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**DRAMA ACTIVITIES AND ANXIETY IN A TURKISH SECONDARY SCHOOL
ENGLISH AS A FOREIGN LANGUAGE CLASSROOM**

THESIS BY

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MASTER OF ARTS

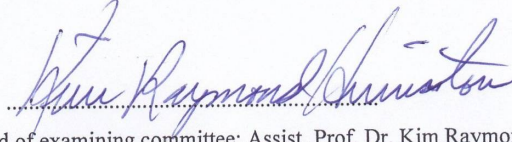
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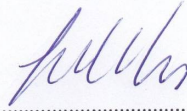
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DEDICATION



to my beloved parents
Fahriye and Remzi Dursun

ÖZET

DRAMA ETKİNLİKLERİ VE İLKÖĞRETİM ÖĞRENCİLERİNİN YABANCI DİL ÖĞRENME KAYGISI

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Bu çalışmanın amacı, İngilizceyi yabancı dil olarak öğrenen ilköğretim öğrencilerinin yabancı dil öğrenme kaygılarını incelemek ve drama etkinliklerinin öğrencilerin yabancı dil kaygıları üzerindeki etkisini araştırmaktır. Bu çalışma ayrıca, verili koşullarda yabancı dil öğrenme kaygısının kaynaklarını tanımlamayı hedeflemektedir.

Çalışma Türkiye'deki bir özel okulda, 22 düzenli yedinci sınıf öğrencisiyle yürütülmüştür. Nicel ve nitel araştırma yöntemlerinin birlikte kullanıldığı bu çalışmada Horwitz, Horwitz ve Cope (1986) tarafından geliştirilen Yabancı Dil Öğrenme Kaygısı Anketi (FLCAS) ön test ve son test olarak uygulanmıştır. Verileri doğrulamak amacıyla, sekiz haftalık drama uygulamalarının ardından öğrencilerin portföyleri, öğretmen gözlemleri ve ders planları incelenmiştir.

Çalışmanın sonuçlarına göre, İngilizceyi yabancı dil olarak öğrenen yedinci sınıf öğrencilerinin yüksek düzeylerde yabancı dil öğrenci kaygısını deneyimledikleri ortaya çıkmıştır. Yanlış yapma kaygısı, öğretmen yönergeleri, sınav kaygısı, kendini olumsuz

kıyaslama, sınav kaygısı ve İngilizce konuşma kaygısı bu kořullardaki olası kaygı nedenleri olarak tanımlanmıştır. Bu konuda yapılan geçmiş çalışmalarla uyumlu bir şekilde, bu çalışmadan bir bütün olarak elde edilen veriler, drama etkinliklerinin öğrencilerin yabancı dil öğrenme kaygı, korku ve endişelerini azaltmada olumlu bir rol oynadığını ortaya koymuştur.

Anahtar Kelimeler: Yabancı dil olarak İngilizce öğrenimi, Yabancı dil öğrenme kaygısı, Eğitimde drama, Yabancı dil eğitiminde drama.

ABSTRACT

DRAMA ACTIVITIES AND ANXIETY IN A TURKISH SECONDARY SCHOOL ENGLISH AS A FOREIGN LANGUAGE CLASSROOM

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For the Master of Arts, Department of English Language Education

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The main objective of this study is to explore foreign language classroom anxiety in a secondary school English as a Foreign Language (EFL) classroom and the role of dramatized instruction in reducing foreign language anxiety. This study also attempts to identify the sources of foreign language anxiety by defining the most anxiety provoking situations in this particular setting.

The study was carried out with 22 regular seventh grade students in a private school, in Turkey. In this mixed-methodology study, the Turkish version of Foreign Language Classroom Anxiety Scale (FLCAS), developed by Horwitz, Horwitz & Cope (1986) was administered as a pre and post-test. Following the eight weeks of dramatic intervention, students' self-reflective drama portfolios, teacher's observational field notes and drama lesson plans were also analyzed, in order to verify the data.

Results of this study revealed that seventh grade EFL learners tend to experience moderately high levels of anxiety. Fear of making mistakes, teachers' instructions, test

anxiety, negative social comparisons and lack of self-confidence in speaking English represent the possible sources of secondary school students' foreign language anxiety. The overall findings of this study is also consistent with the previous studies which have shown that drama activities have a significant positive effect on reducing students' fears, worries and anxieties arising from the unique settings of foreign/second language classrooms.

Key words: English as a Foreign Language, Foreign Language Classroom Anxiety, Drama in Education, Drama in Language Teaching.

ABBREVIATIONS

ELT	: English Language Teaching
FL	: Foreign Language
FLA	: Foreign Language Anxiety
FLCA	: Foreign Language Classroom Anxiety
FLCAS	: Foreign Language Classroom Anxiety Scale
SL	: Second Language
SLA	: Second Language Acquisition

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CHAPTER I

1. INTRODUCTION

The main focus of this study is to explore foreign language classroom anxiety in a drama oriented secondary school English as a foreign language (EFL) classroom. This chapter summarizes the background of the study, statement of the problem, purpose and significance of the study, including research questions, limitations of the study and operational definitions.

1.1. Background to the study

Why learning a foreign/second language (FL/SL) is a challenging experience for many people? Why some students are constantly struggling or even failing in a foreign/second language classroom? What are the reasons of low language achievement for some students? Is it the language learning process itself or language teaching methodology? For many years FL/SL research focused on to address these questions. Before 1970's second language acquisition (SLA) researchers and language learning theorists were trying to explain this unique phenomenon through cognitive factors, different learning styles and language aptitudes. In the early 1970's research in psychology and language learning confirmed that, besides cognitive factors and individual differences, affective variables such as motivation, anxiety, self-confidence, negative or positive feelings about learning another language may also promote or prevent second/foreign language acquisition.

Since then, both L2 researchers and teachers have been progressively interested in anxiety because it was considered as the most pervasive and destructive affective variable in language learning. For that reason, a large amount of the studies investigated the causes

and effects, functions, forms and manifestations of anxiety in a second/foreign language classroom. Foreign language classroom anxiety has been defined as a situation specific anxiety by Horwitz, Horwitz and Cope in 1986. They also introduced Foreign Language Classroom Anxiety Scale (FLCAS) as a self-report instrument to measure learners' anxiety levels in a second/foreign language classroom.

Drama, on the other hand, found its way into educational context more systematically during 1960's and 1970's. Dramatic forms of creating, acting and performing mostly combined with goals and structures of education by the pioneers Dorothy Heathcote and Brian Way. Bolton & Heathcote (1994) emphasized the power of drama in educational context as (1) drama helps learners to personalize the knowledge and (2) drama brings a great focus and attention to learning process. Paraphrasing English (1985), with all its power and potential, drama took a front row seat in EFL classrooms since 1980's.

1.2. Statement of the problem

According to Krashen (1983) a learners' emotions, motivation and self-image can affect whether he/she can successfully acquire a second language or not. If a student is worried, stressed or anxious, it will result with the reduction of motivation towards language learning and production. As a complex psychological phenomenon, there might be many reasons and types of anxiety in a language classroom; such as negative self-image, fear of failing from the tests, feeling shy when communicating with peers and teacher, worrying about making mistakes and difficulties in learning grammatical structures or vocabulary. Therefore, it is critical for educators to identify causes and effects of anxiety in a language

classroom and to discover new methods and approaches to motivate language learners by reducing their anxiety levels and increasing their self-confidence.

There are several suggestions from previous research to deal with foreign language classroom anxiety. One possible way to motivate language learners and to lower their negative feelings towards language learning is to offer them a relaxed, flexible and enjoyable environment by introducing dramatic elements in a language classroom.

The majority of the research and recent approaches on language acquisition approved the belief that drama activities support learners' self-esteem and self-confidence, increase motivation, keep students involved and facilitate second language learning in general. Educational drama also creates a stress free, natural atmosphere where students can exchange real life language in a communicative context. Stern's (1980) research in an ESL classroom confirmed that drama lowered students' anxiety levels and increased their motivation. Coleman (2005) reported that Korean EFL learners felt more relaxed in a drama based English language classroom. Therefore, research suggests that drama activities such as role-play, improvisation, dialogue, simulation and acting have a great potential of creating a unique stress free, safe and enjoyable environment for language learners.

1.3. Purpose of the study and research questions

This limited study is an attempt to investigate foreign language classroom anxiety (FLCA) in a drama oriented secondary school EFL classroom, in Turkey. The aim of the study is (1) to examine and identify the anxiety phenomenon in this particular context and (2) to investigate the effect of dramatized language activities on students' existing anxiety levels. By utilizing a mixed-methodology (both qualitative and quantitative), this study was guided by the following questions:

1. What is the foreign language classroom anxiety level of seventh grade EFL students in a private secondary school, in Turkey?
2. What are the most anxiety provoking situations in this particular setting?
3. How do drama-based language activities affect students' anxiety levels?

1.4. Significance of the study

For many years, foreign language classroom anxiety research explored anxiety in relation to language achievement, effects of anxiety on language skills, especially on speaking in a foreign/second language. Although, recently there are some studies exploring anxiety in reading, writing, listening and grammar; much emphasis has been placed on speaking anxiety.

The great amount of these studies were concentrated on adult learners; either college level or university students. McIntyre & Gardner (1991) assumed that foreign language classroom anxiety is more relevant to adult learners. Research exploring young language learners' foreign language classroom anxiety is fairly rare. Chan & Wu (2004) explored elementary school students' language anxiety levels in Taiwan. Similarly, Lan (2010) investigated the effect of foreign language anxiety on seventh grade EFL students' language achievement. Additionally Batista (2006), Cheng (2007), Katalin (2006) studied language anxiety with a main focus of young learners.

In this sense, this study expected to contribute anxiety research by identifying the nature of young EFL learners' language classroom anxiety. With the frame of foreign language acquisition and language anxiety, this study will also attempt to describe the levels, components and sources of young learners' foreign language classroom anxiety. Furthermore, by incorporating eight weeks of drama-based activities, this study will try to

investigate the effect of drama in reducing foreign language anxiety. Finally, this study will reveal and analyze the responses of young learners to the drama-oriented language activities and promote drama methods in EFL classrooms.

1.5. Operational Definitions

English as a Foreign Language (EFL): Learning English in a country where English is not the native language.

English as a Second Language (ESL): Student residing in an English speaking country whose first language is not English, in the process of learning English.

Second Language Acquisition (L2 or SLA): The process of learning a language that is not one's native language.

Educational drama: to use the elements of drama in education to support social, emotional and cognitive development

Process drama: To use drama techniques to create an imaginary world and to explore a particular problem not for the audience but for the participants.

CHAPTER II

2. LITERATURE REVIEW

This chapter briefly reviews the related literature on foreign language anxiety phenomenon in drama oriented second/foreign language classrooms. Following an investigation on different definitions and types, causes and effects of foreign language classroom anxiety, the role of drama in language learning context will be examined. The pedagogical implications of previous research on foreign language classroom anxiety and the results of the studies conducted on the effect of drama in language learning will also be reported.

2.1 Foreign Language Classroom Anxiety

In order to link the complex psychological nature of anxiety in language classrooms with the ground of concept drama in language learning, the general definition and types of anxiety will be briefly outlined.

2.1.1. What is anxiety?

The word “anxiety” is originated from Latin “ango” which means “to distress, trouble”. The equivalent of anxiety in Old English was “angsumnes” and in Middle English “anxumnesse” from the same Latin origin. The word introduced into English from Danish, Dutch and Norwegian word “angst” and used to express a strong inner feeling, an apprehension or fear (Wiktionary, 2015).

As a psychological construct, anxiety is mostly defined as “the state of being nervous or a worry or fear about something” (Hornby, 2005, p. 57). In 1844, philosopher Kierkegaard described anxiety as “dizziness of freedom” and psychologist Otto Rank

explained the origin of anxiety as the psychological trauma of birth and existential being of human nature.

According to Spielberger (1983) anxiety is a personal feeling of stress, uneasiness reaction and a negative emotional response, arising from autonomic nervous system (as cited in Horwitz, Horwitz & Cope, 1991, p. 27). May (1977) believes that anxiety is an intensive emotional defense system which individuals hold it to protect their existing personalities. On the other hand, Barlow (2000) remarks the distinction between fear and anxiety, and then defines anxiety as a future-oriented mood state, whereas fear is an emotional response for a real or immediate threat (American Psychiatric Association, 2013).

Research in positive psychology revealed that, depending on the personality, anxiety can be experienced either in short or in long terms. Psychiatrists often define anxiety as uneasiness, uncertainty or apprehension from possible future threats, mostly accompanied by some behavioral, cognitive and emotional symptoms (Rynn & Brawman-Mintzer, 2004). These symptoms such as changes in the sleeping patterns, eating disorders, restlessness, dreams and obsessions, troubles in focusing and concentrating, feeling tense and trapped can range in number and reduce the quality of daily life (Smith, 2008). According to Smith, almost everyone has experienced some level of anxiety while most do not experience long-term effects of anxiety.

2.1.2. Types of anxiety

Traditionally, anxiety is divided into three different types: trait anxiety, state anxiety, and situation-specific anxiety (MacIntyre & Gardner, 1991).

- **Trait anxiety:** Trait anxiety reflects the existence of a permanent, unpleasant emotional response while anticipating a threatening situation (Gellman & Turnet, 2013). In other words, trait anxiety is considered as a rather stable, personality trait (Eysenck, 1979). Trait-anxious people mostly perceive the environment (events, others' behaviors and judgments) as threatening and develop anxious responses. Therefore, trait anxiety may be better defined as a negatively biased, emotional reaction which reflects a general risk factor for permanent emotional disorders (Gellman & Turnet, 2013).
- **State anxiety:** In contrast to the stable nature of trait anxiety, state anxiety might be regarded as a temporary emotional state arising at a particular moment in time with a specific level of intensity. It is observable but transient and can be assessed on how the individual feel right now, at the moment in a definite situation (Acevodo, 2012; as cited in Jamali & Solanky, 2013). According to Young (1990) state anxiety is a short term anxiety and experienced as a result of an anxiety-provoking event such as feeling stressed before an important test.
- **Situation-specific anxiety:** As the name refers, situation- specific anxiety reflects the probability of becoming consistently anxious overtime from a specific event or condition. In other words, situation-specific anxiety is limited to a "well-defined" specific context (MacIntyre & Gardner, 1991). For instance, some students can experience high levels of anxiety while solving mathematical problems or during writing an essay; some others can feel stressed in second language classrooms or speaking in front of others.

