#### **3. INTRODUCTION**

The main purpose of this chapter is to clarify how the study is conducted and present information about the design of the study, the overall plan of data collection procedures and the instrumentation. Application procedure of the play is also presented to provide common understanding about the process. Moreover, the last part presents information about data analysis procedure taking into consideration various data collection tools used in the study.

As previously illustrated, the present study mainly aims at investigating the foreign language speaking anxiety level of the students in ELT Department at Mustafa Kemal University and whether the theater application has any impact on students' foreign language speaking anxiety or not. The study also explores the perceptions of students about the general advantages and disadvantages of applying theater production technique in ELT Departments.

#### **3.1. The Research Design**

The present study is designed as an action research since our aim, as Allwright, Bailey (1991: 44) states, is "achieving local understanding and developing viable solutions to problems". They further add that action research in classes generally includes "taking an action and systematically observing what follows" (42). As an action research design, this study focuses on the problem of students' speaking anxiety and suggests a possible solution to this problem with a theater application as a requirement of their curriculum. While conducting this action research study, the following steps proposed by Susman (1983, cited in: Köse, 2006) were used as a research cycle.

### **3.1.1. Diagnosing**

As a first step of the action research, the problem is identified and then the data related to this problem are collected for a sound diagnosis. In this study, the problem was determined with the help of a detailed literature review on foreign language anxiety studies and the researcher's teaching experience. In light of these, it was observed that students experience anxiety in language teaching and learning context because of many possible reasons. At the beginning of the study, Foreign Language Classroom Anxiety Scale (FLCAS) was administered to the students. This scale is developed by Horwitz, et al. (1991) to measure the general language anxiety level of students. The problem was diagnosed with this scale.

### **3.1.2. Action Planning**

This second step is considered as the most crucial part of the research since the researcher should make all the decisions about the implementation carefully before starting the action. Since this study would be conducted in the course named "English Literature I", all the decisions and plans were made before the study started. Since it is identified that the students have variable degrees of speaking anxiety, they should be engaged in several speaking activities to overcome their feeling of frustration and anxiousness when they are required to speak English in class. Theater application is considered to be beneficial for students in terms of providing them with an authentic context for practicing the target language in a non-threatening atmosphere. Therefore, the play was chosen immediately and a schedule about the tasks was prepared for both in-class and rehearsal portion of the study considering all the goals and outcomes of the action. All the students were informed about the process and a theater production perception questionnaire was prepared.

### **3.1.3. Taking Action**

After planning the action, the study began with the in-class section in which the students were assigned some tasks about the play they would perform such as in-

depth reading of the play, analyzing the characters, theme and the plot so as to prepare them for the rehearsal sessions. The students were given feedback on their presentations in class and in the rehearsal sessions. In addition, they were asked to keep diaries each week after the last rehearsals. All the applications were conducted without frustrating the general flow of the course “English Literature I”.

#### **3.1.4. Evaluating**

Evaluation was an ongoing process in this study since the students were constantly given feedbacks on their pronunciation, and intonation during the rehearsals and in the class sections as well. The diaries and interviews conducted with the participants were analyzed using the content analysis technique.

#### **3.1.5. Specifying Learning**

After a nine-weeks period of study, in order to examine whether any change emerged in students’ speaking anxiety level after the application, the FLCAS was administered to the students as a post-test and they were asked to respond to the perception questionnaire and their diaries were exposed to an in-depth analysis by the researcher.

As clarified, this study was conducted as an action research adapting the diagnosing, action planning, taking action, evaluating and specifying learning steps. In the studies which apply action research designs, the researcher can use both qualitative and quantitative methods (Bogdan, Biklen, 1992). The aim of combining the quantitative and qualitative data in the present study is that “qualitative data can help the quantitative side of a study during design by aiding with conceptual development and instrumentation” and “during the analysis they can help by validating, interpreting, clarifying, and illustrating quantitative findings, as well as through strengthening and revising theory” (Miles, Huberman, 1994: 41). In the present study qualitative data are obtained from the diaries and interviews whereas quantitative data consist of FLCAS and Theater Production Perception questionnaire developed in order to obtain information about students’ perceptions about the

theater application. Therefore, the data were triangulated with various data collection tools.

### **3.2. Participants**

This study was conducted at Mustafa Kemal University, Department of English Language Teaching in the first term of academic year 2007-2008. In order to find out whether theater application has any effect on students' foreign language speaking anxiety level or not, 39 second-year students -20 from class A and 19 from class B- participated in the theater production phase of the study. All these students agreed to participate in the study. Yet, since the aim of this study is to explore the impact of this application upon the students with higher speaking anxiety, 15 students were chosen using purposeful sampling strategy which is defined by Patton (2002: 243) as to "select information-rich cases strategically and purposefully; specific type and number of cases selected depends on study purpose and resources". Therefore, the participants were selected based on the results of their language anxiety scores obtained through the Foreign Language Classroom Anxiety Scale (FLCAS) items measuring the speaking anxiety level. Thus, 15 second-year ELT students participated in the data collection phase of the study. The participants were number coded to assure the confidentiality.

As clarified, the aim of the study is to investigate whether the theater production creates any effect on students' speaking anxiety level or not. For this reason, the second-year students were preferred as participants of the study since, in their literature course named "English Literature I", they are required to read and analyze at least one dramatic play in terms of its characters, use of language and themes making discussions with the whole class and the instructor upon their choices. The participants take this literature course four hours a week. This is a compulsory course, which includes brief cultural history of British and American literature and literary works written in English, fundamental terms and techniques used while studying a literary text, introduction to the major genres and styles in literature, and introduction to the movements and periods in English literature. Students analyze the content and style of various literary texts such as short story,

poetry, drama and novel representing different periods and genres of English literature. And they are required to use literary tools to analyze and critically evaluate the works they read. This course, through the classroom discussions, aims to help students gain a critical perspective towards the texts. The assessment is done by one midterm and one final exam in which the students are required to be able to appreciate and interpret the English literature texts.

A demographic information sheet (see Appendix 3) was given to the participants in order to find out characteristic information about them such as their age, gender, and the types of high school they graduated from though these variables were not taken into consideration with the aim of exploring all the possible impacts of theater application. Table 1 presents the age ranges of the participants.

**Table 1. The Distribution of Participants based on Age**

<b>Age</b>	<b>Frequency</b>	<b>Percentage</b>
19	3	20%
20	5	33.3%
21	3	20%
22	3	20%
23	1	6.7%
<b>Total</b>	<b>15</b>	<b>100%</b>

When the participants' age range is examined, it is seen from the table that the ages of the participants range from 19 to 23. Most of the participants are at the age of 20 (33.3%). Only one participant is at the age of 23.

The rate of the gender of the participants is also determined. The following table displays the distribution of participants according to gender.

**Table 2. The Distribution of Participants based on Gender**

<b>Gender</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Male</b>	2	13.3%
<b>Female</b>	13	86.6%
<b>Total</b>	<b>15</b>	<b>100%</b>

As seen from the table above, of the 15 students participating in the study, 2 are male and 13 are females. Female students constitute most of the participants (86.6%).

Another characteristic of the participants gained through the demographic information sheet is pertaining to the types of high school they graduated from. Table 3 represents the distribution of participants based on high school.

**Table 3. The Distribution of Participants based on School of Graduation**

<b>School of Graduation</b>	<b>Frequency</b>	<b>Percentage</b>
Anatolian High School	6	40%
Private College	---	---
Vocational High School	---	---
State High School	1	6.7%
Super High School	7	46.6%
Science School	---	---
Anatolian Teacher Training School	1	6.7%
<b>Total</b>	<b>15</b>	<b>100%</b>

Concerning the participants' school of graduation, the table above indicates that the participants have graduated from different high schools. While 6 (40%) participants have graduated from Anatolian High School, the percentage of participants graduating from state high school is 6.7% (1). And there is 1 (6.7%) participant who has graduated from Anatolian Teacher Training School. As can be seen from the table, none of the participants has graduated from Private College, Vocational High School or Science School. As is clear in the table, the majority of the participants (46.6%) have graduated from Super High School.

In the qualitative part of the study, all of these 15 second-year ELT students determined as having high speaking anxiety based on the FLCAS scores were interviewed according to the interview protocol prepared by the researcher.

### **3.3. The Context of the Study**

This study consists of both curricular and extracurricular applications. The applications in the classroom portion of the study lasted for three weeks and were conducted in students' course named "English Literature I". And the rehearsal sessions were conducted out of the class hours in the ELT Department, Faculty of Education and lasted for six weeks.

### **3.4. The Instruments**

As anxiety is considered as an abstract psychological phenomenon, in most of the researches conducted in this field, questionnaires, self-reports and interviews are the most common data collection tools. And the authorities in the field of research methodology support using various data collection tools so as to get more sound findings (e.g., Patton, 2002; Merriam, 2002). Similarly, this study includes both qualitative and quantitative research elements. The quantitative data collection instruments used in this study were:

- a) Foreign Language Classroom Anxiety Scale (FLCAS) (see Appendix 1)
- b) The Theater Production Perception Questionnaire (see Appendix 12)

The qualitative part of the study aims at eliciting the sources of students' speaking anxiety and their feelings and perceptions on the theater application which may not be obtained through quantitative data collection tools. The instruments used were:

- a) Diary/Journal (see Appendix 11)
- b) Interview (see Appendix 9)

Moreover, the researcher's field notes were also taken into consideration when there was a need to clarify some unclear points.

#### **3.4.1. The Foreign Language Classroom Anxiety Scale (FLCAS)**

The FLCAS was developed by Horwitz, et al. (1986) in order to provide researchers with a standard instrument to capture the specific anxiety reaction of a

learner to a foreign language learning setting (Aida, 1994). Thus, this scale measures the degree of anxiety experienced by students in foreign language learning contexts. The FLCAS is a five-point Likert scale which consists of 33 items. The responses to this scale change from (a) “strongly disagree” to (e) “strongly agree”. Students are required to respond to each item with a single answer. The highest degree of anxiety for each item in the scale receives five points, and the lowest, one point; strongly agree (5 points), agree (4 points), neither agree or disagree (3 points), disagree (2 points), strongly disagree (1 point). That is, when the statements in FLCAS are positively worded, the choice “strongly agree” receives five points; and when the statements are negatively worded, the points are reversed and the choice “strongly agree” receives one point.

Since the aim of this study is to measure the foreign language speaking anxiety level of ELT students, the items which are determined to measure the anxiety experienced when speaking a foreign language were chosen from the FLCAS with the help of two independent researchers as well as taking into consideration the suggestions of some authorities in the field of language anxiety who state that FLCAS is intended primarily to measure students’ anxiety related to speaking situations (e.g. Aida, 1994; Cheng, et al., 1999). As a result, 13 items were determined to measure the anxiety experienced in speaking situations. As in the original FLCAS, the highest degree of anxiety in this scale receives five points, and the lowest, one point. Similar to FLCAS, the answer “strongly agree” determined high anxiety for all items in this scale except for the 6<sup>th</sup>, 7<sup>th</sup> and 11<sup>th</sup> items (see Appendix 1). Therefore, the higher the scores of FLCAS, the higher the level of students’ speaking anxiety.

For the Turkish version of the 13 items adapted from the FLCAS, back-translation method was used. That is, these 13 items were translated into Turkish by two instructors working in the Department of English Language Teaching, Faculty of Education. Then the translated versions were compared and the translators discussed the dissimilar parts. And then, the translated version was back-translated into English by two different instructors from the same department in order to check the accuracy of the translation. As a final step, each item was compared with those in the original scale. The final Turkish version was also compared with Dalkılıç (2001) who used



the same method for the translation of the scale into Turkish. The final Turkish version of the scale was administered to the same participants as a pre-test and post-test to determine whether there was a significant change in their speaking anxiety level after the theater application. The questionnaire took ten minutes on average to administer and the researcher was present there to prevent any misinterpretations.

#### **3.4.1.1. Pilot Testing of FLCAS**

After the items adapted from the original version of FLCAS were translated into Turkish, a pilot testing was conducted before the scale was given to the participants of this study. Here, the aim was to notice whether the wording in the instruments was vivid enough for the students or not in order to respond easily without any misunderstanding. For this reason, 30 first-year students in ELT Department at Mustafa Kemal University were chosen for the pilot testing and the scale was administered to them.

As a result of the pilot testing, in order to provide the participants with a better understanding and prevent any misinterpretations, some phrases were needed to be changed. For example, the phrase “foreign language” in the original English version of the scale refers to the target language. Similar to Dalkılıç’s study (2001) it was noticed that the students had some problems in understanding this phrase since the target language for them is English. For that reason, this phrase is changed with the Turkish equivalent of the word “English”. Moreover, the singular form of the word “foreign language class” in the original version of the scale was changed with the Turkish equivalent of the plural form of the word since the students take more than one course in English.

#### **3.4.1.2. The Validity and Reliability of the Turkish Version of FLCAS**

In order to examine the reliability and validity of the FLCAS, Horwitz, et al. (1991) conduct a study in which FLCAS is administered to approximately 300 students in introductory undergraduate foreign language classes at the University of Texas. According to the results, internal consistency measured by Cronbach’s alpha

coefficient is found as .93, and test-retest reliability over 8 weeks is  $r = .83$  ( $p = .001$ ,  $n = 78$ ). The FLCAS also shows significant correlation of  $r = .28$ ,  $p = .063$  with the Personal Report of Communication Apprehension as measured by McCroskey (1970); and  $r = .36$ ,  $p = .007$  with the Fear of Negative Evaluation Scale as measured by Watson, Friend (1969). The predictive validity coefficient is found to be  $r = -.49$ ,  $p = .003$  for two intact beginning classes, and  $r = -.54$ ,  $p = .001$  for two beginning French classes. Some other studies which use FLCAS also find this scale highly reliable. For example, in a study conducted by Aida (1994), the FLCAS is found to have internal consistency of .94.

In this study, the translated version of the 13 items adapted from the FLCAS was used to determine students' speaking anxiety level. In order to measure the internal reliability of the Turkish version of this 13-item scale, this translated version was administered to 117 second-year students in ELT Department at Çukurova University. The internal reliability of this translated version was computed by Cronbach's alpha coefficient. According to the results, the internal reliability of the instrument was .92 which means the scale is highly reliable. The internal reliabilities of each item and the corrected item-total correlations were also calculated. As is clearly seen from the table below, the internal reliability of the items ranged from .91 to .92 which shows that all the items have high internal reliability.

**Table 4. Reliability Analysis of the Translated Version of FLCAS**

Item-total Statistics				
	<b>Scale Mean if Item Deleted</b>	<b>Scale Variance if Item Deleted</b>	<b>Corrected Item-Total Correlation</b>	<b>Alpha if Item Deleted</b>
Item 1	36.2991	101.6253	.7062	.9172
Item 2	36.4017	98.0010	.8117	.9129
Item 3	35.9829	104.2411	.6885	.9181
Item 4	36.7521	103.5501	.6092	.9210
Item 5	37.1795	102.3727	.6989	.9175
Item 6	37.1795	107.5106	.4642	.9262
Item 7	36.6923	101.6459	.8205	.9136
Item 8	36.4103	101.6751	.7303	.9164
Item 9	36.9915	99.5258	.7957	.9137
Item 10	36.5897	101.0027	.7899	.9143
Item 11	36.9573	109.7826	.3654	.9298
Item 12	36.1282	105.3196	.6330	.9200
Item 13	37.5641	105.6963	.6114	.9207
□ = .92				

The scale was also found to have construct validity across cultures with the help of two independent researchers who are specialized in quantitative research design. And in the studies on language anxiety, it is observed that the scale is also given to the students from different nationalities. This shows that it has construct validity.

### **3.4.2. The Theater Production Perception Questionnaire**

The second type of instrument used in this study was the “Theater Production Perception Questionnaire” which was developed by the researcher with the guidance of the experience of thesis supervisor. The researcher also made use of the points in Review of Literature section of the study related to the use of theater and drama techniques in language teaching and learning. The “Theater Production Perception Questionnaire” contains 16 items, scored on a five point Likert-scale, ranging from

“strongly disagree” to “strongly agree”. Seliger, Shohamy (1989: 173) define Likert Scale as a data collection tool which “asks individuals to respond to a series of statements by indicating whether they strongly agree (SA), agree (A), are undecided (UD), disagree (D), and strongly disagree (SD) with each statement”. This questionnaire was designed to measure students’ perceptions of the theater application in terms of the general advantages and disadvantages. In order to measure the reliability and to avoid any misinterpretation, the Turkish version of the questionnaire was administered to 28 second-year ELT students who participated in the production phase of the study after their performance of the play “Live Like Pigs”. The reliability of the questionnaire was figured out in SPSS and measured by Cronbach’s alpha coefficient. The results indicated that the internal reliability of the scale was 0.76 which meant it was a highly reliable scale. For each item, the frequencies and percentages were calculated in order to determine the general tendency of the participants towards each item.

After ensuring that the “Theater Production Perception Questionnaire” is a reliable scale, the Turkish version of the questionnaire was administered to the participants of this study (15 second-year ELT students) after they performed the play “Live Like Pigs” by John Arden in front of a large audience. The aim was to elicit their perceptions about the application.

### **3.4.3. Diary/Journal**

The participants of the study were asked to keep diaries each week for once every two rehearsals during six weeks period in order to elicit their subjective impressions about the change in their speaking anxiety level -if there was any- with the theater rehearsals they were preparing to perform. By this way, the students would be aware of their own realistic thoughts about their progress and make connections between their speaking anxiety and theater application. In the field of language anxiety, together with the questionnaires and interviews, diaries are also frequently adopted by the researchers for the purpose of investigating language anxiety from students’ points of view based upon their own feelings (e.g., Bailey, et al., 1991; Hilleson, 1996). Similarly, diaries are considered by Foss, Reitzel (1991:

131) as a vehicle to get “intrapersonal reflection” for tracking their feelings of frustration and apprehension in the second language learning context. The use of diaries in anxiety studies is also supported by Young (1991) who asserts that diary collection and interview are the best ways of extracting students’ in-depth feelings on the impact of anxiety on language learning which is otherwise complicated to assess. Considering all these benefits of using diaries in anxiety studies, it was considered necessary to use diaries in the qualitative part of the present study as well since they would give the opportunity to discover the internal feelings of students during the process. Furthermore, an additional reason to use diaries in this study was to triangulate the data with various data collection tools to make the findings more reliable.

In the diaries, the researcher provided the participants with some guiding questions in order to permit them to focus their attention on reflecting the experiences they had during the rehearsals. For, the aim was to obtain detailed data on their feelings in terms of the effects of theater application on their speaking anxiety level.

#### **3.4.4. Interview**

As a data collection tool, interview is used to elicit participants’ feelings and thoughts when the researcher aims to obtain information he/she cannot directly observe since the interviewing “allows us to enter into the other person’s perspective” (Patton, 2002: 341). According to Price (1991), interviews are highly useful tools in the anxiety studies as well in terms of obtaining the interviewee’s own description of the case of anxiety with his/her own feelings. One of the main data collection tools in this study is semi-structured interview which falls in line between structured and informal interviews (Patton, 2002). Accordingly, semi-structured interviews provide the interviewer with the opportunity to make decision of where to direct the interview. By this way, it is pointed out that the interviewer can control the interview and make some changes in the order of the questions prepared beforehand when needed. Since the semi-structured interview was used in this study, the

researcher had the chance of asking additional questions to some of the participants according to the answers received from them.

In the present study 11 interview questions were prepared by taking the research questions into consideration so as to obtain information on why the students feel anxious speaking English in class, what their concerns were, whether their speaking anxiety level was affected positively or negatively with the theater application and what their general perceptions about the application were. Another aim of the researcher in conducting the interviews was to gather data that cannot be elicited through the scale or questionnaire and to verify the findings identified by these quantitative instruments.

The interviews were conducted with the 15 high anxious second-year ELT students two or three weeks after they performed the play “Live Like Pigs” by John Arden. The reason behind waiting for some time to conduct the interviews was to provide the participants with enough time for noticing how they felt when speaking English in class after the application and the change in their anxiety level if there was any. Before conducting the interviews, the participants were asked about the suitable date and time for the interviews and finally the appropriate appointments were arranged. Before starting the interviews, the participants were asked to sign an informed consent form (See Appendix 5) to illustrate the main aim of the study and to make them sure that the data collected through their responses would remain anonymous and their identity would not be revealed. At the beginning of each interview, some time was spent for a warm up and the researcher asked the questions as clear as possible in order to avoid any interpretations for preventing the researcher effects upon the findings.

All the interviews were recorded with a mobile phone and before conducting each interview; the interviewees also signed the interview information form (See Appendix 6) to assure that they were volunteer and were informed about the recording. This information form was prepared to provide clear information to the students about the number of interview questions, length of the interviews and the transcription of the data from these interviews. These forms indicated that all the participants were volunteer for the interview and accepted the recording of their voices. The interviews were conducted face-to-face with the participants in an empty

classroom at the faculty. And participants' native language; that is Turkish, was used during the interview so as to let them feel comfortable when expressing in-depth information about their feelings on the process. After that, these were transcribed and translated into English.

Moreover, during the interview, the participants were informed about the confidentiality which is defined by Ruane (2005: 25) as “an assurance by the researcher that the information provided by the participants will never be linked to them publicly”. That is, throughout the study, some codes were assigned to the participant names like ST1, ST2, instead of using their names publicly.

For a better clarity, the following table illustrates the interview schedule including the interviewees, date and length of the interviews conducted throughout the study.

**Table 5. Summary of the Interviewees, Dates and Lengths of the Interviews**

Interviewees	Date	Length of the interviews
ST1	18 December 2007	11:49
ST2	18 December 2007	10:15
ST3	18 December 2007	08:38
ST4	25 December 2007	11:53
ST5	27 December 2007	08:56
ST6	09 January 2008	08:13
ST7	09 January 2008	18:34
ST8	10 January 2008	08:16
ST9	10 January 2008	09:23
ST10	10 January 2008	07:15
ST11	10 January 2008	07:49
ST12	10 January 2008	13:04
ST13	15 January 2008	07:10
ST14	15 January 2008	15:10
ST15	15 January 2008	08:46
Total: 15	Total: 6 days	Total: 152:31 minutes

As clear from the table, the interviews totally lasted for six days and the length of the interviews ranged from 7 minutes to 18 minutes with the total time of 152:31 minutes.

#### **3.4.4.1. Credibility of the qualitative data**

As previously illustrated, in the present study the qualitative data were obtained from the interview and diary. And in the literature related to qualitative research, many tactics are presented to provide the credibility of the qualitative data and findings. Merriam (2002: 31) proposes a list of strategies to promote validity and reliability of the qualitative researches. These tactics are stated to provide the researcher with the ways to determine the trustworthiness of the study in terms of the issues of internal validity, external validity or generalizability. Table 6 illustrates these strategies:



**Table 6. Strategies for Promoting Validity and Reliability**

<b>Strategy</b>	<b>Description</b>
Triangulation	Using multiple investigators, sources of data, or data collection methods to confirm emerging findings
Member checks	Taking data and tentative interpretations back to the people from whom they were derived and asking if they were plausible
Peer review/examination	Discussions with colleagues regarding the process of study, the congruency of emerging findings with the raw data, and tentative interpretations
Researcher's position or reflexivity	Critical self-reflection by the researcher regarding assumptions, worldview, biases, theoretical orientation, and relationship to the study that may effect the investigation
Adequate engagement	
In data collection	Adequate time spent collecting data such that the data become "saturated"; this may involve seeking discrepant or negative cases of the phenomenon
Maximum variation	Purposefully seeking variation or diversity in sample selection to allow for a greater range of application of the findings by consumers of the research
Audit trail	A detail account of the methods, procedures, and decision points in carrying out the study
Rich, thick descriptions	Providing enough description to contextualize the study such that readers will be able to determine extent to which their situation matches the research context, and hence, whether findings can be transferred.

In the present study, the credibility of the qualitative findings is provided using some of these tactics. These are:

1. Audit trail is provided by giving a detailed description about the research methods, instruments and procedures applied throughout the study. Application procedures of the play and the illustrations on the rehearsal period were also presented step by step.

2. Adequate time was spent for collecting the data (nine weeks) and with the participants throughout the study as the researcher participated in the study as a participant-observer.

3. As Miles, Huberman (1994: 266) clarify, triangulation “is supposed to support a finding by showing that independent measures of it agree with it or, at least, do not contradict it”. Three types of triangulation are presented by Denzin (1978: 20) as triangulation by data source, by method and by the researcher (cited in: Patton, 2002). Triangulating the method was applied in this study by using multiple data collection tools such as interview, diary, and questionnaires.

4. Getting feedback from the participants (member check) about the findings from diaries and interviews was another strategy used in the present study for measuring the credibility. The participants were asked to agree or disagree with the researcher’s interpretations of the raw data. The results from these raw data were administered to the participants and they were asked to mark “agree” or “disagree” category. Table 7. presents the results on feedback from the participants about the diary and interview results. As clear, all of the participants agreed with the categories determined by the researcher from their diary and interview transcripts.

**Table 7. Feedback from the Participants on Findings from the Interview and Diary**

	<b>I don’t agree</b>	<b>I don’t know</b>	<b>I agree</b>
Categories	-----	-----	<b>15</b>

### **3.5. Data Collection Procedure**

#### **3.5.1. Pilot study**

Before the main study, a pilot study was conducted in order to determine the possible shortcomings that could be experienced throughout the main study. This would provide the chance of piloting the questionnaires, interviews and the diaries as well as the whole procedure and make the necessary changes accordingly. Moreover,

with the pilot study, it was aimed to explore whether the data collection tools were appropriate enough for the study or not. The pilot study was conducted during the 2006-2007 academic year in the spring semester. As a first step, the second year students in ELT Department were informed about the study including the aim, data collection tools and data collection procedures. Thus, they were all volunteer to participate in staging a play and to be participants in the study.

As a next step, the scale, which contains 13 items adapted from the FLCAS was administered to 39 second year students in order to measure their speaking anxiety level. Then, the students were informed about the results of the analysis. That is; the students with higher speaking anxiety were announced and all these students were made aware of these findings. In the classroom portion of the pilot study which lasted for three weeks, the students were presented general information about drama and theater and the elements of them in order to make the students ready for the reading and analysis of the play “Our Town” by Thornton Wilder. After the reading sessions and the discussions upon the characters, symbols and the theme of the play, the rehearsal period began and lasted for six weeks. During these rehearsals, the students determined as having higher speaking anxiety were asked to keep diaries each week after the last rehearsals.

And finally, after the students staged the play in front of an audience including the students from ELT Department and the rector, these 15 students with higher speaking anxiety were requested to participate in the interview session and they were asked to fill in the “Theater Production Perception Questionnaire” to gain more data about their feelings throughout the process and the effectiveness of theater application in ELT Departments.

### **3.5.2. Main study**

After analyzing the pilot study, the researcher needed to make some changes in certain areas such as the general procedure, informing the students with higher speaking anxiety about the results of the scale and the play the students performed. The revised procedures for the main study and the reasons for these changes are illustrated below in detail.

The main study lasted for nine weeks; between October 2007 and December 2007 and the data were collected following a five-step procedure:

1) At the beginning of the first term of 2007-2008 academic year, FLCAS was administered to 39 second-year students in ELT Department from two different classes so as to measure the general speaking anxiety level of the students and identify the students with higher speaking anxiety scores since the aim of this study was to investigate the impact of theater production on the students with higher anxiety scores. In contrast, the pilot study was conducted with one second year class since there was not any other second year class in the department. And different from the pilot study, the students in the main study were not given much explanation about the nature of the study in order to provide objectivity on the part of the participants. For, in the pilot study it was observed that the students sometimes were affected from the findings of FLCAS and hence they gave some subjective responses since they were informed that they had higher speaking anxiety. Thus, in the main study the students were not informed about their anxiety scores; they were only informed that they would take part in an academic study related to theater application and speaking anxiety.

2) In the classroom portion of the study; that is in their course named "Introduction to English Literature I", as a first step, the students were given general information about the history of theater briefly and they were informed about the elements of theater during the second week. That is, they were presented some information about the stage designs, settings, role of the stage directors and costume designers. After ensuring that all the students were ready to analyze a dramatic text, the instructor asked them to read Arden's play "Live Like Pigs" instead of the play "Our Town" by Thornton Wilder in the pilot study since it was considered that there could be some repetitious responses. Three weeks were separated for reading the play loudly in class and classroom discussions in terms of the plot, main theme, characters and use of language. These elements to be examined were allocated to each student so as to make them better understand the play searching for different information for the classroom presentations. At last, the students were asked whether they were eager to perform the play in front of an audience or not. The students were

all willing and volunteer and then the rehearsal periods were determined with the students taking into consideration the end of their lessons in the department.

3) The rehearsal period lasted for six weeks; gathering two times in each week for four hours. All the students were asked to write diaries each week after the last rehearsal about what they felt, thought and experienced during the rehearsals and their gains within the process. The students were given some guidelines (see Appendix 11) for the diaries in order to make clear what to write about and elicit the feelings on their anxiety and theater application together with the personal benefits gained through the application. Of the 39 students, the researcher took into consideration the diaries of 15 students who had higher speaking anxiety according to the FLCAS administered at the very beginning of the study. For, the aim was to investigate the impact of theater application on the students with higher speaking anxiety. These students were not informed about their anxiety scores for the purpose of their not causing any extra impact on the nature of the study.