Besides trait, state and situation-specific anxiety Scovel (1978) identified a different conceptualization: *facilitating* and *debilitating anxiety*. According to Scovel, triggered by

the difficulty level of the task, facilitating anxiety may have a positive effect on performance as a source of motivation. However, too much anxiety can also lead to a debilitating effect which may prevent to take part in challenging situations and thus decreases the efficiency of performance (Scovel, 1978; as cited in Zheng, 2008).

2.1.3. Foreign Language Anxiety

Foreign language anxiety (FLA) is one of the most well documented topics in second and foreign language learning research. Over the past three decades, great effort has been devoted to the study of FLA in relation to the negative effects on learners' achievement and performance as well as on the complex nature of language anxiety. The results of this considerable body of research demonstrate that FLA is not only an abstract construct of study, but a reality for many learners by affecting negatively their attitudes and achievement in language classrooms.

Until rather recently, several second and foreign language researchers and linguists have offered different definitions of foreign language anxiety. However, the majority of these definitions focused on the larger contexts of affective variables in second language acquisition; limiting the specific role of anxiety (Von Wörde, 1998). In his review, Scovel (1978) mentioned four earlier studies related to foreign language anxiety: Chastain (1975), Swain and Burnaby (1976); Tucker, Hamayan and Genesee (1976) and Kleinmann (1977). Although it is reported in these studies that language anxiety is experienced by almost one third to one half of the students in a foreign or second language classroom, perhaps due to the complex nature of anxiety and the language learning process or lack of scientific measuring instruments, the results were mixed, confusing and not dependable (MacIntyre, 1999; as cited in Dalkılıç, 2013).

In his Monitor Model, Krashen (1982) proposed five hypotheses for the acquisition of a second language. The affective filter hypothesis embodies the role of affective variables such as motivation, self-esteem and anxiety in second language acquisition. Krashen claimed that a relatively high level of motivation, self-esteem and a low level of anxiety state lower the affective filter which means the learner is “open” for the input. On the contrary, low level of motivation, self-esteem and high level of anxiety will raise the affective filter and block the language input.

In terms of language learning stages (input, processing and output) Williams & Andrade (2008) stated that in all these three stages learners may experience certain levels of apprehension, stress and confusion. They also showed that anxiety is mostly related with the processing and output stages; which draw the attention on mental planning, production and performance rather than language competence.

2.1.4. Horwitz, Horwitz and Cope’s contribution and Foreign Language Classroom Anxiety Scale (FLCAS)

In 1986 Horwitz, Horwitz and Cope introduced their groundbreaking article and defined FLA as an interrelated but a distinct type of anxiety for the first time: “a distinct complex construct of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of language learning process” (Horwitz, Horwitz, & Cope, 1986, p. 129). Based on their teaching experience with foreign language students in university classes, Horwitz, Horwitz and Cope suggested that FLA is not only a classroom anxiety being transferred to foreign language classrooms, but a situation-specific anxiety, which learners experience in the well-defined, unique situation of language classroom (Tran, 2012).

From a theoretical viewpoint, Horwitz et al. (1986) was not only concentrated on the definition of the foreign language anxiety, but also on three important performance anxieties: communication apprehension, test anxiety and fear of negative evaluation, which they believed to be rewarding for a better conceptualization of foreign language anxiety.

Another major contribution of Horwitz, Horwitz and Cope's study is, it offers a scale as an instrument to measure the anxiety levels specific to language classroom settings. The Foreign Language Classroom Anxiety Scale (FLCAS) consists of 33 items (Appendix A). It is a self-report instrument, aiming to evaluate communication apprehension, test anxiety and fear of negative evaluation related to language anxiety. Each statement scored on the basis of a 5-point Likert scale, ranging from 1 (strongly agree) to 5 (strongly disagree). Total scores of the FLCAS range from 33 to 165 with higher scores indicate higher levels of anxiety.

For the past many years, a large number of studies conducted by many researchers, adopting Horwitz, Horwitz and Cope's theoretical frame and using the FLCAS to validate their theory of foreign language classroom anxiety. MacIntyre and Gardner (1989) used nine different anxiety scales to examine the relationship between the effects of anxiety and various stages of learning and production. The results indicated that foreign language anxiety is a distinct anxiety and there is also a clear relationship between FLA and foreign language proficiency (Tran, 2012). Aida (1994) used the FLCAS in a study investigating foreign language anxiety in the Japanese context. The study revealed that there was a considerable anxiety level in the Japanese language classrooms and the findings were consistent with MacIntyre and Gardner (1989).

Besides high school and college students, many researchers explored the anxiety phenomenon among elementary and secondary school EFL learners. Chan & Wu (2004) investigated foreign language anxiety levels of 601 Taiwanese elementary school students and identified possible sources of anxiety by using FLCAS. Cha (2006) used an adapted version of FLCAS to examine Korean elementary ESL learners' language anxiety and their defense mechanism in America. Ay (2010) explored foreign language anxiety between 11-13 year old elementary school students in Turkey and found out that the anxiety levels of young learners differs in relation to students' language proficiency and the quality of instruction. Similarly, with more consistent findings, by using FLCAS researchers have pointed out the negative effects of FLA on achievement and performance and confirmed that FLCAS is a dependable instrument between different age groups, within different cultures and educational contexts (Horwitz, 1991; MacIntyre & Gardner, 1991; Young, 1991; Bailey et al. 200; Bekleyen, 2004; Djigunovic, 2006; Ito, 2008; Tallon, 2009).

2.1.5. Causes and effects of foreign language anxiety

It has been proven that FLA negatively affects learners' achievement; yet there are many other important factors to involve in the emergence of anxiety and nervousness. According to Horwitz et al. (1991) possible causes of FLCA are "communication apprehension, test anxiety and fear of negative evaluation" (p.127).

Communication apprehension as reported in McCroskey (1977, cited in Aida, 1994) is a level of fear arising from communication with another person or persons. The result of this apprehension typically avoids communication, withdrawal and disruption. The construct of communication, according to Horwitz et al. (1986) plays a crucial role in language classrooms. Feeling insecure during oral activities, difficulties in speaking in

groups or in front of the class are suggested to be the demonstrations of communication apprehension. Students those who have typical communication apprehension tend to encounter even greater adversity in a foreign language classroom (Horwitz, Horwitz, & Cope, 1986).

Test anxiety is another relevant topic with foreign language anxiety because assessment in language skills is an essential component of most foreign language classrooms (Horwitz, Horwitz, & Cope, 1986). According to Horwitz et al. (1986), test anxious learners mostly believe that less than a perfect test performance is failure. Moreover, errors are inevitable in a foreign language learning process and students who are test-anxious may suffer in a foreign language classroom since daily evaluation of language skills are quite common in most foreign language classrooms.

Fear of negative evaluation is generally defined as the worry or fear about others' evaluations and opinions, and the belief that others would value one negatively (Watson & Friend, 1969, as cited in Horwitz et al. 1986). To some extent, fear of negative evaluation in a language classroom is broader in scope. Language learners' performance is continually evaluated by the teacher, yet they may also feel that they are subjected to peer-evaluation. Learners who are highly concerned about others' opinions minimize their performance to avoid the possibility of negative evaluations (Gregersen & Horwitz, 2002). They mostly tend to remain passive, withdraw from the classroom activities even cutting class to avoid the stress and anxiety provoking situations (Aida, 1994).

Aside from communication apprehension, test anxiety and fear of negative evaluation Young (1991) summarized six possible sources of foreign language anxiety: (1) personal and interpersonal issues, (2) instructor-learner interactions, (3) classroom procedures, (4)

language testing, (5) instructor beliefs about language learning and (6) learner beliefs about language learning. In his review of the literature, Young (1991) noted that foreign language anxiety may have many possible sources. Some of these sources are related to the learner, including low self-esteem, negative feelings about the language learning process and some of them are associated with the teacher. Young listed some of the teacher beliefs which provoke anxiety in a language classroom: being intimidating, correcting every single mistake, doing most of the talking, refusing group or pair work and acting in the classroom like a drill sergeant. Furthermore, Palacios (1998, as cited in Tallon, 2008) reported some characteristics of the teacher to be associated with anxiety; not being supportive, favoritism, creating a sense of having approval by the teacher or wanting to impress the teacher, unsympathetic personalities.

Young (1990) additionally reported that some methodological or instructional practices may cause a certain level of anxiety. Creating an unnatural classroom atmosphere, spontaneous role play activities, oral presentations, writing on the board perceived as anxiety-provoking activities in foreign language classrooms (Young, 1990). Worde (2003) mentioned about another source of anxiety in the classroom procedure: calling on students one after another in seating order. Waiting for being called on is a stressful situation for some students and a student in Worde's study defined this technique as "almost execution style."

The effects of foreign language anxiety on the performance and achievement of the foreign language were investigated by many researchers. MacIntyre and Gardner (1989) have demonstrated cognitive effects of anxiety. They emphasized the negative effects of anxiety in short and long term memory and how it causes limited vocabulary learning, and

reduce the performance on reading, listening and standardized tests. Horwitz (1991) pointed out that, in terms of language skills, students who have a high level of foreign language anxiety tend to have poor language learning and achievement. Similarly, Aido (1994), Ying (1993), Saito & Sammiy (1996) have all reported that there might be a repetitive cause and effect relationship between language anxiety and language achievement.

2.1.6. How to alleviate FLCA?

According to Stokes & Whiteside (1984) almost eighty percent of the learning difficulties are related to stress and anxiety; which means removing the stress and anxiety would probably remove the difficulties in the learning process. Research strongly suggests that teachers' instructions, language learning and teaching methodologies, assessments and students' strategies for coping with anxiety play a significant role for creating a supportive, stress-free learning environment (Horwitz et al. 1986; Aida, 1994; Young 1990, 1991; Price, 1991; Kondo & Yong, 2004; Gregersen & Horwitz, 2002; Yan & Horwitz, 2008).

With the recognition of the level of anxiety in a language classroom, educators have two options to deal with the existing anxiety: 1) creating a less stressful learning context, and/or 2) helping students to develop strategies to cope with anxiety (Horwitz et al. 1986). Arguably, maintaining a friendly and supportive learning environment and encouraging students to use some strategies to cope with anxiety would allow students to focus more on learning, rather than being distracted by the fear and stress of the language learning process. Gregersen & Horwitz (2002) also noted that instead of being an authority figure in the classroom, being a helpful instructor, concerning mainly with promoting students learning will reduce anxiety, foster a friendlier atmosphere and maximize language achievement.

2.2. Drama in Language Learning

The word “drama”, etymologically derived from the ancient Greek verb “dran” meaning “to act” or “to do” (Song, 2000). Ancient Greek philosopher Aristotle used the term “drama” in his *Poetics* to describe forms of poetry or literature enacted in front of audiences, in a *theatron*. Aristotle also categorized the compositions of drama as tragedy and comedy. Modern theater borrows all the basic terminologies, genres, themes, plot elements and characters from the Ancient Greek drama, mostly defined by Aristotle (Ijah, 2013).

To paraphrase Cziboly, (2010) drama and theatre have a shared definition of values and forms for thousands of years; still there are some differences between drama and theatre in terms of process and product. Although creating a theatre play has an educative function, in a theatre play the focus is on the final product, performance and audience. Drama, on the other hand, is a process oriented, mental, interpersonal and social experience where participants share, explore, craft and present the construct of their own, unique self-creation.

2.2.1. Drama in General Education

According to Bolton (1993), the use of drama in education dates back to the early 20th century. He mentions about a new, progressive and child-centered educational view which began late 19th century and drama was seen “the play-way” to education. An elementary teacher, Harriet Finlay-Johnson applied a dramatic approach in her classroom, considering the value of process of practicing drama. Caldwell Cook, an English teacher concentrated on stage and performance where he aimed his children to have an active experience and enjoy their native language. These early examples of drama in education

already represent two different approaches to educational drama: On the one hand, process oriented “free dramatic play” and on the other hand, product oriented “Speech and Drama” method which emphasizes dramatic act, mimics, speech and articulation.

As noted in Ronke (2005) during the first half of the 20th century, audience-centered approach, characterized in “Speech Drama” enjoyed the acceptance both publicly and officially. However, in the second half of the century dramatic process which allows fostering broader skills such as creative thinking, free verbal expression and interpretation became an essential part of education.

In 1940’s, “Experimental theatre” or “improvisational theatre” was developing as a stage art form outside of classrooms and was influencing many educators. Peter Slade (1954) criticized the audience-oriented “Speech and Drama” approach, and offered a participant-oriented approach by using free expression and spontaneous situational plays. Based on psychological findings in child development like Piaget and Kohlberg, Slade evolved his theory of “Child Drama” established on the basis of absence of audience and free, spontaneous play (Bolton, 1993).

Brian Way (1967) criticized Slade’s “Child Drama” approach for being without content, form and structure. According to Way, drama in education should serve as a medium to reinforce learners’ whole personality. Therefore, he promoted a humanistic approach: “creative drama.” Instead of using Slade’s spontaneous, open, whole class structure, Way suggested ‘pair work’ concept, in which learners work in pairs or in a small group (Ronke, 2005). As Bolton (1993) highlighted, in Way’s pair-work concept the unique personalities of individuals are much more respected than the whole class structure in “Child Drama.” Besides criticism, Way’s contribution brought warm-up games, relaxation

activities and interactive plays in to the language classrooms. Likewise, his concept of pair-work can be seen as a prototype of 'role-play' which is frequently used in educational context (Ronke, 2005).

Another pioneer, according to Bolton (1993) "the greatest drama teacher of all times" (p.36), Dorothy Heathcote appeared in Great Britain, in 1970's. Heathcote believed that learners can only acquire a deeper knowledge if they have a chance to connect the impacts of this learning with their personalities or with their lives in a way. This personalization of knowledge can only take place through a holistic cognitive, social, emotional approach; in which teacher consciously uses the elements of topic-based, whole class drama format.

Bolton (1993) explained two techniques that Dorothy Heathcote developed: "teacher-in-role" and "mantle of expert" (p.36). In the first technique, the teacher takes a direct role in the drama activity as a school principle, as a reporter, policeman or waiter and creates a learning atmosphere by asking specific questions or giving responds to learners' reactions spontaneously. In the "mantle of experts" method, learners take part as experts in a fictional context. They may become politicians, professors discussing for a better educational policy or biologists searching solutions for air-pollution.

Following the approaches proposed by Brian Way and Dorothy Heathcote, Bolton (1979, 1984) advocated placing drama at the center of the curriculum. Later, O'Neill and Lambert (1982) pointed out that the drama process enables learners to grow in critical and constructive thinking, problem-solving, comparison, and interpretation and allows a greater desire and motivation for further learning. They also developed a variety of lesson

structures with ideas for classroom activities based on different themes (O'Neill & Kao, 1998).

2.2.2. Drama in Second and Foreign Language Education

In the late 1970's, the shift towards the communicative approach in second/foreign language teaching introduced more alternative methods by the recognition of context-oriented, interactive forms of language teaching. Both verbal and non-verbal communication and appropriate speech in a specific context became more important for language learners and teachers. On the basis of these changes, the British theory of Drama in Education, which primarily evolved among native speakers of English and developed by Heathcote and Bolton, attracted many second/foreign language educators and researchers such as Susan Stern (1983), Richard Via (1985), John Dougill (1987), and Barry Hawkins (1993). However, the majority of those studies was observational and did not provide concrete principles or definitions on how to use drama in second language classrooms (Ronke, 2005).

In the 1980's there was a growing interest in the concept drama in language teaching. Di Pietro (1982, 1987) proposed more specific drama techniques for language classrooms. His 'strategic interaction' method based on open-ended scenarios in which students use the target language purposefully to solve a problem or for dealing a given problematic situation. Findings of Salah (1984) and Al-Khanji (1987) pointed out that open-ended scenarios support the learners' communicative competence and encourage their personal, creative use of the target language.

Cecily O'Neill extended Heathcote and Bolton's approach to what she called "process drama." According to O'Neill, process drama is not a limited, teacher oriented

exercise, but a communicative process which offers learners a meaningful and authentic context for language exchange:

Drama does things with words. It introduces language as an essential and authentic method of communication. Drama sustains interactions between students with the target language, creating a world of social roles and relations in which the learner is an active participant. Drama focuses on the negotiation of meaning (O'Neill & Kao;1998, p.4).

Drama also builds a fictional atmosphere emerging from a theme or situation which engages the whole group socially and intellectually. In their book *Words into Worlds*, O'Neill & Kao (1998) pointed out the value of process drama in second language classroom context: "the language that arises is fluent, purposeful and generative because it is embedded in context. ... By helping to build the drama context, they develop their social and linguistic competence as well as listening and speaking skills (p. 4)."

Manfred Schewe, a lecturer of German as a foreign language in Ireland, offered more individual and practical activities for applying drama in second language classrooms. Schewe and Shaw (1993) introduced dramatic principles, lesson plans and micro lesson stages for second/foreign language teaching. Schewe defined second language teaching as both a 'scientific' and 'artistic' discipline and encouraged the second/foreign language teachers to see themselves not only as scientists, but also artists (Schewe 1993, p.118; as in Ronke, 2005).

Drama Methods and Techniques in Language Teaching

The majority of methods and techniques that are used in theatre can also be adapted effectively into general education and language classrooms. Drama in education takes the advantages of basic stage and theatre methods, but also connects them with pedagogical

goals and disciplines. Drama techniques and methods are particularly useful in foreign language learning because they create a natural and stress-free atmosphere for effective communication and meaningful learning.

Scrivener (2005) defines commonly used six drama activities in language classrooms: role-play, simulation, drama games, guided improvisation, acting play scripts and prepared improvised drama (p.362). According to him, by bringing the outside world into the classroom, these activities provide a lot of useful practice and freedom in a language classroom.

The following techniques are the most common and frequently used dramatic activities in language teaching:

- **Warm-ups:** Warm-ups and ice-breakers are essential parts of the dramatic activities. Classroom games, theatre warm-up activities, modified traditional, songs, chants, stories can be used to promote focus and attention, prepare the students for drama process and increasing the energy in the classroom (Spolin, 1986).
- **Role-play:** Role plays are situations with a plot or theme that students involve as role characters. Role-play situations are closer to real-life conversation; therefore they provide a great variety of language practice. A job interview, an appointment in doctor's office, a famous writer interviewed by other students or creating characters from literature or from other professional contexts is some examples of role-play (Stern, 1985).
- **Tableaux:** Creating a frozen picture, sometimes with movements and dialogue is called tableaux picture. Students, in groups create frozen life scenes, silent story scenes related

to any topic and the instructor invites the classroom to a thematic discussion and interpretations (Polsky, Schindel, & Tabone, 2006).

- **Improvisation:** Improvisation is the oldest form of theatre. It is a structured activity in which learners often step into a situation with a particular character and are asked to solve problems or create answers to a given situation (Stern, 1985).
- **Dramatization:** Dramatization is simply acting out a written material and an effective way of exploring the meaning of a story, dialogue, dramatic play, poetry or any kind of written work. Dramatization empowers students as meaning makers. For instance, a whole class can act out a story while somebody is narrating or they can read themselves with emotions and movements (Polsky, et. al., 2006).

Benefits of Drama in the Language Classroom

According to English (1985) drama has always been taking the first row seat in a second language classroom. Over the past three decades, there have been many books, articles and studies in the field of EFL, trying to identify communicative, linguistic, social and cultural benefits of using drama techniques in second language classrooms. For instance, Hamilton and McLeod (1993) explained the relationship between drama and foreign language teaching/learning: “it is hard to imagine anything else that offers to language teachers such as variety types of talks, for example monologues, paired speaking, role plays, group-discussions, reporting, talking in response to other stimuli, problem-solving, developing scenarios, acting out etc. [...] there is no language function that drama is not capable of easily encompassing” (p.5).

Burke and O’Sullivan (2002) listed some reasons to incorporate the concept of drama in second language classrooms: (1) teachers and students can focus more on

pronunciation, (2) students are relaxed and motivated, (3) using language for real purposes (4) a community is created.

Paraphrasing Desiatova (2009) some additional benefits of drama in second/foreign language classrooms are: (1) learning becomes an engaging and motivating experience, (2) drama allows learners to use the language spontaneously and promotes self-confidence and self-esteem, (3) develops empathy, (4) brings the real world and meaningful interaction into the classroom, (5) stimulates different learning styles and makes learning memorable.

Furthermore, Heldenbrad (2003) stated that drama helps in learning new vocabulary and proper pronunciation, removes the focus from the textbook and creates an atmosphere where learners involve as a whole person in a relaxed, funny and informal way. According to Fleming (2006) the learner-centered nature of drama allows learners to become active participants in the teaching/learning process. Coleman's (2005) research among Korean EFL students reported that, in a drama-based English language program, students feel more relaxed and confident in speaking and communication.

Drama in language classrooms also has the power of lowering learners' affective filter by increasing their motivation and self-esteem and helping them to overcome their fear, shyness and anxiety (Burke & O'Sullivan, 2002). Stinson and Freebody (2006) also reported the positive effect of drama activities on students' anxiety levels in a drama based English speaking program. Conejeros and Fernandez (2008) conducted an experimental study on the effects of dramatic instruction and the result of the study pointed out the importance of pair work and group activities through drama activities lower the anxiety levels of the participants. The effectiveness of drama in reducing foreign language anxiety also supported by the findings of Bundith (2011) in Thai EFL university students.

To conclude; based on the theoretical and historical overview demonstrated in this chapter and results of previous research indicate that, using a drama-based method in a foreign language classroom has a positive impact on learners' attitudes and beliefs. Specifically, drama keeps learners active and motivated in the language learning process and increases their self-esteem and self-confidence. Regarding the framework of the current study, previous research has shown that, drama activities provide a relaxed environment for language learners and play a major role in reducing their foreign language anxiety.



CHAPTER III

3. METHODOLOGY

This chapter describes the overall design and methodology of the current research. The identification of research design, setting and participants, and data collection instruments are presented respectively. The procedures for data collecting and analysis are also included.

3.1. Research Design

The objective of this study is to investigate the nature of foreign language anxiety in a drama-based English language classroom, in a private secondary school context, in Turkey. This study, also attempts to explore the effects of drama activities as an intervention on students foreign language anxiety levels. Therefore, a mixed methodology used to collect both qualitative and quantitative data for analysis. This mixed research design allowed the researcher to get valid and reliable data from different aspects.

The focus of qualitative research design in education is basically on meaning and understanding of the learning situation and personal reflections of participants (Merriam, 1985). Qualitative data in this study were gathered from teachers' descriptive lesson plans and observational field notes, students' anonymous reflections and individual diaries written in their native language immediately after drama activities. Accordingly, the qualitative and quantitative data are analysed in terms of validity, reliability and transferability.

Anxiety is an abstract psychological phenomenon; data in this complex field mostly collected through questionnaires, self-reports and interviews (MacIntyre & Gardner, 1991).

Quantitative research is generally defined by its reliability and validity. Research methods for quantitative data typically include scales, surveys, systematic observations, experiments and quasi experiments (McKay, 2006). Quantitative component of this study is a pre-test, post-test survey (FLCAS). The statistical analysis of pre-test, post-test results revealed data/information about the nature of language anxiety in this particular context.

3.2. Participants and Setting

This study investigates the nature of foreign language anxiety and the effect of drama-oriented second language activities in a private secondary school, in Turkey. Private schools in Turkey usually put great emphasis on teaching English as a second language. They have more freedom to select or create their own curriculum, teaching-learning objectives, materials, and lesson hours according to students' needs. The English classroom investigated, therefore is not randomly selected. The majority of the students in this classroom have essential English language skills and they are considered adequate to meet the underlying purposes of this study. From this aspect, the participants are representative of the intended population, which are students of private secondary schools in Turkey.

Twenty-two students 12 female, 10 male in this classroom are regular seventh grade students, at the age of 13-14. Since there was only one class of seventh graders in that private school, the whole class invited to join in the drama activities. They agreed and voluntarily participated in these eight weeks of drama-based language learning program.

The students are having classes from 8:30am till 3:40pm, eight 40 minutes lessons every weekday. Besides Arts, social sciences, ICT, arithmetic, PE and Turkish, they also

have to succeed in the compulsory 10 lesson hours of English as a foreign language and two lesson hours of German in a week.

They had English classes as a required subject more than four years. They studied four basic skills of English with internationally approved textbooks, in their early stages of learning. Two English teachers are teaching two course books and a native speaker teacher is doing speaking activities every week. They also take standardized language proficiency tests, based on four language skills at the end of every school year. According to Common European Framework Reference (CEFR) seventh grade students attain an intermediate level of English which is the B1 level in CEFR.

3.3. Instrumentation

This study is primarily a mixed-methodology study. In order to determine the nature of foreign language classroom anxiety and to discover participants' responds in a drama-oriented language classroom, a mixed-methodology was employed. Creswell (2003) defines a mixed-methods design as the one which incorporates both qualitative and quantitative data collection methods in a single study.

Qualitative data, in this study was collected through students' reflective portfolio entries and teacher's observational field notes throughout the drama process (Appendices B & C). The quantitative portion of the research, on the other hand, was administering the original Foreign Language Classroom Anxiety Scale (FLCAS) developed by Horwitz et al. (1986) as a pre-test and post-test design.

Table 1. Summary of data collection procedure

Research Questions	Instruments	Data collection procedures
1. What is the foreign language classroom anxiety level of seventh grade EFL students' in a private secondary school, in Turkey?	Pre-test results of FLCAS	Administering Turkish version of FLCAS before drama sessions and as a post-test after eight weeks of drama workshops
2. What are the most anxiety provoking situations in this particular setting?	Pre-test results of FLCAS	Comparative analysis of components of FLCAS based on pre-test results
3. How do drama-based language activities affect students' anxiety levels?	Findings from FLCAS Students' reflective portfolios Teacher's reflections and lesson plans	Pretest-posttest results of FLCAS Students' reflective portfolios immediately after each drama session Teacher's notes Descriptive lesson plans

3.3.1. Qualitative Data

Two sets of qualitative data sources were used to identify the nature of the language anxiety and students' perceptions of drama-based activities in this specific context: students' reflective portfolio entries written in their native language and teacher's observational field notes and descriptive lesson plans (Appendix D).

Students' reflective portfolios were designed and organized to have an insight of participants' thoughts, feelings and overall perceptions throughout drama-based language learning program. Reflective portfolios incorporate students' personal information, including language background and drama experience; individual feelings and thoughts about the activities accompanied by open ended questions and a final reflection of language structures and vocabulary acquired from each drama sessions. Drama-based language program was planned for eight weeks. The first two weeks were considered as the

introduction of drama concept, drama games and activities. Therefore, students were invited to keep diaries anonymously, after every drama session during only six weeks.

The main aim for students' reflective individual portfolios was to elicit students' ideas, feelings and self-perceptions immediately after every drama-oriented lesson while their impressions were still fresh. They freely and in their native language (Turkish) commented on open-ended questions emerged to describe their own view of the experience, such as: "Today I felt...", "I felt like this because...", "How was the class atmosphere?", "What did you really enjoy in the activities today?", "What didn't you like at all?"

Teacher's observational field notes and descriptive lesson plans were used to report the aims and expectations for each drama session, including the teachers' reflective observations. Descriptive lesson plans and teachers' notes were recorded regularly through all phases of drama activities during eight weeks. The structure of descriptive lesson plans and reflective logs were allowed to analyse learners' behaviours, comments and responds to drama activities. A continuous analysis of lesson plans and teacher's notes were also used to support qualitative analysis and to compare quantitative data from FLCAS.