4) After the six weeks' rehearsal period, the students performed the play "Live Like Pigs" in front of an audience including the university students from ELT Department and other departments as well as the rector and the dean of the Education Faculty. Two weeks after the performance, these 15 students were also asked to participate in the data collection procedure of the study. They were all volunteer. In contrast to the pilot study, at first, the FLCAS was administered to them again but for this time as a post-test to determine if there was any change in their speaking anxiety level or not. The aim here was to support the findings from the interview with the quantitative statistical results which, in turn, would provide the opportunity to triangulate the data through the use of more than one data collection tool.

5) After the participants completed the FLCAS, "Theater Production Perception Questionnaire" was administered to explore the students' general perceptions about the application. Then, the participants were interviewed one by one during the following two weeks to obtain more data not measured through the quantitative tools. Since the interview questions were all clear and understandable enough for the students in the pilot study, no changes in the questions were needed in the main study. The interviews were held in appropriate hours both for the researcher and the participants.

### 3.6. Application Procedure of the Play

While directing the rehearsal sessions, the instructor and the researcher made use of various schedules proposed by different authorities who conduct theater projects in their own studies as well (e.g., Smith, 1984; Lys, et al., 2002; Ryan-Scheutz, Colangelo, 2004; Ronke, 2005). The researcher participated in the study as participant-observer both in the classroom portion of the application and in the rehearsal periods. The following steps were adapted from similar studies to apply in the present study as well. The overall schedule of theater application in this study is illustrated below:

**Phase I: Selection of the Play:** Several plays were read and examined before selecting the play “Live Like Pigs” by John Arden. There were several reasons for the selection. First of all, the length of the play is appropriate for the rehearsal schedule consisting of seventeen acts which is ideal for a one-hour final performance. Another reason behind this selection is that the language of the play is not beyond the reach of students; that is, the play does not include complicated linguistic structures which would most probably cause students to feel frustrated with the lack of enough language proficiency. The play also includes some idiomatic expressions considered necessary to be learned by students together with a good deal of dialogues that trigger conversational interaction between students. Furthermore, the play is rich in cultural information focusing upon two opposite types of families; one from middle class nomadic family and one from average type of family. The play centers upon the conflicts between the members of the families and their neighbors stemming from the middle-class family’s objection against and incompatibility with the social and educational rules of the age they live in. Finally, another criterion for selecting the play is the suitability in number of the male and female characters (six males and eight females). Yet, it was considered that it would be better to perform six scenes (1, 3, 4, 6, 13, 14, and 17) by separating students into six groups rather than the whole play because of the time limitations and the effort invested into the task on the part of the students.

**Phase II: The Preproduction Phase:** Three weeks were separated for the general information on theater and the reading and in-depth discussion of the play.

All in-class discussions were conducted in English. The students were asked to read the text material at home and they read the play in class loudly which was stated to be necessary for making practice the pronunciation, intonation and characterization as well as developing self-confidence. Following the reading, in-depth discussion of the main characters, the theme and the plot were emphasized so as to make students familiarize with the author, background and the features of the time period of the play. Then, the students were asked to study on the language of the play examining the function of the use of language in order to make them notice the different usage of language in a concrete manner. As a next step, all the students were separated into six groups for performing the six acts. A group leader was chosen for each group in order to keep contact with the instructor and the researcher in case any problem came out. The students in each group were given the freedom of choosing their own roles in their scenes in order to make sure that they were performing the role they much preferred and to create a comfortable environment in which they work eagerly and without feeling any pressure from the instructors. In this phase, the students' attention was attracted to the point that the main goal was to create a collaborative group dynamics without feeling of anxiety and that they were not expected to become actors.

**Phase III: Rehearsal and Backstage Group Work:** The rehearsal period lasted for six weeks; gathering for four hours in each week with the length and frequency of rehearsals gradually increasing through the final stages of the production. A rehearsal schedule with dates, times and the selected scenes (1, 3, 4, 6, 13, 14, and 17) were made available for the students after the classroom portion of the study in order to plan themselves accordingly. As emphasized by Ronke (2005: 264), "rehearsal is a phase with intense work on language" and at this part "students learn to coordinate speaking (pronunciation/intonation, volume, etc.)" using "gestures and body movement in order to look and act natural and authentic-perhaps the biggest challenge for FL learners". During the first weeks of the rehearsals, each student read his/her own role in order to focus on the pronunciation, intonation and voice. They weren't required to act. This might be seen as vocal and physical warm-up. After these initial readings, it was time for the students to schedule the rehearsals of individual scenes with their partners in the group to read their own lines. And in

the second week of the rehearsals, the students were asked to try memorizing their lines through repetition. The students were guided for proper pronunciation and intonation problems when needed. That is, the instructor and the researcher became the language coaches of the students offering intensive language learning and interaction. Therefore, the linguistic issues could be dealt with at the very beginning. The second part of the rehearsal includes the “scene rehearsal with movement” (Ronke, 2005: 265). In this phase, the students were asked to act their lines deciding where to stand, where and how to move as well as using body language and gestures through their lines. Then, all the students, the instructor and the researcher were free in making suggestions about the performance to add new ideas or correct some mistakes during the practice. Yet, at the beginning of this phase, the text was still read from the script, but the students were trying to memorize it. In each rehearsal period, the groups performed their own scenes and received suggestions from the other groups and the instructors about their gestures and mimicry, stage organization, pronunciation and intonation as well as their speaking manner. Then, through the final stages of the production, stage designers and costume designers were selected among the students in each group to take the responsibility of his/her own group. The groups made their own decision on what items were needed and how to provide them. By this way, each group had their own responsibility for the production. The groups were frequently reminded that they should make all the decisions in English since they had a purpose and an authentic context. The last stage of the rehearsal was “on-stage rehearsal”. The last week were separated for putting together the acts and rehearsing the whole play on stage with the set, costumes and lighting. The students all memorized their lines; that is, there was not any problem like students’ forgetting their lines. The instructor and the researcher took notes throughout the entire play to discuss them with the students at the end for a better performance. Then the last corrections and recalls were made before performing the play in front of an audience.

**Phase IV: Performance of the Play and Reflection:** All the preparations and efforts of students were ready for the actual performance of the play in front of an audience including the rector and the dean of Faculty of Education. The majority of the spectators were the students and instructors in ELT Department. There were



students from other departments as well. The reflections of the audience at the end of the play indicated that both the instructors and the students took an interest in such a foreign language event. The student actors were also proud of themselves indicating an extra boosting of confidence and trust when courageously applauded by their own instructors. The pleasure and pride were much bigger when the audience congratulated them one by one.

### **3.7. Data Analysis**

As Bogdan, Biklen (1992: 153) clarify, data analysis “is the process of systematically searching and arranging the interview transcripts, field notes, and other materials that you accumulate to increase your own understanding of them and” also “to enable you to present what you have discovered to others”. And they further provide the steps of analysis which include “working with data, organizing them, breaking them into manageable units, synthesizing them” and “searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others”. In this aspect, data analysis enables the researcher to reach the descriptions of the data obtained throughout the research.

Since this study includes both quantitative and qualitative data collection tools, different data analysis techniques were used to analyze the data obtained from various instruments. The logic behind the combination of qualitative and quantitative research elements in this study is that these two methods “are used in a complementary fashion to answer different questions that do not easily come together to provide a single, well-integrated picture of the situation” (Patton, 2002: 556).

#### **3.7.1. Analysis of the Quantitative Data**

Foreign Language Classroom Anxiety Scale (FLCAS) and the “Theater Production Perception Questionnaire” constitute the quantitative data collection tools of the study. The FLCAS was administered to the participants both as a pre-test and post-test. The main aim was to measure whether the students felt foreign language

speaking anxiety or not and to determine the change in level after the theater application if there was any. The FLCAS was analyzed using the Statistical Package for Social Sciences (SPSS). Foreign language speaking anxiety level of the students was determined with the total scores of each student's answers to the FLCAS. When a student's score was higher than the others, it meant that the student had higher speaking anxiety level. The higher anxious students were selected as participants of the study based upon their total scores of the FLCAS. Also, the responses to each item in the questionnaire were analyzed calculating the individual item means. The Theater Perception Questionnaire was also analyzed using the SPSS. For each item, frequencies and percentages were calculated to see the general distribution of the responses among the participants.

### **3.7.2. Analysis of the Qualitative Data**

As Patton (2002: 432) emphasizes, "qualitative data analysis transforms data into findings" in which the researcher use the raw data to make sense of it. In this study, the qualitative data were collected through interview and learner diaries which were analyzed using the content analysis technique (Miles, Huberman, 1994; Patton, 2002). The data gathered from the analysis of the interviews conducted with 15 second-year ELT students were used to support the data obtained from the learner diaries. And in the content analysis, the steps proposed by Baş Collins (2000: 64-72) were followed throughout the analysis process. These are illustrated in detail below:

**Transcribing:** Transcribing was the first step in which the researcher listened to the recording of the words of the students to create text files as an ongoing process in order to prevent loss of data. This enabled the researcher to be more familiar with the data which were considered as critical for the analysis process. And the transcripts of the interviews were reread as much as possible underlining the phrases which were determined to help categorize the data.

**Coding/Labeling:** The next step was coding which is defined by Miles, Huberman (1994: 56) as "tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study". While coding the

data, the researcher kept in mind the relevant literature on anxiety and theater application and focused upon the research questions of the study as well.

**Clustering:** After coding/labeling the data, the next step was clustering. The codes helped to go into categories which were formed when the same issue was mentioned more than once by different participants. The categories were then examined back and forth to make sure of their meaningfulness. The process of generating categories continued until all meaning units from the interview and diaries were categorized. Subcategories emerged under some of the categories.

**Looking for interrelationships between categories:** As a next step, the researcher carefully looked for interrelationships between categories since sometimes what the participant said indirectly could be in another category as well. For example, when the participants talked about the impact of theater production upon their anxiety, they sometimes mentioned the general advantages of the application. These interrelated data needed to be checked in order to gain more accurate data.

**Write-up:** At the pre-write-up stage, the examples and quotes were chosen to verify the data. Finally, the data were written up after a long process of “analyzing data, looking at themes and patterns, solving problems, thinking backward and forward, comparisons, categorizing, interpreting and drawing conclusions” (Baş Collins, 2000: 71).

## **CHAPTER 4**

### **DATA ANALYSIS AND FINDINGS**

#### **4. INTRODUCTION**

This section presents the analysis of the data gained through various data collection tools such as Foreign Language Classroom Anxiety Scale (FLCAS), Theater Production Perception Questionnaire, interview and diaries. The answers to the research questions are presented together with the analysis of the data. Therefore, the analysis is represented in three sections: (1) analysis and discussion of the data related on speaking anxiety level of students, (2) analysis and discussion of the change in students' speaking anxiety level, and (3) analysis and discussion of the students' perceptions about theater application. Each section includes the findings from the related data collection tools used to answer each research question.

##### **4.1. Speaking Anxiety Level of Students**

In order to answer the first research question related upon the speaking anxiety level of the second-year students in ELT Department at Mustafa Kemal University, Foreign Language Anxiety Scale (FLCAS) was administered to 39 second-year ELT students. The aim was both to measure the general anxiety level of the students and to select the students with higher anxiety for the participants of the study so as to determine the effects of theater application upon their anxiety level. Also, interview was conducted with these students in order to better understand the causes of their speaking anxiety which would help making more sound comments on the effectiveness of the theater application. At first, the statistical findings from the FLCAS are presented and then these findings are evaluated together with the findings from the interview.

#### **4.1.1. Findings from FLCAS**

In order to find out the general speaking anxiety level of the second-year ELT students and determine the ones with higher speaking anxiety level, a scale consisting of 13 items which were selected from FLCAS to measure the speaking anxiety level was administered to 39 students. These items were found to be directly related with the foreign language speaking anxiety. As mentioned in the methodology chapter before, FLCAS is a 5 point Likert-scale in which 5 point stands for “strongly agree”, 4 for “agree”, 3 for “undecided”, 2 for “disagree” and 1 for “strongly disagree”. Yet, the points were reversed when calculating the scores of the items 6, 7, and 11. Therefore, when the points increase, this means that the level of speaking anxiety increases. In addition to these scores, the mean values of each item were calculated to determine the extent to which speaking anxiety was experienced. The computed results are shown in the table below. As is clear, the highest mean score is 3.51 and the lowest one is 1.94 which means that there are both high and low anxious students in the class.

**Table 8. Mean Values of the 13 items from FLCAS**

<b>Item</b>	<b>Mean Score*</b>	<b>Std. Deviation</b>
I never feel quite sure of myself when I am speaking in my foreign language class.	3.17	1.27
I tremble when I know that I'm going to be called on in language class.	3.00	1.05
I start to panic when I have to speak without preparation in language class.	3.51	1.12
In language class, I can get so nervous I forget things I know.	2.87	1.34
It embarrasses me to volunteer answers in my language class.	2.69	1.15
I would not be nervous speaking the foreign language with native speakers.	1.94	.97
I feel confident when I speak in foreign language class.	2.89	.85
I can feel my heart pounding when I'm going to be called on in my language class.	3.28	.97
I feel very self-conscious about speaking the foreign language in front of other students.	2.92	1.13
I get nervous and confused when I am speaking in my language class.	3.17	1.04
I would probably feel comfortable around native speakers of the foreign language.	2.51	1.23
I am afraid that the other students will laugh at me when I speak the foreign language.	3.48	1.07
I get nervous when the language teacher asks questions which I haven't prepared in advance.	2.15	1.08

N= 39 \*All the mean scores are out of 5.00

Anxiety scores of the subjects were also computed and total scores of each subject were calculated. In the original FLCAS the highest score is 65 and the lowest one is 13. And in this sample, as shown in table 9 below, the highest score was found to be 54 and the lowest was 21.

**Table 9. FLCAS Scores of the Students**

<b>Students</b>	<b>FLCAS Scores</b>	<b>Students</b>	<b>FLCAS Scores</b>
<b>1</b>	49	<b>21</b>	37
<b>2</b>	39	<b>22</b>	25
<b>3</b>	54	<b>23</b>	47
<b>4</b>	54	<b>24</b>	44
<b>5</b>	39	<b>25</b>	35
<b>6</b>	41	<b>26</b>	40
<b>7</b>	22	<b>27</b>	27
<b>8</b>	22	<b>28</b>	44
<b>9</b>	54	<b>29</b>	52
<b>10</b>	29	<b>30</b>	35
<b>11</b>	44	<b>31</b>	35
<b>12</b>	38	<b>32</b>	30
<b>13</b>	26	<b>33</b>	45
<b>14</b>	28	<b>34</b>	46
<b>15</b>	40	<b>35</b>	41
<b>16</b>	33	<b>36</b>	22
<b>17</b>	51	<b>37</b>	32
<b>18</b>	42	<b>38</b>	21
<b>19</b>	31	<b>39</b>	31
<b>20</b>	43		

Based upon the findings from FLCAS, 15 students with higher speaking anxiety scores were selected as participants of the present study using the purposeful sampling strategy since the aim is to investigate the effects of the theater application upon the students with higher speaking anxiety level.

#### 4.1.2. Findings from Interview

15 second-year students in ELT department determined as having higher speaking anxiety than the other students in their class according to the findings from FLCAS were also asked two questions in the interview in order to find out the reasons lying behind their speaking anxiety and whether they were aware of this anxiety or not. According to the findings from the interview, among 15 participants with different anxiety levels, the majority of them (n=10) reported that they felt foreign language speaking anxiety in class. On the other hand, some participants (n=2) expressed that they sometimes felt anxious whereas one participant did not admit feeling anxious while speaking English in class. There is also one participant who expressed that she felt speaking anxiety in some particular situations. The following table clearly illustrates the frequency of participants upon the answers to this question.

**Table 10. Results of Interview on Participants' Feelings of Speaking Anxiety**

Feelings of Speaking Anxiety	Frequency	Participant
Yes	10	ST5,ST10, ST2, ST14, ST13, ST7, ST12, ST6, ST8, ST15
Sometimes	3	ST3, ST1, ST4
Rarely	1	ST9
Changable	1	ST11,

As presented in the table, the majority of the participants (ST5, ST10, ST2, ST14, ST13, ST7, ST12, ST4, ST6, ST8, and ST15) reported that they were aware of their speaking anxiety whereas five of them stated that they sometimes or rarely felt foreign language speaking anxiety. This result may be attributable to the fact that 15 students were selected for the study based on the FLCAS scores and the responses such as “sometimes” and “rarely” most probably belong to the participants who have



lower scores than the participants at the top of the list. Following excerpts are given as examples for the participants' responses:

*"I sometimes feel speaking anxiety". (ST3, Sometimes)*

*"Yes, I feel speaking anxiety". (ST2, Yes)*

*"No, I do not feel anxiety, I am generally comfortable". (ST9, Rarely)*

This participant reported that she generally felt comfortable, but then since she responded to feel generally comfortable; that is not always, she was asked whether there was any time that she felt anxiety and she stated that:

*"In the important presentations, I certainly feel a bit anxious". (ST9, Rarely)*

And one of the participant stated that her speaking anxiety was changeable, that is, as she reported:

*"It changes from situation to situation". (ST11, changeable)*

On the other hand one participant stated that he felt speaking anxiety only when he did not prepare for the class in advance. The following excerpt exemplifies the situation:

*"I do not feel anxious if I prepare for the class, but when I do not prepare in advance, I feel anxious". (ST4, changeable)*

In connection with this question, the participants were also asked about the possible reasons of their speaking anxiety so as to better understand the underlying causes which were considered crucial by the researcher in investigating whether the theater application created a positive impact upon the participants' speaking anxiety and in what aspects the application helped them reduce their anxiety. The possible reasons were also asked to find out the changes in their speaking anxiety before and after the application.

Taking into consideration mostly the psychological and social effects of theater production in the related literature, it was assumed that this application could help students lower their speaking anxiety if this mostly stemmed from the psychological and social reasons. To put it another way, the application may not have much effect if the students feel speaking anxiety because of lack of knowledge.

The findings from the interview question that asked for the possible reasons of participants' speaking anxiety indicated that there were several sources for their anxiety. Seven categories emerged as a result of the analysis. As illustrated in the

following table, the categories of possible reasons are: lack of self-confidence”, feeling of excitement”, “fear of failure”, “lack of vocabulary knowledge”, “being graded”, “feeling of self-consciousness while speaking in public”, and “instructor and subject”. It seems that the reasons include some kind of psychological and social negative feelings. The interview results were found to support the participants’ answers to the FLCAS items which also gave clues about some sources of speaking anxiety. Table 11. illustrates the categories and the frequencies of the participants for each category. As presented, some of the participants reported more than one reason for their negative feelings towards speaking English in class. For instance, ST8 uttered both “lack of confidence” and “feeling of excitement” for the reasons of her speaking anxiety.

**Table 11. Results of Interview on Possible Reasons of Speaking Anxiety**

Possible reasons of speaking anxiety	Frequency	Participant
Lack of self-confidence	6	ST5, ST8, ST10, ST13, ST9, ST15
Feeling of excitement	4	ST8, ST2, ST6, ST5
Fear of failure (low self-esteem)	5	ST5, ST8, ST10, ST13, ST7
Lack of vocabulary knowledge	1	ST3
Being graded	1	ST9
Feeling of self-consciousness while speaking in public	3	ST10, ST2, ST13,
Instructor and subject	4	ST14, ST12, ST1, ST11
High expectations	1	ST12

As illustrated in the table, the majority of the participants, that is six of them (ST5, ST8, ST10, ST13, ST9 and ST15) considered **lack of self-confidence** as a source of their speaking anxiety. They stated that they did not have enough confidence in speaking English. In other words, lack of self-confidence appeared to

affect students negatively in their effort to speak English in class when answering to a question or conveying their interpretations upon a subject matter. Some of the participants reported this lack as:

*“I have a little lack of self-confidence”. (ST9, lack of confidence)*

*“Feeling of excitement but actually I have also lack of self-confidence”. (ST8, lack of self-confidence)*

On the other hand, one of the participants also reported that her speaking anxiety mostly stemmed from her lack of self-confidence in speaking in class. She stated that she felt more comfortable outside the class. The following excerpt illustrates her feelings:

*“I feel anxiety... because I have a lack of self-confidence, but I am comfortable when I am outside of the class”. (ST13, lack of self-confidence)*

Another source of speaking anxiety put forth by three of the participants (ST8, ST2, and ST6) was **feeling of excitement** while speaking English and most of the time, this feeling appeared to cause participants to forget what to say while speaking. One of the participants states his feeling in this way:

*“I feel speaking anxiety because I become excited, very excited and forget the things I know”. (ST6, feeling of excitement)*

One of the participants focuses on the feelings of excitement while she is in front of the class. The following excerpt illustrates her feeling:

*“I become very excited. I don’t know the reason but I become really very excited when I am in public ... and I forget even the things I know”. (ST2, feeling of excitement)*

Reporting the reason of her anxiety, she continues in this manner:

*“... I have taken place in many activities in public so far but I couldn’t find a complete solution for my anxious feelings”. (ST2, Feeling of excitement)*

Another participant focuses on the same point by expressing that:

*“I forget the thing I know because of feeling of excitement...”. (ST5, feeling of excitement)*

In addition, five of the 15 participants (ST5, ST8, ST7, ST10, and ST13) reflected **fear of failure** as another source of speaking anxiety. The participants reported that they were afraid of making mistakes in front of their classmates and

also not knowing the answer caused them to experience fear of failure. In other words, feeling that they will make mistakes while speaking, or being laughed at by other students might lead to speaking anxiety among students. The following participants express this feeling as in the following:

*“May be fear of failure, or fear of making mistakes in what I am saying. For, after I start uttering a sentence I feel anxious since I think that I cannot continue till the end of the sentence. So I generally fear... and I feel anxious because of the fear of not giving the correct answer”.* (ST13, fear of failure)

*“I feel speaking anxiety because I fear of making mistakes”.* (ST5, fear of failure)

*“... Since we speak a different language than our mother tongue, I fear of making mistakes... generally we are not self-conscious about speaking in our mother tongue...”.* (ST7, fear of failure)

This participant (ST7) does not experience feelings of anxiety while she is speaking in her mother tongue but when she tries to speak English in class she stated that she felt fear of saying something wrong.

Similarly, another participant stated that she was afraid of being laughed at by the other students when she made a mistake and relates her ideas in this way:

*“I fear of saying something wrong every time and my friends may mock me and laugh at me and I also fear that there will be some questions which I do not know how to answer and I fear of not saying anything at that time”.* (ST10, fear of failure)

As seen, the causes of speaking anxiety of these participants are found to be fear of failure because of not giving appropriate answers to the questions asked in class and fear of being laughed at by the other students. Their anxiety does not stem from the lack of knowledge. They only come face to face with some psychological fears about speaking English in class.

**Lack of vocabulary knowledge** was also stated by one participant (ST3) as one of the sources of speaking anxiety. She stated that she felt speaking anxiety because she did not have enough vocabulary knowledge as in her saying:

*“I feel speaking anxiety because of lack of vocabulary knowledge”.* (ST3, lack of vocabulary knowledge)

Knowing that **being graded** was reflected by one participant (ST9) as a source of her speaking anxiety. In other words, the students might not be so comfortable in a classroom atmosphere in which they know that they are constantly being graded of what they do and say. This participant stated that she did not always feel speaking anxiety but there were also times she experienced this feeling. She relates her ideas in this way:

*“Generally I am comfortable... but I feel speaking anxiety in important presentations because I will be graded about this. Otherwise, I can speak more comfortably.. But when we are graded for this, much more elaboration and effort are paid on it in terms of pronunciation, use of vocabulary and structure. Since I try to speak at a more advanced level, I feel a little anxious”. (ST9, being graded)*

The participants (ST2, ST10, and ST13) also reported that **feeling of self-consciousness while speaking English in public** was a source of speaking anxiety. The following extracts are given as examples:

*“... I am not so much extroverted person, namely I cannot easily stand and speak in crowds, but at the same time I am not so much introverted I can speak...”. (ST14, self-consciousness)*

*“I feel anxiety because I become very excited in public”. (ST2, self-consciousness)*

*“...I am very self-conscious about speaking in public”. (ST10, self-consciousness)*

**Instructor and subject** emerged as one of the categories of the possible reasons of speaking anxiety. Four of the participants (ST14, ST12, ST1, and ST11) reported that some instructors' influence caused them to feel anxious while speaking together with certain subjects which did not draw their attention or they did not have so much knowledge about. One participant states her feelings in this manner:

*“I feel anxious ... either because I haven't any knowledge about the subject or my anxiety stems from the instructor. But when I feel sympathy with the instructor, I can speak comfortably...namely, my speaking anxiety stems from the attitudes of the instructor and sometimes from the classroom atmosphere”. (ST1, instructor and subject)*

This participant seems to attribute her speaking anxiety to her feelings about the instructor and the type of subject she will speak about in class. Similarly, another participant reflects her ideas in this way:

*“Generally it changes from instructor to instructor and subject to subject. I get stressed with some of the instructors, and I feel the same thing in some of the subjects. But there are also some instructors who make us so comfortable that I immediately become willing to speak. The same is also true for the subjects; there are some subjects about which I can speak comfortably...”*. (ST14, instructor and subject)

Upon the same issue, one participant reported that:

*“... especially with some instructors, I cannot feel myself comfortable, it stems from this”*. (ST12, instructor and subject)

One of the participant stated that his speaking anxiety was related to the subject, not the instructor with these words:

*“...because of not being fully proficient in this subject”*. (ST4, subject)

The last category emerged under the possible reasons of participants' speaking anxiety was **high expectations**. This refers to the anxiety experienced by the participants when they have high expectations of themselves as foreign language learners and try to become perfect which, may then, lead to feelings of anxiousness among students. One participant reflects her feelings upon this issue in this way:

*“... We know that English is an elemental tool with which we should act professionally, but as I said before, we can sometimes feel such kind of deficiencies in that and the instructors seem to respond to this situation negatively”*. (ST12, high expectations)

As can be seen from the participants' extracts, they stated several reasons for their speaking anxiety experienced while they are speaking English in class. It is found that they do not come face to face with such kind of problems when they speak their mother tongue. This lends support to infer that their speaking anxiety is not a part of their personality trait; rather it is mostly peculiar to the foreign language; that is English. Most of the participants reported psychological reasons for their speaking anxiety such as lack of self-confidence and self-consciousness while speaking English. The ones who express some sources as lack of vocabulary knowledge or the

instructor and the subject's influence also admit these psychological factors as sources of their speaking anxiety.

In addition, the findings from interview were found to support the findings from the FLCAS in the respect that in the interview most of the participants agreed upon the fact that they experienced foreign language speaking anxiety in their effort to speak English in class. The other indicator of the correlation between the findings of interview and the FLCAS was that in the interview the participants reported similar reasons for their speaking anxiety with the FLCAS items in which they agreed upon the sources such as not being sure of themselves, feeling excitement, get stressed, lack of self-confidence and fear of failure as responsible for their speaking anxiety.

#### **4.2. Change in Speaking Anxiety Level**

In order to provide an answer to the second and third research question related upon whether there is any change in higher anxious students' speaking anxiety level after the theater application, FLCAS was administered to the same students as a post-test after the application to compare the anxiety level with their pre-test scores. Here, the aim was to identify the differences between pre and post tests in a statistical manner. For this reason, the data were entered into SPSS and a paired t-test was run to investigate the difference between the speaking anxiety level before and after the application. The results are illustrated below with two graphics for each item comparing the pre and post anxiety levels side by side. The outcome pertaining to the change in anxiety level was also supported with the findings from the interview conducted with the 15 second-year ELT students and the diaries they kept throughout the rehearsal process. The data from the interviews and diaries helped the researcher to explore in what ways the theater application created an effect -positive or negative- in students' speaking anxiety level. Therefore, whether the students' speaking anxiety level indicates any changes after the theater application was explored through three data collection tools to attain more reliable results and triangulate the data. At first, the pre-test and post-test findings for each

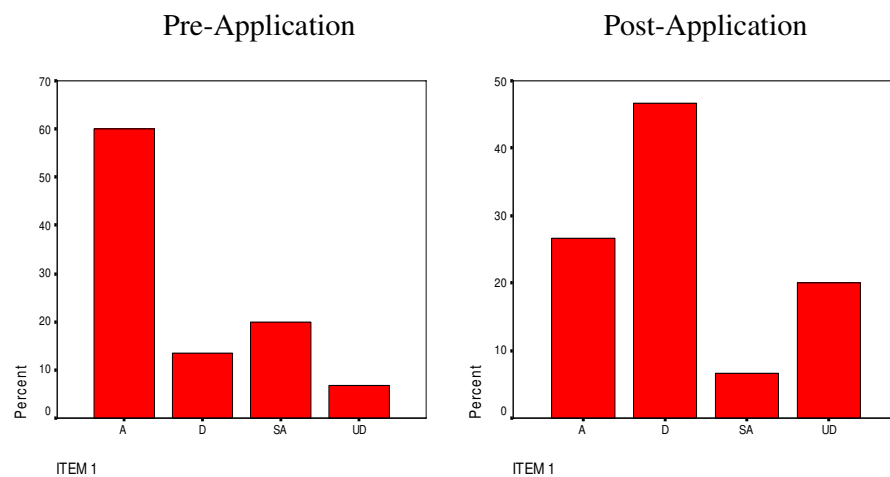
statement are presented in two graphics. Then they are compared statistically to demonstrate the differences between pre and post application.