3.3.2. Quantitative Data

In order to explore the nature of foreign language classroom anxiety in this particular secondary school setting, a five-point Likert scale survey, FLCAS was employed. This 33-item, self-report instrument was developed by Horwitz et al.(1986) to investigate foreign language anxiety by means of communication apprehension, test anxiety, and fear of negative evaluation. Therefore, the quantitative portion of this study is a classic one-group pre-test, post-test design, by using FLCAS.

Since the instrument was designed with respect to western culture, each item was carefully examined and it was found out that the items are valid across different cultures and administered to students from many different countries. For instance, FLCAS was also employed by Chinese and Korean researchers (Yan, 1998; Huang, 2001; Cheng, 2002, Truitt, 1995; Le, 2008), by Turkish scholars (Kuru-Gonen, 2005; Bekleyen, 2009; Gülsün, 1997), and in several studies on students learning Spanish, French, and Japanese in the United States (Horwitz, 1986; Aida, 1994; Gregersen & Horwitz, 2002; Donley, 1997).

Bekleyen (2009) used the Turkish version of the scale which was translated into Turkish by two lecturers of Dicle University. To evaluate the accuracy of the translation, two different lecturers back translated the Turkish version of the scale into English. The items in FLCAS then compared with the original scale and finally a pilot study conducted to ensure the reliability of the translation. The Turkish version of the survey used by Bekleyen (2009) was administered before and after the eight weeks drama program to detect if there is a significant change in participants' anxiety levels.

The 33 items in the FLCAS are scored from (a) “strongly disagree” (1 point) to (e) “strongly agree” (5 points). For each item the highest degree of anxiety receives five points, and the lowest anxiety level one point. The total scores for this scale range from 33 to 165, with the mean score of 99. Therefore, the higher score represents higher levels of anxiety.

According to Mackey & Gass (2005) there are three ways to measure the internal reliability of an instrument: a test-retest approach, using the instrument as a pre- and post-test, and finally using statistical methods to determine internal consistency by Cronbach's alpha value. George & Mallery (2003) and Nunnally (1978) considered a value of 0.70 Cronbach's alpha and above as acceptable (as cited in Chu, 2007). Horwitz et al. (1986)

reported an alpha coefficient of 0.93 and a test-retest reliability $r = .83$ ($p < .003$) of FLCAS. Other studies, such as Aida (1994) and Bekleyen (2009) also reported high internal reliabilities of the FLCAS. As shown in Aida (1994) the internal reliability is .94. Bekleyen (2009) reported the internal reliability of the Turkish version as .90, which shows a high level of reliability.

In this study, the inclusion of quantitative data with a pre-post-test survey design found useful for three reasons: First, the pre-test of FLCAS was hoped to provide a background to determine participants existing anxiety levels and the nature of their anxiety states. Second, it was considered that the overall results of participants' anxiety scores would help to confirm the findings from qualitative components of the research. Finally, the scores of post-test results was hoped to assist to identify the effectiveness of drama oriented instruction on reducing foreign language classroom anxiety in general.

According to Horwitz et al. (1986) the 33 items in the FLCAS are reflective of basically three related anxieties such as, communication apprehension, fear of negative evaluation and test anxiety (p.127). Although they did not propose a classification for the components of the scale, various researchers offered several models for categorizing the 33 items. Burden (2004) applied a model by mainly using speaking anxiety (items: 1, 3, 9, 13, 20, 23, 24, 27, 30, 31, 33), foreign language classroom anxiety (items: 4, 7, 10, 12, 15, 16, 19, 21, 25, 26, 29) and foreign language classroom non-anxiety (items: 2, 5, 6, 8, 11, 14, 17, 18, 22, 28, 32). Na (2007), offered a model, including communication anxiety (items: 1, 9, 14, 18, 24, 27, 29, 32), fear of negative evaluation (items: 3, 7, 13, 15, 20, 23, 25, 31, 33), test anxiety (items: 2, 8, 10, 19, 21) and anxiety of English classroom (remaining 11 items).

Considering the complex and multidimensional nature of anxiety, there might be no single best model to classify the 33 items of FLCAS. After examining the 33 items in the FLCAS in comparison with various models and perspectives, Zhang's (2010) model found valuable for the current study. Zhang's model of component analysis can be seen in the following table:

Table 2. Zhang's model of component analysis of FLCAS

Components	Items
Communication Apprehension	1, 4, 9, 12, 14, 15, 18, 24, 27, 29, 30, 32
Test Anxiety	8, 10, 21
Fear of Negative Evaluation	2, 3, 7, 13, 19, 20, 22, 23, 31, 33
Negative Attitudes Towards English Class	5, 6, 11, 16, 17, 25, 26, 28

3.4. Data Analysis

In this study a mixed-methodology design, both qualitative and quantitative instruments were employed to verify the validity and reliability of the data. Qualitative data were collected through teacher's lesson plans and field notes, and students' reflective portfolio entries. Quantitative part of the data was mean scores of FLCAS in a one-group paired pre- and post-test design.

The qualitative data from students' reflective portfolios, teacher's observational field notes and lesson plans were organized, categorized and analyzed with content analysis. Teacher's and students' perceptions about the drama activities discussed in a descriptive manner based on the diaries, field notes and reflective portfolio entries.

The quantitative data from the pre- and post-test results were analyzed and tabulated by using the IBM Statistical Package for Social Sciences (SPSS 20). The purpose of this

design was to determine any possible differences between the pre-test and post-test scores. The results of pre- and post-tests were then compared with teacher's diaries and students' reflections. The qualitative and quantitative data were integrated for a final interpretation of the entire data.

3.5. Procedural Details

This study was conducted in an EFL classroom with 22 seventh grade students in a private secondary school, in Mersin, Turkey. Drama was the core of the study during eight weeks, two lesson hours each week.

The purposes and the procedures of the study were explained to the school administration and a verbal approval received for conducting the study. Accordingly, students were informed in detail and invited to join to the study voluntarily. The teacher also assured that they will not be graded and there will not be any consequences if they do not want to take part in the study; however they are obliged to take a pre- and post-survey and to keep a reflective portfolio. At the end of the meeting, all students confirmed to attend the research voluntarily with the precise knowledge of the purposes and procedures of the research.

The Turkish version of FLCAS administered a week before introducing eight weeks of drama activities. The participants responded 33 items of FLCAS as a pre-test approximately in 25 minutes. The first two weeks of the drama intervention were planned as the introduction of the drama concept with basic drama games and activities to prepare participants for more complex dramatic activities. Following the two weeks of preparations, students delivered their reflective portfolio files. The components of reflective portfolios

were examined by students and they were informed about the categories and purposes of reflective portfolios.

The eight weeks of drama intervention consisted of verbal and nonverbal drama activities such as miming, improvisation, simulations and scenarios (Appendix G). Drama activities in the lesson plans were specifically chosen for their adaptability to four linguistic skills as well as basic linguistic structures and vocabulary. Within the verbal and nonverbal drama activities, students practiced structures and related vocabulary such as personal expressions, present progressive and simple present tense, everyday habits, all types of question forms, giving personal opinions, preferences and additional information in a communicative context. Starting from the third week, students reflected on their experience through their reflective portfolios immediately after the drama activities. Finally, after eight weeks of drama activities FLCAS administered as a post-test to recognize the effect of drama intervention on students' anxiety levels.

CHAPTER IV

4. FINDINGS AND ANALYSIS

This chapter reports the overall results and the analysis of the data based on each data collection instrument. The results are divided into three sections:

- 1.) Findings from FLCAS
- 2.) Findings from students' reflective portfolios
- 3.) Findings from teacher's observations and lesson plans

Regarding the anxiety levels of the participants, the first section presents the statistical pre-test and post-test results of FLCAS. The second and the third sections contain a qualitative analysis of students' reflective portfolios and teacher's observations.

4.1. Findings from FLCAS

In this study the Turkish version of FLCAS was administered as pre- and post-test to identify the anxiety levels of 22 seventh grade EFL students and the effect of drama concept on their existing anxiety levels. The reliability analysis of FLCAS for Turkish version was measured by using Statistical Package for Social Sciences (SPSS 20 for Windows) and compared with the results from the previous research.

As cited in Chu (2007), George & Mallery (2003, p.27) offered a model to classify Cronbah's alpha reliability as follows:

Table 3. George & Mallery's Cronbah's alpha model

Cronbah's alpha value	Reliability
$1.0 > \alpha \geq 0.9$	Excellent
$0.9 > \alpha \geq 0.8$	Good
$0.8 > \alpha \geq 0.7$	Acceptable
$0.7 > \alpha \geq 0.6$	Questionable
$0.6 > \alpha \geq 0.5$	Poor
$0.5 > \alpha \geq 0.4$	Unacceptable

As reported in Bekleyen (2004) the reliability analysis of Turkish-translated scale achieved a Cronbach's alpha value of 0.90, which demonstrates a high level of internal reliability. For 22 students in this study FLCAS achieved 0.81 Cronbach's alpha value, representing a good level of reliability.

Table 4. Reliability statistics for Turkish version of FLCAS in this study

Cronbach's Alpha	N of items
.81	33

4.1.1. Descriptive statistics of FLCAS

FLCAS is a 33 item self-report instrument and responses range from "strongly agree" to "strongly disagree." Therefore, possible scores on the scale ranged from 33 to 165 and the theoretical mean of the scale is 99. In the current study, anxiety scores of 22 participants ranged between 63 and 116, with a mean score of 98.7, indicating moderate or high levels of anxiety.

Table 5. Descriptive statistics of pre-test scores in FLCAS

	N	Range	Minimum	Maximum	Mean Scores	Std.Deviation
Scores in FLCAS	22	53	63	116	98.73	12.368

The results also revealed that there is no significant difference between hypothetical mean (99) and the mean score of the current study (98.73) and other studies in the literature (Aida, 1994; Goshi, 2005; Zhang, 2010; Lan, 2010). This signifies that anxiety levels of seventh grade EFL students in this study are comparable with other educational contexts, in different countries. In Lan's (2010) study of 212 seventh grade EFL students in Taiwan, the range is 43-158 with a mean score of moderately high level of anxiety; 101.8. Compared with Lan's study, the anxiety levels of seventh grade students in this study seem to be significantly lower.

One of the major objectives of this research is to identify the anxiety levels of seventh grade EFL learners. Bekleyen (2004) classified the anxiety scores of participants into three different anxiety levels. Anxiety scores between 33 and 66 considered as low level of anxiety; between 67 and 132 middle anxiety and scores between 133 and 165 were accepted as high anxiety levels.

Krinis (2007) developed a five level anxiety scale. Anxiety scores between 33 and 82 considered as very low anxiety, 83 to 89 moderately low levels of anxiety, between 90 and 98 moderate anxieties, scores between 99 and 108 moderately high anxiety and scores from 109 to 165 are categorized as high anxiety levels.

Table 6. Levels of Anxiety (Krinis, 2007)

Levels	Scores
Very low anxiety	33-82
Moderately low Anxiety	83-89
Moderate anxiety	90-98
Moderately high anxiety	99-108
High anxiety	109-165

Based on Krinis' (2007) five level anxiety scale, pre-test results of 22 participants in this study divided into five anxiety groups which are represented in the table below:

Table 7. Anxiety levels of 22 participants in the current study

Anxiety Levels	Scores	Number of Participants	Percentage
Very low anxiety	33-82	3	13.6%
Moderately low Anxiety	83-89	1	4.5%
Moderate anxiety	90-98	5	22.7%
Moderately high anxiety	99-108	9	40.9%
High anxiety	109-165	4	18.1%

Findings from pre-test results illustrate that, more than half of the students are experiencing high levels of foreign language classroom anxiety. The scores between 99 and 108 are accepted as moderately high anxiety (40.9 %) and scores from 109 to 165 are high anxiety (18.1%) which means 59% of seventh grade EFL students are experiencing high levels of anxiety. Furthermore, according to anxiety scores 22.7% of the participants reported moderate levels of anxiety, while only 18.1% of the participants reported low anxiety levels. Corresponding with the previous research, the pre-test results of this study is also supporting the common belief that, learning a second/foreign language can be highly anxiety-provoking experience for many students.

4.1.2. Component Analysis of FLCAS

Pre-test results of FLCAS revealed that almost two-thirds of participants in this study are experiencing moderate or higher levels of foreign language classroom anxiety. FLCAS also measures the degree of anxiety in related components such as fear of negative evaluation, test anxiety, communication apprehension and negative attitudes towards English classroom. In order to picture and describe the causes and effects of foreign language anxiety in this particular context, an informative component analysis model is used.

4.1.2.1. Communication apprehension

Items 4, 15 and 29 refer to anxiety provoking situations caused by teachers' interventions in a language classroom. On average, 63.1% of the students reported that they feel anxious when they do not understand what the teacher is saying in the classroom. Similarly, 49.9% of the participants agreed that they get nervous when they do not understand every word the teacher says. Supporting the findings reported in Aida (1994), difficulties in understanding and following the language teachers considered one of the possible sources of foreign language anxiety for many students participated in this study.

Despite their high anxiety levels on difficulties in understanding the language teacher, 59% of the participants reported that they might not feel nervous when they do not understand what teacher is correcting. Only 27.2% of the participants agreed that they get upset when they do not understand what the teacher is correcting.

Table 8. Teacher-student interaction and anxiety

Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
4. It frightens me when I don't understand what the teacher is saying in the foreign language				
22.7	40.9	9.09	4.5	22.7
15. I get upset when I don't understand what the teacher is correcting				
4.5	22.7	13.6	27.2	31.8
29. I get nervous when I don't understand every word the language teacher says				
18.1	31.8	13.6	31.8	4.5

It appears that, the majority of seventh grade EFL learners in this study might feel comfortable when the teacher is correcting. However, they still demonstrate high levels of anxiety when they do not understand what the teacher is saying.