#### 4.2.1. Findings from FLCAS

The FLCAS was administered to the participants both as a pre and post test to determine the changes in their speaking anxiety level after the theater application. The differences in the level and the direction of these differences are illustrated with two graphics for each item. As clarified in the methodology chapter, FLCAS is a five-point Likert scale with the responses ranging from “strongly disagree” to “strongly agree”. Here, the abbreviated forms of the responses were used in the tables in this section. For example, SA= “Strongly Agree”, A= “Agree”, UD= “Undecided”, D= “Disagree”, SD= “Strongly Disagree” as illustrated in the chart below.

Strongly Agree (SA)	Agree (A)	Undecided (UD)	Disagree (D)	Strongly Disagree (SD)
------------------------	--------------	-------------------	-----------------	---------------------------

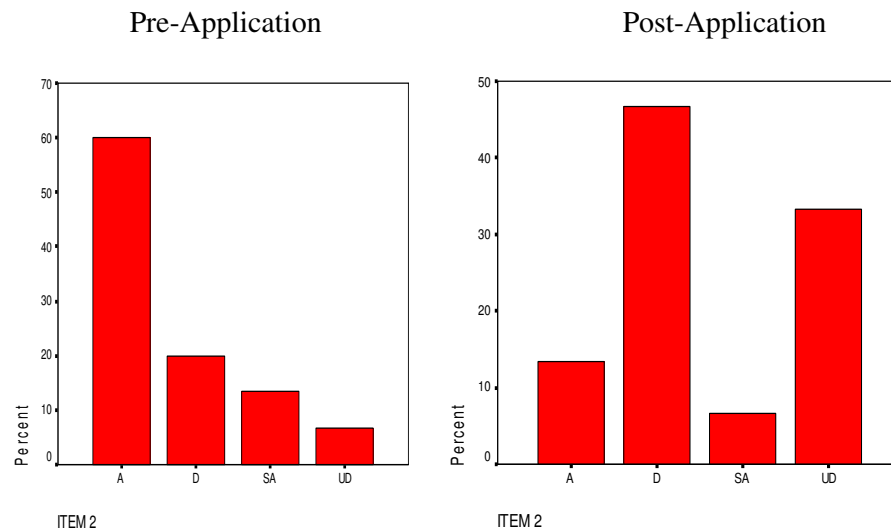
**Table 12. The Distribution of Students on Item 1 “I never feel quite sure of myself when I am speaking in my foreign language class”**





As can be seen from table12, before the theater application, the majority of the participants (60%) state that they never feel quite sure of themselves while speaking in foreign language in class. And out of 15 participants, only 2 of them (13.3%) disagree with this statement while 20% (n=3) of them have marked “strongly agree” indicating a higher speaking anxiety. If the post-application results are examined, it is found that the percentage of the agreement of the statement decreases to the 26.7% (n=4) and the percentage of the participants who disagree with this statement increases after the theater production with the percentage of 46.7% (n=7) which means that the participants start to feel sure of themselves while speaking in class. On the other hand, while 20% of the participants strongly agree with the statement, in the post-application this percentage decreases to 6.7% (n=1). Examining the change in percentages upon this item, it may be expressed that after the nine weeks’ theater application, most of the participants start to feel surer of themselves while speaking English in class.

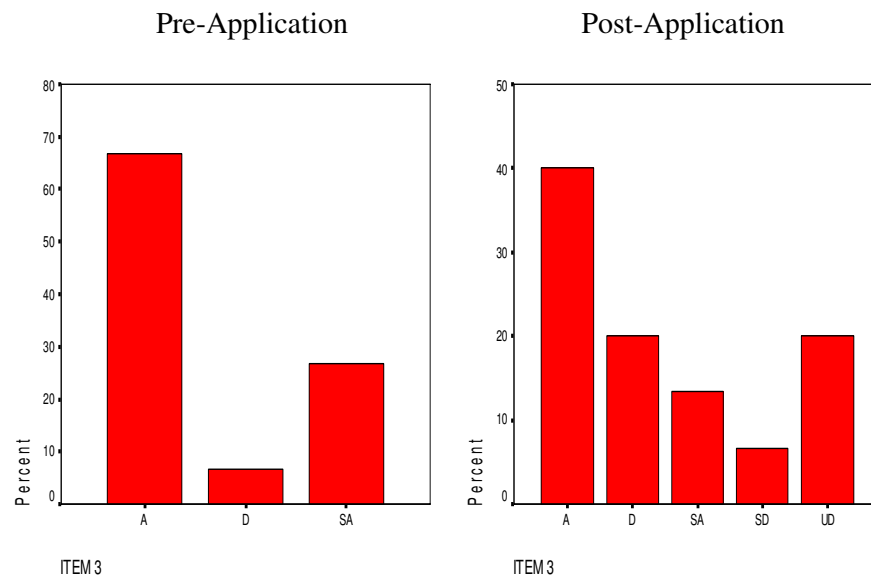
**Table 13. The Distribution of Students on Item 2 “I tremble when I know that I’m going to be called on in language class”**



When the views of participants related to their feelings on speaking in language class are examined, it is clearly noticed that, in the pre-application, the majority of the participants (60%) agree that they tremble when they know that they will be called on to speak in foreign language. 20% (n=3) of the participants disagree

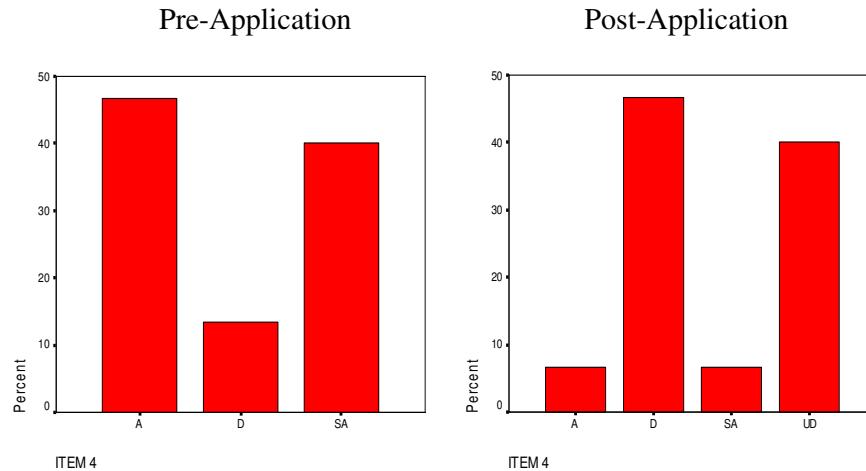
with the statement while 13.3% (n=2) strongly agree and 6.7% (n=1) remain undecided. On the other hand, in the post-application, the majority of the participants (46.7%) disagree with the statement which means that they do not have much negative feelings towards speaking English in class. And the percentages of the participants who admit that speaking English creates negative feelings upon them decreases to 13.3% (n=2) compared to the percentages in the pre-application (60%). These results may lend us to support that the participants have positive feelings upon speaking English in class after the theater application.

**Table 14. The Distribution of Students on Item 3 “I start to panic when I have to speak without preparation in language class”**



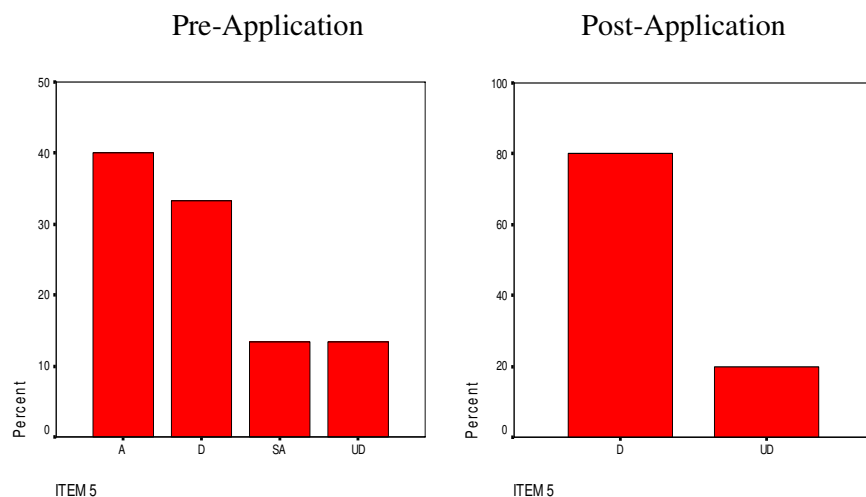
As for the third item related to speaking without preparation in class, in the pre-application, most of the students with the percentage of 66.7% (n=10) agree with the statement, and 6.7% (n=1) disagree while 26.7% (n=4) strongly agree. If the percentages in the post-application are examined, it is noticed that 40% (n=6) of the participants agree that they become panic when speaking without preparation. While 20% (n=3) of them disagree. And the participants who strongly agree with this statement constitute 13.3% (n=2) of the total percentage and 20% (n=3) remain undecided. Here, it is understood that the students feel anxious when they have to speak without preparation both before and after the application in different degrees.

**Table 15. The Distribution of Students on Item 4 “In language class, I can get so nervous I forget things I know”**



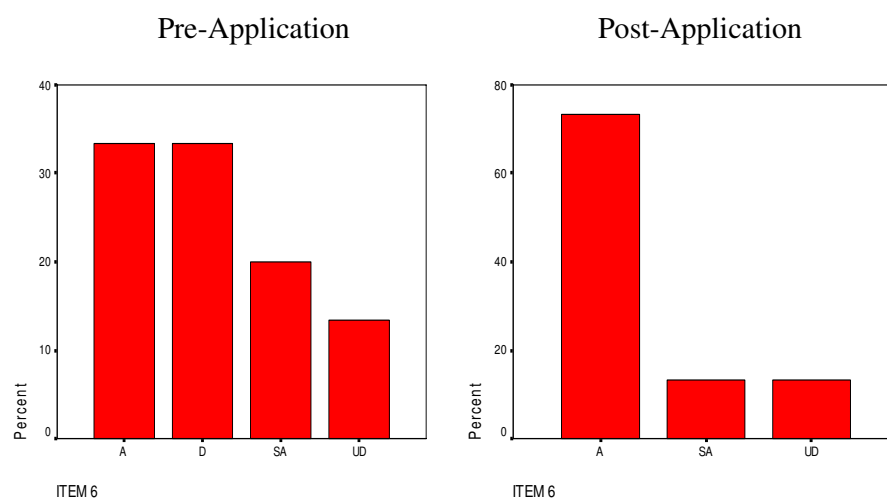
Pertaining to the fourth item in the FLCAS, table 15. indicates that 46.7% (n=7) of the participants feel nervous in English class while 13.3% (n=2) disagree with this statement. And 40% (n=6) strongly agree that they feel nervous in class. In the post-application, the majority of the students (46.7%) disagree with the statement and the percentages of the agreements in the pre-application decrease to 6.7% (n=1) while 40% remain undecided. The results provide the evidence that the number of participants who feel nervous in class decreases after the theater application.

**Table 16. The Distribution of Students on Item 5 “It embarrasses me to volunteer answers in my language class”**



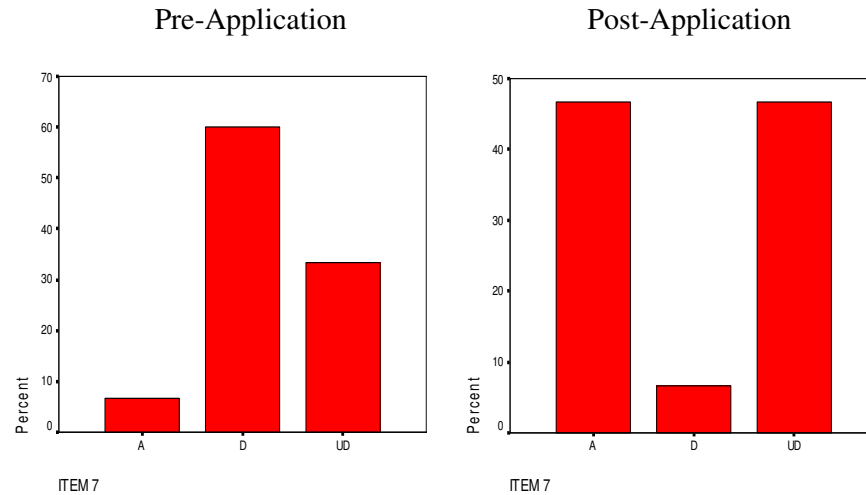
When the percentages of item 5 are examined, it is seen that the majority of the students (40%) agree that they embarrass when volunteer answering in class while 33.3% (n=5) disagree with the statement. 13.3% (n=2) strongly agree while 13.3% (n=2) remain undecided. On the other hand, in the post-application the majority of the participants (80%) disagree that they feel embarrassed about volunteer answering. And 20% remain undecided. It may be concluded from these results that most of the participants are not disturbed by volunteer answering in class after the application.

**Table 17. The Distribution of Students on Item 6 “I would not be nervous speaking the foreign language with native speakers”**



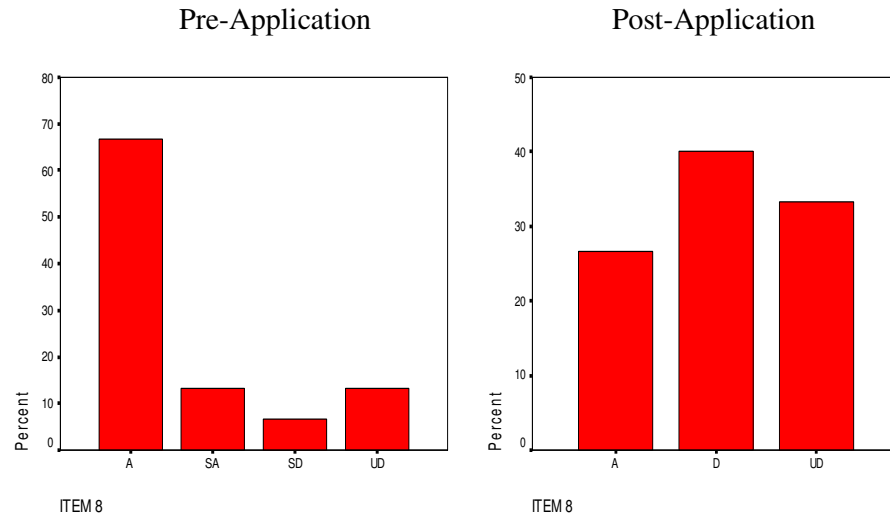
Related to the item 6 on feeling nervous while speaking with native speakers, the pre-application percentages indicate that 33.3% (n=5) of the participants agree with the statement and 33.3% disagree. Also, 20% (n=3) of the participants indicate strong agreement with the statement while 13.3% (n=2) remain undecided. On the other hand, the number of participants who feel comfortable while speaking with a native speaker increases in the post-application with the percentage of 73.3% (n=11). And 13.3% (n=2) strongly agree with the statement. This helps us to infer that most of the students start to feel comfortable speaking with native speakers after the theater application.

**Table 18. The Distribution of Students on Item 7 “I feel confident when I speak in foreign language class”**



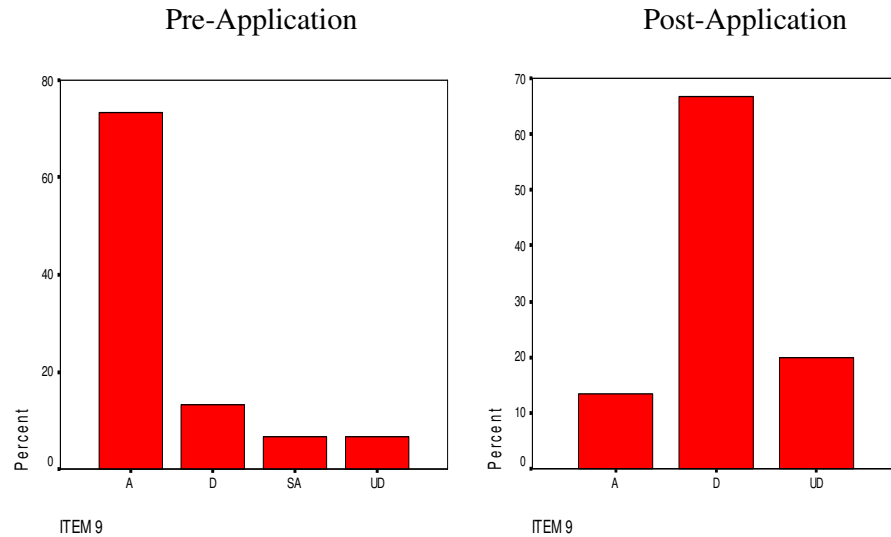
Considering the percentages of item 7 related to feeling confident in speaking English in class, it is found that in the pre-application, the percentage of the participants who feel themselves confident is 6.7% (n=1) compared to 60% (n=9) of the participants who disagree with this statement. And 33.3% (n=5) remain undecided. On the other hand, in contrast to the pre-application, in the post-application, the number of participants who feel themselves comfortable and confident while speaking English in class increases to the percentage of 46.7% (n=7) while the percentage of undecided participants increases to 46.7% (n=7). This lends us to support that the participants start to feel more confident about speaking English in class following the theater application.

**Table 19. The Distribution of Students on Item 8 “I can feel my heart pounding when I’m going to be called on in language classes”**



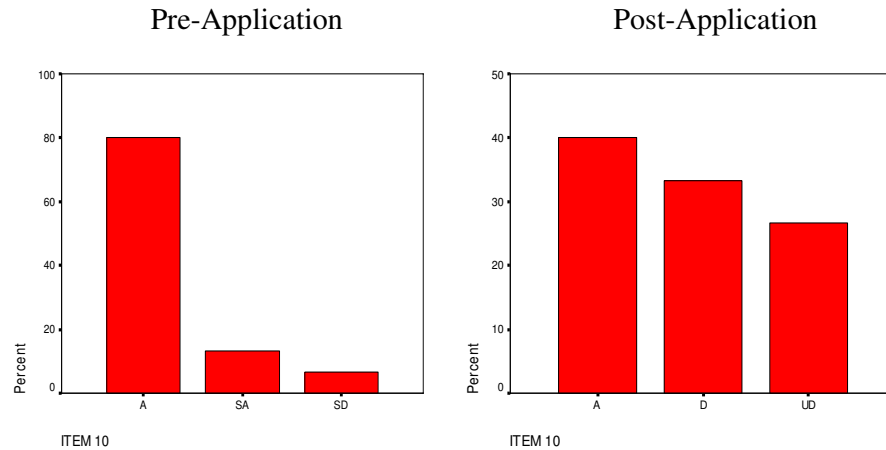
When the answers to the item 8 related to the negative feelings experienced when its students’ turn to speak is considered, the pre-application percentages indicate that 66.7% (n=10) agree that their heart pound when they are asked to speak in class while 13.3% (n=2) strongly agree with this statement. Only 6.7% (n=1) of them strongly disagree that they feel anxious speaking in class. When the answers of the participants in the post-application are examined, it is found that the majority of the participants (40%) disagree with feeling anxiety while speaking in class, while 26.7% (n=4) agrees that they become excited while speaking. 33.3% remain undecided. The results indicate that the number of the participants who agree with feeling excitement and anxious while speaking in class decreases following the theater application.

**Table 20. The Distribution of Students on Item 9 “I feel very self-conscious about speaking the foreign language in front of other students”**



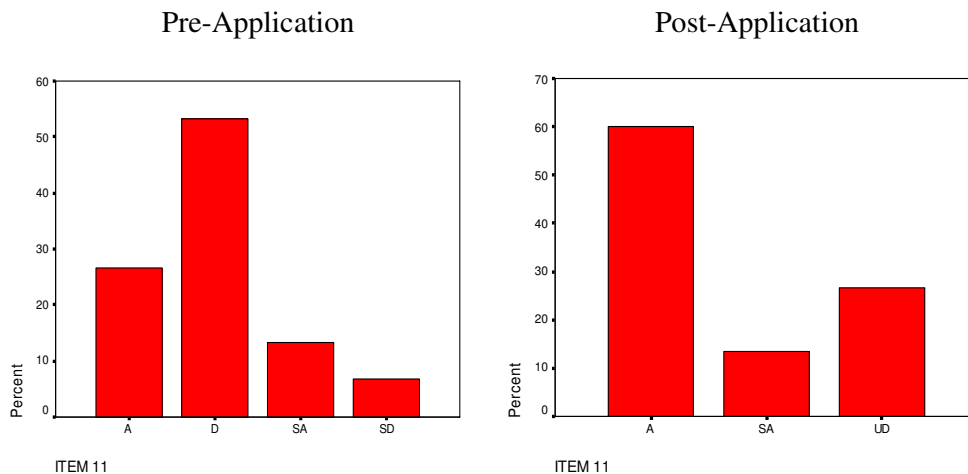
As presented in the table, in the pre-application, most of the participants (73.3%) agree that they feel self-conscious about speaking English in class which is the indicator of higher speaking anxiety level. Only 13.3% (n=2) of them disagree with the statement. 6.7% (n=1) strongly agree while % 6.7 remain undecided. On the other hand, post-application results indicate that the majority of the participants (66.7%) disagree that they feel self-conscious and the number of agreements in the pre-application decreases to 13.3% (n=2). 20% (n=3) remain undecided. Examining the differences between the percentages of pre and post application, it may be stated that the participants have positive feelings towards feeling comfortable while speaking English in front of their classmates after participating in theater application.

**Table 21. The Distribution of Students on Item 10 “I get nervous and confused when I am speaking in my language class”**



Considering item 10 related to the feeling nervousness and confusion when speaking in class, in the pre-application, most of the participants (80%) agree with this statement while 6.7% (n=1) disagree. On the other hand, post-application results indicate that the number of the participants who feel confused and nervous in the pre-application decreases to 40% (n=6) and most of the participants disagree that they feel nervous when speaking English in class with the percentage of 33.3% (n=5). 26.7% (n=4) remain undecided. Based upon the results, it may be inferred that theater application generates positive effects upon students' feelings when speaking English in class.

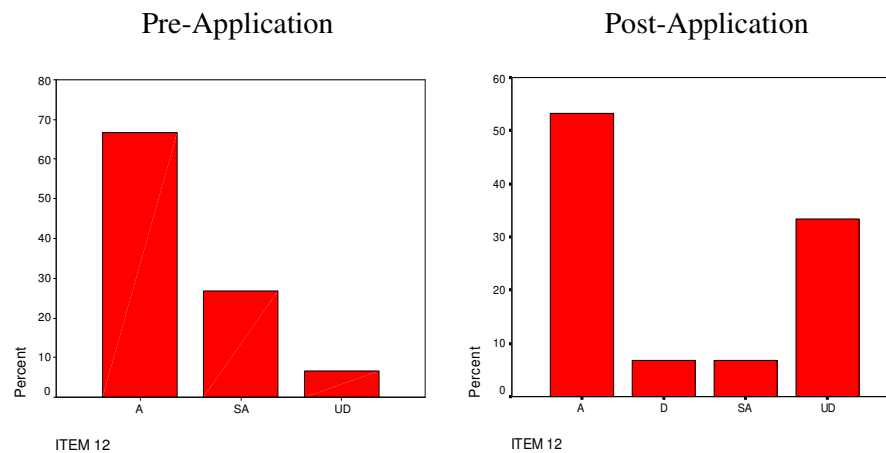
**Table 22. The Distribution of Students on Item 11 “I would probably feel comfortable around native speakers of the foreign language”**





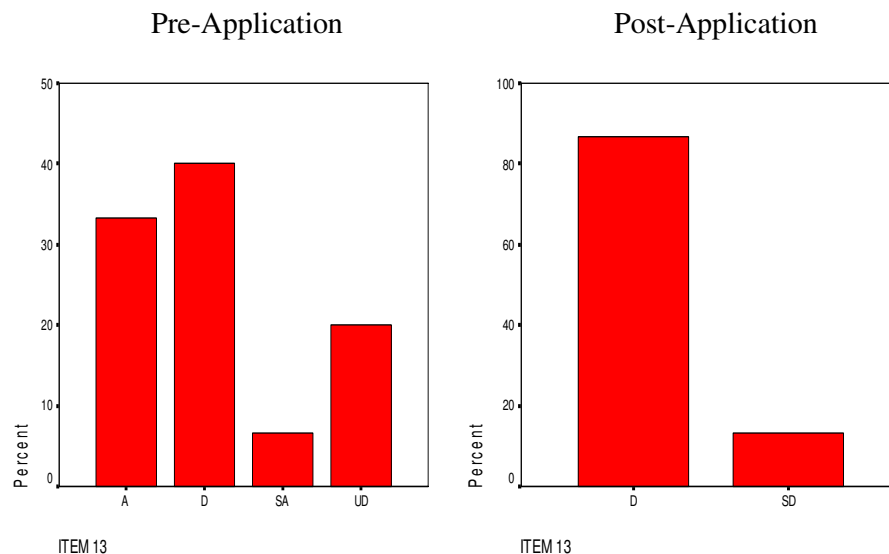
As presented in table22, in the pre-application most of the participants (53.3%) disagree that they would feel comfortable when speaking with native speakers while 26.7% (n=4) of them agree and 6.7% (n=1) strongly disagree with this statement. And considering the post-application results, it is found that most of the participants (60%) agree that they would feel comfortable and 13.3% (n=2) strongly agree with the statement. This shows that the students gained more confidence towards speaking with native speaker after participating in theater application.

**Table 23. The Distribution of Students on Item 12 “I get nervous when the language teacher asks questions which I haven’t prepared in advance”**



When the participants’ answers to the item 12 in the scale are taken into consideration, it is found that most of the participants (66.7%) in the pre-application agree that they become nervous when they come across with the questions that they haven’t prepared in advance while 26.7% (n=4) strongly agree with this statement. Examining the post-application results, it is seen that the number of the participants who agree with the statement decreases to the percentage of 53.3% (n=8). And also some participants (6.7%) disagree with the statement while 33.3% (n=5) remain undecided. Here, it may be inferred that the participants do not prefer to be asked questions which they haven’t prepared in advance even after the theater application although the percentage decreases.

**Table 24. The Distribution of Students on Item 13 “I am afraid that the other students will laugh at me when I speak the foreign language”**



Upon the item related to being afraid of the other students' laughing while speaking English in class, most of the participants (40%) in the pre-application disagree with this statement while 33.3% (n=5) agree that they are afraid of being laughed while speaking in class. 6.7% strongly agree with the statement while 20% (n=3) remain undecided. On the other hand, in the post application, the majority of the participants (86.7%) disagree with the statement while 13.3% (n=2) strongly disagree. There are not any participants who agree with this statement in the post application lending us support that the participants become more confident while speaking English in front of other students after the theater application.

As clearly noticed from the pre and post graphics of the frequencies related to the responses from students illustrated above, there is a statistically significant positive change in students' anxiety levels after the application. To determine this difference, a paired sample t-test was run to the data from FLCAS as a pre and post test. A comparison between the tests indicated a significant positive difference in students' anxiety levels. As presented in the tables below, while the students' anxiety level was 47.13 before the application, this decreased to 34.6 after the nine weeks' theater application process. The mean difference was found to be -12.53 and sig.

=,000 ( $p < 0,05$ ) which helped to infer that theater application created an anxiety-reducing effect upon the students.

**Table 25. Paired Samples Statistics of FLCAS**

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Total post	34,600	15	5,99762	1,54858
	Total pre	47,1333	15	4,62704	1,19470

\*N= number, \*Std Deviation=Standard Deviation, \*Std Error Mean=Standard Error Mean

**Table 26. Paired Samples T-Test**

		Paired Differences Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
					Lower	Upper			
Pair 1	Total post Total pre	-12,5333	6,16287	1,59125	-15,9462	-9,1205	-7,876	14	,000

Df= degrees of freedom t= t-test Sig. = significant level

#### 4.2.2. Findings from Interview

In order to find out whether the participants had any change in their speaking anxiety level after the theater application and if their anxiety level decreased, in what ways the theater application had an effect upon creating this change, the participants were asked three questions (Q3, Q4, Q5) related to the experiences of speaking anxiety during and after the application. Another aim was to support the findings gained through the pre and post administration of FLCAS. The data obtained through the interview with participants were analyzed using the content analysis technique and four sets of themes emerged as a result of the analysis process. These are:

1. comments related to the decrease in speaking anxiety level after the theater application;
2. comments related to the ways the theater application affects the speaking anxiety level;
3. comments related to experience speaking anxiety during the rehearsals of theater application;
4. comments related to change in feelings while speaking English after the theater application;

These comments helped the researcher categorize the data and create subcategories from the general themes which provided answers to the related research questions in the study.

#### **4.2.2.1. Decrease in Speaking Anxiety Level**

The participants were asked whether the theater application helped them lower their speaking anxiety level or not. The results of the analysis indicated that there were four participants who thought that the application did not make much change in their anxiety level (ST2, ST6, ST7, and ST13). Yet, the majority of participants (ST1, ST3, ST4, ST5, ST8, ST9, ST10, ST11, ST12, ST14, and ST15) agreed that the theater application contributed with a positive impact upon their speaking anxiety level. The following table illustrates the participants' responses to the change in speaking anxiety level after the theater application.