Table 9. Fear of communicating with native speakers

Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
14. I would not be nervous speaking the foreign language with native speakers				
18.1	31.8	9.09	13.6	22.7
32. I would probably feel comfortable around native speakers of the foreign language				
9.09	40.9	31.8	13.6	4.5

Regarding feeling nervous while communicating with native speakers, almost half of the students expressed that they would probably feel comfortable speaking with native speakers. Only 18.1% of the participants reported that they would feel nervous and uncomfortable in communicating with native speakers. One reason might be the positive effect of having classes regularly with a native-speaker teacher. Considering their

experience with a native-speaker teacher, they might feel confident in communicating with native speakers.

Table 10. Confidence in speaking English

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. I never feel quite sure of myself when I am speaking in my foreign language class	13.6	36.3	31.8	13.6	4.5
18. I feel confident when I speak in foreign language class	9.09	22.7	31.8	27.2	9.09
24. I feel very self-conscious about speaking the foreign language in front of other students	18.1	36.3	13.6	27.2	4.5
27. I get nervous and confused when I am speaking in my language class	18.1	36.3	9.09	27.2	9.09

Items 1 and 18 specify self confidence in speaking English. Half of the students (49.9%) reported that they never feel confident when they are speaking in the language classroom. Only 18.1% of them expressed their confidence in speaking in the target language. Likewise, 54.4% of the participants agreed that they get nervous and confused when they are speaking in the language classroom. Coinciding with the findings from previous research, the results show that many students are not feeling comfortable and experiencing certain levels of anxiety while speaking in a language classroom.

Table 11. Ability to learn the rules and structures in target language

Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
9. I start to panic when I have to speak without preparation in language class				
22.7	31.8	18.1	22.7	4.5
12. In language class, I can get so nervous I forget things I know				
18.1	31.8	18.1	27.2	4.5
30. I feel overwhelmed by the number of rules you have to learn to speak a foreign language				
18.1	27.2	18.1	22.7	13.6

In addition to speaking anxiety, students also reported high levels of anxiety in learning the rules and structures of the target language. Speaking without preparation is reported by 54.5% of the students as an anxiety provoking situation. Almost half of the students 49.9% are feeling confused and puzzled and 45.3% of them are overwhelmed by the number of rules they have to learn in target language. The results are consistent with Burden's (2004) and Aida's (2004) studies. In Burden's study 53% and in Aida's study 40% of the students reported their fear and anxiety by the amount of rules and structures they have to learn in target language. It appears that, the trouble in learning the rules and structures of a foreign language might be another source of anxiety for language learners.

4.1.2.2. Fear of negative evaluation

Fear of negative evaluation is another powerful source of anxiety related to foreign/second language learning which is generally defined as worry or fear, arising from the possibility of being evaluated negatively by others. In Zhang's (2010) model of component analysis, fear of negative evaluation consists of ten items as follows:

Table 12. Fear of being called on by teacher

Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
3. I tremble when I know that I'm going to be called on in language class.				
4.5	31.8	13.6	22.7	18.1
20. I can feel my heart pounding when I'm going to be called on in language class				
13.6	31.8	18.1	22.7	13.6
33. I get nervous when the language teacher asks questions which I haven't prepared in advance				
13.6	36.3	18.1	27.2	4.5

These items are related to being called on by teacher during a language classroom. About 45.4% of the students reported that they feel uncomfortable in these situations. Almost half of the students (49.9%) tend to be nervous when they have to answer to questions without any preparation. These percentages are similar to Burden (2004) 46.5% and Aida (1994) 46%, indicating that teacher interventions might increase the anxiety levels of many students in language classrooms.

Table 13. Fear of making mistakes

Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
2. I don't worry about making mistakes in language class				
4.5	13.6	13.6	54.5	13.6
19. I am afraid that my language teacher is ready to correct every mistake I make				
4.5	13.6	13.6	36.3	31.8

Above items are related to fear of making mistakes and teachers' error correction. According to results, almost two thirds of the surveyed students (68.1%) are worried about making mistakes. However, an encouraging finding is, only 18.1% of students reported that

they feel anxious about teacher’s error correction, which implies seventh grade students might not experience direct or harsh error correction during their language classrooms.

Table 14. Fear of volunteering in language classroom

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
13. It embarrasses me to volunteer answers in my language class.	4.5	9.09	36.3	27.2	22.7
22. I don't feel pressure to prepare very well for language class	13.6	13.6	27.2	40.9	4.5
31. I am afraid that the other students will laugh at me when I speak the foreign language	18.1	22.7	18.1	27.2	13.6

It is promising that only 14.4% of the students are feeling embarrassed when they are volunteering to participate in class and only 27.2% of them feeling the pressure to prepare very well for language class. Still almost half of the students (40.8%) reported that they are afraid of being laughed at by their classmates while they are speaking English. Similarly in Burden’s (2004) study 44% of the participants raised their concerns about negative judgments of their peers.

Table 15. Negative social comparisons

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
7. I keep thinking that the other students are better at languages than I am	18.1	31.8	27.2	9.09	13.6
23. I always feel that the other students speak the foreign language better than I do	22.7	36.3	13.6	9.09	18.1

Items 7 and 23 illustrate the tendency of negative social comparisons among language learners. Based on the results, 49.9% of the participants believe that other students are better at learning languages and 59% of them believe that the other students speak better than they do. Apparently, in a language classroom, students inclined to compare their language proficiency with their peers and build a negative self-concept which entails anxiety and low performance in language classes.

4.1.2.3. Test anxiety

In FLCAS items 8, 10 and 21 are related to test anxiety which is accepted as another relevant component of foreign language classroom anxiety. In Horwitz's (1986) study 42% of the participants reported their worries in taking tests while in Aida (1994) this ratio is 57% and in Burden (2004) 61.3%.

As can be seen in the table, in the current study 36.3% of the students agreed that they feel uncomfortable during taking tests. These results are significantly lower than the findings from previous studies. On the other hand, according to figures 59% of the surveyed students are worried about the consequences of failing their English tests.

Table 16. Test anxiety

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
8. I am usually at ease during tests in my language class	18.1	13.6	31.8	31.8	4.5
10. I worry about the consequences of failing my foreign language class	22.7	36.3	9.09	22.7	9.09
21. The more I study for a language test, the more confused I get	9.09	22.7	18.1	40.9	9.09

Additionally, around one third of the students 32.6% believe that the more they study for an English test, the more confused they get. Regarding test anxiety, it may be discussed that 59% of seventh grade EFL students in this study are experiencing an alarming level of anxiety about the consequences of failing their English tests and almost one third of them (32.6%) might not be aware of basic strategies for a language test preparation.

4.1.2.4. Negative attitudes towards English class

Although half of the students expressed their anxiety (item 16: 49.9%) feeling more tense and nervous (item 26: 37.%) and low self-confidence (item 28: 45.4%); 68.1% of the participants expressed their willingness and interest in attending language classes and 54.5% of them stated that it would not bother them even if they have more English classes.

Table 17. Negative attitudes towards English class

	SA	A	N	D	SD
5. It wouldn't bother me at all to take more foreign language classes	22.7	31.8	18.1	4.5	22.7
6. During language class, I find myself thinking about things that have nothing to do with the course	4.5	18.1	18.1	40.9	18.1
11. I don't understand why some people get so upset over foreign language classes	18.1	9.09	18.1	40.9	9.09
16. Even if I am well prepared for language class, I feel anxious about it	4.5	45.4	22.7	18.1	9.09
17. I often feel like not going to my language class	4.5	4.5	22.7	36.3	31.8
25. Language class moves so quickly I worry about getting left behind	4.5	45.4	13.6	31.8	4.5
26. I feel more tense and nervous in my language class than in my other classes	9.09	27.2	36.3	22.7	4.5
28. When I'm on my way to language class, I feel very sure and relaxed	9.09	13.6	31.8	40.9	4.5

Findings from pre-test results revealed that students in this study have much more positive attitudes towards English classes than previous studies. In Aida's (1994) study, 80% of the participants did not agree to have extra English classes. Likewise, in Horwitz's (1986) study 47% of the students expressed their negative feelings towards language classes.

Additionally, many students (49.9%) reported their difficulties in following the classroom procedures and worries about feeling left behind. Nevertheless, in a broad sense the analysis of FLCAS indicates that seventh grade students surveyed in this study have a positive attitude towards English classes.

4.1.3. Findings from paired samples t-test

FLCAS was administered as a post-test after eight weeks of drama activities. In order to compare the foreign language classroom anxiety levels of seventh grade EFL learners before and after the drama activities, a paired samples t-test was conducted.

Table 18. Paired Samples Statistics

	Mean Scores	N	Std. Deviation	Std. Error Mean
Pre-test	98,73	22	12,36	2,637
Post-test	74,45	22	4,657	,993

The results of the paired-sample *t*-test analysis illustrate that, the mean score on the pre-test ($m=98.73$) is significantly greater than the mean score on the post-test ($m=74.45$). The observed mean difference is -24.28 and the significance value is $t(21) = 9.26$, $p = .000$ indicating that there is a significant difference between pre-test and post-test scores in the stated category.

Table 19. Paired samples t-test

	Mean	SD*	Std. Error Mean	95% Confidence Interval of the Difference		t	df. *	Sig. (2- tailed)
				Lower	Upper			
Pair 1 Pre-test Post-test	24,273	12,287	2,620	18,825	29,720	9,266	21	,000

*SD = Standard Deviation, *df= Degrees of Freedom

The statistically significant difference between the pre-test and post-test results implies that, drama strategies had a positive effect upon the students' anxiety levels. According to Krinis' five levels of anxiety scale, participants' foreign language anxiety scores significantly changed from "moderate levels of anxiety" to "very low anxiety" after drama activities. Based on the results, it can be assumed that drama activities perceptibly decreased participants' foreign language classroom anxiety.

4.1.3.1. Comparative analysis of the pre-test post-test results on the most anxiety provoking situations

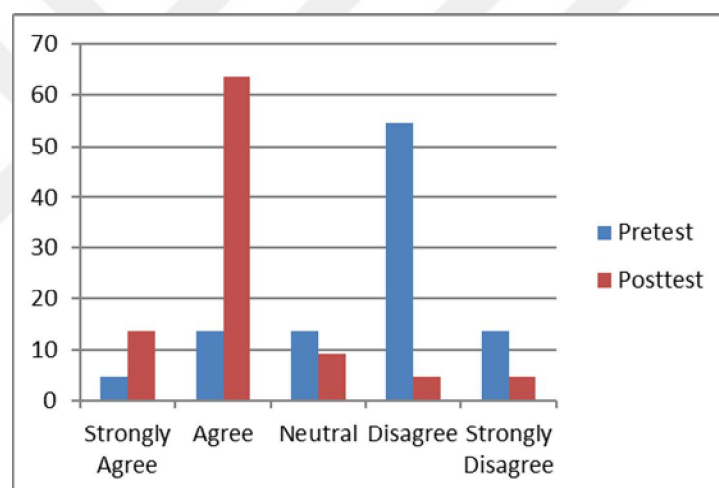
According to pre-test results fear of making mistakes, inability to understand or follow teachers' instruction, test anxiety, negative social comparisons and lack of self-confidence in speaking are the most five anxiety-provoking situations in this study. Table 20 represents frequencies of participants on the most anxiety-provoking situations.

Table 20. The most anxiety provoking situations

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
2. I don't worry about making mistakes in language class	4.5	13.6	13.6	54.5	13.6
4. It frightens me when I don't understand what the teacher is saying in the foreign language	22.7	40.9	9.09	4.5	22.7
10. I worry about the consequences of failing my foreign language class	22.7	36.3	9.09	22.7	9.09
23. I always feel that the other students speak the foreign language better than I do	22.7	36.3	13.6	9.09	18.1
9. I start to panic when I have to speak without preparation in language class	22.7	31.8	18.1	22.7	4.5

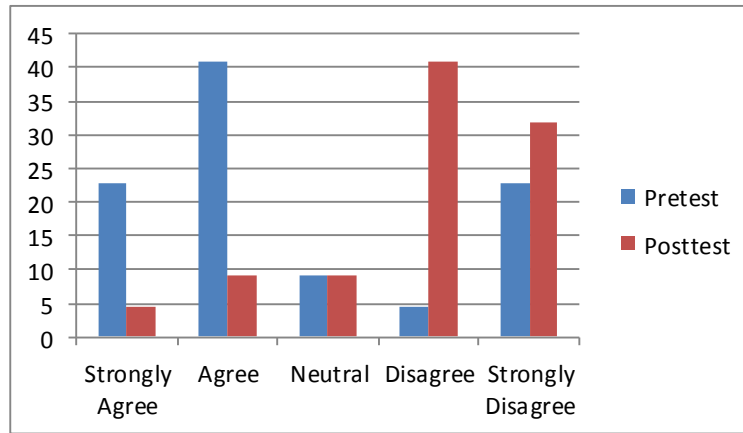
Figure 1 illustrates the pre-test and the post-test results of the most anxiety provoking situation; fear of making mistakes. Before the drama activities 15 students (68.1%) expressed their fear about making mistakes in a foreign language classroom, by marking 54.5% of “disagree” and 13.6% of “strongly disagree.” As can be clearly seen in the figure, after joining eight weeks of drama-oriented language activities only two students (9.09%) reported that they still have worries, but 77.2% (17 students) of them seem not worried about making mistakes.

Figure 1. Fear of making mistakes; “I don't worry about making mistakes in language class.”



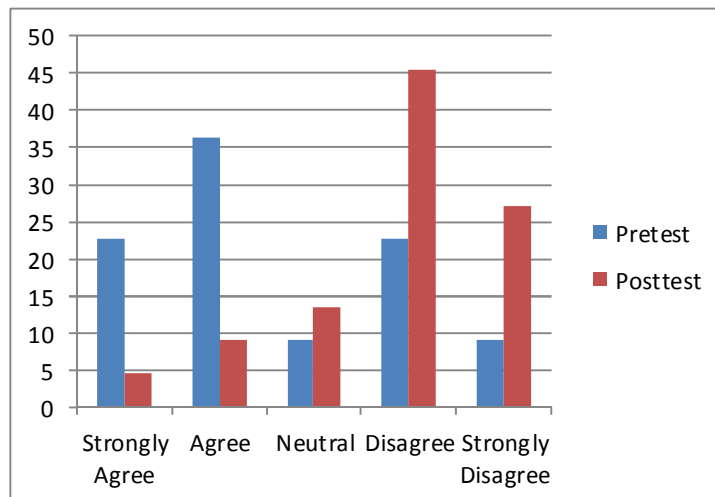
Approximately two thirds of the students (63.6%, 14 students) reported their fear when they do not understand what language teacher is saying. However, after drama orientation 72.7% (16 students) disagreed on item 4 and only three students (13.6%) agreed that they feel uncomfortable when they do not understand what the teacher is saying in the language classroom.