**Table 27. Interview Results of the Participants on Decrease in Speaking Anxiety**

<b>Decrease in Speaking Anxiety Level</b>	<b>Frequency</b>	<b>Participant</b>
Not so much	4	ST2, ST6, ST7, ST13
Yes, certainly	11	ST1, ST3, ST4, ST5, ST8, ST9, ST10, ST11, ST12, ST14, ST15

The participants who reported that their speaking anxiety level was not lowered with the application were also asked about the reasons why they felt in this manner and why the theater application did not make much change in their anxiety level so as to understand the reason lying behind it. The participants reported various reasons ranging from the differences between the atmosphere of the classroom and the rehearsals, and to the length of their roles in the play. The following statements are the quotations from the participants' excerpts.

*“I don't think that the theater application has much effect on my speaking anxiety because the atmosphere of the theater stage and rehearsals is very different from the classroom atmosphere when you are making presentation. Here, in the classroom, everyone is looking at you while you are presenting something or speaking and this increases the excitement, but on the stage you are more comfortable because you do not catch an eye with the audience much and this makes you comfortable”.* (ST2, not much)

Here, the participant focused on the difference between the atmosphere of the theater stage and the class and she attributed the ineffectiveness of theater application in her speaking anxiety to the different requirements of the two different contexts. The other student mentions the reason in this way:

*“In fact, the theater application did not have so much effect because we staged one play and I had a small role, I memorized a few sentences and I read by heart the sentences that I memorized beforehand. But, staging a play in front of a large audience definitely increased my courage and my self-confidence though I have still some anxiety”.* (S13, not so much)

In the quotation above, the participant agreed that she had some relief and increased self-confidence after the application, but she still feels anxiety in the class.

#### **4.2.2.2. Effects of Theater Application on Speaking Anxiety**

In the interview, the participants who reported that the theater application created a striking effect upon lowering their speaking anxiety level were also asked in which aspects the application helped them decrease their anxiety level and how they noticed that. As a result of the analysis, three categories emerged under this

theme. These are: “decreased self-consciousness”, “increased self-confidence”, and “increased courage for speaking in public”. Following is a table that indicates the categories and the participants who mentioned them.

**Table 28. Interview Results of the Effects of Theater Application on Speaking Anxiety**

The Ways Theater Application Affects Speaking Anxiety	Frequency	Participant
Decreased self-consciousness	2	ST10, ST14
Increased self-confidence	5	ST9, ST11, ST5, ST3, ST12
Increased courage for speaking in public	4	ST8, ST10, ST4, ST1

As presented in the table, the first category is **decreased self-consciousness**. During the interview, some of the participants mentioned the effects of theater application on decreasing their self-consciousness while speaking English in class. Throughout the application, they had to act their roles in front of the other students in their class and from another class which, in turn, automatically made them more comfortable in their later effort to speak English in class and also they got the chance of noticing that the other students even if their proficiency is better may sometimes make mistakes while speaking. This aspect of application motivated them to speak English more comfortably without feeling any self-consciousness. One of the participants expresses her feelings in this manner:

*“Since we frequently speak in the same environment with our friends in the rehearsals, I started to feel less self-conscious while speaking in class after the application.... I also noticed that there were also some anxious students in the same situation with me, and nobody laughed at each other”. (ST10, self-consciousness)*

In this example quotation, the participant noticed that she felt less self-conscious after the theater application. That is, the rehearsals made her notice that mistakes are a natural part of learning and there would be nobody to criticize and

laugh at them in the class since there may be some other students sharing the same situation. The other participant states the positive effect of theater application on reducing her anxiety level compiling that:

*“We were all in the same environment in the rehearsals and we can observe our mistakes. This atmosphere made us more comfortable and enabled us to think that nobody was gifted with all abilities from birth. When I noticed that the students, even the most successful ones, might make a mistake, I understood that it was unnecessary to feel anxious when speaking. Every student can make mistakes and then improve their English”. (ST14, self-consciousness)*

This participant also mentioned the gains of feeling more comfortable while speaking in class after the application. The non-threatening atmosphere of the application provided students an opportunity to observe the other students and notice that their English is not perfect, and every student improves their English making mistakes and learning from these mistakes. And the decreased self-consciousness of the students automatically reduces their speaking anxiety.

Another category emerged under the determining effect of the theater application on participants' anxiety level came out as **increased self-confidence**. The majority of the participants agreed that after the application they got a sense of success and self-confidence in their ability to speak. That is, the students' gaining self-confidence in themselves helps to reduce anxieties related to speaking since most of the participants feel speaking anxiety because of a lack of self-confidence. The following excerpts taken from the participants' interview transcripts would be beneficial in understanding how the increased self-confidence after the application affected their speaking anxiety.

*“After the application, I felt that my self-confidence increased mostly because we worked in a group cooperatively... and this contributed to decrease my speaking anxiety”. (ST9, self-confidence)*

*“The application reduced my speaking anxiety. At first I thought that this application had not much effect on my speaking anxiety because we were just making memorization but then I noticed that my self-confidence increased and after that I started to speak more comfortably. Anyway, there aren't so*

*much thing that we do not know, we all know how to construct a sentence but when we gain self-confidence, we succeed in doing more comfortably”.*  
(ST11, self-confidence)

The other participant expresses her feelings in this way:

*“I am not afraid of making mistake any more; I start to think that I can do”.*  
(ST5 self-confidence)

The participant here emphasized that she felt that she could achieve the tasks given to her since the application increased her self-confidence. The following participant states this feeling as in the following:

*“As I wrote in the journals, I remembered the first day we came to the rehearsals. Everybody was self-conscious. We had books in our hands and we were reading our roles. A while later, I noticed that we were more comfortable while speaking and we were using jest, mimes and our body language which showed that we had a relief. At that time, nobody thought how he/she was speaking. ... The theater application had positive effects on the increase of our self-confidence while speaking and made us feel more comfortable”.* (ST3, self-confidence)

The participants quoted above all mentioned the effect of theater application on fostering their self-confidence providing them with a comfortable atmosphere in which they were not exposed to unconstructive criticism for their mistakes. The following excerpt taken from another participant clearly reflects the feeling of increased self-confidence after the application.

*“After this application, we got much practice on our pronunciation and the application helped to increase our motivation and self-confidence towards speaking in class. And after this application I thought that I am really capable. We always make role plays and small sketches in our lessons and normally I have self-confidence in my presentations, but this application was of a great different experience and at the end of it I said that I could really manage this”.* (ST12, self-confidence)

These comments presented us the main reasons why the participants felt increased self-confidence and why the theater application helped to reduce their speaking anxiety. The reasons ranged from feelings of self-success after the



application to the feelings of being more comfortable speaking in class. For, they noticed during the rehearsal period that their friends in the class might also make mistakes while speaking. This indicated that they were not alone sharing such feelings.

In addition to gaining self-confidence and feelings of decreased self-consciousness, the participants also reported that they started to have **increased courage for speaking in public** after the theater rehearsals which provided them with an authentic context to practice English. These frequent rehearsals conducted in English were mentioned by the four participants to lower their speaking anxiety since they got accustomed to speaking English in front of their classmates and finally in front of a large audience. One participant reflects her feelings in this way:

*“The theater application had an effect on reducing my speaking anxiety since it enabled us to be in public acting our roles and frequently speaking and I have learned how to stand in front of people with a less excitement than the average”. (ST8, increased courage for speaking in public)*

Another participant also focuses on the improvement in terms of speaking in public and he compiles his gains with these words:

*“While, formerly I was not able even to speak in front of two or three people before the theater application, yet later, I got the confidence to speak in front of a big number of people in the final performance. I succeeded all these challenges and this automatically made me more comfortable especially after the rehearsals. Apart from the improvements in my English, normally, I was not able to speak in front of the people I was not familiar with except for my friends and I got used to be embarrassed and my face used to get blushed. But the theater application was very beneficial and made me feel more comfortable”. (ST4, increased courage for speaking in public)*

#### **4.2.2.3. Feeling Speaking Anxiety during the Rehearsals**

In the interviews, the participants were also asked if they experienced similar speaking anxiety in the rehearsals and on the stage. The aim was to gain more data to explore whether the theater application was an anxiety-generating activity or not.

The following is a table which indicates the participants' responses on this issue. As presented, the majority of the participants (n=10) mentioned that they felt anxiety only at the beginning of the study, but then when they got accustomed to the requirements of the application process, they did not feel anxiety anymore. On the other hand, five participants reported that they never felt anxiety during the rehearsals and on the stage as the table illustrates:

**Table 29. Interview Results of Feeling Speaking Anxiety during the Rehearsals**

<b>Feeling Speaking Anxiety during the Rehearsals</b>	<b>Frequency</b>	<b>Participant</b>
Only at the beginning of the study	10	ST2, ST10, ST8, ST3, ST6, ST4, ST1, ST7, ST11, ST14
Never	5	ST5, ST9, ST12, S13, ST15
<b>Total</b>	<b>15</b>	

The participants who felt anxiety only at the beginning were also asked about the reasons of their anxiety and the ones who never felt anxious during the rehearsals were also asked about the reason why they did not experience such feelings. The participants mentioned that they felt anxious because of many reasons such as not knowing how to act in the rehearsals, how to use mimicry and gestures, being afraid of making mistakes and being afraid of causing the other group members have poor performance and not having any theater experience before. The following quotations exemplify the reasons:

*“At the beginning, in the first rehearsals, since we were working in a group I was afraid of making mistakes and hence affecting the performance of the whole group negatively, but then I noticed that everybody was trying to improve each other and then I became more comfortable”. (ST10, reasons of feeling anxiety)*

The other participant attributes her anxiety at the beginning of the rehearsals to the lack of experience in a theater application. She reflects her ideas in this way:

*“... I did not have any theater experience beforehand and hence I did not know how to act and how to pronounce the words, but since we had so many rehearsals, I did not feel anxious anymore”. (ST8, reasons of feeling anxiety)*

Another participant felt anxiety since he did not know how to use his jest and mimicry and he was afraid of the other students' laughing at him. He states this feelings as follows:

*“I was very self-conscious and I was not really sure of the shape of my face and the mimics while I was acting, and I was in fear whether other students would laugh at me or not. All these feelings came out at the very beginning, but finally my anxiety gradually disappeared”. (ST4, reasons of feeling anxiety)*

Some participants mentioned the anxiety experienced immediately before performing the play, but it was felt for a short time period and they reported that they overcame this feeling as one participant expresses:

*“Before performing the play, we had the unclarity of the ideas for what to do on stage which automatically led us into anxiety. However, we had no remain of anxiety soon after coming on stage for the performance. Surely, we were not alone; we supported one another, so generally I felt very relaxed and comfortable during the rehearsals and on stage”. (ST7, reasons of feeling anxiety)*

There are also some participants who reported feeling of anxiety because of pronunciation problems. He states that:

*“At first, I had difficulty in reading and pronouncing the words, but then I could do this”. (ST6, reasons of feeling anxiety).*

As can be seen from the participants' comments, they had a short-term feeling of anxiety only at the very beginning of the study. Then, when they started to realize what to do and what was expected from them, this anxiety left itself to a feeling of comfort.

On the other hand, the participants who expressed that they did not feel anxiety during the rehearsals stated some reasons for this. These were classified as

noticing that the other students also experienced some kind of problems in memorizing or pronouncing the words and having a certain text in which what they would do was clear. The following excerpts from participants exemplify why they did not feel anxious during the rehearsals:

*“ ... All the students were sharing the same situation with me and I did not need to construct any fresh sentences; they were available in the text, what I needed was just to memorize them ...”. (ST5, reasons of not feeling anxiety)*

*“No, I did not feel speaking anxiety since we had a certain text and when we made mistakes in the rehearsals, we corrected each other. Also, we studied on our scenes before coming to the rehearsals and check in the dictionary for the pronunciation of unknown words, so I did not feel speaking anxiety ...”. (ST12, reasons of not feeling anxiety)*

#### **4.2.2.4. Change in Speaking**

In the interview, the participants were also asked about the differences between before and after the application in terms of the feelings and behaviors while speaking English in class. Most of the participants reported nearly the same points in the categories emerged from the answers to the third question which asked about the anxiety-reducing aspects of the theater application. Namely, the participants (ST8, ST9, ST14, ST1, ST7, ST11, and ST14) clarified that they were more comfortable when speaking English in class after the theater application and they helped themselves reduce feelings of self-consciousness thinking that making mistakes is a natural part of learning and they had more self-confidence and sense of accomplishment in speaking English in class. They also reported that they became less excited when it was their turn to speak in class. Following excerpts are given as examples:

*“... We had less self-confidence before the application, but we performed a dramatic text and our instructors in the department liked it and our friends in the department also admired our performance. After that, I thought that I could achieve anything and this increased my self-confidence”. (ST11, self-confidence)*

In a similar way, one participant expresses that:

*“I considered the class as a stage when we were in the lessons after the application; all the students in the class have a role and they are speaking. They all make mistakes and I have one of these roles and I am on stage and I can also make mistakes, so I feel myself comfortable while speaking... And hearing the applaud of the audience was a very special experience for me. Noticing their admiration was also a very different feeling and now in the lessons I feel the same. Namely, when I utter a good sentence and I pronounce the words correctly, I feel the same admiration and I say I could achieve this”.* (ST14, sense of success)

*“Before the application, I became excited when I was in public but after all these rehearsals and final performance, I started to find all these things we do in class very easy”.* (ST9, self-confidence)

*“Formerly I had lack of self-confidence and I was more excited while speaking. I still feel like that but less than before”.* (ST8, less excitement)

Apart from more self-confidence, less excitement and feelings of being more comfortable speaking English in class, some of the participants (ST12, ST4, ST1, and ST7) also reported that they started to *use gestures, mimes and body language* more frequently and more effectively while speaking in class. They also expressed that they became more careful about *intonation* after the theater application. Followings are the examples of the excerpts that indicate participants’ reflections on this issue:

*“I started to become more careful about the use of gestures and eye-contact while I am making presentations in class”.* (ST7, use of gestures and mimes)

*“... In some of my presentations in class, I used to think that I could not do this like that but I am now more comfortable when using my body language”.* (ST12, body language)

*“... Normally, I was speaking in the same tone, but now I feel that I speak taking into consideration the intonation and I started to speak more correctly”.* (ST1, intonation)

In addition, the participants (ST10, ST3, and ST4) expressed that they did not feel self conscious anymore since, thanks to the theater application, they had the

chance of *getting to know each other well* which made them more comfortable while speaking in front of the ones whom they know well. This can be clearly noticed from the following statements:

*“Since we spent much time with our classmates during the rehearsals and we spent this time speaking in front of each other, there was not any feeling of self-consciousness any more. And we were not afraid of making mistakes. Therefore, we became more comfortable in class”. (ST3)*

*“... Now, I do not feel embarrassed anymore when speaking in front of my classmates since they all know me during the rehearsals”. (ST4)*

#### **4.2.2. Findings from Diary**

The participants were requested to keep diaries each week after the last rehearsal. The aim was both to support the findings from the interview and gain more data about the feelings of participants during the rehearsals. In the diaries, they were asked whether each day’s rehearsal had any influence upon their speaking anxiety or not and how they noticed this difference if there was any. The data from the diaries were analyzed with the same technique used in interview analysis; that is content analysis technique. The themes were coded to define categories. As in the interview, the same participants (ST2, ST6, ST7, and ST13) in their diaries reported that the theater application did not have much effect upon their speaking anxiety. And those who reported that theater application evoked positive effects mentioned some anxiety-reducing effects of the application. Most of the participants, as shown in the table below, particularly focused on the gain of “self-confidence in speaking English” after the theater application. The other gains emerged as “decreased self-consciousness while speaking”, “increased courage for speaking in public”, “frequent use of jest, mimes in class”, “feeling more comfortable while speaking English” and “developing sense of success” which make crucial contributions for motivating them to speak. Table 30 illustrates the anxiety-reducing aspects of the application. The diary findings were found to support the findings of the interview. Namely, what was reported by the participants in the interviews was also reflected in their diaries.

**Table 30. Findings of the Diary on the Effects of Theater Application on Speaking Anxiety**

Categories	Frequency	Participant
Self-confidence in speaking	9	ST10, ST9, ST5, ST3, ST1, ST4, ST8, ST15, ST11
Frequent use of jest, mimicry in class	2	ST5, ST12
Decreased self-consciousness for speaking	2	ST5, ST9,
Increased courage for speaking in public	5	ST2, ST4, ST12, ST15, ST10
Feeling more comfortable while speaking	2	ST2, ST8
Developing sense of accomplishment	2	ST2, ST8,

As presented in the table, the most frequently expressed impact of theater application was developing self-confidence in speaking. The following excerpts are given as examples:

*“My self-confidence in speaking increased and I started to feel more comfortable while speaking in front of others and I was not afraid of making mistakes while speaking English anymore. I started to overcome this negative feeling with the application”. (ST8, self-confidence)*

*“When we noticed that we could achieve something difficult, this increased our self-confidence in speaking”. (ST11, self-confidence)*

The participants also reported that they did not feel self-conscious anymore while speaking in class. For example,

*“Before the application I was self-conscious while speaking English in front of my classmates and the instructors. But I noticed during the rehearsals that it was a necessary step for learning the correct and I started to overcome this feeling”. (ST5, decreased self-consciousness)*

Here, she became aware of the positive improvements in her feelings of self-consciousness while speaking English. With the theater application she gained more courage for speaking since in the rehearsals they were frequently required to act in front of their classmates. Another participant focused on the effect of the application on developing sense of success. She states her feelings in this way:

*“Our success in the rehearsals increased my motivation towards speaking”.*  
(ST2, developing sense of success)

She felt that she was successful because of the positive feedbacks they received during the rehearsals and she started to feel that she had the ability to speak English in class. The other participants noticed that they got the courage for speaking in public which was an important factor to overcome their speaking anxiety. For instance:

*“I was very afraid of speaking in public before, but my self- confidence increased. In a daily life I am self-conscious, but I took a place in the theater application, now I could achieve this”.* (ST4, increased courage for speaking in public)

And another participant adds that:

*“Before this application, I was very hesitant while speaking in public, but thanks to this application, I have mostly overcome this anxiety”.* (ST10, increased courage for speaking in public)

There were also some other students who used to think that speaking English causes them to feel excited. They stated that they did not have such kind of thoughts anymore. For instance:

*“I noticed that speaking English was not an intimidating or anxiety-creating factor. I am more comfortable now”.* (ST5, feeling more comfortable)

All these positive aspects gained through theater application seemed to help participants lower their speaking anxiety since the anxiety they experienced in class mostly stemmed from lack of self-confidence, being afraid of making mistakes and being excited as illustrated previously in the findings from interviews aimed to understand the possible reasons of participants' speaking anxiety.



### **4.3. Perceptions about Theater Production**

The fourth research question is related to the participants' general perceptions about the application. The data were collected through the "Theater Production Perception Questionnaire", interviews and the diaries. The aim of using more than one data collection tool was to provide more reliable findings triangulating the data. The findings from the questionnaire, interviews and diaries were compared in order to present more sound results for the issue in question. At first, the findings from the questionnaire are presented, and then the findings from interviews and diaries are handled in succession.

#### **4.3.1. Findings from the Questionnaire**

After performing the play, the participants were also requested to respond to the "Theater Production Perception Questionnaire" in order to gather data about their general perceptions of the application on the general advantages and disadvantages, whether they liked the activity or not, and their general feelings during and after the application. The following table represents the findings from the questionnaire with the frequencies and percentages of each item.

**Table 31. The Results of the “Theater Production Perception Questionnaire”**

Questionnaire Items	Strongly Disagree		Disagree		Undecided		Agree		Strongly Agree	
	f	%	f	%	f	%	f	%	f	%
1. I enjoyed the theater application.	--	--	--	--	1	6.7	3	20	11	<b>73.3</b>
2. I liked the play we performed.	--	--	--	--	--	--	4	26.7	11	<b>73.3</b>
3. I found this application tiresome.	5	<b>33.3</b>	2	13.3	3	20	5	<b>33.3</b>	--	--
4. Theater application helped me improve my pronunciation.	--	--	--	--	3	20	10	<b>66.7</b>	2	13.3
5. Thanks to the theater application I feel myself more comfortable while speaking English.			1	6.7	3	20	9	<b>60</b>	2	13.3
6. I didn't feel any speaking anxiety during the rehearsals.	--	--	1	6.7	4	26.7	5	<b>33.3</b>	5	<b>33.3</b>
7. Theater rehearsals had positive effects upon my interactions with my classmates.	--	--	--	--	1	6.7	2	13.3	12	<b>80</b>
8. Theater rehearsals improved my ability to work in groups.	--	--	--	--	--	--	5	33.3	10	<b>66.7</b>
9. Thanks to the theater rehearsals I found opportunities to discover different usages of English.	--	--	1	6.7	1	6.7	5	33.3	8	<b>53.3</b>
10. I want to participate in the other theater production activities.	--	--	1	6.7	2	13.3	2	13.3	10	<b>66.7</b>
11. At least one play should be performed in English Language Teaching Department each year.	--	--	--	--	--	--	2	13.3	13	<b>86.7</b>
12. Thanks to this application my speaking anxiety reduced.	--	--	2	13.3	2	13.3	7	<b>46.7</b>	4	26.7
13. Theater rehearsals improved my risk taking abilities.	--	--	--	--	1	6.7	10	<b>66.7</b>	4	26.7
14. I felt myself comfortable during the rehearsals.	--	--	--	--	1	6.7	6	40	8	<b>53.3</b>
15. The theater application increased my motivation to speak English in class.	--	--	1	6.7	4	26.7	7	<b>46.7</b>	3	20
16. Thanks to the theater application my self-confidence towards speaking English increased.	--	--	--	--	4	26.7	8	<b>53.3</b>	3	20

As presented in the table, when the first item is considered, it is found that the majority of the participants (73%) *strongly agree* that they enjoyed the theater application. And they (73%) liked the play that they performed. Concerning the third item related to the demanding aspect of the application, it is seen that the number of

the participants (33.3%) who *strongly disagree* that the application was tiresome is equal with those (33.3%) who *agree* with this item. For the fourth item, 66.7% (n=10), that is the majority of the participants *agree* that theater application helped them improve their pronunciation. And 60% (n=9) of the participants agree that after the theater application they feel more comfortable while speaking English. As an answer to the statement 6, the percentage of the participants (33.3%) who *agree* that they did not feel any speaking anxiety during the rehearsals is equal with those (33.3%) who *strongly agree* with the statement. There are also undecided participants (26.7) upon this statement. Only 6.7% (n=1) of the participants disagree with this statement; that is, he or she felt speaking anxiety during the rehearsals. Considering the next item, it is found that the majority of the participants (80%) *strongly agree* that theater rehearsals had positive effects upon their interactions with their classmates. Only 6.7% (n=1) of the participants is *undecided* upon this issue. There are not any participants who disagree or strongly disagree with this statement. And as can be understood from the table, for the 8<sup>th</sup> item, the majority of the participants (66.7%) *strongly agree* that the theater rehearsals improved their skills for working in a group and 33.3% (n=5) of the participants *agree* with this aspect of application. There are not any participants who disagree or strongly disagree with this statement. When the responses of the participants to the next item is considered, it is found that 53.3% (n=8) of them *strongly agree* that with the theater rehearsals they got the opportunity of discovering different usages of English and 33.3% (n=5) *agree* with that statement while only 6.7% (n=1) remain *undecided* and 6.7% (n=1) *disagree* with the statement. For the 10<sup>th</sup> item that ask participants whether they wanted to participate in the other theater applications, the majority of them (66.7%) *strongly agree* and 13.3% (n=2) *agree* with that statement. On the other hand, there are also some participants (13.3%) who are *undecided* while 6.7% (n=1) *disagree* and do not want to participate theater applications. Considering the next item, 86.7% (n=13) of the participants *strongly agree* that at least one play should be performed in English Language Teaching Department each year and 13.3% (n=2) *agree* with that statement. There are not any participants who disagree or strongly disagree with this item. The 12<sup>th</sup> item asks participants whether participating in a theater application reduced their speaking anxiety or not. The majority of them (46.7%)

*agree* that their anxiety was lowered with the application and 26.7% (n=4) *strongly agree* with the statement. On the other hand, 13.3% (n=2) remain *undecided* while 13.3% (n=2) *disagree* with the statement. Considering the next item, the majority of the participants (66.7%) *agree* that theater rehearsals improved their risk-taking abilities and 26.7% (n=4) *strongly agree* with that statement. Only 6.7% (n=1) of the participants remain *undecided*. None of the participants emerged to disagree or strongly disagree with this statement. For the 14<sup>th</sup> item, the table presents that 53.3% (n=8) of the participants *strongly agree* that they felt comfortable during the rehearsals and 40% (n=6) of them *agree* with the statement. Only 6.7% (n=1) emerge to remain *undecided*. No participants are found to disagree or strongly disagree with that statement. The 15<sup>th</sup> item asks participants whether the application increased their motivation to speak English in class and 46.7% (n=7) *agree* with that statement and 20% (n=3) *strongly agree*. 26.7% (n=4) remain *undecided* while only 6.7% (n=1) disagree with the statement. The last item is related to the effect of theater application on participants' self-confidence in speaking English. As the table presents, 53.3% (n=8) of them *agree* that their self-confidence increased with the application and 20% (n=3) of them *strongly agree* with that statement. 26.7% (n=4) of them remain *undecided*. No participants emerge to disagree or strongly disagree with the statement.

As presented with statistical explanation, the results of the questionnaire generally have tendency towards *strongly agree* to *agree* which indicated that the participants had positive perceptions about the theater application such as improving their language skills, social interaction with friends and fostering cooperative learning among the groups. No item in the questionnaire was responded mostly negatively by the participants.

Moreover, the mean values for each item were also calculated and for the analysis, mean values from 1.00 to 2.49 were considered highly negative, and the values between 2.50 and 2.99 were considered negative while the values ranging from 3.00 to 3.49 were considered positive and 3.50 to 5.00 were considered highly positive. As clear from the table below, the mean values for the perception questionnaire range from minimum 3.46 to maximum 4.86 which illustrates that the students mostly have highly positive perceptions about the theater application.

**Table 32. Descriptive Statistics on the Mean Values of the “Theater Production Perception Questionnaire”**

Items	N	Minimum	Maximum	Mean	Std. Deviation
1	15	3,00	5,00	4,6667	,61721
2	15	4,00	5,00	4,7333	,45774
3	15	2,00	5,00	3,4667	1,30201
4	15	3,00	5,00	3,9333	,59362
5	15	2,00	5,00	3,8000	,77460
6	15	2,00	5,00	3,9333	,96115
7	15	3,00	5,00	4,7333	,59362
8	15	4,00	5,00	4,6667	,48795
9	15	2,00	5,00	4,3333	,89974
10	15	2,00	5,00	4,4000	,98561
11	15	4,00	5,00	4,8667	,35187
12	15	2,00	5,00	3,8667	,99043
13	15	3,00	5,00	4,2000	,56061
14	15	3,00	5,00	4,4667	,63994
15	15	2,00	5,00	3,8000	,86189
16	15	3,00	5,00	3,9333	,70373
Valid N (listwise)	15				

N=number, std. deviation=standard deviation

#### **4.3.2. Findings from Interview**

The participants were also asked five questions in the interview (Q6, Q7, Q8, Q9, Q10) in order to obtain their additional perceptions about the general effects, advantages and disadvantages of the theater application and to support the findings from questionnaire which was used together to answer the fourth research question related to the perceptions of students about the application. Three themes emerged from the analysis of the interview. These are: (1) Advantages of theater application (2) disadvantages of theater application, and (3) personal development benefits. As

seen, the perceptions of the students about the application were divided into three sections. While the data about the advantages and disadvantages were collected from the interviews conducted with the students after the application, the data related to the personal development benefits gained through the application were obtained through the diaries the students kept during the rehearsals.

#### 4.3.2.1. Advantages of Theater Application

Five questions in the interview were grouped together since it was determined that all of them referred to the general advantages of the theater application and there were interrelated categories between them. Therefore, all the responses to these questions were subject to the content analysis as a group. As a result, six categories emerged that indicated which aspects of the application were considered as advantageous. As presented in table 33., the categories are “language skills improvement”, “knowledge of culture and author”, “social interaction”, “collaborative learning”, and “opportunity to practice English”.

**Table 33. The Results of the Interview on the Advantages of Theater Application**

Categories	Frequency	Participant
Knowledge of culture, author, and the play	15	ST6, ST9, ST3, ST5, ST8, ST2, ST10, ST14, ST13, ST12, ST11, ST7, ST4, ST1, ST15
Language skills improvement	12	ST9, ST3, ST8, ST10, ST2, ST7, ST1, ST4, ST6, ST14, ST12, ST11
Social interaction	7	ST5, ST8, ST2, ST11, ST1, ST4, ST13
Collaborative learning in a group	2	ST14, ST10,
Opportunity to practice English	1	ST10
Learning to take responsibility	1	ST12

The first category of the general advantages of theater application emerged as **knowledge of culture, author and the play**. The participants also reported that performing a play provided much more information about the culture and author of the play rather than only passively reading it in the class and made the play more active in their mind. One participant reflects his feeling by stating that:

*“With all the jest and mimes, we found out what the author was trying to tell us. But if we had only read it in the class, we wouldn’t have understood like that and we would have missed something important in the play. But since we staged the play, we understood all the meanings behind the words...”*. (ST6, knowledge of culture, author and the play)

Similarly, another participant relates her ideas in this manner:

*“When we staged the play, we had the chance of adopting ourselves to the characters closely and we started to consider ourselves as one of the characters of the author. ... Since the play reflected the author and his point of view, we had the chance to understand the author better by staging the play”*. (ST3, knowledge of culture, author and the play)

Some of the participants focused on the contribution of staging the play on making the play more permanent and more understandable rather than only reading it in class. One of them states this feeling in the following excerpt:

*“If the play had only been examined in the class as usually done, we would have done overmuch with it for the purpose of passing the exam and I don’t think that I could understand it so influentially. Otherwise it would be temporary and lost. But now since we staged it I got the chance to keep it in my memory for a long time”*. (ST2, knowledge of culture, author and the play)

According to the participants, staging the play also provided them with cultural knowledge and the cultural norms since the play is about a conflict between two families in terms of educational and social rules. They reported that they couldn’t have understood the time factors related with the culture if it had been only treated in class. For instance,

*“We better understood the period in which the play was written with our friend X’s dancing in that type of music, his strange hobbies... that is, in*

*addition to the play, we could also understand the time period and the cultural differences... The author sheds light upon many things in the play. And up to this time we have read many things and could not recall all the events as we did in this play". (ST7 knowledge of culture, author and the play)*

Looking from a different perspective, another participant mentioned the contribution of the application to the cultural understanding. The following excerpt exemplifies this aspect:

*"Staging the play had a positive effect in terms of both understanding another culture and noticing the contradictions between the two cultures. Therefore, now we are not only able to compare our culture with the other culture but also compare the subculture contradictions in our own culture". (ST7)*

Up to now, the participants could not understand or internalize a text as much as they did when they staged this play. They all focused on the effect of staging a play on providing them with much information about the culture, author and the play itself since they should analyze and understand the text and the author's intention before staging the play. All the participants admitted that they noticed some details related to the play which they did not understand only examining it in class. In this respect, staging the play provided them with a meaningful atmosphere to better comprehend the text.

**Language skills improvement** emerged as another category. Most of the participants reported that the theater application provided them with an authentic context to improve mostly their speaking and listening skills. For the improvements in speaking skill, the participants focused on the benefits of theater rehearsals in terms of frequent repetition of words for *pronunciation* and *intonation*.

*"... When we had some mistakes on the stress, intonation and pronunciation of the words, you and the instructor corrected us, this was very beneficial for us. The application had much benefit in this aspect". (ST3)*

Here, the participant mentioned that she benefited from the constructive feedback of the instructors' corrections on the pronunciation and intonation of the words. Another participant also focuses on the improvements in her speaking skill correcting their friends or learning from them. She reflects her feelings in this way:



*“... My friend had particular pronunciation mistakes and we corrected the ones we noticed and checked in the dictionary the words we were not familiar with. This contributed to the improvement of our pronunciation”. (ST12)*

Another participant reported in her statement that her speaking skill improved in terms of intonation and stresses:

*“For example, in the rehearsals, we used different kinds of intonations of a word in uttering a sentence. We used stresses raising and lowering our voice in accordance with the speech requirements”. (ST2)*

According to some participants, the theater application had also beneficial effects on students' fluent speaking. One participant expresses that:

*“I started to speak more fluently and the application taught us that when we would utter a sentence, we should stop, and then start again from a certain point and express it in line with the feelings. In this aspect, the application improved our speaking fluency”. (ST7)*

The second frequently mentioned improvement was in listening skills. One of the participants states this improvement in the following excerpt:

*“After staging our scenes, we listened to the other students' sayings. And since it was an original classic play, listening to each other improved our listening skills”. (ST11)*

Another category mentioned by seven of the participants was **social interaction**. According to them, theater application helped them improve social interaction and communication with their classmates:

*“The application has a positive effect upon improving the communication with our classmates. Normally I was not so close with my friends. (ST13)*

This participant clearly reported the improvement in her interaction with her classmates. The theater application made a positive change in her communication and interaction with other students. One participant also focuses upon this aspect stating that:

*“We all have different characters and coming together with different friends naturally we were not able to keep sound contact with one another. But this application improved our manner of communication, interactions and sharing with our classmates”. (ST7)*

Another participant reflects her feelings in a similar way:

*“I was in a group with the students in the other class and I did not have much communication with them, I did not even know their names. But during the rehearsals we got help from each other, and so I became very close with them after the theater application...”. (ST5)*

As clarified, working in the same group for a long time period improved the interaction and communication between the students who did not even know each other’s names before the theater application.

The participants also reported that before the theater application, they had not worked in a group with their classmates for so long. The following excerpt illustrates the situation:

*“... After the application I started to communicate with my classmates more comfortably. I have been in this class for three years, but we have not made much group work for a such an experience before, so I did not have a perfect and effective manner of communication with everybody in the class, but now I have and I am very happy for this”. (ST2)*

All these quotations indicated that theater application positively affected the students in the way of communicating with each other. These communication opportunities when merged with the enjoyable and authentic context provided them with a non-threatening atmosphere to practice English and reduce their anxieties.

As presented in the table, another category emerging under the advantages of theater application was **collaborative learning in a group**. In the interviews the participants (ST14, ST10) frequently expressed that they learned many things from each other in terms of the pronunciation of the words. And they supported one another for a better performance. They reported to feel that they were all needed and must actively work towards the goal. One participant illustrates this feeling with the following excerpt:

*“... Since this was a group work rather than an individual study, everyone in the group did their best for each member’s achievement and they gave ideas and suggestions to each other”. (ST10)*

One other advantage of the application for the participants came out as finding **opportunities to practice English**. Discovering the different usages of English in the play and practice them in the rehearsals were the issues mentioned under this category. For instance, one participant reports that:

*“...Since it is a such kind ... of play, we learned all the slang vocabulary and different usages of English”. (ST10)*

The last category emerging under the advantages was **learning to take responsibility**. Participants reported that they became more conscious about taking responsibilities after the application. One participant illustrates that:

*“... We took responsibilities throughout the application. We would bring costumes, check in the pronunciation of the words, and arrive in the rehearsals on time... All these things increased our consciousness of taking responsibilities...”. (ST12, taking responsibilities)*

#### **4.3.2.2. Disadvantages of Theater Application**

In the interview, the participants were also asked about the disadvantages of the theater application in order to explore the negative effects upon the participants if there were any. According to the findings, while most of the participants (ST3, ST5, ST2, ST14, ST13, ST4, ST10, and ST15) could not find any disadvantages, some of the participants expressed that there weren't any disadvantages apart from some challenges as its' being tiring (ST7, ST9, ST6), requirements of memorization (ST8), and its' being conducted in a short time period (ST4). Some extracts taken from the participants are presented in the following as examples to indicate their feelings related to the disadvantages of application process.

The majority of the participants (f=8) could not find any disadvantages since they mentioned that they really liked the activity. The following excerpts exemplify their feelings:

*“... I think there isn't any disadvantage. I liked it very much. I can't find any disadvantages”. (ST5, disadvantages)*

*“... I cannot find any disadvantage”. (ST2, disadvantages)*

*“There isn't any disadvantage”. (ST3, disadvantages)*

On the other hand, some of the participants expressed that they liked the application as well but they mentioned some challenges related to the application process. These are:

*“It was tiring. That’s all. But the end was worth this effort. If we had not achieved anything after all this effort, it would have been worse”.. (ST9, tiring)*

As seen, this participant focused on the tiring aspect of the application as a challenge. Another participant emphasized the burden of memorization that stood as a disadvantage in their way stating that:

*“The only disadvantage was the memorization of all the things written down ... namely, there were some students who had long text to memorize. This was a difficult task for them ... But there are more advantages than the disadvantages...” (ST8, memorization)*

Another participant complained about the time limit they were allowed for the application. And his ideas run as follows:

*“Time problem, that is; if a longer time period had been allowed for the practice, it would have been much better. Namely, we could perform the play in a better way ...” (ST4, time)*

#### **4.3.3. Findings from Diary**

In the diaries the participants were given some categories of personal development benefits which they were expected to experience after the rehearsals. Here, the aim was to determine the perceptions of the students about the application in terms of personal benefits they gained in addition to the other categories related to the general advantages emerged from the interview analysis. The categories of personal development benefits were determined in the light of the literature upon drama and theater activities. Namely, these were the expected and desirable outcomes after such kind of activities. To put it another way, the researcher started the analysis with a set categories at the beginning of the process (Seliger, Shohamy, 1990). The personal development categories are illustrated in the table below. The frequencies are presented to indicate the students’ tendency towards the categories.

As clearly seen, “developing self-confidence, developing risk-taking ability and willingness to take risks” emerge to be the most considered categories. Since some of the students only marked the category without giving any examples, limited examples were gathered related to this section.

**Table 34. The Results of the Diaries on the Personal Development Benefits Gained through the Theater Application**

Categories	Frequency	Participant
Being able to notice the personal developments	3	ST8, ST3, ST12,
Developing self-confidence in themselves	7	ST11, ST8, ST3, ST14, ST9, ST4, ST5,
Increase in self-esteem	5	ST11, ST8, ST3, ST12, ST9,
Gaining social confidence	3	ST11, ST9, ST4,
Developing risk-taking ability and willingness to take risks	7	ST11, ST8, ST12, ST6, ST14, ST9, ST5,
Being able to criticize and receiving criticism	6	ST15, ST10, ST11, ST3, ST14, ST5,

The following quotations are given as examples to each category.

*“I was really self-conscious in reading my text by heart in accordance with necessary jest and mimics, but I tried to do this taking risks and it worked. I could do it and since I believed that I could achieve it, I wanted to do more and more. ...”.* (ST12, risk-taking and willingness to take risks)

This participant focused upon the **development of risk-taking ability**. Since they did not have any theater experience before, participating in such an activity meant risk taking for them and this would most probably be reflected in their attitudes towards speaking English in class. Another participant reflects her feelings in this way:

*“Day after day I noticed that my pronunciation and performance ability were developing. By this way, I felt that I could do this task which, then, created a sense of accomplishment ...”. (ST12, being able to notice the personal development)*

Here, the participant was consciously aware of the developments in herself in many aspects. As seen in the table, another category was found as **increase in one’s self-esteem**. Upon this aspect, one participant states that:

*“The rehearsals were very enjoyable. Everyone was attracted and sharing the same thing. We did everything together. So we staged something great as a result of this collaboration in our work. The success we got made us very happy”. (ST3 self-esteem)*

Another participant focused upon the **developments in their ability to criticize each other**. The following excerpt is taken to present an example:

*“We noticed the gradual positive change in us after the application very easily. Each rehearsal was very enjoyable. And this gave us a chance of correcting and thus eliminating the wrongs of one another”. (ST3, being able to criticize)*

Upon the developments in being able to criticize and receiving criticism, one of the participants reflects her feelings as in the following:

*“As far as I observed, before the application the students were less tolerant for the criticism and correction. For this reason, I could not do any criticism at the very beginning. For, I did not want to offend any one of them. But towards the end of the application we changed a lot. We started to accept the corrections and the criticism as a very natural requirement for the development of our abilities”. (ST10, being able to criticize and receiving criticism)*

## CHAPTER 5

### DISCUSSION OF FINDINGS AND CONCLUSION

#### 5. INTRODUCTION

This chapter mainly consists of an account of the findings and discussions in line with the literature of foreign language anxiety, drama and theater techniques. Each research question is evaluated with reference to the findings of the similar studies so as to determine whether the findings of the present study conform to them or not.

##### 5.1. Summary of the Study

This study is an attempt to explore the effectiveness of an original-text theater application upon the second-year ELT students' foreign language speaking anxiety. As an action research design, both qualitative and quantitative research elements are employed in a complementary way to reach more reliable results.

First of all, at the beginning of the study, the FLCAS developed by Horwitz, et al. (1986) was administered to the 39 second-year students in ELT department in order to determine the speaking anxiety level of the students and select the ones with higher speaking anxiety for the data collection phase of the study. The classroom portion of the study lasted for three weeks which were separated for the general information on the theater and the elements of it. This was followed by the reading and discussion of the play "Live Like Pigs" by John Arden. On the other hand, the rehearsal period lasted for six weeks. In these rehearsals, the students were grouped and practiced the pronunciation of the words in their own scene working collaboratively with each other. They were also asked to keep diaries each week after the last rehearsal to find out if they felt the same anxiety during this period, the effects of theater application on their anxiety and the other feelings they preferred to share.

At last, the play was performed in front of a large audience including the university students from other departments and mainly from ELT Department as well

as the rector and the dean of the Faculty of Education. After that, those 15 students with higher foreign language speaking anxiety selected based upon the FLCAS scores were requested to participate in the data collection phase of the study. At this stage, FLCAS was administered to these participants as a post test so as to determine the change in their anxiety level after the application if there was any. Interviews were also conducted to grasp their additional feelings and reach more data which were not obtained through quantitative data collection tools. And researcher-prepared “Theater Production Perception Questionnaire” was also administered after the interview so as to explore the students’ perceptions about the general advantages and disadvantages of the application.

## **5.2. Research Questions**

In this section, each research question is handled with regard to the findings of the present study.

### Research Question 1: Do the second-year ELT students at Mustafa Kemal University have foreign language speaking anxiety?

This first question investigated whether the second-year ELT students at Mustafa Kemal University felt foreign language speaking anxiety or not and the extent they felt it. In order to find out their speaking anxiety level, the scale consisting of the thirteen FLCAS items which were determined to measure the speaking anxiety level was administered to the 39 second-year ELT students; 20 from class A and 19 from class B. The FLCAS scores of the subjects ranged from 54 to 21 which meant that there were students with both high and low level of anxiety. In other words, the majority of students experience a certain level of foreign language speaking anxiety. This indicates that speaking anxiety is commonly felt by students not only at lower levels but at university level as well.

In this aspect, the findings of this study with regard to the speaking anxiety level of the students conform to the findings of other studies conducted to determine the anxiety level of students at university level and conceptualization of the speaking



anxiety (e.g. Woodrow, 2006; Karimkhanlui, 2006; Dereshiwsky, 2001). For example, Dereshiwsky (2001) investigates the perceived levels of anxiety experienced by students in a regular university setting. The findings leads the researcher to conclude that beginner classes experience some levels of anxiety and this level does not decrease in the following semester. Similarly, in her study which is conducted with the university students to shed light on speaking anxiety, Woodroow (2006) finds that second language speaking anxiety is a significant predictor of oral achievement and the data from the interview indicate that forty (85%) of the participants experience second language speaking anxiety to some extent. In line with these findings, another evidence for the existence of speaking anxiety at university level comes from Karimkhanlui (2006) who conducts a study with university students from medicine department to explore the effect of anxiety on speaking and the common sources. The findings indicate that the majority of the participants experience some form of anxiety when speaking foreign language in classroom. In line with these results, it might be stated that the findings of the present study conform to the findings of these studies on speaking anxiety.

In the current study, the majority of the participants (60%) state that they never feel quite sure of themselves while speaking in foreign language in class. Together with this, upon the other item, the majority of the participants (60%) agree that they tremble when they know that they will be called on to speak in foreign language. As for the third item related to speaking without preparation in class, most of the students with the percentage of 66.7% (n=10) agree with the statement and 46.7% (n=7) of the participants feel nervous in class. The percentage of the participants who feel themselves confident is 6.7% (n=1) compared to 60% (n=9) of the participants who disagree with this statement. When the answers related to the negative feelings experienced when its students' turn to speak are considered, the findings indicate that 66.7% (n=10) of the participants agree that their heart pounds when they are asked to speak in class. Related to the next item, most of the participants (73.3%) agree that they feel self-conscious about speaking English in class which is the indicator of higher speaking anxiety level. Considering item 10 that is related to feeling nervousness and confusion when speaking in class, most of the participants (80%) agree with this statement while 6.7% (n=1) disagree. Upon the

item related to being afraid of the other students' laughing while speaking English in class, most of the participants (40%) disagree with that statement while 33.3% (n=5) agree that they are afraid of being laughed at while speaking in class. 6.7% strongly agree with the statement.

In brief, these findings lend us to support that speaking anxiety exists in language classrooms even at the higher levels of proficiency and the majority of the students experience a certain level of speaking anxiety due to various personal reasons ranging from not being quite sure while speaking, feeling nervous, not feeling confident, feeling heart pound to feeling confused, and fear of their peers' laughing while speaking. And concerning the percentage of each item, it can clearly be noticed that the majority of the students indicated evidences of feeling speaking anxiety.

To support the findings from the scale, in the interview, the participants were also asked whether they experienced foreign language speaking anxiety in class. The aim was to see whether they were aware of their anxiety indicated in the FLCAS scores and the reasons behind their speaking anxiety to better understand the effects of theater application upon this negative feeling. This would allow reaching further insights and descriptive information which may not easily obtained through empirical research.

According to the content analysis of the interview, most of the participants (n=10) admitted that they felt anxiety when speaking English in class. There were also some students (n=3) who mentioned that they sometimes felt speaking anxiety and the one who stated that he rarely felt speaking anxiety. One other student explained that it was changeable; that is, it changes from instructor to instructor and subject to subject. Related to the possible reasons of their speaking anxiety, the more frequently expressed source was their "lack of self-confidence" (n=6) as found in the findings from the scale. And the other common sources of their speaking anxiety were found as "fear of failure" or "low self-esteem", "feeling of self-consciousness" and "feeling of excitement while speaking English in class", "lack of vocabulary knowledge", "being graded", "having high expectations" and "the effect of instructor and the subject". It was found that the students' speaking anxiety mostly came out of some personal psychological reasons or some personal inadequacies. The reasons of

these psychological effects may stem from students' inability of getting accustomed to speaking English at secondary or high school classes. Speaking may be the most neglected of the four skills since the university entrance system requires students to take paper pencil test. Therefore, until they pass this exam and enter the university, their primary concern is to have full grammar knowledge and study on as much tests as they can. Therefore, they hardly overcome their fears of speaking English.

All these possible sources experienced by the students in this study are also in line with the findings of other studies upon the common sources of foreign language speaking anxiety. For instance, in their article entitled "Anxiety and predictors of performance in the foreign language classroom" Matsuda, Gobel (2004: 22) put forth the link between self-confidence and anxiety. According to them, the confident students feel less anxiety, whereas the less confident students experience higher anxiety. Similarly, in their study which investigates the links between second language classroom anxiety and second language writing anxiety as well as their associations with second language speaking and writing achievement, Cheng et al (1999: 426) find that low self-confidence is an important component of both speaking anxiety and writing anxiety. This component is found to be the reason of students' "negative thoughts and emotional responses in stressful English-learning situations". Upon the common leading factors for the language anxiety Daly (1991) states that anxiety mostly stems from students' feeling of alienation, lack of self-confidence and their feelings of fear against communication.

Furthermore, lack of self-confidence is ranked as the most important social source of communication apprehension (CA) in Yin-Mak & White's (1996) study. In a similar vein, some of the causes of speaking anxiety are also found in Karimkhanlui's (2006: 6) study investigating the common sources of speaking anxiety. One of them is learners' psychological attributes which include "learners' own psychological status and feeling,... the presence or absence of worry, nervousness and heart pound in classroom situation".

Another source of the students' speaking anxiety was found in the present study as "fear of failure" or "low self-esteem". Students frequently mentioned that they were afraid of making mistakes in front of their classmates and they worried about other students' judgements about them. This finding complies with Young's

(1991) study upon the sources of foreign language anxiety which poses low self-esteem as one of the sources of anxiety experienced in language classrooms. Similarly, Horwitz, et al (1986) find fear of failure as a factor that causes learners to experience language anxiety.

In this study, “having high expectations” also emerged as one of the anxiety-generating factors. The participants stated in the interviews that this feeling manifested itself when they thought that they should be perfect. These unrealistic expectations cause them to feel more anxious while speaking in class. This finding in this aspect shows similarities with the results of the study conducted by Horwitz (1989). In the study it is found that learner beliefs about language learning process have much effect upon the anxiety they experience in language classrooms.

“Instructor’s and the subject’s influence” was found as another anxiety-generating element mentioned by the students in the present study. They stated that their anxiety level indicated differences with the different instructors and subjects; that is, some instructors’ behaviors naturally cause them feel anxious and the subjects that do not attract their attention generate some sort of speaking anxiety. In line with this finding, Young (1991) emphasizes instructors’ influence upon students’ language anxiety and postulates that their error correction preferences, points of view related to the nature of the language learning atmosphere and the way they approach the teaching of foreign language naturally generate an influence upon the students’ effort in doing a task in class.

After revealing the speaking anxiety level of the students before the theater application and the main reasons underlying these anxious feelings, this study aimed to find out the speaking anxiety level of the students after a nine weeks’ theater application to determine the change in level. This would lend support to comment on the effects of this application upon their anxiety level. This aspect is handled with the second research question.

Research Question 2: Is there a statistically significant difference between the students' speaking anxiety level before and after the theater application?

This question dealt with the anxiety level experienced by the students after the theater application. In order to find an answer to this issue, FLCAS was administered to the participants both before and after the theater application to compare the differences in the speaking anxiety level. In the data analysis chapter, the change in speaking anxiety level was illustrated with two graphics for each item (p.102-114) which belong to the findings of pre and post administration of the FLCAS. And in order to determine the change in level, the results of the pre and post tests were entered into SPSS and a paired sample t-test was run to measure the level of difference. A comparison of pre and post production tests indicated that there was a significant decrease in the participants' anxiety scores after the theater application with the paired differences mean of -12,5333 (p.98). While the total anxiety score of the participants was 47.13 before the application, it was found that this level decreased to 34.6 after the theater application, which led us to observe that nine weeks' theater application study created a statistically significant positive change in participants' foreign language speaking anxiety level.

If we attempt to summarize the pre and post-test results, it is seen that the students' anxiety scores indicated a decrease after the theater application. For example, while before the theater application, the majority of the participants (60%) stated that they never felt quite sure of themselves speaking English in class, in the post-application, it was found that the percentage of the agreement of the statement decreased to the 26.7% (n=4) and the percentage of the participants who disagreed with this statement increased after the theater production to 46.7% (n=7). This shows us that the students started to become surer of themselves after the application. As an answer to the other item in the scale, in the pre-application, the majority of the participants (60%) agreed that they trembled when they knew that they would be called on to speak in foreign language. 20% (n=3) of the participants disagreed with the statement. On the other hand, in the post-application, the majority of the participants (46.7%) disagreed with the statement which meant that they did not have much negative feelings towards speaking English in class. In this aspect, it can be

supported that the students felt psychologically relaxed after the frequent rehearsals which made them feel more comfortable while speaking in front of their classmates. Similarly, the analysis of FLCAS indicated that before the theater application, 46.7% (n=7) of the participants felt nervous in English class while 13.3% (n=2) disagreed with this statement. And 40% (n=6) strongly agreed that they felt nervous in class. On the other hand, post-application results indicated that majority of the students (46.7%) disagreed with the statement and the percentages of the agreements in the pre-application decreased to 6.7% (n=1). Another item was related to the students' feeling when voluntarily answering in class. According to the results of the analysis, before the staging of the play, the majority of the students (40%) agreed that they embarrassed when voluntarily answering in class while 33.3 % (n=5) disagreed with the statement. On the other hand, in the post-application the majority of the participants (80%) disagreed that they felt embarrassed about volunteer answering. Related to item 6 on feeling nervous while speaking with native speakers, the pre-application percentages indicated that 33.3% (n=5) of the participants agreed with the statement and 33.3% disagreed. Concerning the results after the theater application, the number of participants who felt comfortable speaking with a native speaker increased in the post-application to the percentage of 73.3% (n=11). Considering the percentages of item 7 related to feeling confident in speaking English in class, it was found that in the pre-application, 60% (n=9) of the participants disagreed with this statement. Compared with the pre-application results, in the post-application, the number of participants who felt comfortable and confident while speaking English in class increased to 46.7% (n=7). Another item in the scale dealt with the psychological symptom of an anxious feeling. The percentages in the pre-application indicated that 66.7% (n=10) agreed that their heart started to pound when they were asked to speak in class. The analysis of the post application of FLCAS showed that the majority of the participants (40%) disagreed with feeling anxious while speaking in class while 26.7% (n=4) agreed that they became excited while speaking. Therefore, it was noticed that the percentage of feeling heart pounding or excitement while speaking decreased after the theater application. This finding was similar with the other item in which most of the participants (73.3%) agreed that they felt self-conscious about speaking English in

class before the theater application which was the indicator of higher speaking anxiety level. Considering the post application results, it was found that the majority of the participants (66.7%) disagreed that they felt self-conscious. Related to the feelings such as nervous and confused when speaking in class, in the pre-application, most of the participants (80%) agreed with this statement while in the post application the percentage of the participants who felt confused and nervous is 40% (n=6) and most of the participants disagreed that they felt nervous when speaking English in class with the percentage of 33.3%. In connection with this item, before the theater application, the majority of the participants (53.3%) disagreed that they would feel comfortable when speaking with native speakers. And considering the post-application results, it was found that most of the participants (60%) agreed that they would feel comfortable. As a last, most of the participants (40%) in the pre-application disagreed that they were afraid of other students' laughing at them while they were speaking and 33.3% (n=5) agreed with that statement. On the other hand, in the post application, the majority of the participants (86.7%) disagreed with the statement while 13.3% (n=2) strongly disagreed.

All these findings from the pre and post-administration of the FLCAS indicated that the students' speaking anxiety level decreased and after the application they started to feel more comfortable and confident of themselves and feel less nervous, less confused and less self-conscious while speaking English in class. In brief, statistically significant difference was found between the students' foreign language speaking anxiety level before and after the application.

Research Question 3: Is the level of students' speaking anxiety affected positively or negatively by the theater application? If positively, in what ways?

With this research question, it was aimed to explore whether the theater application affected students' speaking anxiety positively or negatively. In order to determine this effect, the results of the pre and post-administration of the FLCAS were entered into SPSS. A comparison of pre and post-production tests indicated that there was a significant decrease in the participants' anxiety scores after the theater

application which led us to observe that nine weeks' theater application study created a significant positive change in participants' foreign language speaking anxiety level.

The findings from the FLCAS were also supported with the findings from the interview and diary entries. In the interview, the participants were asked whether the theater application contributed them to lower their speaking anxiety level or not. The findings from the analysis indicated that four participants thought that the application did not make much change in their anxiety level. The reason behind this might be that these students' speaking anxiety stems from their lack of vocabulary knowledge, instructor and the subject they would talk about in the class or their being afraid of the other students' laughing at them. It seems reasonable that the theater application may not have much effect upon the anxiety generated from such kind of reasons. Yet, the majority of the participants agreed that it had a positive impact upon their speaking anxiety level. This indicated that participating in such an experience and the frequent practice of English in the rehearsals had positive contributions to the foreign language speaking anxiety of most of the students.

To empower the findings from interview, in the "Theater Production Perception Questionnaire", the participants were asked whether the theater application helped lowering their speaking anxiety or not. The majority of them (46.7%) agreed that their anxiety was decreased with the application and 26.7 % strongly agreed with the statement. On the other hand, only 13.3% disagreed with the statement. In the interview, these participants who mentioned the positive impact of the application were also asked in which aspects the application decreased their anxiety level and how they noticed that. As a result of the analysis, three categories emerged under this theme. These are: "decreased self-consciousness", "increased self-confidence", and "increased courage for speaking in public".

According to the content analysis of the diaries, the same participants in the interview reported also in their diaries that the theater application did not have much effect upon their speaking anxiety. In this respect, the findings from the diary were found to support the findings from the interview. And those who mentioned the positive impact of the theater application reported some anxiety-reducing effects of the application. The categories were found as "gaining of self-confidence in speaking English", "decreased self-consciousness while speaking", "increased courage for



speaking in public”, “feeling more comfortable speaking English” and “developing sense of accomplishment” which were crucial feelings for motivating them to speak. And the personal development categories emerged from the analysis of the diaries were found to be: “being able to notice the personal developments”, “developing self-confidence”, “increase in self-esteem”, “gaining social confidence”, “developing risk-taking ability” and “willingness to take risks”, “being able to criticize and receiving criticism”.

According to the students, the effects of theater ensured the reduction of their speaking anxiety. For, the lack of self-confidence and courage and feeling of self-consciousness while speaking were the main reasons of their anxiety mentioned in the interview.

Therefore, it can be supported that theater production generated positive feelings in students towards speaking English in class providing them with a relaxed atmosphere in which they got the chance of speaking without being graded. Throughout the rehearsals the students got accustomed to speaking in front of their classmates and noticed that the other students might sometimes make mistakes although they have higher proficiency level. This aspect helped students discard their negative feelings towards speaking English in front of others. And the analysis of the interview and the diary entries indicated that the instructors’ favouring the students’ performance helped them gain a sense of accomplishment and self-confidence in completing a task successfully. All these positive feelings automatically helped them lower their speaking anxiety and overcome some negative beliefs and thoughts related to speaking English in public. For, in the literature on foreign language anxiety, it is generally agreed that students’ lack of self-confidence and courage to speak in front of others, and feeling of nervousness and self-consciousness while speaking are found to be most frequently occurring factors that generate anxiety in students. Therefore, if these factors are eliminated, the students will most probably feel more comfortable in language classes.