Figure 2. Inability to understand or follow the teacher: “It frightens me when I don't understand what the teacher is saying in the foreign language.”



Similarly, as can be seen in Figure 3, participants’ responses on feeling uncomfortable and worried about the consequences of failing their English class have positively changed after drama based language activities. Before drama sessions 12 students (59%) reported their stress about language tests, but after the drama activities %72.6 (16 students) considered themselves more relaxed and confident in test taking.

Figure 3. Test anxiety “I worry about the consequences of failing my foreign language class”



Evidently, for many seventh grade EFL learners surveyed in this study (59%, 13 students) negatively comparing their language proficiency with their classmates is another powerful source of anxiety. However, after the drama activities, it seems that students' self-concept about comparing their abilities with their peers has positively changed.

As shown in Figure 4, more than two thirds of the students (68.1%, 15 students) disagreed the fact that, other students speak the language better than they do. Regarding the percentage of the students disagreed with the statement, it might be argued that drama activities increased students' self-esteem by promoting their self-confidence and therefore the majority of the students have a more positive perception of themselves as well as their classmates.

Figure 4. Negative social comparisons; “I always feel that the other students speak the foreign language better than I do.”

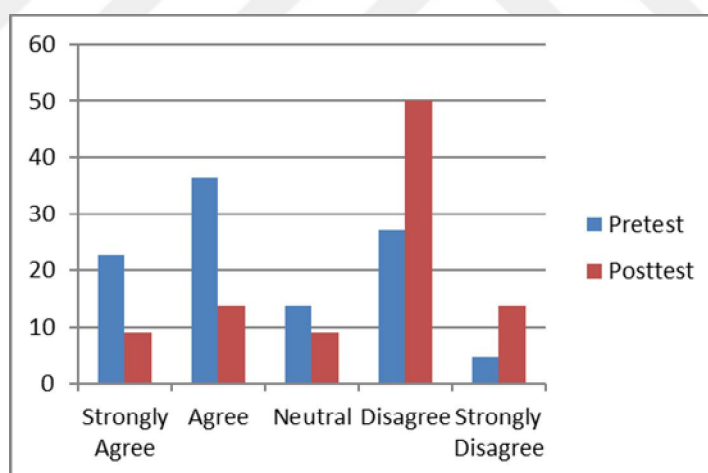
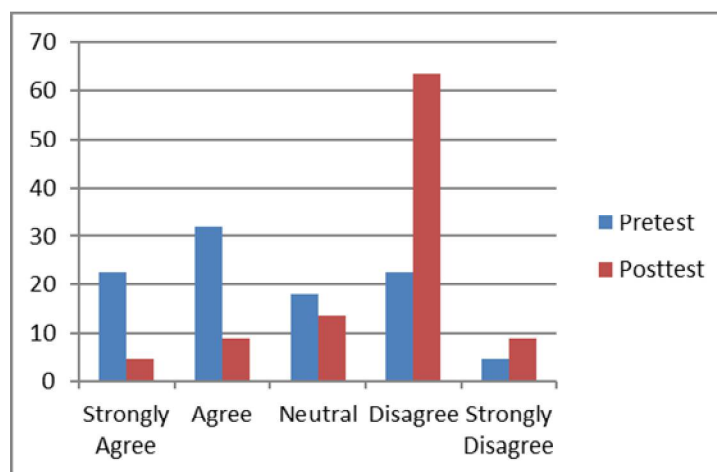


Figure 5 illustrates the frequencies of speaking anxiety levels of the participants. Regarding speaking anxiety, the comparison between pre-test and post-test results demonstrates a significant change in participants' responds.

Figure 5. I start to panic when I have to speak without preparation in language class.



Pre-test results confirmed that 54.5% of the students (12 students) start to panic when they have to speak without any preparation in language classroom and only 27.2% of them (6 students) disagreed. On the contrary, after eight weeks of drama intervention, only 13.6% of the students (3 students) agreed that they still feel not comfortable when speaking in the language classroom, but 73.5% of them (16 students) considered themselves more confident when they have to speak spontaneously in the language classroom.

4.2. Findings from students' reflective portfolios

Students' Reflective Portfolios were designed to investigate participants' individual perspectives, experiences and feelings about the drama activities. In order to have a better insight of students' perceptions, reflective portfolios contained two types of questions: (a) yes/no questions, (b) open-ended questions.

Examples:

- (a) I enjoy participating in the drama activities in English class No / Yes
- (b) How did you feel working together with your friends and teacher?

These two types of questions were expected to give respondents a chance to elaborate their personal opinions and feelings and provide as much information as viable. Besides, these two types of questions were also used to have a sense of range and frequency of inclined responses and to identify the possible trends and common patterns in students' perceptions (Appendix E).

Following the items about personal information and foreign language experience; participants were also asked to give more information about their recognition of the drama process in general and previous drama experiences. The purpose of including these items was to achieve a better interpretation and accurate knowledge about students' realization of drama concept.

4.2.1. Question 1: “What are your thoughts about drama?”

Almost all of the participants characterized the drama activities as enjoyable, informative, fun and relaxing activities. According to participants, dramatized language activities offer a stress-free environment without any tension and fear. One student clearly indicated how drama activities eliminate negative feelings; *“I like drama activities because I feel relaxed and happy...Playing games, acting, costumes, they are all enjoyable”*. Furthermore, some students valued drama activities as fun, enjoyable but at the same time motivating, educational and social cultural activities:

St20: *“I think I am much more motivated in drama activities. It’s the best way of learning.”*

St3: *“I believe drama is very educative in general, I really enjoy participating drama activities...”*

St7: *“We can learn a lot during drama activities, they are highly social and cultural activities.”*

On the other hand, according to some students drama activities are also challenging, tiring and boring. It appears that, some students are not comfortable with acting, creating an imaginative character or a situation. Although they believe that drama activities are fun and enjoyable, the process of dramatizing makes some students to feel lost and confused:

St9: *“Drama activities are not easy of course, sometimes I feel lost, but generally speaking, I enjoy in drama activities.”*

St1: *“To tell the truth, sometimes it is boring and tiring. I feel confused.”*

In line with the argument “theatre plays versus drama” in educational contexts, some students stated that acting in front of their friends and parents; preparations, rehearsals and memorizing the texts are frustrating and stressful:

St14: *“I like drama, but I don’t like when I forget the words of the text and the teacher gets mad at me.”*

St18: *“I feel much stressed when I have to perform the drama for my parents and the other classes.”*

4.2.2. Question 2: “My previous drama experiences...”

The next pre-drama question is about students’ previous drama experiences. The purpose of this question is to elicit participants’ existing knowledge of drama concept. Table 22 illustrates students’ previous drama experiences.

Table 21. My previous drama experiences

Items	Yes	No
I did drama activities before in my class	22	-
I did drama activities before in my English class	22	-
I did drama activities before outside the school	3	19
I enjoy drama activities during English class	20	2
I get anxious from drama activities in English class	2	20
I am scared to speak or act in English class	2	20

As can be seen in the table all students (22) experienced drama activities in their English classes and only three students reported that they joined drama activities outside the school. The majority of participants' (20) stated that they enjoy drama activities, while two students reported that they experienced anxiety and fear during drama activities.

4.2.3. Question 3: “Which drama activities did you participate in the past and enjoyed the most?”

To specify participants' previous drama experiences, an open-ended question was employed. The majority of the participants reported that their drama experiences limited to mini school plays and stage performances in primary or secondary school. It appears that, according to students, drama comprises rehearsals, costumes, memorizing the dialogues and acting in front of an audience. They have only studied educational drama in English classes through some basic games and role plays. Therefore, it is sometimes a tiring, boring and anxiety provoking event.

St6: *“We had a school play last year in English. I had to memorize all those sentences in English. That was really difficult and tiring.”*

St14: *“I think I am not talented in acting. I am stressed when it comes to perform on the stage.”*

St19: *“Every year we have an end of the year show and I was acting in an English play. I did not like my role, but I had to do it.”*

4.2.4. Question 4: “Today I felt... I felt like this because...”

Participants valued humor and fun as the key element in drama activities. According to them, learning through drama games, making jokes, pretending, inventing some absurd characters and movements were the reasons why they enjoyed drama activities.

St15: *“I felt very happy today because it was enjoyable. Today in one activity I was blindfolded and my partner was guiding me with some instructions... turn right, turn left... that was really fun.”*

St22: *“Today I felt hilarious, drama activities were fun; I mean there was no stress. I was relaxed. I wish we could do more drama activities in our classes.”*

Some students compared the classroom environment created through drama activities with their regular English classes. As reported in self-reflective portfolios, in a teacher-centered, competitive traditional classroom, they feel less motivated and easily get bored. On the contrary, in a drama-oriented classroom, they are encouraged and motivated and they feel free to express themselves verbally and kinesthetically. Therefore, they are more comfortable and having fun.

St8: *“Today I felt happy because I like moving around. I get easily bored when I do the book work in a full lesson.”*

St11: *“Today I enjoyed the activities. We were not just sitting and doing the book work, we were moving on the stage, sometimes singing a song or a chant, acting out and playing games. I did not realize how time passed.”*

4.2.5. Question 5: How did you feel working together with your friends and teacher?

Educational drama can also provide and build a cooperative and supportive environment among participants through working with others. This social function is the key to unlock the potentials of individuals and prepare them for real life communication in a broader context. It also has a positive effect on motivation and self-confidence. Thus, participants were asked to reflect on how they felt working together with their peers and teacher.

Bolton (1985) argued the social aspect of drama and noted that drama is not only about self-concept, but mostly a social event which mostly concerns with outside oneself. Participants in this study also pointed to the social benefits of group and pair work activities on their personal development.

St20: *“We played a card game today... I picked a card... I thought I could not explain myself in English, I wasn’t sure, but I did... My friends helped me. I really enjoyed...”*

St3: *“To tell the truth, at the beginning I was really stressed. I did not know what will happen and I think my English is not good enough... but the activities were fun and everybody was helping each other... later on I felt more confident.”*

As St10 mentioned *“I felt more comfortable because we were working in groups and our teacher was helping a lot”* teachers’ role in drama naturally transforms into collaborator or facilitator.

St7: *“... sometimes our teacher has also involved...he was asking questions and giving ideas... it was really fun.”*

Even the less motivated and shy students expressed how they were eager to take part in the activities when they noticed the rest of the group was having fun and enjoying.

St14: *“... normally in the classroom when I am not really sure I feel shy to answer the questions. But in drama activities, I felt more comfortable... I asked to my friends or my teacher if I couldn’t remember the exact word...”*

St16: *“I liked working together with all my friends today. Normally in class I don’t speak much with the boys; ... it was really enjoyable.”*

4.3. Findings from Teacher’s observations and lesson plans

In order to ensure reliable and valid data, teacher’s observations and lesson plans were used to document and compare the expectations for each drama session with students’ performance and achievement (Appendix F). Teacher’s reflective field notes and lesson plans were continuously analyzed through every phase of the study. Students’ comments, behaviors and reactions to drama activities recorded regularly and later analyzed for correlations between students’ reflections and findings from FLCAS. In other words, the data from FLCAS and students’ reflective portfolios analyzed and methodologically triangulated by using teacher’s observations and lesson plans.

Teacher's observations, in line with students' reflective portfolios indicated that, students enjoyed the drama activities and they found them motivating.

"I think they really enjoyed today. They were relaxed and less anxious. They were moving, standing, sitting, using their body, helping each other, smiling all the time, but when it comes to do the activities they were all paying attention and enthusiastic to take part in the activities..."

Even the shy and hesitant students were more open and active after a few weeks of drama activities;

"Three students were shy and hesitant (St12, St6, and St17) at the beginning. But it was good to see that they were involving the activities and they were much more relaxed today..."

Drama activities also encouraged students to become more confident in using English and improve their communication skills. Dramatized language activities create a meaningful context where students can exchange the language and information by interacting with each other.

"... today I noticed that they are becoming more active and confident in using English... even if they do not remember the exact vocabulary or expressions, they were trying to communicate in English..."

An encouraging observation was, after a few weeks of drama activities students were using less Turkish and trying to communicate in English outside of the classroom as well.

"...They are using less Turkish... they use English in a more natural way... when they have a question for me they are trying to use English..."

Furthermore, drama activities not only motivated students but also promoted an emotional and social development. Sharing their ideas, helping each other, tolerating the differences has also changed their relationship and the classroom atmosphere;

“They were less anxious and more confident... Students 11 and 2 were not having good relations with each other... today they were in the same group and helping each other...I feel like they start to tolerate each other’s differences...”

4.4. Summary of findings

Findings from pre-test scores revealed that seventh grade EFL learners are experiencing moderate and high levels of foreign language classroom anxiety. Fear of making mistakes, difficulties in understanding the language teacher, test anxiety, negative social comparisons and speaking anxiety are the most possible sources of language anxiety in this particular setting.

According to the post-test results, after eight weeks of drama intervention students’ anxiety levels has changed positively. Moreover, students’ and teacher’s reflections confirmed that drama based language activities led to many personal, linguistic, social and cultural benefits for language learners.

CHAPTER V

5. CONCLUSIONS

The main objective of this study was to explore foreign language classroom anxiety in a secondary school EFL classroom and to observe the changes in students' anxiety levels after eight weeks of dramatic intervention. In this chapter, the data reported previously will be discussed according to related research questions. The implications of the results and suggestions for further research are also proposed.