These findings indicate a meaningful similarity with the studies conducted upon a play production in which the authors maintain that the theater activities in foreign language classes create many social and psychological benefits such as providing students with an atmosphere to gain self-confidence, to take more risks,

and feel a sense of accomplishment (e.g. Athiemoolam, 2004; El-Nady, 2000; Yassa, 1999; Haggstrom, 1992).

The positive effects of theater application found in this study in terms of reducing students' speaking anxiety level also conform to the emphasis of Ronke (2005: 155) upon the anxiety-reducing effect of theater activities. She directly emphasizes this aspect of the application and states that "drama exercises and theater are in many ways ideal for social learning in a FL class" since "they help to reduce the affective filter, in other words, lower or eliminate anxiety and inhibition which have a particularly detrimental impact on foreign language learning". Similar effects especially on self-confidence of the students are also found in the full-scale theater production study of Ryan-Scheutz, Colangelo (2004: 382) in which the results lend them support to conclude that "full-scale theater production of an authentic text could be a beneficial way of bringing together language and literature within the foreign language curriculum". They further add that "the experience of collaborating with others to accomplish an initially daunting task would foster students' self-confidence as well as their general enthusiasm for the language and culture". Similarly, the anxiety-reducing effect of drama and theater activities is also supported by Dodson (2000). The author suggests these activities to encourage students for overcoming their fears and apprehension related to speaking where performing in an environment they feel themselves comfortable and motivated.

Research Question 4: What are the students' perceptions about the theater application?

Research question four questioned the participants' general perceptions about the theater application including the perceived advantages and disadvantages. The data were collected through the "Theater Production Perception Questionnaire", interviews and the diaries. All the findings from these data collection tools were compared in order to present more reliable results.

According to the statistical analysis of the Theater Production Perception questionnaire, the responses of the participants to the items in the questionnaire indicated a tendency towards *strongly agree* to *agree* which meant that the

participants had positive perceptions about the theater application. This can be understood both with percentages of the each item and with the mean values. The maximum mean score was found to be 4.8 and the minimum score was 3.4. This finding provided evidence that the participants mostly had positive perceptions about the theater application. The questionnaire includes items to measure the perceptions about the activity in general and the play, and items to determine the perceived advantages and disadvantages such as improving students' language skills, risk-taking ability for communication, social interaction with friends, and fostering cooperative learning among the groups.

To summarize the findings, it can be clearly stated that the majority of the participants enjoyed the application as an extracurricular activity and they liked the play selected to be performed. The percentage of the participants who agreed that the application was tiresome, was found to be equal with the ones who disagreed with the item. In the interview, this aspect emerged as the only challenge of the application. This can be attributed to the reason that the rehearsals were conducted after the class hours. On the other hand, a big number of participants agreed in the questionnaire that the theater application contributed much to improve their speaking skill, pronunciation, risk-taking abilities and increased their motivation and confidence in speaking English in class. As for the social advantages, there was a tendency among the participants to mark "strongly agree" or "agree" when asked about the effect of the application upon improving their interactions with their classmates and the students from another class. Furthermore, most of the participants (53.3%) strongly agreed that they felt comfortable during the rehearsals and 66.7% strongly agreed to participate in later theater activities. No item in the questionnaire was responded totally negative by the participants.

As a result of the interview analysis, six categories emerged that indicated which aspects of the application were considered as advantageous. The advantages uttered by the participants were "language skills improvement", "knowledge of culture and author", "social interaction", "collaborative learning", "opportunity to practice English" and "learning to take responsibilities". These categories are handled below in relation with the relevant literature.

*Language skills improvement:* The participants mostly mentioned the improvement in their speaking skills. According to them, the frequent use of English in the rehearsals and the corrections coming from the instructor helped them improve their pronunciation and notice the necessity of using the correct intonation of the words of their speech. Furthermore, they claimed that they started to be more fluent while speaking in the class after the theater application. In line with this finding, many authorities in the drama and theater production support that with the help of these activities in foreign language class students gain communicative competence with the opportunity to practice with authentic language (e.g. Moody, 2002; Savoia, 2002; Gill, 1996; Gaudert, 1990; Wessels, 1987; Via, 1987).

*Knowledge of culture and author:* In the interview, all of the participants stated that staging of the play “Live Like Pigs” provided them with more information about the culture reflected in the play and stimulated them to understand the intentions of the author better. The participants reported that the play became more lively in their mind than examining it as the requirements of a literature course. They stated that the time when they completely understood the subject matter of the play was when they were staging it.

The finding of this study in this respect is found to be in line with some other studies conducted to determine the effectiveness of drama and theater activities in many aspects of foreign language learning process. For instance, Lys et al. (2002) conduct a study upon the students’ performing a German play from Brecht and find that the student actors become better familiarized with the author, culture and the time period reflected in the play.

*Social interaction:* With the help of the theater application students attained the chance of improving their social interactions with their classmates and the students from the other class. Since they were in the same group to perform the scenes, they naturally shared many things during the process. This increased their communicative and social interaction within and between the groups. In the interview, there were some students who stated that they did not even know the students’ name in the other class before the application. But after the rehearsal periods, they became good friends. What was found in this aspect seems to support Bernal’s (2007) emphasis upon the effectiveness of theater activities in terms of

developing social interaction between students and collaborative learning from each other.

*Collaborative learning:* In the interview, the participants mentioned the development of collaborative learning from many aspects. For instance, they learned the pronunciation of a word from each other and consulted for an advice on how to do the best. Therefore, it may be expressed that this collaboration between them during the six weeks' rehearsal period is most probably reflected in their classroom activities since they have learned how to collaborate with each other to complete a task.

*Opportunity to practice English:* Another advantage mentioned by the participants was the meaningful and authentic context provided by the rehearsals of the play. By this way, they found more opportunities to practice English in an atmosphere in which they got constructive feedbacks from the instructor and the researcher in terms of their pronunciation and intonation of the texts of the scenes. This may be stated to be the communicative benefit of the drama and theater activities in terms of improving students' competence in internalizing the foreign language and using it effectively outside the class as also suggested by many authorities in this field (e.g. Schultz, Heinigk, 2002; Moody, 2002; Savoia, 2002; Gill, 1996).

*Learning to take responsibilities:* One of the social advantages emerged as students' gaining a habit of shouldering responsibilities. Throughout the rehearsal period, participants were given various tasks such as setting up their own groups, selecting the scene they would perform, arranging the costumes they would wear in the performance and worrying on the pronunciation and the required gestures and mimes. The students were given the responsibility on purpose to design everything as they favoured them to be. For, it was supposed that this would most probably make the students more motivated for the task and improve consciousness to take responsibilities. This aspect of the present study is in line with Ronke's (2005) in which she finds that working in a group, students get the chance of giving advice to each other, taking risks and taking the responsibility of the tasks such as constructing scenery, deciding which make-up to use and developing an advertise plan.

In addition to these advantages, there were also some challenges of the application according to the participants. The analysis of the interviews indicated that all the students expressed that there were not much disadvantages apart from the time constraints, requirement of memorization, and sometimes it's being tiresome. Yet, all the participants reported that these were the feelings which they felt only at the beginning. Then, through the end of the study, they all understood that these were not worth mentioning besides all the gains they achieved and all the pleasure they got during the rehearsals. In brief, they all reported that the advantages overwhelmed the disadvantages. As in this study, the researches conducted upon drama and theater activities do not present us many disadvantages; instead, some challenges come out such as "students' backgrounds and skepticism, teachers' lack of preparation in this area and perceptions that drama is not serious" (Dodson, 2000: 128).

### **5.3. Pedagogical Implications**

This study reveals that anxiety generates some sort of debilitating effect upon the students in language classroom in many skill areas as consistently stated in the literature upon foreign language anxiety. It is most generally agreed that anxiety manifests itself in nearly all language learning contexts regardless of the students' proficiency level. Similarly, the present study indicated that even the students in ELT department might feel anxiety to some extent when it's their turn to speak English in front of the other students in class. Since creating a low-anxiety and learner-centered classroom environment is one of the biggest challenge in foreign language classrooms (Young, 1991), this study may present some beneficial implications in the way it offers a possible solution with an original-text theater application to foreign language speaking anxiety experienced by students because of some psychological reasons such as lack of self-confidence, lower level of self-esteem, and feeling of self-consciousness. Language instructors, educators and teachers may benefit from the implications of the study as well to encourage students speak English in class arranging some meaningful communicative activities that help boost the necessary self-confidence and courage towards speaking. In this aspect, an

original-text theater application is offered as a solution for reducing speaking anxiety in which many useful implications emerged.

First of all, as one of the findings of this study, instructors should be informed that anxiety leads to a detrimental effect upon the students' speaking English even if they are advanced level ELT students. And also, instructors should be informed about this negative effect before attributing students' failure in speaking to their low motivation and the lack of competence or their being fed up with the lesson. Some anxiety reducing activities may help students overcome the negative feelings they bring together to the foreign language class. Upon this issue, Young (1992) suggests instructors and educators to make students work in small groups or pairs, use self-talk and participate in support groups. Since most of the students' speaking anxiety stems from some personal reasons such as lack of self-confidence, and courage to speak and feeling self-consciousness while speaking in front of the class, instructors had better arrange activities in such a way that they increase students' self-confidence and discard the self-consciousness providing them with a non-threatening environment in which students get the chance of practicing the foreign language in front of other students and thus decrease their self-consciousness.

As an another finding, these feelings are mostly generated from students' being afraid of making mistakes while speaking or being laughed at by the other students. Therefore, they should be informed that even the more successful students may sometimes make mistakes.

Furthermore, this study indicated that teachers' attitudes in class and the subjects the students would talk about might also create anxiety while they are speaking. Therefore, supportive and friendly environment should be created for students to feel themselves comfortable. For this reason, some training programs or seminars can be arranged for teachers on how to motivate their students to speak foreign language and how to react while they are speaking in terms of choosing the right error correction strategy and organizing the class in a way that other students do not criticize each other or laugh at someone's mistake. Besides, teachers may bring some interesting subjects to the class so as to motivate students to speak English.

Similarly, some ELT instructors may benefit from the findings of this study related to the anxiety-reducing effect of the theater application. They may adapt

performative approach to the study of theater in literature courses as suggested by Haggstrom (1992) and Essif (1998). Staging of a play examined and discussed in length in class most likely stimulates students to practice all language skills, boost their self-confidence and makes them feel a sense of accomplishment with completing a daunting task. All these automatically would help them reduce their foreign language speaking anxiety as they frequently use the language in a more relaxed atmosphere and in front of their classmates. Apart from lowering the speaking anxiety level of students, the other benefits come out as students' getting the chance of improving their ability to work in groups collaboratively, developing social interactions with their classmates, and improving their speaking skill with a corrective feedback on their pronunciation, intonation and gest and mimes while speaking during the rehearsals. Moreover, the rehearsals help students become consciously aware that using jest and mimes while speaking proves to be very effective in terms of the audience to better understand what the speaker means.

From another perspective, performative approach provides the integration of language and literature contributing students in their comprehending the work of art and many elements of literature inductively. By this way, what they have learned about the play in the class will remain meaningful in their minds. Since students traditionally get accustomed to read the text in class and then examine it in terms of its characters, plot and the theme, the performative approach to the study of theater in literature courses most probably make them get more pleasure from the course as found in this study as well with most of the students who stated that they wanted to participate in the other theater activities in the following year. The students in the ELT Departments may also be stimulated to perform a written play since they are at an advanced level in English. This activity, as Elgar (2002: 22) points out, "provides a natural context for the integration of the four skills, as students write and rewrite their scripts and rehearse their lines". With the help of these activities, students "can develop greater self-esteem, become more autonomous learners, and feel a sense of accomplishment" as found in this study. Besides, students comprehend the elements of a play appreciation in a concrete way, which, in turn contributes to deeper experiences and understanding of literature. This can be a part of the curriculum of literature courses in ELT Departments. Therefore, students all know that they are



required to perform a play in the “drama appreciation” course in addition to the discussions on the characters, plot and the theme in the classroom portion.

Despite all these benefits stated in the literature upon drama and theater studies, it is found that the majority of teachers and instructors hesitate to embrace drama and theater activities considering that these are time consuming and bring them extra burden. And they assume that organizing such activities like improvisation, play production or role-play necessitates a special acting or directing ability. Yet, they should be informed that they “don’t have to be an “actor” to lead” their “students in improvisation games or help them recognize good intonation when they read from a script” (Dodson, 2000: 133).

Additionally, teachers may be stimulated to investigate the studies on the experiences of many educators who apply drama and theater activities as a medium of his or her own teaching philosophy. Exploring the literature, they most probably recognize that most of the foreign language teaching approaches and methodologies benefit from drama and theater activities considering the parallels between theater arts and foreign language learning and teaching as illustrated in the literature review section of the present study.

As a consequence, play production or some other theater activities should take place as a part of the play appreciation in the literature courses in ELT departments because of the many motivational, social and psychological aspects together with the similarities with the course objectives. No matter it is conducted as a curricular or extracurricular activity, a play production approach to the drama appreciation courses is found to develop students’ communicative competence, provide better understanding of foreign literature and culture, emotional and social growth and improve many aspects of language skills in a positive encouraging environment which help students lower their speaking anxiety.

#### **5.4. Suggestions for Further Research**

The findings of the present study naturally lend itself many suggestions for researchers in further studies. For instance, since this study was conducted in only one setting, that is Mustafa Kemal University, the findings achieved cannot be

generalized to the other contexts. Therefore, a study which investigates the effectiveness of theater application upon students' speaking anxiety level may also be conducted in the ELT Departments in other universities and then the results can be compared so as to get more precise generalizations.

As found in many studies in the literature on foreign language anxiety, this study also finds that students experience foreign language speaking anxiety to some extent mostly because of some personal reasons. And general foreign language anxiety is found to contain a strong speaking anxiety element (Cheng et al., 1999). Therefore, it is crucial for educators to find ways to reduce students' anxiety level for an effective and conducive teaching environment.

The present study investigates the effectiveness of theater application upon this issue. In addition to this, some other studies may be conducted to explore the impact of other activities upon the students' speaking anxiety level. Koch, Terrell (1991) investigate the affective reactions of foreign language students to some natural approach activities and teaching techniques such as oral presentations, oral skits and role play. In that study, the anxiety-generating activities are determined with the students' responses to a questionnaire without conducting any application of these activities with students. Thus, these activities can be applied with students and this may be the scope of other studies aimed to find out their effectiveness on reducing students' anxiety level. With the help of these applications, there may emerge more evidence to apply them in language classes.

Furthermore, since speaking is one of the four skills which evokes an anxiety-generating effect upon students, a study on the techniques and activities to reduce students' reading, listening or writing anxiety may be conducted in ELT contexts.

As another research topic; the attitudes and perceptions of instructors towards theater application in literature courses may also worth studying. For, applying this technique is mostly related to their foreign language teaching methodology.

As a last but not least, at the very beginning of term, a study may be designed to measure students' foreign language anxiety level and determine the most anxiety-generating skill areas. By this way, the curriculum can be designed accordingly, which, in turn, would make the teaching and learning cycle more effective and more desirable.

## 6. CONCLUSION

As an attempt to explore the effectiveness of theater application on the second-year ELT students' foreign language speaking anxiety level, the findings of the present study rely on both quantitative and qualitative data. According to the analysis of FLCAS administered both as a pre and post test, a statistically significant positive difference was found between the students' foreign language speaking anxiety level before and after the application. This lends us to support that nine weeks' theater application helped students lower their speaking anxiety. The findings from the scale were also supported with the qualitative data from the interviews conducted with the participants and the diaries they were asked to keep during the rehearsals about their in-depth feelings during the process. The analysis of the interviews and diaries revealed that the students had many gains from the application to reduce their anxiety such as developing self-confidence, courage to speak more comfortably in class and sense of accomplishment.

As for the perceptions related to the application, the analysis of the "Theater Production Perception Questionnaire" and the interviews indicated that the students' perceptions were highly positive. For, they reported that the application provided them with an atmosphere in which they developed their language skills, found more opportunities to practice English in a meaningful and communicative context and improved their social interactions with the other students working in a group collaboratively and taking more responsibilities.

To summarize, all the findings from both quantitative and qualitative data have led us to maintain that taking an active part in staging a dramatic text, the students would most probably attain the chance of overcoming their speaking anxiety. For, this atmosphere and the frequent use of English in front of a large community gradually help them boost their self-confidence and foster their courage to speak English in class. Since, in the interview, lack of confidence and courage emerged as the most common causes of foreign language speaking anxiety, it is this aspect of the application that much helps students overcome their negative feelings towards speaking. From another perspective, performing a play in ELT Departments

could be a beneficial way of bridging the gap between literature and language inspiring an inductive learning on the part of students.

## APPENDIXES

### APPENDIX 1:

#### FOREIGN LANGUAGE CLASSROOM ANXIETY SCALE

**Please read the following statements. Indicate if you strongly agree, agree, have no opinion, disagree or strongly disagree with each statement by circling the appropriate response. SA= Strongly agree, A= Agree, U= Undecided, D= Disagree, SD= Strongly disagree.**

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

A) SA      B) A      C) U      D) D      E) SD

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

A) SA      B) A      C) U      D) D      E) SD

**3-** I start to panic when I have to speak without preparation in language class.

A) SA      B) A      C) U      D) D      E) SD

**4-** In language class, I can get so nervous I forget things I know.

A) SA      B) A      C) U      D) D      E) SD

**5-** It embarrasses me to volunteer answers in my language class.

A) SA      B) A      C) U      D) D      E) SD

**6-** I would not be nervous speaking the foreign language with native speakers.

A) SA      B) A      C) U      D) D      E) SD

**7-** I feel confident when I speak in foreign language class.

A) SA      B) A      C) U      D) D      E) SD

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

A) SA      B) A      C) U      D) D      E) SD

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

A) SA      B) A      C) U      D) D      E) SD

**10-** I get nervous and confused when I am speaking in my language class.

A) SA      B) A      C) U      D) D      E) SD

**11-** I would probably feel comfortable around native speakers of the foreign language.

A) SA      B) A      C) U      D) D      E) SD

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

A) SA      B) A      C) U      D) D      E) SD

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

A) SA      B) A      C) U      D) D      E) SD

**APPENDIX 2:****TURKISH VERSION OF THE FOREIGN LANGUAGE CLASSROOM ANXIETY SCALE**

Bu ölçekten elde edilecek bilgiler akademik amaçlı bir araştırmada kullanılacaktır. Sorulara vereceğiniz cevaplar tamamen gizli kalacak ve hiçbir şekilde araştırmacı dışındaki kişiler tarafından incelenmeyecektir. Çalışmanın akademik değeri sizlerin bütün maddeleri içtenlikle ve doğru olarak cevaplandırmanıza bağlıdır. Katkılarınız için hepimize teşekkür ederim.

Lütfen aşağıdaki maddeleri dikkatle okuyup kendinize en yakın bulduğunuz seçeneği işaretleyiniz.

1. İngilizce derslerinde konuşurken kendimden hiçbir zaman tam olarak emin olamıyorum.  
A) Kesinlikle katılıyorum                      B) Katılıyorum  
C) Kararsızım                                      D) Katılmıyorum  
E) Kesinlikle katılmıyorum
2. İngilizce derslerinde konuşma sırasının bana geldiğini anladığımda elim ayağım titrer.  
A) Kesinlikle katılıyorum                      B) Katılıyorum  
C) Kararsızım                                      D) Katılmıyorum  
E) Kesinlikle katılmıyorum
3. İngilizce derslerinde hazırlıksız konuşmak zorunda kaldığım zaman telaşa kapılırım.  
A) Kesinlikle katılıyorum                      B) Katılıyorum  
C) Kararsızım                                      D) Katılmıyorum  
E) Kesinlikle katılmıyorum
4. İngilizce derslerinde bildiklerimi unutacak ölçüde gergin olabiliyorum.  
A) Kesinlikle katılıyorum                      B) Katılıyorum  
C) Kararsızım                                      D) Katılmıyorum  
E) Kesinlikle katılmıyorum
5. İngilizce derslerinde bir soruya gönüllü olarak cevap vermekten utanırım.  
A) Kesinlikle katılıyorum                      B) Katılıyorum  
C) Kararsızım                                      D) Katılmıyorum  
E) Kesinlikle katılmıyorum
6. Anadili İngilizce olan biriyle İngilizce konuşmak beni huzursuz etmez.  
A) Kesinlikle katılıyorum                      B) Katılıyorum  
C) Kararsızım                                      D) Katılmıyorum  
E) Kesinlikle katılmıyorum

7. İngilizce derslerinde konuşurken kendime güveniyorum.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum
8. İngilizce derslerinde bana söz verildiğinde kalbimin hızla çarptığını hissediyorum.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum
9. Diğer öğrencilerin önünde İngilizce konuşmak konusunda çok çekingenim.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum
10. İngilizce derslerinde konuşurken heyecanlanıyorum ve kafam karışıyor.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum
11. Anadili İngilizce olan yabancılar arasında bulunsam kendimi büyük bir olasılıkla rahat hissederim.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum
12. İngilizce dersi öğretmeni hazırlıklı olmadığım konularda sorular sorduğunda kendimi huzursuz hissediyorum.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum
13. İngilizce konuştuğum zaman diğer öğrencilerin benimle dalga geçmelerinden korkuyorum.  
A) Kesinlikle katılıyorum B) Katılıyorum  
C) Kararsızım D) Katılmıyorum  
E) Kesinlikle katılmıyorum

**APPENDIX 3:****DEMOGRAPHIC INFORMATION SHEET**

1. Age:
2. Gender:      a) Male                      b) Female
3. The type of high school you graduated from
  - 1) Anatolian High School    3) Vocational High School    5) Super Lycee
  - 2) Private College      4) State High School              6) Science School



**APPENDIX 4:****THE TURKISH VERSION OF DEMOGRAPHIC INFORMATION SHEET**

**1. Yaşınız:**

**2. Cinsiyetiniz:**           A) Kız   B) Erkek

**3. Mezun olduğunuz okul:**

**1) Anadolu Lisesi**

**2) Meslek Lisesi**

**3) Süper Lise**

**4) Özel Okul**

**5) Devlet Lisesi**

**6) Fen Lisesi**

**APPENDIX 5:****INTERVIEW INFORMATION FORM**

Dear Participant,

The aim of the interview you are about to participate in is to discuss your feelings and experiences about the theater production you have participated. The knowledge and insight gained from this research is intended to contribute to a more understanding of the role of theater and theater techniques in foreign language classrooms at any level.

During the interview you will be asked 11 questions and the interview will take approximately 15-20 minutes. The interview will be recorded via my mobile phone and you can make sure that no one other than me will listen to it.

The data gained from you after the interview will be transcribed by me for analyzing. I guarantee that these transcriptions will not be shared with anyone other than my master advisor.

At later stages of the research, some direct quotations from the interview may be used in my MA dissertation. However, I assert that your identity will not be uncovered under any circumstances.

You will be asked to sign a consent form after reading this information sheet. If you have any questions as to the aim and procedure of the interview, please do not hesitate to ask now.

ÖZGE GÜL ZEREY

The Researcher

Date .....

Sign .....

**APPENDIX 6:****INTERVIEW CONSENT FORM**

I am attending this interview voluntarily. I have been informed about the aim and procedure of the interview process by the researcher Özge Gül Zerey. I do state that there is no inconvenience about this interview.

Date .....

Name .....

Sign .....

**APPENDIX 7:****INFORMED CONSENT FORM**

Dear students,

My name is Özge Gül Zerey and I am an MA student at Mustafa Kemal University. I am conducting a study about the impact of theater production on speaking anxiety of ELT students. The following questionnaire is designed for this study. I would appreciate it if you can answer the questions in the following questionnaire. All data collected through your responses will remain anonymous.

Your identity will not be revealed in any report derived from these data. Your signature on the consent form below will be held separately from the completed questionnaires in order to ensure your anonymity.

Please read the questions carefully and answer all of them. Your answers will contribute to my study. Thank you for your participation.

Özge Gül ZEREY  
MA Program  
Mustafa Kemal University/ Hatay

I have read and understood the above and agree to participate in this study.

Name:

Signature:

Date:

**APPENDIX 8:****THE TURKISH VERSION OF INFORMED CONSENT FORM**

Sevgili öğrenciler,

Adım Özge Gül Zerey ve Mustafa Kemal Üniversitesi İngilizce Öğretmenliği Yüksek Lisans Programında öğrenciyim. Öğrencilerin Yabancı Dil konuşma kaygısı ve bu kaygıyı tiyatro çalışması ile azaltma konusuna yönelik bir araştırma yapıyorum. Elinizdeki anket bu araştırma için hazırlandı. Anketteki soruları cevaplarsanız memnun olurum. Kimliğinizle ilgili hiçbir bilgi bu araştırma sonucunda hazırlanan hiçbir raporda kullanılmayacaktır. Ders öğretmeniniz dahil hiç kimse verdiğiniz cevaplarla birlikte adınızı bilmeyecektir.

Lütfen soruları dikkatlice okuyun ve hepsini cevaplayın. Cevaplarınız araştırmaya katkıda bulunacaktır. Katılımınız için teşekkür ederim.

Özge Gül ZEREY

Mustafa Kemal Üniversitesi/ Hatay

Bu formdaki bilgileri okudum ve araştırmaya katılmayı kabul ediyorum. Çalışmanın sonunda hiçbir raporda araştırmacı tarafından adımın kullanılmayacağını biliyorum.

Adı ve soyadı:

İmzası:

Tarih:

**APPENDIX 9:****INTERVIEW QUESTIONS**

1. Do you generally feel anxiety when you are speaking in English in class?
2. (if yes to the previous question) What is the most important reason of your speaking anxiety?
3. Does the theatre production you have participated have any effect on your speaking anxiety? If yes, in what ways?
4. Did you feel anxious during the theater production rehearsals?
  4. a. If yes, why?
  4. b. If no, why not?
5. Is there any difference between the way you feel when you are speaking in class in the past and the feelings after you were involved in theater production?
  - 5.a If yes, what kind of difference?
  - 5.b If no, why not?
6. What are the personal development benefits you have gained by participating the theater rehearsals?
7. Does the production help you to improve your language skills? If yes, Which skill improved most? (reading, writing, listening, speaking)
8. What are the advantages and disadvantages of theater production?
9. Does the act of performing the play help you to better understand the text and its author? If yes, how?
10. What do you enjoy most about the production?
11. What are your general feelings?

**APPENDIX 10:****THE TURKISH VERSION OF THE INTERVIEW QUESTIONS**

1. Sınıfta İngilizce konuşurken kaygı hisseder misiniz?
2. Bir önceki soruya cevabınız “evet” ise bu konuşma kaygınızın en önemli nedeni nedir?
3. Katılmış olduğunuz tiyatro çalışması konuşma kaygınız üzerinde etkili oldu mu? Eğer olduysa hangi açılardan etkili oldu?
4. Tiyatro provaları boyunca hiç konuşma kaygısı hissettiniz mi?
  4. a. Hissettiyseniz sizce nedeni neydi?
  4. b. Hissetmediyseniz neden hissetmediniz?
5. Tiyatro provasına katılmadan önce ve katıldıktan sonra sınıfta İngilizce konuşurken hissettiklerinizde bir farklılık var mı?
  5. a. Eğer varsa nasıl bir farklılık oldu?
  5. b. Yoksa, neden bir farklılık olmadı sizce?
6. Tiyatro provasına katılmış olmakla elde ettiğiniz kişisel kazanımlar nelerdir?
7. Tiyatro provaları yabancı dil becerilerinizi geliştirmeniz konusunda katkı sağladı mı? Eğer sağladıysa hangi dil becerinize daha çok katkısı oldu? (okuma, yazma, dinleme, konuşma)
8. Katılmış olduğunuz bu tiyatro uygulamasının avantajları ve dezavantajları nelerdir?
9. Bu tiyatro oyununu sahnelemenin size eseri ve yazarı daha iyi anlamak konusunda yardımcı olduğunu düşünüyor musunuz? Cevabınız “evet” ise ne şekilde yardımcı oldu?
10. Bu uygulamada en çok hoşunuza giden şey neydi?
11. Uygulamaya ilişkin genel düşünceleriniz nelerdir?

## APPENDIX 11:

### JOURNAL GUIDELINES

Sayın Katılımcı,

Bu günden itibaren tutmaya başlayacağınız journal, sizde var olan konuşma kaygısının yapmakta olduğunuz Tiyatro Uygulaması ile ne derecede giderilebildiğinin ve bu uygulamanın kişisel gelişiminize hangi yönlerden katkıda bulunduğu daha detaylı açıklaması açısından söz konusu yüksek lisans tezimde çok önemli bir yer tutmaktadır. Bu yolla, sizdeki gelişimi/değişimi birlikte izleme şansımız olacaktır.

Aşağıdaki maddeler journal tutarken daha kolay yazmanızı sağlayacak yönergelerdir. Katılımmızdan dolayı çok teşekkür ederim.

Kasım, 2007 / HATAY  
Araştırmacı Özge Gül ZEREY

1. Her tiyatro uygulaması provasından sonra günlük tutmanız gerekmektedir.  
Bunun için format aşağıdaki soruları cevaplayacak şekilde olmalıdır:
  - **Bu tiyatro provasının konuşma kaygınız üzerinde herhangi bir etkisi oldu mu?**
  - **Eğer olduysa, bu uygulama konuşma kaygınız üzerinde hangi açılardan değişiklik yaptı?**
    - **Sınıfta İngilizce konuşurken kendime olan güvenimi geliştirdi.**
    - **Performans yeteneğime olan inancım arttı.**
    - **İngilizce konuşmaya karşı tepkilerim değişti.**
    - **Kaygıyla baş edebilmeye karşı olumlu deneyimler geliştirmek.**
  - **Bugünkü tiyatro provasına katılmış olmakla edindiğiniz kişisel kazanımlar nelerdir? Bunu nasıl fark ettiniz?**
    - Kişisel kazanım çeşitleri**
    - Kişisel gelişimi fark edebilme**
    - Kendine olan güvende gelişme**
    - Kendine olan saygıda artma**
    - Sosyal güven kazanma**
    - Risk alma ve kabul etme**
    - Risk almaya istekli olma**
    - Eleştiri yapma ve eleştiri kabullenme**
  - **Bugünkü provada en çok hoşunuza giden şey neydi?**
  - **Diğer düşünceleriniz neler?**
2. Tuttuğunuz günlüklere isim yazmanızda hiçbir sakınca yoktur. Böylece, isimler işimizi referans vererek bahsetmek konusunda kolaylaştıracaktır. Ayrıca hiçbir şekilde bu isimlerin tezimde kullanılmayacağını bir kez daha teyit ederim.
3. Ayrıca her günlük tutuşunuzda tarih atmayı unutmayınız. Bu gelişiminiz, değişiminiz açısından son derece önemlidir.
4. Journal tutmanız gereken zaman dilimi *Kasım 2007-Aralık 2007*' dir.



**APPENDIX 12:****THEATER PRODUCTION PERCEPTION QUESTIONNAIRE**

Please read the following statements. Indicate if you strongly agree, agree, have no opinion, disagree or strongly disagree with each statement by circling the appropriate response. SA= Strongly agree, A= Agree, U= Undecided, D= Disagree, SD= Strongly disagree.

Items	SD	D	U	A	SA
1. I enjoyed the theater application.	1	2	3	4	5
2. I liked the play we performed.	1	2	3	4	5
3. I found this application tiresome.	5	4	3	3	1
4. Theater application helped me improve my pronunciation.	1	2	3	4	5
5. Thanks to the theater application I feel myself more comfortable while speaking English.	1	2	3	4	5
6. I didn't feel any speaking anxiety during the rehearsals.	1	2	3	4	5
7. Theater rehearsals had positive effects upon my interactions with my classmates.	1	2	3	4	5
8. Theater rehearsals improved my ability to work in groups	1	2	3	4	5
9. Thanks to the theater rehearsals I found opportunities to discover different usages of language.	1	2	3	4	5
10. I want to participate in the other theater production activities.	1	2	3	4	5
11. At least one play should be performed in English Language Teaching Department each year.	1	2	3	4	5
12. Thanks to this application my speaking anxiety reduced.	1	2	3	4	5
13. Theater rehearsals improved my risk taking abilities.	1	2	3	4	5
14. I felt myself comfortable during the rehearsals.	1	2	3	4	5
15. The theater application increased my motivation to speak English in class	1	2	3	4	5
16. Theater application increased my self-confidence in speaking in English.	1	2	3	4	5

**APPENDIX 13:****TURKISH VERSION OF “THEATER PRODUCTION PERCEPTION QUESTIONNAIRE”**

İFADELER	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
1. Tiyatro uygulamasından zevk aldım.	1	2	3	4	5
2. Sahneye koyduğumuz tiyatro eserini beğendim.	1	2	3	4	5
3. Bu çalışmayı yorucu buldum.	5	4	3	2	1
4. Tiyatro uygulaması İngilizce telaffuzumun gelişmesine yardımcı oldu.	1	2	3	4	5
5. Tiyatro uygulaması sayesinde sınıfta İngilizce konuşurken artık kendimi daha rahat hissediyorum.	1	2	3	4	5
6. Tiyatro provaları sırasında hiç yabancı dil konuşma kaygısı yaşamadım.	1	2	3	4	5
7. Tiyatro provaları arkadaşlarımla olan iletişime olumlu katkılar sağladı.	1	2	3	4	5
8. Tiyatro provaları grup içinde çalışma becerilerimi geliştirdi.	1	2	3	4	5
9. Tiyatro provaları sayesinde dilin farklı kullanım yapılarını keşfetme imkanı buldum.	1	2	3	4	5
10. Bundan sonraki tiyatro çalışmalarına da katılmak istiyorum.	1	2	3	4	5
11. İngilizce Öğretmenliği bölümünde her yıl bir tiyatro eserinin sahnelenmesini isterim.	1	2	3	4	5
12. Bu uygulama sayesinde yabancı dil konuşma kaygım azaldı.	1	2	3	4	5
13. Tiyatro provaları İngilizce konuşurken risk alma becerimi geliştirdi.	1	2	3	4	5
14. Tiyatro provaları sırasında kendimi rahat hissettim.	1	2	3	4	5
15. Tiyatro uygulamasından sonra sınıfta İngilizce konuşmaya karşı motivasyonum arttı.	1	2	3	4	5
16. Tiyatro uygulaması sayesinde sınıfta İngilizce konuşurken kendime olan güvenimin arttığını hissettim.	1	2	3	4	5

**APPENDIX 14:  
SAMPLE INTERVIEW TRANSCRIPTIONS**

(1)

R: Sınıfta İngilizce konuşurken kaygı hisseder misin?

S1: Bazen.

R: Peki sence bu konuşma kaygının en önemli nedeni ne?

S1: Ya bilgisiz oluyorum o konu hakkında ya da işte hocadan kaynaklanıyor bazen öyle ama rahatlık hissettiğim zaman yani hocadan elektrik aldığım zaman rahat konuşabiliyorum.

R: Yani daha çok hoca kaynaklı mı sendeki kaygı?

S1: Evet.

R: Hani böyle kendine özgüven eksikliğinden değil de daha çok...

S1: Yani hocadan ve ortamdaki bazen...

R: Normalde kendime güveniyordum diyorsun yani?

S1: Yani...

R: Peki katılmış olduğunuz tiyatro çalışması sence varolan konuşma kaygınız üzerinde bir etki yarattı mı?

S1: Yani bence yarattı.

R: Peki hangi açılardan etki yarattı ?

S1: Yani mesela ben toplum önünde bu kadar rahat olabileceğimi, rolümde mesela biraz işveli cilveli olmam gerekiyor yani hani bu kadar rahat olamam zannediyordum ama yaptım yani hani elimden gelenin en iyisini yaptım bir de şey hmm hocanın şey olması sizin destek vermeniz belki de bunda etken oldu.

R: Yani bu tiyatro çalışması benim konuşma kaygım üzerinde olumlu etki yarattı diyorsun.

S1: Yani evet kesinlikle

R: Bu da neyden kaynaklı o zaman?

S1: Kesinlikle rolümü yapabilme, zaten hani sürekli İngilizce tekrar etme... yani çok güzel bence...

R: Peki. Tiyatro provaları boyunca hiç konuşma kaygısı hissettin mi?

S1: İlk zamanlar..

R: Peki neden sence?

S1: Yani daha tam bilmiyordum mesela nerde vurgu yapacağımı, nerde şey yapacağımı, nasıl konuşacağımı, bunlar kaygı yaratıyor insanda bilmediği için, ama sonraları alışınca bi de siz yönlendirince o gidiyor yani...

R: Öyle bir kaygı ortadan kalktı diyorsun...

S1: Evet.

R: Peki. Tiyatro provasına katılmadan önce ve katıldıktan sonra sınıfta İngilizce konuşurken arada fark oldu mu hissettiklerinde? Yani katılmadan önce şöyleydin katıldıktan sonra böyle oldu diyebilir misin? Yani sınıfta İngilizce konuşurken bu sana ne şekilde yansıdı?

S1: Yani mesela şey tiyatrodaki bazı yerlerde vurgu yapman lazım hissettirmen lazım ne anlatmak istediğini. Ben mesela düz konuşuyordum normalde şimdi ise daha bi vurgulu daha bir canlı konuştuğumu hissediyorum...

R: Anladım. Başka?

S1: Başka...

R:Güven olarak falan herhangi bir farklılık?

S1: Kesinlikle. Normalde ben bu kadar rahat olamam beceremem zannediyordum ama sonraları yapmaya başlayınca ve gittikçe beğenildiğinde... yani o kesinlikle güven yaratıyor.

R: Yani bu sınıftaki durumuna yansıdı mı İngilizce konuşurken, tiyatrodan sonra mesela sınıftaki durumunda bir değişiklik yarattı mı?

S1: Yani hocalar diyorlar tabi çok güzel yaptın, artık Rachel diye bile adlandırıyorlar o kadar şey oldu yani.

R: Peki tiyatro uygulamasına katılmış olmakla elde ettiğiniz kişisel kazanımlar nelerdir? Yani kişisel olarak bu çalışma sana ne kattı?

S1: Yani dediğiniz gibi ilk önce güven kazandırdı, daha fazla güven geldi bu işi yapabilirim diye düşünüyorum hatta tiyatroyla ilgilenmek bile istiyorum. Yani bi de şey kafamı dağıtan birşey oldu, güzel oldu benim için... başka işte daha rahat konuşuyorum artık. Mesela şey 3. senemiz arkadaşlarımızla ama bu uygulama bizi daha da yakınlaştırdı, daha böyle bir, bunları kolayca sergileyemezdik belki ama herkes rahat olunca o şey de kalkıyor ortadan nasıl diyim sınıfta böyle çekingenlik, arkadaşlardan çekinme, artık o kalktı yani..

R: Arkadaşlar arasındaki iletişimde dimi?

S1: Kesinlikle ben diğer sınıfla bu kadar şey değildim yani konuşuyorduk falan ama iletişim tiyatrodan sonra daha da gelişti yani...

R: Tiyatro provaları yabancı dil becerilerini geliştirmeniz konusunda size katkı sağladı mı?

S1: Ya speaking kesinlikle. O sonuçta farklı bi şeydeydi nasıl anlatayım değişik kelimeler vardı zordu bence onları telafuz etmek. Ama sonra alışınca oluyor yani.

R: Yani speaking mi diyorsun..

S1: Evet. Yani

R: Katılmış olduğunuz bu tiyatro uygulamasının avantaj ve dezavantajları nelerdir?

R: Avantajlarından başlayalım önce istersen..

S1: Avantajları... yani dediğim gibi böyle artık farklı şeylerimizi keşfetme imkanı verdi diye düşünüyorum. Ve hatta bazılarına yani benim gibi önce istemeyen ama sonra ilgi duyan kişilerin arttığını düşünüyorum, speaking konusunda bayağı bir katkı sağladı, arkadaşlarla iletişim konusunda, eğlendik yani güzeldi.

R: Güven, özgüven olarak?

S1: Kesinlikle, Güven tabi ki hani, ilk başta hani acaba yapabilir miyiz unutacak mıyız nasıl olacak beceremiyoruz ama sonra yapınca kesinlikle insanın özgüveni daha da bir artıyor, yani bu işi daha da iyi yapabilirim daha da ilerletebilirim diye düşünüyor insan açıkçası ben düşünüyorum açıkçası.

R:Peki dezavantajları neler sence?

S1: Dezavantaj olarak, yani şeydi nasıl söyliyim bayağı bir sıkılaştırmıştı çalışmalar yani bi ara yorulduk gibi oldu daha sonra bunun bizim için olduğunu düşününce..

R:Yani ortaya çıkan ürünü görünce.

S1: Yani yorulduğumuza değdi.

R: Var mı başka dezavantaj, yani şöyle oldu o yüzden hani, sana hangi konuda dezavantaj sağladı?

S1: Yani aslında hani şeydi, biz son günde böyle hazırlandık o zaman korkmuştum hani yapamayacağız, yetişemeyecek, daha selamı bile bir kez yapmıştık ben yapı

olarak biraz şey bi insanım hani 2 3 defa hani yapılsın olsun ama tam tersi oldu o da. Hiç Terslik falan çıkmadı ben korkuyodum hani daha gidip yapsak orda diye ama, hani bişey olmadı.

R:Çok fazla dezavantaj görmedin yani...

S1: Evet, yani.

R:Peki bu tiyatro oyununu sahnelemenin size eseri ve yazarı daha iyi anlamak konusunda katkı sağladığını düşünüyor musun?

S1: Yani evet.

R:Ne açılardan peki

S1: Ya ben bu oyunu düz okusaydım böyle hani hiç hoca da söylemeseydi burada böyle oldu falan diye bu kadar anlayamazdım diye düşünüyorum, yani olayı, yazarın stilini, böyle yazış tarzını mesela bana çok eğlenceli geldi oynadıktan sonra.

R: Ama okurken çok iyi anlamamıştım diyorsun ne oluyor ne bitiyor

S1: Okurken anlamamıştım evet ama şeye dökünce yani çok eğlenceli bir oyun olduğunu düşünüyorum.

R: Yani eser ve yazar konusunda ayrıntılı bilgi sahibi oldun.

S1: Yani kesinlikle

R: Peki

R: Bu uygulamada en çok hoşuna giden şey neydi?

S1: En çok hoşuma giden...

R: Bir tek şey söylemek zorunda değilsin yani en çok şu hoşuma gitti bunlar gitti şöyle oldu.

S1: Ya bir kere şey yani oyunu oynadıktan sonra insanların tepkisi çok hoşuma gitti yani çok beğendiler, sizin tavrınız hocamızın tavrı çok hoşuma gitti yani çok rahat hissettim ben kendimi rahat hissedince diyorum ya zaten sergileyebiliyorum istediklerimi ama kasınca olmuyor.

R: Yani tiyatro provaları boyunca çok fazla kaygı hissetmedim diyorsun

S1: Eee yani tabi ilk başta herkes hani sonuçta tanınmıyoruz, ondan sonra daha ilk provalarımız şey oluyor ama daha sonra bu yavaş yavaş gidiyor, oyun oynadıktan sonra da tamamen gitti

R: Yani en çok hoşunuza giden şey rahat olmanız mı yani kendinizi rahat hissetmeniz

S1:Yani kesinlikle. Rahattık.

R:Yani rahat hissettikten sonra gerisi gelir diyorsun.

S1:Evet kesinlikle

R:Peki son olarak da sana genel düşüncelerini soracam her şeye dair yani bu oyun hakkında, sahneleme hakkında genel düşüncelerini sorabilir miyim?

S1:Peki yine aynı olacak ama yani şey bu bir kere bana oynayabilirim hissini verdi.

R:Belki kendini biraz tanıma performans yeteneğin noktasında..

S1:Kesinlikle. Daha yani artık çekingenliğimi üzerimden attım, arkadaşlarla diyalogum arttı diğer sınıfla olsun kendi sınıfımla olsun yani kendi sınıfımla zaten iyiydim ama diğer sınıfla pek diyalogum yoktu. Mesela sizinle (X) beyle daha yakınlaşmış olduğumu hissediyorum önceden biraz daha uzak. Ama şimdi daha böyle bir rahatım istediğim şeyleri gidip söyleyebilirim diye düşünüyorum..

R:Başarı falan, böyle alkışlanmak, hocalarınızın tepkileri falan.

S1:Evet kesinlikle artık hani arkadaşlarıma falan soruyorum merak ediyorlar hani çok güzel olmuş falan diye yani böyle büyük bir mutluluk var.

R:Başarı hissi yaşattı mı sana bu sahneleme olayı?

S1:Kesinlikle bence yaşattı..

R:Hani hocalarınızın tepkisi falan ya bu çocuklar neymiş diye..

S1:Evet kesinlikle bütün hocalarımız öyle dedi derse girer girmez siz neymişsiniz ya diye.. (x) hoca olsun (y) hoca olsun ayakta alkışlıyoruz sizi dediler.. x hanım şey dedi ben ayakta alkışlıyorum sizi siz aştınız kendinizi diyo kesinlikle artık biz demo yapcaz ikinci dönem metodlar falan var artık siz tiyatrocusunuz olağan üstü bir performans sergilemeniz lazım diyor.

R:Peki, çok teşekkür ederim sana. Başka eklemek istediğin bişey var mı?

S1:Yok bu kadar. Ben teşekkür ederim hocam.

(2)

R: Sınıfta İngilizce konuşurken kaygı hisseder misin?

S3: Bazen.

R: Peki. Sence bu konuşma kaygının en önemli nedeni ne?

S3: Kelime yetersizliği

R: Öyle mi yani belki hani kendine güven eksikliği mi var, hocadan kaynaklı bunlar değil de sende kelime eksikliğinden mi daha çok?

S3: Yani kelime eksikliği, o anda hani sınıftaki ambiyans konuyla ne kadar alakadar olup olmadığımı bunlarla ilgili.

R: Peki özgüven olarak bir eksiklik var mı?

S3: Yok. Konuşuyorum yani bir problem yok.

R: Peki katılım olduğunuz tiyatro çalışması bu varolan konuşma kaygınız zerinde etkili oldu mu?

S3: Oldu

R: Ne açılardan?

S3: Ne açılardan ben kendim jurnallara da bunu yazdım. İlk geldiğimiz günü hatırlıyorum böyle diğer sınıfla birlikte herkes birbirinden çekiniyor, elimizde kitap biz böyle okuyoruz sözlerimizi sonra baktım ki son hallerimize konuşmak değil de daha çok hani konuşmayı geçmişiz sanki bi kenara repliklerimizle, hani vucut dilimiz beden dilimiz jest mimiklerimiz, hani çok büyük bir rahatlama oldu hiç kimse o anda acaba ben konuşurken nasıl konuşuyorum diye düşünmüyor.

R: Yani bu açıdan etkili oldu diyorsun.

S3: Evet rahatlık sağladı huzur sağladı daha böyle bir güven geliyor insana kendine konuşurken o yüzden olmulu etkisi oldu.

R: Peki tiyatro provaları sırasında hiç konuşma kaygısı hissettin mi?

S3: Evet ilk başladığımız zaman hissettim.

R: Neden peki?

S3: Yani elimize bir metin alıyoruz ezber yapmamız gerekecek, ezber yaparken bi yandan oyncaz, hani becerebilirmiyim acaba çünkü daha önce hiç denemediğim bişeydi tiyatro, ama çok zevkli oldu.

R: Sonradan bu düşünceler.

S3: Tabi değişti. Olumlu yönde değişti

R: Tiyatro uygulamasına katılmadan önce ve katıldıktan sonra sınıfta İngilizce konuşurken hissettiklerinizde bir farklılık oldu mu?

S3: Mutlaka.

R: Ne açıdan peki?

S3: Rahat. Yani bilmiyorum öyle bir de sınıftaki arkadaşlarımızla tiyatro çalışmaları boyunca daha çok birlikte zaman geçirdiğimiz bir de konuşmaya yönelik zaman geçirdiğimiz için hani öyle bir çekinme kalmıyor, hani bir hata yapar mıyım yanlış olur mu hani bu kelime bu muydu olmuyosunuz daha rahat oluyo sunuz.

R: Yani daha çok bir güven ve rahatlık mı?

S3: Evet güven ve rahatlık oluyor bununla ilgili.

R: Peki. Tiyatro provalarına katılmış olmakla elde ettiğiniz kişisel kazanımlar nelerdir? Yani bana ne kattı neler kattı diyebilirsin?

S3: Özeleştiri kattı. Yani izlerken arkadaşlarla birlikte gelen onların eleştirilerinden sonra mutlaka muhakemesini yapıyorum kendi kendime, bu nasıl oldu allahım inanmıyorum yine condition demedim öyle şeyler oluyor, arkadaşlarla zaman geçirirken daha eğlenceli oluyor, onları eleştirmeyi öğreniyorsunuz, yapıcı eleştirilerde bulunmaya çalışıyorsunuz, kırmamaya çalışıyorsunuz yani bu yönde.

R: Peki başka?

S3: Konuşmaya karşı risk alma becerim gelişti. Sahneye çıktınız anda direk zaten sahne benim, şu an ben çok güzel konuşmalıyım yapmalıyım oluyorsunuz.

R: O anlamda kattı diyorsun..

S3: Evet.

R: Peki tiyatro provaları yabancı dil becerilerinizi geliştirmeniz konusunda katkı sağladı mı?

S3: Tabi ki sağladı.

R: Yani reading, writing, listening, speaking bunlardan....

S3: Listening önemli karşınızdakinin ne söylediğini yani karşınızdaki repliğini o anda unutup size tutup farklı bişey söylerse sen aynı replikten devam edemiyorsun

R: Yani bu anlamda dinleme becerimi geliştirdi diyebilir misin?

S3: Evet, dinleme becerimi geliştirdi bu kendi sahnemiz içinde çalışırken de geçerli, diğer sahneleri izlerken de geçerli, onlar hakkında bir yorumda bulunabilmek için dinleme beceriniz gelişiyor. Konuşma zaten gelişiyor siz bunun içindesiniz artık konuşma becerinize katkısı oluyor.

R: Peki konuşma becerinizi nasıl geliştirdi?

S3: Ezber yaptım.. Ama hani yani ezberle konuşma birbirinden çok ayrı görünüyor aslında konuşmak değildir ezber yapmak ama akıcılık açısından bununla ilgisi var. vurgu, tonlama işte pronunciation hatalarımız oluyordu hoca ya da siz düzeltiyordunuz bunlar önemli ya da çok ilk geldiğimizde özellikle yani son sahne çok hareketli bi sahneydi bizim bölümümüzde ordaki arkadaşlar normal okuyordu ama artık sonda akın bağıyordu heyy diye.. mutlaka tonlamada faydası oldu..

R: Bu açılardan geliştirdi diyorsun.

R: Peki. Katılmış olduğunuz bu tiyatro çalışmasının avantaj ve dezavantajları nelerdir?

S3: Avantajlarını saydık az çok bize olan katkılarını.

R: Varsa ekleyeceğin başka düşüncelerin başka alandan başka şeylerle ilgili..

S3: Ya kişisel olarak katkısı ne oldu. Güzel zaman geçirdim bana bişeyler kattığına inanıyorum bu beceriler açısından da arkadaşlarla iletişim açısından da. Eee paylaşmayı öğreniyorsunuz bazen çalışmada sorumsuzluk yapan olursa sabrınıza hakim olmayı öğreniyorsunuz.. dezavantajları... yok.

R: Herkes gibi bulamadın sen de...

S3: Evet. Yok.

R: Bu tiyatro oyununu sahnelemenin size eseri ve yazarı daha iyi anlamanız konusunda yardımcı olduğunu düşünüyor musunuz?

S3: Evet.

R: Ne açıdan nasıl daha iyi anladım diyorsun, ne şekilde anladın yani?

S3: Yazarın karakterlerinden artık biri sizsiniz, onun gibi yaşıyorsunuz sahnede onu canlandırıyorunuz e bir yandan da düşünüyorsunuz burda sizin diğer karakterleri de yakından tanıma şansınız oluyor bu okuyup geçmek gibi bişey değil biz çok uzun bir süre harcadık biz bunla birlikte, e sonuçta eser de yazarın kendisini yansıtıyorsa, düşüncelerini hayal gücünü yansıtıyorsun mutlaka yazarı tanıma fırsatın oluyor.

R: Yani normal okusaydık biz bu eseri sınıfta bu kadar iyi anlamazdık diyebiliyor musun?

S3: Yok. İçine giremezdik bu kadar içinde olamazdık ama artık biz onun karakterlerinden birini canlandırdık artık içindeyiz bu olayın onlardan biriyiz onun için mutlaka ki faydası oldu.

R: Peki. Bu uygulamada en çok hoşuna giden şey neydi? Yani sadece bir tek şey söylemek zorunda değilsin.

S3: En çok sergilemek. En sonu en güzeldi. Sergilemek çok güzeldi

R: Sadece sergilemek mi?

Evet yani sergilemek..

R: Hani sergileme sonrasında alkışlar falan....

S3: O tabi canım yani sergilemenin içinde hepsi bunların o heyecanı yaşamak çok güzel. Sahne arkasını yaşamak çok güzel. Hani daha öncesinde de okulda müsamereler olur eğlenceler olurdu falan ben hiç tiyatro açısından kullanmadım tiyatro yapmak için sahneye çıkmadım bu küçük dans grupları olur küçük koreografiler olur falan böyle şeyler oldu ama tiyatro çok farklı hni çıkacaksınız konuşacaksınız sergileyeceksiniz yani bir bütünlüğü sağlayacaksınız arkadaşlarımızla yani bunun için çok heyecanlı, sahne arkası çok güzel, sahne çok güzel, sahneden indikten sonrası çok güzel. Herkes birbirine soruyor nasıldım iyimiydim yanlış yaptım mı sen nasıldın... güzeldi bunları paylaşmak..

R: Peki genel düşüncelerin neler son olarak? Hocalarımızın size daha sonraki tavırları olsun, insanların beğenisi olsun, genel olarak düşüncelerin neler?

S3: Genel olarak alınan bütün tepkiler çok güzeldi çok olumluydu bütün hocalarımız oradaydı hemen hemen hepsinin gözlerinde bir pırıltı hepsinden bi yorum vay siz neymişsiniz, istediğinizde yapabiliyormuşsunuz gibi e bunlar çok motivasyonumuzu etkileyen şeyler.

R: Yani.

S3: Başarı duygusu. Bunlar motive ettikçe siz dışarıdan iltifatlar aldıkça onlar sizi motive ettikçe kendinize olan güveniniz artıyor onun için güzel birşeydi. Arkadaşlarımızdan aldığımız iltifatlar güzeldi.

R: Peki çok teşekkür ediyorum.

S3: Ben teşekkür ederim hocam..



(3)

R: Adımı söyler misin canım?

S9: ...

R: Peki, sınıfta İngilizce konuşurken kaygı hisseder misin?

S9: Hayır hissetmem, genelde rahatımdır, pek kaygım yok.

R: Genelde dedin peki kaygı hissettiğin zamanlar oluyor mu?

S9: Yani muhakkak oluyor önemli sunumlarda falan biraz kaygı oluyor.

R: Peki nedeni ne oluyor sence?

S9: Not.

R: Yani not verecek olduğu için mi kaygı hissediyorsun?

S9: Evet yani sonuçta not alacam o yüzden hani belki karşılığında herhangi bir şey olmasa daha rahat konuşacam herhangi bir not veya olmasa ama not olunca daha bir özen gösteriyor insan, telaffuz olsun, seçeceği kelimeler, kullanacağı yapılar hani böyle daha böyle zor daha ileri seviyede konuşmaya çalıştığı için insan yani biraz kaygılanıyorum o yüzden.

R: Anladım peki güven eksikliğinden kaynaklanan bir kaygı oluyor mu zaman zaman?

S9: Geven eksikliği.. az buçuk vardır belki.

R: Peki katılmış olduğunuz tiyatro çalışması konuşma kaygınız üzerinde etkili oldu mu sence?

S9: Oldu tabi ki. Kendime olan güvenimin arttığını hissettim bir defa. Bir de grup içerisinde çalışıyorsunuz ya o yüzden ee yani güvenini artırıyor insanın kendine. Ondan sonra başkalarıyla olan iletişimde gelişmeler gözleniyor daha rahat oluyorsun toplumda zaten güvenin en büyük kaynağı toplum karşısına çıktığında hani heyecandır bilmemnedir hani toplu olarak çalışıldığı için bunlar gideriliyor. O yüzden güveni artırıyor insanın kendisine.

R: Yani güven arttığı içinde doğal olarak konuşma kaygım azaldı mı diyorsun?

S9: Konuşma kaygım azalıyor evet tabi ki.

R: Peki tiyatro provaları boyunca hiç konuşma kaygısı hissettin mi?

S9: Yok hissetmedim.

R: Peki neden hissetmedin sence?

S9: Zaten metne bakarak konuşmaya çalıştık. Daha sonra vurgulamalara tonlamalara dikkat ederek konuşmaya çalıştık. Yani sadece ben değil bütün arkadaşlarımda aynı heyecan aynı ne bileyim kaygı vardı yani herkes aynı zorlukları çektiği için biraz daha kendime hani tek ben değilim sonuç olarak herkes aynı durumda dediğim için rahattım yani ve de hani önce metinden daha sonra ezberlediğimiz şeyleri konuştuk, hani birebir kendimiz ürettiğimiz şeyler değildi belli bir metinden konuştuğumuz için.

R: Anladım o yüzden de hissetmedim diyorsun.

S9: Yani.

R: Peki tiyatro provalarına katılmadan önce ve katıldıktan sonra sınıfta İngilizce konuşurken hissettiklerinde bir farklılık var mı?

S9: Muhakkak.

R: Yani hani tiyatro provalarına katılmadan önce şöyleydin hani şu şekilde bakarsak böyleyim diyebileceğin şeyler var mı?

S9: Bir defa dediğim gibi kendime olan güvenim arttı. Konuşmalarımda da hani özellikle telaffuzumda olsun ilerleme gördüm, ne bileyim konuşma kaygım azaldı

heyecan mesela önceden toplum karşısına çıktığımda heyecanlanırdım ben nasıl sunacağım bunu diye şimdi o kadar topluluk karşısında yaptığımız tiyatrodan sonra sınıfta yaptığımız şeyler bana bir hiç geliyor.