5.1. Summary of the study

Based on the literature and previous research, this study examined language anxiety phenomenon in a drama oriented secondary EFL classroom, in Turkey. The study was administered in a private secondary school with 22 regular seventh grade students. In order to identify foreign language anxiety and to examine the effect of drama in this particular setting, a mixed methodology (both quantitative and qualitative) was utilized. The quantitative portion of the research was a pre-test, post-test design. Qualitative data mainly gathered from students' reflective portfolios and teacher's observational field notes. Before the drama intervention, the Turkish version of FLCAS, developed by Horwitz et al. (1986) was administered as a pre-test. During six weeks of dramatized EFL instruction, participants reflected on open-ended questions mainly about their feelings, perceptions and experiences. After the drama application, FLCAS was administered as a post-test. Finally, pre-test and post-test results of FLCAS computerized and analyzed in comparison with students' and teacher's reflections.

5.2. Discussion

As the conclusion of the current research, findings from the quantitative and qualitative data presented in the previous chapter were integrated, analyzed and discussed in an attempt to answer to the related research questions.

5.2.1. Research Question 1: What is the foreign language classroom anxiety level of seventh grade EFL students, in a private secondary school, in Turkey?

The first research question investigates the anxiety levels of seventh grade EFL students. Findings from pre-test results indicated that seventh grade EFL students in this study are experiencing high and moderate levels of FLCA. In the following paragraphs, findings and means scores of previous research are analyzed, discussed and compared with the results from the current study.

As reported in Horwitz et al. (1986), possible scores of FLCAS range from 33 to 165 with a theoretical mean score of 99. For the entire group (22 secondary school EFL students) scores in this study on FLCAS ranged from 63 to 116, with the mean score of 98.78. According to Krinis' (2007) model almost two thirds (59%) of the surveyed students are experiencing high levels of anxiety; 22.7% moderate anxiety and 18.1% of them lower levels of anxiety.

The mean score of seventh grade students in this study is consistent with what has been reported in the previous research. Vietnamese 1st year college level EFL students' mean score on FLCAS was 97.90 (Linh, 2011). In Kao & Craige (2010) Taiwanese senior EFL students' reported mean score was 98.05. Vocational high school students in Zhang (2010) scored 98.23. Matsuda & Gobel (2004) noted Japanese senior EFL learners' mean score as 100.7. Taiwanese seventh grade EFL students scored 101.8 (Lan, 2010).

As revealed in all these studies, EFL learners from different age groups, cultures and countries demonstrated moderate or high levels of foreign language anxiety. In other words, in line with the SLA theories and existing literature, foreign/second language learning frequently accompanied with a specific type of anxiety. Secondary school EFL students in this study were also reported high and moderate levels of anxiety. The results thus obtained from the present study are compatible with the literature and previous anxiety research.

To return to an earlier argument, McIntyre & Gardner (1991) noted that foreign language anxiety is more relevant to adult language learners. In contrast, this study further indicates that the majority of young learners are also dealing with certain levels of foreign language anxiety over their language learning process. It can be assumed that young learners may not experience foreign language anxiety as adults do. However, as noted in Ay (2010), Swain & Burnaby's (1976) study not only confirmed the existence of language anxiety among young learners, but also pointed out the destructive effects of anxiety on their language learning and performance. Arguably, young learners might experience more destructive effects of foreign language anxiety on their future foreign/second language acquisition and performance. Therefore, identifying the sources and debilitating effects of language anxiety among young learners and maintaining a non-threatening environment to meet their affective needs is essential for language teachers and educators.

5.2.2. Research Question 2: What are the most anxiety provoking situations in this particular setting?

To gain further insight about the nature of the anxiety experienced in this particular setting, the most anxiety provoking situations were identified. In order to define and portray

the most anxiety provoking situations of seventh grade EFL learners, the pre-test scores on each item were explored and compared in a way that facilitates the interpretation of participants' responses. The items negatively scored by more than half of the students were accepted as the most anxiety provoking situations and reported with the related components of FLCAS. According to the results, secondary school EFL learners in this study tended to be most anxious about:

1. Fear of making mistakes,
2. Difficulties in understanding the teacher's instructions
3. Test anxiety
4. Negative social comparisons
5. Lack of self-confidence in speaking English.

Frequencies on FLCAS revealed that, for many seventh grade EFL learners fear of making mistakes is the most anxiety provoking situation. The majority of the students (15 students, 68.1%) reported that they are worried to make mistakes in foreign language classrooms. Only 18.1% of the surveyed students (4 students) stated that they feel comfortable about their mistakes. It is evident that, seventh grade EFL learners are highly anxious about making mistakes in foreign language classrooms.

In addition to fear of making mistakes, inability to understand the teacher is considered as a serious anxiety provoking situation by most of the students. Regarding the items related to teachers' instructions and classroom discourse, with an average of 63.6% of the students (14 students) reported that they are feeling uncomfortable when they do not understand what the teacher is saying. Difficulties in understanding and following the teacher may probably confuse the students and increase the anxiety levels of EFL learners.

Test anxiety seems to be another anxiety provoking situation. It appears that secondary school EFL students in this study are highly anxious (13 students, 59%) about the consequences of failing their test in English class. Test anxiety levels of seventh grade students are much higher from what has been reported in Horwitz et al. (1986) 42% and compatible with Aida (1994) 57% and Burden (2004) 61.3%.

A negative social comparison with their peers about their language performance is also a source of anxiety for many students. Two thirds of the students (13 students, 59%) agreed that they feel like other students speak the target language better than they do. Apparently seventh grade students have a tendency to compare themselves with their classmates and it affects their language acquisition and performance in a negative way.

Furthermore, more than half of the students (12 students, 54.5%) agreed that they start to panic when they are asked to answer or respond to a question when they are not feeling prepared. Similarly, 54.4% of the students stated that they feel nervous and confused when they are speaking in the language class. Obviously, lack of self-confidence in speaking English is a serious anxiety provoking situation for many seventh grade students.

5.2.3. Research Question 3: How do drama-based activities affect students' anxiety levels?

The aim of the third question in this research was to examine the effect of drama activities on participants' foreign language classroom anxieties. Therefore, pre-test and post-test results of the most anxiety provoking situations are tabulated and compared in basic categories. Furthermore, in depth analysis of the correlations between the results of FLCAS and findings from students' reflective portfolios and teacher's observations considered as a functional and comprehensive approach.

Further analysis of pre-test and post-test scores on FLCAS revealed that there is a statistically significant difference between the anxiety levels of the students before and after eight weeks of dramatized language activities. The mean score for pre-test is (98.73) significantly greater than the mean score of the post-test (74.45) at $p=0.00$ level, indicating that drama application statistically decreased participants anxiety levels.

In order to have a better interpretation of pre-test and post-test results, frequencies on the most anxiety provoking situations are also compared and analysed. It seems that, the nature and procedures of drama oriented language activities significantly lowered students' worries and fears about making mistakes. Besides fear of making mistakes, according to pre-test results, the majority of the surveyed students demonstrated high levels of anxiety when they do not understand what the language teacher is saying or correcting. Findings from post-test results demonstrate that drama activities significantly reduced students' worries, fears and negative feelings on teacher-student interaction. Similarly, the majority of the students consider their selves more relaxed and confident in test taking and in speaking English after drama application.

Findings from paired samples-t test seem to be consistent with the findings from students' reflective portfolios and teacher's observational field notes. Both participants and the teacher highlighted the benefits of drama application in EFL classrooms. The majority of the students valued humor and fun as the key element and noted that they enjoyed participating in the activities. In addition, they reported that drama activities helped them to become more comfortable and less anxious. These findings are supported by several studies in the literature. As mentioned in the literature review, Desialova (2009) stated that introducing drama to English learners is an ideal way to foster self-esteem and self-

confidence which increases motivation and active involvement. In their experimental study Conejeros & Fernandez (2006) argued the effect of drama on lowering students' anxiety levels. Burke & Sullivan (2002) provided in-depth analysis on how drama activities increase motivation and self-esteem. Similarly, the participants of the current study specified benefits of drama in terms of motivation, self-esteem and self-confidence.

Additionally, according to the students' reflections and teacher's observations, the concept of drama represents an effective way of improving communication skills. Dodson (2000) noted that drama, improvisations and role-plays in a language classroom encourage fluency, pronunciation and meaning-based language exchange in a real context that engages the language learners. Participants in this study constantly mentioned how drama activities encouraged them to speak and use the language freely and spontaneously. The benefits of drama often valued on practicing the target language in a meaningful context and self-confidence in speaking. Notes from teacher's observations also indicated that during and after the drama activities, participants were more confident to speak English with each other and with the teachers. These findings are consistent with the views of drama educators such as Savignon (1983), O'Neill & Lambert (1982), Di Pietro (1987).

Further, drama activities appeared to promote an emotional and social development. The majority of the participants expressed their positive feelings about sharing, helping and cooperating with each other and the teacher. During the drama activities, participants mostly worked in pairs and groups. Participants also practiced social skills such as sharing, taking responsibility, problem solving, listening to each other and tolerating the differences. It appears that, this non-threatening atmosphere helped students to overcome their anxieties (social and foreign language anxieties), fears and worries. Some students (St 1, 5, 8, and 9)

clearly indicated how they became less anxious, more open and more confident during the drama activities.

On the other hand, findings from students' reflective portfolios and teacher's observations indicated that, drama activities may not be beneficial for some students. Although they became more comfortable and confident during the drama activities, four students (St 1, 5, 8 and 9) were still feeling shy and anxious. Apparently, the process of drama and the imaginative world created through dramatic elements such as improvisation, role-play and mime may cause some negative effects on the students who have a low-self-esteem and relatively poor language proficiency. These results are compatible with Kao (1994) who also reported negative effects of drama activities on students with extremely low self-esteem. According to Kao (1994), also students with poor motivation and do not care about learning a new language may take the advantage of the "pressure-free" atmosphere created in dramatic classroom settings.

5.3. Pedagogical implications

This study vividly illustrates that foreign language classroom anxiety is a common phenomenon among secondary school EFL learners. Combined with the previous research, findings from this study exemplify how the inclusion of drama activities in second/foreign language classrooms lower students' affective filters. The following implications for EFL learners and educators have been drawn from analyzing the results of the current research:

1. In contrast to McIntyre & Gardner (1991), the data confirms that young EFL learners are also experiencing an alarming level of foreign language classroom anxiety. The possible sources of anxiety in this setting are fear of making

mistakes, difficulties in understanding the teacher's instructions, test anxiety, negative social comparisons and lack of self-confidence in speaking English.

2. Considering the destructive effects of anxiety on students' future language acquisition; the sources, manifestations and effects of foreign language classroom anxiety should be recognized and students' coping strategies should be well defined by language educators.
3. Findings from this study illustrate that drama activities have some definite benefits for EFL learners. Drama activities lowered students' anxieties, increased their motivation and self-esteem. Process drama also had a positive effect on students' fluency and communication skills; reinforced vocabulary use and increased performance in speaking. Therefore, results of this study advocate the argument for the inclusion of drama in foreign/second language curriculum.
4. The data also confirms that creating a theatre play (for the end of the year shows or national holidays) provokes certain levels of anxiety for EFL learners. Although it has an educative content, being on the stage, acting in front of others, rehearsals, costumes, memorizing the texts valued as a tiring and stressful process by the participants. Basically, creating a theatre play is a product oriented approach. In process drama on the other hand, teacher and students explore, question and create (the language or a subject) together.
5. Dramatic instruction may have some negative effects on some students, especially who are extremely shy and have poor language proficiency. Also less motivated students in learning may also take the advantage of the flexible, free classroom atmosphere. Language teachers and educators should be aware of

learning difficulties of their students to deal with the negative effects of drama-oriented classroom setting.

6. As a student-centered approach, including process drama into the EFL curriculum requires fundamental organizational changes in foreign language teaching/learning programs, in teacher training, and in the dynamics of teacher-student interaction in EFL classrooms.

5.4. Limitations and Suggestions for Further Research

The primary limitation of this study is related to the data collection in a limited time (eight weeks) with a limited number of participants (N=22). The drama intervention was limited to two lesson hours (80 minutes) in a week. The participants were regular seventh grade students in a private secondary school. Therefore, the data and the results from this study may not be the representative of secondary school EFL learners in Turkey.

Further limitations concern with the previous language learning experience of the participants. Some students were more proficient in language skills, more-confident and relaxed in drama activities, thus drama activities might be more beneficial for them. Additionally, those students have been educated mostly in traditional teacher-centered classrooms. For that reason, the possible effects of students' previous learning experiences on the reliability of portfolio entries might be another limitation of this study.

Future anxiety research may focus specifically on students' coping strategies with anxiety and the role of instruction. Findings from this study significantly indicate that; in a foreign language classroom, teachers' methods, instructions and approaches provoke a considerable level of anxiety. Analyzing students' coping strategies with anxiety in

language classrooms, the effect of drama on teacher-student and student-student interaction have also highly pedagogical value.



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7. APPENDICES

7.1. Appendix A: Foreign Language Classroom Anxiety Scale (FLCAS, Original)

1. I never feel quite sure of myself when I am speaking in my foreign language class.
2. I don't worry about making mistakes in language class.
3. I tremble when I know that I'm going to be called on in language class.
4. It frightens me when I don't understand what the teacher is saying in the foreign language.
5. It wouldn't bother me at all to take more foreign language classes.
6. During language class, I find myself thinking about things that have nothing to do with the course.
7. I keep thinking that the other students are better at languages than I am.
8. I am usually at ease during tests in my language class.
9. I start to panic when I have to speak without preparation in language class.
10. I worry about the consequences of failing my foreign language class.
11. I don't understand why some people get so upset over foreign language classes.
12. In language class, I can get so nervous I forget things I know.
13. It embarrasses me to volunteer answers in my language class.
14. I would not be nervous speaking the foreign language with native speakers.
15. I get upset when I don't understand what the teacher is correcting.
16. Even if I am well prepared for language class, I feel anxious about it.
17. I often feel like not going to my language class.
18. I feel confident when I speak in foreign language class.
19. I am afraid that my language teacher is ready to correct every mistake I make.
20. I can feel my heart pounding when I'm going to be called on in language class.
21. The more I study for a language test, the more confused I get.
22. I don't feel pressure to prepare very well for language class.
23. I always feel that the other students speak the foreign language better than I do.
24. I feel very self-conscious about speaking the foreign language in front of other students.
25. Language class moves so quickly I worry about getting left behind.
26. I feel more tense and nervous in my language class than in my other classes.
27. I get nervous and confused when I am speaking in my language class.
28. When I'm on my way to language class, I feel very sure and relaxed.
29. I get nervous when I don't understand every word the language teacher says.
30. I feel overwhelmed by the number of rules you have to learn to speak a foreign language.
31. I am afraid that the other students will laugh at me when I speak the foreign language.
32. I would probably feel comfortable around native speakers of the foreign language.
33. I get nervous when the language teacher asks questions which I haven't prepared in advance.