R: Veya belki hani sınıfta İngilizce konuşacaksın söz isterken hissettiklerinde bir farklılık var mı?

S9: Dedim ya kaygımız azalıyor kendimize olan güvenimiz artıyor, yani çünkü tiyatro çalışması sadece birkaç günlük bir şey değildi aylarca sürdü.

RESEARCHER: Evet neredeyse neredeyse iki ay çalıştık.

S9: Evet 2 ay kadar çalıştık. Sürekli konuş, sürekli topluluk karşısında bir şeyleri sun, yani o yüzden daha rahat oluyor.

R: Peki canım tiyatro provalarına katılmış olmakla elde ettiğiniz kişisel kazanımlar nelerdir? Yani bana kişisel olarak şunu kattı bunu kattı ne diyebilirsin?

S9: Kendimi daha iyi ifade edebilme özelliği kattı, yani güven,

R: Jest mimik?

S9: Evet kesinlikle öyle. Daha etkili kullanmayı öğrendik jest mimiklerimizi çünkü artık orda canlandırdığımız karakterlere girmiştik resmen hani çingeneleri canlandırıyorlardı onlar gibi bakmaya çalıştık etrafımıza hareketlerimiz olsun düşüncelerimiz olsun tam o role girmeye çalıştık ve yani bunların etkisini daha sonra gördük.

R: Peki tiyatro provaları yabancı dil becerilerinizi geliştirmeniz konusunda katkı sağladı mı? Yani becerilerden kastım reading, listening, speaking.

S9: Speakingte olmuştur mutlaka.

R: Ne açıdan peki?

S9: Canlandırdığımız tiyatrodaki şey vardı hani sokak dili kullanılıyordu daha çok böyle hani normal böyle bir Türkçe konuşur gibi İngilizce konuşmaz olduk, artık biraz daha böyle kendimize güvenimiz artmış artık sokak dili olan İngilizcenin de nasıl olduğunu bilerekten böyle ne bileyim.

R: Daha böyle belki İngiliz vari konuşmaya başladınız. Daha önce belki Türkçe vurgular, ama şimdi hani jest mimikle falan...

S9: Yani kesinlikle artık İngilizce filmler izlerken artık çok rahat ayırt edebiliyorum bazı şeyleri “you’re kidding, come on” falan.

R: Zaten vardı öyle şeyler değil mi?

S9: Evet. Bir de her şeyi yaşadığımız için daha iyi anlıyor insan.

R: Peki. Katılmış olduğunuz bu tiyatro uygulamasının avantajları ve dezavantajları nelerdir? Genel olarak hani belki böyle bir tiyatro uygulamasının İngilizce öğretmenliğinde uygulanmasındaki avantajlarından bahsedebilirsin, aklına gelen başka şeyler varsa?

S9: Yani bir defa bu gurur verici bir şeydi biz yabancı dil bölümü olarak bir de öğretmenlik okuyan bir bölüm olarak edebiyat alanında bir şeyler ürettik gerçekten hani 40 kişilik bir kadroyla yaklaşık çok mükemmel bir çalışma oldu. Yani ve bunun aynı zamanda bunun dilimize olan katkısını mutlaka gözlemlemiştir. Hani konuşma olsun, güven olsun kaygının azalması olsun, rahatlık olsun, yani buna benzer...

R: Başarı hissi, hocalarınız geliyor, vay neymişsiniz falan bir başarı hissi hissettiniz mi?

S9: Yani hocalarımız zaten normal çok güzeldi teşekkürler falan demiyordu direk “vay bee”. çok büyük derecelerde övgüler aldık, biz de böyle artık vay be biz neymişiz diye

R: Bölümde de gezerken sen şu değil misin diye?

S9: Evet. Güzeldi ya.

R: Peki canım dezavantaj olarak ne söyleyebilirsin?

S9: Yorucuydu. O vardı bir ama değdi hani o kadar yorulduktan sonra bir şeyler başaramasaydık belki daha kötü olacaktı yani bir dezavantaj yorucuydu.

R: Tabi az değil akşamın kaçında geliyordunuz.

S9: İkinci öğretimlerle beraber.

R: Evet. Peki bu tiyatro oyununu sahnelemenin yani sınıfta düz okumak değil de provalar yapmak ve onu sahneye koymanın eseri ve yazarı daha iyi anlamak konusunda katkı sağladığını düşünüyor musun?

S9: Ya tabi ki. Daha geniş anlamda bir çalışma yapılıyor orda.

R: Yani düz okusaydık şöyle olurdu sahnelediğimiz için böyle oldu diyebileceğin şeyler?

S9: Yani asıl zaten o tiyatro çalışmasının tam birebir hani o eğitimin nasıl verilmesi gerekiyorsa o şekilde verildi, sadece düz okusaydık hiç bir şey olmayacaktı ki bugün Türk eğitim sisteminde yapılan klasik bir şeyi yapacaktık.

R: Belki de unutacaktınız. Live like pigs konusu neydi ama şimdi sahnelediğiniz için canlanacak kafanızda ve...

S9: Yani kesinlikle asla unutmuyoruz, çok iyi bir tiyatro olduğunu daha iyi kavradık, ne bileyim herkese anlatıyoruz işte John Arden’ in bu tiyatrosu vardı bilmiyor musunuz diye...

R: Peki canım. Bu uygulamada en çok hoşuna giden şey neydi?

S9: Genel olarak pek çok hoşuma giden şey vardı herkesin böyle o role girmesi, elinden gelen her türlü şeyi yapması, hani ilk baştaki halimizi de gözlemledik en sonda ki halimizi de gözlemledik ve aradaki o uçurum değişiklik yani genel itibariyle o role girebilmek bir native speaker gibi konuşabilmemiz hoştu.

R: İnsanların da izlerken vay be dediklerine eminim. Peki, genel olarak düşüncelerini alabilir miyim? Öneri, eleştiri, beğendin mi beğenmedin mi... genel olarak düşüncen?

S9: Yani böyle bir şey aslında diğer bölümlerden olan farkımızı gösterdi, hani daha ikinci sınıf olmamıza rağmen bir şeyler ürettik ve daha zevkli oluyor ne bileyim, bu tip çalışmaların her sene olmasını isterim adımızı duyurmak isterim diğer bölümlere, hani bölüm olarak biz böyle şeyler yapıyoruz diye aktif bir bölüm olmak hoş.

R: Peki, çok teşekkür ediyorum sana katkılarından dolayı.

S9: Ben teşekkür ederim hocam.

## APPENDIX :15

### SAMPLE STUDENT DIARY ENTRIES

Bu tiyatro provasının konuşma eğitimi üzerinde bir etkisi oldu. Örneğin, performans yeterliğine olan inancım arttı. Eğitimiyle bazı edebilme becerisi olan önemli beceriler geliştirildi.

Kızışık konuşmalar sırasında konuştuğumda kendime olan güvenimde gelişme oldu, sosyal güven kazandım.

Bugünkü prova da konuşma güdüm için çok rahat ve başarılı performans gösterdiler. Kendime olan güvenim yavaş yavaş ortaya çıktı. Rahat bir ortam olduğu için ben de bu prova ile başarılı olacak zekâ aldım. İlk kez bu kadar zekâ aldığımı düşünmüştüm. Fakat tahminimden daha yararlı ve zekâlı geliyor.

Şimdi düşünün, bu tiyatro çalışmasının bize bir şeyler kazandıracak inancınızın. Liza Hocama ve size teşekkür ediyorum bu zekâlı tiyatro çalışmasını yürüttüğünüz için.

Öncelikle bu tiyatro uygulamasının konuşma kaygım üzerinde büyük bir değişiklik yarattığını söyleyebilirim. Bu uygulama boyunca; sınıfta yabancı bir dille konuşma adına kendime olan güvenim arttı. Birşeyleri sahneleyebilme, sergileyebilme becerimin olduğunu keşfettim. Topluluğa karşı konuşma kaygım açısından olumlu deneyimler edindim. Bugünkü provaya katılmış olma ile, performans kabiliyetimin geliştiğini hissettim. Önceki provalara oranla kendime olan güvenim arttı. Birtakım sorumluluklar alınması verdiği heyecanı ve tecrübeyi yaşadım. Bugünkü provada en çok Sawyer rolünü oynayan arkadaşımın düme sahnesini beğendim. Son olarak, yabancı dil bölümünde öğrenim gören bir öğrenci olarak, öğrencilik hayatımın en verimli deneyimlerinden birini yaşıyor olduğumu belirtmek isterim.

01. 11. 2007

061101010

Bu çalışmaların başlangıcında grup içinde performans gösterirken sakinliyordum, rahat davranmıyordum, aklımda hep yapamayacağım endişesi vardı. Fakat her çalışmadan sonra endişelerimin bir bir yok olduğunun farkına vardım. Daha önceleri rahat hareket edemeyen sonraları sakinmeden rolümü en iyi şekilde yapmak için caba harcadım. Önceden yapılan eleştirilere gözlediğim kadarıyla pek çok insan kapalıydı, bu yüzden arkadaşlarımı kırmamak adına eleştiri yapmıyordum. Fakat herkes sona doğru yaklaşıp rolünün önemini daha iyi kavradı ve daha güzel nasıl yapabileceği konusunda kendimiz eleştirisi yapmalarını ister olduk. Ayrıca grup içinde çalıştığımız için bireysellikten fazla grubun performansını ön planda tuttuk ve bu da hem bireysel hemde grup olarak sorumluluk alma bilincini geliştirdi.

### WORKS CITED

- ARDEN, John (1964), **Three Plays: The Waters of Babylon, Live Like Pigs [and] The Happy Heaven**, J.R. TAYLOR (Ed.), New York: Grove Press.
- AIDA, Yukie (1994), "Examination of Horwitz, Horwitz, and Cope's Construct of Foreign Language Anxiety: The Case of Students of Japanese", **The Modern Language Journal**, Volume: 78, No. 2, p. 155- 168.
- ALPERT, R., R.N. HABER (1960), "Anxiety in Academic Achievement Situations", **Journal of Abnormal Social Psychology**, Volume: 61, No. 2, p. 207- 215.
- ALLWRIGHT, Dick and K.M. Bailey (1991), **Focus on the Language Classroom**, Cambridge: Cambridge University Press.
- ATHIEMOOLAM, L. (2004), "Drama-In-Education and Its Effectiveness in English Second/Foreign Language Classes", <http://illc.org>, (3 October 2007).
- BAILEY, Kathleen M. (1983), "Competitiveness and Anxiety in Adult Second Language Learning: Looking at and through the Diary Studies" H.W. SELIGER and M. H. LONG (Ed.), **Classroom Oriented Research in Second Language Acquisition**, Rowley, MA: Newbury House, p. 67- 102.
- BAŞ COLLINS, Ayşe (2000). "Applying Content Analysis to Qualitative Data: An Example from a Case Study on School-Based Instructional Supervision" **Eğitim ve Bilim**, Volume: 2, No. 117, p. 64- 72.
- BATISTA, Gladys M.V. (2005), "Teaching Units to Lower Language Anxiety For 8th and 9th Grade ESL Students in Puerto Rico", **Unpublished Master Dissertation**, University of Puerto Rico.

BERNAL, Peter (2007), "Acting Out: Using Drama with English Learners", **English Journal**, Volume: 96, No. 3, p. 26- 28.

BROWN, Douglas H. (1994), **Principles of Language Learning and Teaching**, USA: Prentice Hall.

BOGDAN, Robert C., S. Knop Biklen (1992), **Qualitative Research for Education**, USA: Allyn and Bacon.

BURDEN, Peter (2004), "The Teacher as Facilitator: Reducing Anxiety in the EFL University Classroom", **JALT Hokkaido Journal**, Volume: 8, p. 3- 18.

Cambridge Advanced Learner's Dictionary (2005), **Cambridge University Press**, Cambridge: Cambridge University Press.

CAMPBELL, Christine, M., Jose Ortiz (1991), "Helping Students Overcome ForeignLanguage Anxiety: A Foreign Language Anxiety Workshop" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 153- 168.

CHA, Haekyung (2006), "Korean Elementary Esol Students' English Language Anxiety and Defense Mechanism in the Esol and Mainstream Classes: Theoretical and Pedagogical Implications for Tesol" **Unpublished Doctoral Thesis**, The Florida State University.

CHENG, Yuh-show, E.K. Horwitz and D.L. Schallert (1999), "Language Anxiety: Differentiating Writing and Speaking Components", **Language Learning**, Volume: 49, No. 3, p. 417- 446.



- CHENG, Yuh-show (2001), "Learners' Beliefs and Second Language Anxiety", **Concentric: Studies in English Literature and Linguistics**, Volume: 27, No. 2, p. 75- 90.
- COLLIE, Joanne and S. Slater (1987), **Literature in the Language Classroom**, Cambridge: Cambridge University Press.
- CROOKALL, David, Rebecca Oxford (1991), "Dealing With Anxiety: Some Practical Activities for Language Learners and Teacher Trainees" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 141- 150.
- DALY, John (1991), "Understanding Communication Apprehension: An Introduction for Language Educators" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 3- 13.
- DALKILIÇ, Nilüfer (2001), "An Investigation into the Role of Anxiety in Second Language Learning", **Unpublished Doctoral Dissertation**, Çukurova University, Adana.
- DERESHIWSKY, Mary, I. (2001), "Foreign Language Anxiety of University Students", [http://findarticles.com/p/articles/mi\\_m0FCR/is\\_4\\_35](http://findarticles.com/p/articles/mi_m0FCR/is_4_35), (26 December 2007).
- DODSON, Sarah L. (2000), "Learning Languages Through Drama", **Texas Papers in Foreign Language Education**, Educational Resources Information Center (ERIC), ED: 468 313, p. 129- 141.
- ELGAR, Ann G. (2002), "Student Playwriting for Language Development", **ELT Journal**, Volume: 56, No.1, p. 22-28.

- EL-NADY, Mamdouh (2000), "Drama as a Teaching Technique in the Second Language Classroom", **Dialog on Language Instruction**, Volume: 14, No. 1&2, p. 41- 48.
- ESSIF, Les (1998), "Teaching Literary-Dramatic Texts as Culture-in-Process in the Foreign Language Theater Practicum: The Strategy of Combining Texts", **ADFL Bulletin**, Volume: 29, No.3, p. 24- 33.
- ESSIF, Les (2002), "(Re-) Creating the Critique: In(tro)ducing the Semiotics of Theatre in the Foreign-language Performance Project", **Theatre Topics**, Volume: 12, No.2, p.119-142.
- FOSS, Karen, A., A.C. Reitzel (1988), "A Relational Model for Managing Second Language Anxiety", **TESOL Quarterly**, Volume: 22, No. 3, p. 437- 454.
- FOSS, Karen, A., A.C. Reitzel (1991), "A Relational Model for Managing Second Language Anxiety" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 129- 140.
- GAUDART, Hyacinth (1990), "Using Drama Techniques in Language Teaching", **Educational Resources Information Center (ERIC)**, ED: 366 197, p. 230-238. <http://www.eric.ed.gov/ERICWebPortal/>, (9 June 2007).
- GILL, Chamkaur S. (1996), "Using Drama Techniques to Encourage Oral Interaction", **The English Teacher**, Volume: XXV, p. 1- 5.
- GREGERSEN, Tammy (1999), "Improving the Interaction of Communicatively Anxious Students Using Cooperative Learning", <http://www.accessmylibrary.com>,(9 January 2007).

GREGERSEN, Tammy, E.K. Horwitz (2002), "Language Learning and Perfectionism: Anxious and Non-Anxious Language Learners' Reactions to Their Own Oral Performance", **The Modern Language Journal**, Volume: 86, No. iv, p. 562- 570.

HAGGSTROM, Margaret A. (1992), "A Performative Approach to the Study of Theater: Bridging the Gap between Language and Literature Courses", **French Review**, Volume: 66, No. 1, p. 7- 19.

HASKIN, Joanna, M.L.H. Smith, and M. Racine (2003), "Decreasing Anxiety and Frustration in the Spanish Language Classroom", Master of Arts Action Research Project, Educational Resources Information Center (ERIC), ED: 474 368, <http://www.eric.ed.gov/ERICWebPortal/Home.portal.jsessionid>, (25 September 2007).

HILLESON, Mick (1996), "I Want to Talk with Them, but I Don't Want them to Hear": An Introspective Study of Second Language Anxiety in an English-medium School" K. M. BAILEY& D. NUNAN (Ed.), **Voices from the language classroom**, New York: Cambridge University Pres, p. 248- 277.

HODAPP, Volker, P.G. Glanzmann and L. Laux (1995), "Theory and Measurement of Test Anxiety as a Situation-specific Trait" C.D. SPIELBERGER, P. R. VAGG (Ed.), **Test Anxiety: Theory, Assessment, And Treatment**, Washington, DC: Taylor & Francis.

HORWITZ et al. (1986), "Foreign Language Classroom Anxiety", **The Modern Language Journal**, Volume: 70, p. 125- 132.

HORWITZ, Elaine K. (1989), "Facing the Blackboard: Student Perceptions of Language Learning and the Language Classroom", **ADFL Bulletin**, Volume: 20, No. 3, p. 61- 64.

- HORWITZ, E.K., D.J. Young (1991), **Language Anxiety: From Theory and Research to Classroom Implications**, London: Prentice-Hall International (UK).
- HORWITZ et al. (1991), “Foreign Language Classroom Anxiety” E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 27-36.
- HORWITZ, Elaine K (2000), “It Ain’t Over’til It’s Over: On Foreign Language Anxiety, First Language Deficits, and the Confounding of Variables”, **The Modern Language Journal**, Vol: 84, p.256- 260.
- HORWITZ, Elaine K. (2001), “Language Anxiety and Achievement”, **Annual Review of Applied Linguistics**, Volume: 21, p. 112- 126.
- İÇBAY, Mehmet A. (2005), “A SWOT Analysis on the University Entrance Examination in Turkey: A Case Study”, **Mersin University Journal of the Faculty of Education**, Volume: 1, No.1, p. 126-140.
- KARIMKHANLUI, Giti (2006), “Speaking Anxiety of Students of Medicine in English Language Classes”, **Language in India**, Volume: 6, p. 1- 13.
- KITANO, Kazu (2001), “Anxiety in College Japanese Language Classroom”, **The Modern Language Journal**, Vol: 85, iv, p. 449- 566.
- KOCH, April S. and T.D. Terrell (1991), “Affective Reactions of Foreign Language Students to Natural Approach Activities and Teaching Techniques” E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 109- 126.

- KÖSE, Nurcan (2006), "Effects of Portfolio Implementation and Assessment on Critical Reading and Learner Autonomy of ELT Students" **Unpublished Doctoral Dissertation**, Çukurova University, Adana.
- KRASHEN, Stephen D. (1982), "Language Teaching Methodology: Acquiring a Second Language", **World Language English**, Volume: 1, No. 2, p. 97- 101.
- LARSEN-FREEMAN, D. (2000), *Techniques and Principles in Language Teaching*, Oxford: Oxford University Press.
- LAZAR, Gillian. (1993), **Literature and Language Teaching**, Cambridge: Cambridge University Press.
- LIU, Jun (2002), "Process Drama in Second- and Foreign-Language Classrooms" G. BRAUER (Ed.), **Body and Language: Intercultural Learning Through Drama**, USA: Ablex Publishing, p. 51- 71.
- LYS, Franziska, B., D.Meuser, J. Paluch, and I. Zeller (2002), "Performing Brecht: From Theory to Practice" G. BRAUER (Ed.), **Body and Language: Intercultural Learning Through Drama**, USA: Ablex Publishing, p. 207- 233.
- MACINTYRE, Peter, D. (1995a), "How Does Anxiety Affect Second Language Learning? A Reply to Sparks and Ganschow", **The Modern Language Journal**, Volume: 79, p. 90- 98.
- MACINTYRE, Peter, D., (1995b) "On Seeing the Forest and the Trees: A Rejoinder to Sparks and Ganschow", **The Modern Language Journal**, Volume: 79, No. 2, p. 245- 248.

- MACINTYRE, Peter, D., R.C. Gardner (1991a), "Anxiety and Second Language Learning: Toward a Theoretical Clarification" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 41-53.
- MACINTYRE, Peter, D., R.C. Gardner (1991b), "Investigating Language Class Anxiety Using the Focused Essay Technique", **The Modern Language Journal**, Volume: 75, No. 3, p. 296- 304.
- MACINTYRE, Peter, D., R.C. Gardner (1994a), "The Subtle Effects of Language Anxiety on Cognitive Processing in the Second Language", **Language Learning**, Volume: 44, No. 2, p.283- 305.
- MACINTYRE, Peter, D., R.C. Gardner (1994b), "The Effects of Induced Anxiety on Three Stages of Cognitive Processing in Computerized Vocabulary Learning", **Cambridge University Press**, Volume: 16, p. 1- 17.
- MACINTYRE, Peter, D., K.A. Noels and R. Clement (1997), "Biases in Self-ratings of Second Language Proficiency" **Language Learning**, Volume: 47, p. 265-287.
- MADSEN, Harold S., B.L. Brown and R.L. Jones (1991), "Evaluating Student Attitudes Toward Second Language Tests" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 65- 86.
- MALEY, Alan, A. Duff (1982), **Drama Techniques in Language Teaching**, Cambridge: Cambridge University Press.
- MATHER, Clare M. (1989), "Getting off the Page and Making a Scene: Teaching Drama in the Classroom", **ADFL Bulletin**, Volume: 20, p. 58- 63.

- MATSUDA, Sae, Peter Gobel (2004), "Anxiety and Predictors of Performance in the Foreign Language Classroom", **System**, Volume: 32, p. 21- 36.
- MAY, **Roland** (1977), **The Meaning of Anxiety**, New York: W. W. Norton.
- MERRIAM, Sharan B. (2002), **Qualitative Research in Practice: Examples for Discussion and Analysis**, San Francisco, CA: A Wiley Company.
- MEJIAS, Hugo, R.L. Applbaum, S.J. Applbaum and R.T. Trotter (1991), "Oral Communication Apprehension and Hispanics: An Exploration of Oral Communication Apprehension Among Mexican American Students in Texas" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 87- 97.
- MILES, Matthew B. and A.M. Huberman (1994), **Qualitative Data Analysis**, London: Sage Publications.
- MONTHIE-DOYUM, Judy, G. Öztürk (2006), "Romeo and Juliet in One Hour", **English Teaching Forum**, Volume: 4, p. 34- 39.
- MOODY, Douglas J. (2002), "Undergoing a Process and Achieving a Product: A Contradiction in Educational Drama?" G. BRAUER (Ed.), **Body and Language: Intercultural Learning Through Drama**, USA: Ablex Publishing, p. 135- 161.
- ONWUEGBUZIE, Anthony J., P. Bailey and C.E. Daley (1999), "Factors Associated with Foreign Language Anxiety", **Applied Psycholinguistics**, Volume: 20, p. 217- 239.

ONWUEGBUZIE, Anthony J., P. Bailey and C.E. Daley (2000), “The Validation of Three Scales Measuring Anxiety at Different Stages of the Foreign Language Learning Process: The Input Anxiety Scale, the Processing Anxiety Scale, and the Output Anxiety Scale”, **Language Learning**, Volume: 50, No. 1, p. 87- 117.

PAPPAMIHIEL, N. Eleni (2002), “English as a Second Language Students and English Language Anxiety: Issues in the Mainstream Classroom”, **Research in the Teaching of English**, Volume: 36, No. 3, p. 327- 355.

PATTON, Michael Q. (2002), *Qualitative Research & Evaluation Methods*, London: Sage Publications.

PHILLIPS, Elaine M. (1991), “Anxiety and Oral Competence: Classroom Dilemma”, **The French Review**, Volume: 65, No. 1, p. 1- 14.

PHILLIPS, Elaine M. (1992), “The Effects of Language Anxiety on Students’ Oral Test Performance and Attitudes”, **The Modern Language Journal**, Volume: 76, p. 14-26.

PRICE, Mary, L. (1991), “The Subjective Experience of Foreign Language Anxiety: Interviews with Highly Anxious Students” E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 101- 108.

PRODROMOU, Luke (1984), “Theatrical and Dramatic Techniques in EFL”, **World Language English**, Volume: 4, No. 1, p. 76- 80.

RONKE, Astrid (2005), “Drama and Theater as a Method for Foreign Language Teaching and Learning in Higher Education in United States” **Unpublished Doctoral Dissertation**, Der Technischen Universität, Berlin.



- RUANE, Janet M. (2005), **Essentials of Research Methods**, India: Blackwell Publishing.
- RYAN-SCHEUTZ, Colleen, L.M. Colangelo (2004), "Full-Scale Theater Production and Foreign Language Learning", **Foreign Language Annals**, Volume: 37, No. 3, p. 374- 389.
- SAM, W.Y. (1990), "Drama in teaching English as a second language-A Communicative Approach", <http://www.melta.org.my/ET/>, (24October 2007).
- SARASON, Irwing G. (1986), "Test Anxiety, Worry and Interference" R. SCHWARZER (Ed.) **Self-related Cognitions in Anxiety and Motivation**, Hillsdale, NJ: Lawrence Erlbaum, p. 19-33.
- SAVOIA, Francesca. (2002), "Teaching Italian Language, Literature, and Culture through Performance: The Italian Theatrical Workshop", **Italica**, Volume: 77, No. 4, p. 509- 552.
- SCHIER, Janet Hegman (2002), "The Arts and the Foreign-/Second-Language Curriculum: An Interdisciplinary Approach to Actively Engage Students in Their Own Learning" G. BRAUER (Ed.), **Body and Language: Intercultural Learning Through Drama**, USA: Ablex Publishing, p. 183-207.
- SCHULTZ, Karla and P. Heinigk (2002), "Magic on Stage: Urfaust and Other Great Plays for Educational Practice" G. BRAUER (Ed.), **Body and Language: Intercultural Learning Through Drama**, USA: Ablex Publishing, p. 233-239.

SCOVEL, Thomas (1991), "The Effect of Affect o Foreign Language Learning: A Review of the Anxiety Research" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 15- 23.

SELIGER, Herbert W. And M.H. Long (1983), **Classroom Oriented Research in Second Language Acquisition**, Cambridge: Newbury House Publishers.

SHUK-YIN MAK, Barley, C. White (1996), "Communication Apprehension of Chinese ESL Students", **Hong Kong Journals for Applied Linguistics**, p. 81- 95.

SMITH, Stephen M. (1984), **The Theater Arts and The Teaching of Second Languages**, Reading, Massachusetts: Addison-Wesley Publishing Company

SPARKS, Richard L., L. Ganschow and J. Javorsky (2000), "Déjà vu All Over Again: A Response to Saito, Horwitz, and Garza", **The Modern Language Journal**, Volume: 84, No. ii, p. 251- 255.

SPIELBERGER, Charles D., Peter R. Vagg (1995), **Test Anxiety: Theory, Assessment, And Treatment**, Washington, DC: Taylor & Francis

STERN, Susan (1981), "Drama in Second Language Learning From a Psycholinguistic Perspective", **Language Learning**, Volume: 30, No. 1, p. 77- 100.

VIA, Richard (1987), "The Magi if" of Theater: Enhancing Language Learning Through Drama" W.M. RIVERS (Ed.), **Interactive Language Teaching**, Cambridge: Cambridge University Press, p. 110- 123.

- VON WÖRDE, Renee (2003), "Students' Perspectives on Foreign Language Anxiety", **Inquiry**, Volume: 8, No. 1, p. 27-44.
- WAGNER, Betty Jane (2002), "Understanding Drama-Based Education" G. BRAUER (Ed.), **Body and Language: Intercultural Learning Through Drama**, USA: Ablex Publishing, p. 3- 19.
- WESSELS, Charlyn (1987), **Drama**, Oxford: Oxford University Press
- WOODROW, Lindy (2006), "Anxiety and Speaking English as a Second Language", **RELC Journal**, Volume: 37, p. 308- 328.
- WRIGHT, Peter (1999), "The Thought of Doing Drama Scares Me to Death", **Research in Drama Education**, Volume: 4, No. 2, p. 227- 236.
- YASSA, Nevine A. (1999), "High School Involvement in Creative Drama", **Research in Drama Education**, Volume: 4, No. 1, p. 37- 49.
- YOUNG, Dolly J. (1986), "The Relationship Between Anxiety and Foreign Language Oral Proficiency Ratings" E.K. HORWITZ, D.J. YOUNG (Ed.), **Language Anxiety: From Theory and Research to Classroom Applications**, London: Prentice-Hall International (UK), p. 57- 64.
- YOUNG, Dolly J. (1990), "An Investigation of Students' Perspectives on Anxiety and Speaking", **Foreign Language Annals**, Volume: 23, p. 539- 553.
- YOUNG, Dolly J. (1991), "Creating a Low-Anxiety Classroom Environment: What Does Language Anxiety Research Suggest?", **The Modern Language Journal**, Volume: 75, No. 4, p. 426- 439.

YOUNG, Dolly J. (1994), "New Directions in Language Anxiety Research" CAROL A. KLEE (Ed.), **Faces in a Crowd: The Individual Learner in Multisection Courses. Issues in Language Program Direction: A Series of Annual Volumes**, Boston, MA: Heinle&Heinle Publishers, p. 3- 46.