7.2. Appendix B: Students' Self-Reflective Portfolios

My English Language Drama Portfolio



Campbell.

"Ms. Hart is so dramatic."



Personal Information

My name is _____

My name means _____

I live in _____

My birthday is _____

My school is _____

I'm in class _____


My favorite subject at school is

This is the _____ year I study English.

My hobbies are

My signature

The Languages I know



At home I speak

On holiday I speak

With my friends I speak

I also know some words in

At school I speak

I listen to music in these languages:

I watch movies in these languages:

What is drama?

What are your thoughts about drama?

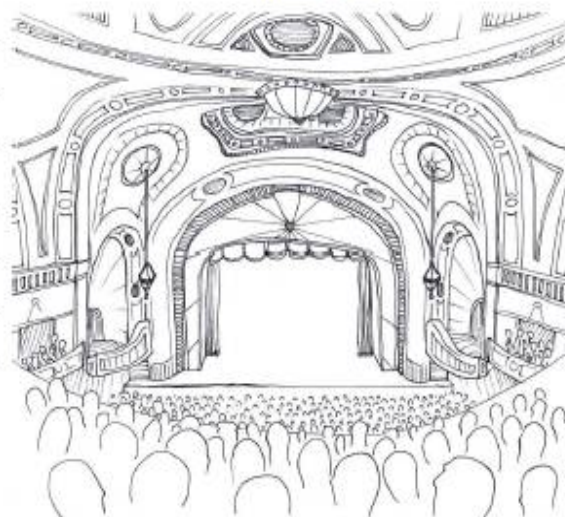


My previous drama experiences

	No	Yes	When?
I did drama activities before in my class.	—	—	—
I did drama activities before in my English class.	—	—	—
I did drama activities before outside the school.	—	—	—

	No	Yes
I enjoy doing drama activities in English class.	—	—
I get anxious from doing drama activities in English class.	—	—
I am scared to speak or act in English class.	—	—













Which drama activities did you participate in the past and enjoyed the most?



Activities we did today

Activity: _____

Today I felt

											
Happy	Very Happy	Hilarious	Cool	Naughty	Neutral	Bored	Angry	Very Angry	Confused	Scared	Sad

I felt like this because _____

How did you feel working together with your friends and teacher? _____

What did you really enjoy in the activities today?

How was the class atmosphere?



ANY COMMENTS?

Things I've learnt

Date	New Words, Structures, Sentences	Meaning
Week 1:		
Week 2:		
Week 3:		
Week 4:		
Week 5:		
Week 6:		



7.3. Appendix C: Teacher’s Observation Log

Instructional Week/Date

Today we did (activities)

.....
.....
.....
.....

My impression of activities today

.....
.....
.....
.....

My impression of language skills and structures

.....
.....
.....
.....

Students were

.....
.....
.....

My additional observations are

.....
.....
.....
.....

7.4. Appendix D: Drama Lesson Plans

Week 1-2: Getting ready

Aim: Introducing drama games, preparing participants for more complex drama activities, helping to develop confidence and cooperation, being aware of others.

Linguistic structures and vocabulary: Simple present tense, present progressive, greetings, descriptive adjectives of personality, everyday habits, expression of likes/dislikes, body parts, numbers, colours

Linguistic skills: Listening, speaking, reading and writing

Activities: Greetings, Handshakes, Map of your home town, adjective game (name game), numbers/letters in your head, guiding the blind, slow motion, person to person, from seed to plant, back writing, something in common, personalities and celebrities

Week 3: Observation and awareness

Aim: To develop close observation and awareness of another person, to notice similarities and differences, to develop accurate memory for detail

Linguistic structures and vocabulary: Descriptive language of size, shape, and colour, physical features, the language of location, near, far, left/right, next to

Linguistic skills: Listening, speaking, reading and writing

Activities: Freeze, back-to-back, say “cheese”, my potato, Kim’s game, familiar scenes, first this-then that, picture memory

Week 4: Working with mime

Aim: To reinforce to use vocabulary through mime, to describe a sequence of mimed actions, to sharpen awareness of objects surround us, understanding of a text through miming

Linguistic structures and vocabulary: Present continuous to describe on-going actions, asking questions and additional information, vocabulary of size, shape, weight, time vocabulary

Linguistic skills: Listening, speaking, reading and writing

Activities: What am I doing? My word, Exchanging objects, taste-touch-smell, What time of day is it? Miming a poem.

Week 5: Working with objects

Aim: To offer language practice and revision by kinesthetic activities, to develop imagination through the transformation of an object, thinking alternative uses for common objects

Linguistic structures and vocabulary: Practice question forms and vocabulary related by shape, size, texture, vocabulary of physical description, modals (it could be..., it might be...), expression of opinion, agreement/disagreement

Linguistic skills: Listening, speaking, reading and writing

Activities: What am I holding? My special object-your special object, the envelope, stone, wood or metal, fashion show, who's the owner

Week 6: Working with the imagination

Aim: To work with the imagination, to create an imaginative dialogue, to invent some phrases in a completely new language, to develop a group story

Linguistic structures and vocabulary: Vocabulary of movement, imperatives, instructions/parts of the body, comparison, description, language of discussion

Linguistic skills: Listening, speaking, reading and writing

Activities: Waking dream, festival, statues, time's arrow

Week 7: Working with words, phrases, sentences

Aim: To combine specific words and phrases with specific movements, to encourage students to personalize their relationship with words phrases and sentences through dramatic presentation

Linguistic structures and vocabulary: Expression of likes, preferences, giving personal opinion, questions for clarification,

Linguistic skills: Listening, speaking, reading and writing

Activities: My favorite word, words and movement, group story, mirror words

Week 8: Working with texts

Aim: To invent a story line and dramatization from a mini-text, to encourage interaction through a dramatized version of a short narrative text

Linguistic structures and vocabulary: Language of discussion and evaluation, spoken interaction, intonation, all types of question forms, expressions of accusation, apology, negotiation

Linguistic skills: Listening, speaking, reading and writing

Activities: Mini texts, jumbled stories, what are they saying?



7.5. Appendix E: Students' Reflections

Question 1: "What are your thoughts about drama?"

St16: "I think drama activities are really enjoyable, relaxing and also creative... "

St20: "I think I am much more motivated in drama activities. It's the best way of learning."

St3: "I believe drama is very educative in general, I really enjoy participating drama activities..."

St12: "I like drama activities because I feel relaxed and happy...Playing games, acting, costumes, they are all enjoyable"

St7: "We can learn a lot during drama activities, they are highly social and cultural activities."

St9: "Drama activities are not easy of course, sometimes I feel lost, but generally speaking, I enjoy in drama activities."

St21: "Sometimes it is difficult and tiring. Especially when I am not able to do what I have to do, I feel frustrated."

St1: "To tell the truth, sometimes it is boring and tiring. I feel confused."

St14: "I like drama, but I don't like when I forget the words of the text and the teacher gets mad at me."

St18: "I feel much stressed when I have to perform the drama for my parents and the other classes."

Question 3: "Which drama activities did you participate in the past and enjoyed the most?"

St6: "We had a school play last year in English. I had to memorize all those sentences in English. That was really difficult and tiring."

St14: "I think I am not talented in acting. I am stressed when it comes to perform on the stage."

St19: "Every year we have an end of the year show and I was acting in an English play. I did not like my role, but I had to do it."

St10: “I like acting, last year we performed a play: ‘Modern Robin Hood.’ It was wonderful.”

St21: “Only at school when we are preparing performances for national festivals and celebrations. Those periods are really tiring, all the preparations and rehearsals... but it is also enjoyable.”

Question 4: “Today I felt... I felt like this because...”

St15: “I felt very happy today because it was enjoyable. Today in one activity I was blind folded and my partner was guiding me with some instructions... turn right, turn left... that was really fun.”

St2: “I felt happy today, I really enjoyed the activities. We played memory games and our group scored perfectly. I could feel that all my friends enjoyed the activities.”

St22: “Today I felt hilarious, drama activities were fun; I mean there was no stress. I was relaxed. I wish we could do more drama activities in our classes. ”

St11: “Today I enjoyed the activities. We were not just sitting and doing the book work, we were moving on the stage, sometimes singing a song or a chant, acting out and playing games. I did not realize how time passed.”

St17: “Drama activities were enjoyable and I felt very happy. Today we played games like ‘what time of the day?’ and ‘what am I doing?’... I think practicing the words and sentences through those kinds of games is also really helpful for our English and pronunciation.”

St8: “Today I felt happy because I like moving around. I get easily bored when I do the book work in a full lesson.”

St3: “Today I felt happy and sad. I was really sad when we lost the game, but it was very enjoyable. I had much fun with my friends.

Question 5: How did you feel working together with your friends and teacher?

St7: “Everybody was trying to help each other during the activities... sometimes our teacher was also involving...he was asking questions and giving ideas... it was really fun.”

St20: “We played a card game today... I picked a card... I thought I could not explain myself in English, I wasn’t sure, but I did... My friends helped me. I really enjoyed...”

St14: "... normally in the classroom when I am not really sure I feel shy to answer the questions. But in drama activities I felt more comfortable... I asked to my friends or my teacher if I couldn't remember the exact word..."

St16: "I liked working together with all my friends today. Normally in class I don't speak much with the boys; ... it was really enjoyable."

St10: "I felt more comfortable because most of the time we were working in groups or in pairs... our teacher was helping a lot... I think everybody had fun"

St3: "To tell the truth, at the beginning I was really stressed. I did not know what will happen and I think my English is not good enough... but the activities were fun and everybody was helping each other... later on I felt more confident. "

St19: "I was really confused because the teacher just told us what to do and didn't help us. It was difficult to create a group story and perform it. But we did it together and the whole group was very proud."

7.6. Appendix F: Teacher's Observations

Week 1-2

“Today is the first day of drama activities. I think they liked each and every activity today. We did the greetings, energizers, adjective game, map of your home town activities... It felt like they have never done those kinds of activities before... At the beginning there was a lot of anxiety and the students were very active. This made it a little harder to grab their attention....”

“I think they really enjoyed today. They were relaxed and less anxious. They were moving, standing, sitting, using their body, helping each other, smiling all the time but when it comes to do the activities they were all paying attention and enthusiastic to take part in the activities...”

Week 3

“Three students were shy and hesitant (St12, St6, and St17) at the beginning. But it was good to see that they were involving the activities and they were much more relaxed today...”

“... My instructions were completely in English; they could easily understand and do what they need to do. When they need help, they are asking questions in Turkish and they are also talking to each other in Turkish...”

Week 4

“... today I noticed that they are becoming more active and confident in using English... even if they do not remember the exact vocabulary or expressions, they were trying to communicate in English... Classmates became much more active listeners and they support each other to speak in English. Students help each other but also accept others to help them in using English.”

Week 5

“Their favorite activities today were “freeze”, “back-to-back” and “first this, then that”...I explained the basic rules and guidelines of the activities in English. ...They used the target vocabulary and language freely... They were helping each other with the vocabulary and structures...”

Week 6

“...They are using less Turkish... they use English in a more natural way... when they have a question for me they are trying to use English...”

“... In the hallway during the break time, I noticed several students exchanging their thoughts with other English teachers in English, where before they would have spoken Turkish to them...”

Week 7

“Some students are more active; they quickly organize and lead their groups... They learn more about themselves and also about each other. They are truly becoming a group. I guess this group building will help them to be more successful in their regular classes as well...”

Week 8

“They were less anxious and more confident... Students 11 and 2 were not having good relations with each other... today they were in the same group and helping each other...I feel like they start to tolerate each other’s differences...”

“... some students are more fluent and advanced in English; they are more active in helping the others... they are also practicing social skills like discussing, making suggestions, agreeing/disagreeing...”

7.7. Appendix G: The Summary of Research Plan

Week	Activities	Purposes	Data Collection
Introduction	Administering FLCAS as pre-test	Introducing the aims of the research To familiarize the students with the FLCAS	FLCAS as pre-test
1 and 2	Simple drama activities	Orientation Preparation for more complicated drama activities	Teacher's field notes & lesson plans
3	Drama activities with themes Observation and awareness	To create awareness To develop accurate memory for detail To create a communicative and cooperative context	Students' reflective portfolio entries Teacher's field notes & lesson plans
4	Working with mime	Use of vocabulary through mime Understanding a text through miming	Students' reflective portfolio entries Teacher's field notes & lesson plans
5	Working with objects	Language practice and revision by kinesthetic activities To develop imagination Thinking alternative uses of common objects	Students' reflective portfolio entries Teacher's field notes & lesson plans
6	Working with imagination	To work with imagination To create an imaginative dialogue To develop a group story	Students' reflective portfolio entries Teacher's field notes & lesson plans
7	Working with words, phrases, sentences	To combine specific words and phrases with specific movements To personalize words, phrases and sentences through drama	Students' reflective portfolio entries Teacher's field notes & lesson plans
8	Working with texts	To invent a story line from a mini-text To encourage interaction through a dramatized narrative text	Students' reflective portfolio entries Teacher's field notes & lesson plans
Final	Administering FLCAS as post-test	To conclude the drama intervention	FLCAS as post-test Teacher's field notes & lesson plans