



**AN INVESTIGATION INTO THE EFFECTS OF DRAMA ON
FOREIGN LANGUAGE SPEAKING ANXIETY FROM LEARNERS'
PERSPECTIVES**

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ENGLISH LANGUAGE TEACHING DEPARTMENT**

**GAZİ UNIVERSITY
INSTITUTE OF EDUCATIONAL SCIENCES**

SEPTEMBER, 2019

TELİF HAKKI VE TEZ FOTOKOPİ İZİN FORMU

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İmza :

Teslim Tarihi :

TEZİN

Türkçe Adı : Dramanın Yabancı Dil Konuşma Kaygısı Üzerine Etkisinin Öğrencilerin Bakış Açısına Göre İncelenmesi

İngilizce Adı : An Investigation into the Effects of Drama on Foreign Language Speaking Anxiety from Learners' Perspectives

ETİK İLKELERE UYGUNLUK BEYANI

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Gürşen SARIALTIN tarafından hazırlanan “An Investigation into the Effects of Drama on Foreign Language Speaking Anxiety from Learners’ Perspectives” adlı tez çalışması aşağıdaki jüri tarafından oy birliği ile Gazi Üniversitesi İngiliz Dili Eğitimi Anabilim Dalı’nda Yüksek Lisans tezi olarak kabul edilmiştir.

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Tez Savunma Tarihi: 21/08/2019

Bu tezin Gazi Üniversitesi İngiliz Dili Eğitimi Anabilim Dalı’nda Yüksek Lisans tezi olması için şartları yerine getirdiğini onaylıyorum.

Prof. Dr. Selma YEL

Eğitim Bilimleri Enstitüsü Müdürü

Eşime ve Aileme

ACKNOWLEDGEMENTS

Firstly, I would like to express my deepest and most sincere gratitude to my dear advisor Prof. Dr. Benâ GÜL PEKER for her professional advice, constant support, most importantly giving inspiration and her valuable time throughout the preparation of this thesis. This thesis would not have been completed without her encouragement and contribution. I would like to thank you for being not only my advisor, but also my role model that will always guide me through my career path.

I would particularly like to express my deepest gratitude to the thesis examining committee members, Associate Professor Dr. Nurdan ÖZBEK GÜRBÜZ and Associate Professor Dr. Cemal ÇAKIR for their constructive feedback, invaluable advice and sincere support.

Finally, I would like to thank my parents, Yeter and Haydar, sisters, Betül and Çiğdem, and brother, Murat, for their everlasting love, faith, strength, and support.

Last but not least, I wish to thank my dear husband, Uygur SARIALTIN, who has always been there with his love, infinite patience and encouragement.

**DRAMANIN YABANCI DİL KONUŞMA KAYGISI ÜZERİNE
ETKİSİNİN ÖĞRENCİLERİN BAKIŞ AÇISINA GÖRE
İNCELENMESİ**

(Yüksek Lisans Tezi)

**Gürşen Sarıaltın
GAZİ ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ**

Eylül, 2019

ÖZ

Yabancı dil öğrenme süreci, öğrencilerin yalnız bilişsel yönüyle değil, aynı zamanda psikolojileri ile de ilgili bir konudur. Öğrencilerin motivasyonu, özgüveni ve kaygı durumu akademik başarıları üzerinde önemli bir role sahiptir. Konuşma kaygısı, yabancı dil öğretmenleri ve öğrencileri için ciddi sorunlardan biri haline gelmiştir. Bu nedenle, bu çalışma dramanın yabancı dil konuşma kaygısı üzerine etkisini öğrencilerin bakış açısına göre incelemeyi amaçlamaktadır. Ayrıca, yabancı dil öğrenme sürecinde dramanın öğrencilerin konuşma becerisine katkısı olup olmadığını ortaya çıkarmak hedeflenmektedir. Bu çalışmanın katılımcıları Kocaeli’de yer alan bir mesleki ve teknik anadolu lisesinde öğrenim gören 22 öğrencidir. Araştırma 2018-2019 eğitim-öğretim yılında gerçekleştirilmiştir. Çalışmada veri elde etmek amacıyla hem nitel hem nicel yöntemler kullanılmıştır. Öğrencilerin kaygı düzeylerini ölçmek için 1986’da Horwitz, Horwitz ve Cope tarafından geliştirilen Yabancı Dil Sınıf İçi Kaygı Ölçeği’nden faydalanılmıştır. Ancak çalışma yabancı dil konuşma kaygısı ile ilgili olduğu için ölçeğin 18 maddesi kullanılmıştır. Konuşma kaygısını öğrencilerin bakış açısına göre yansıtmak amaçlandığından öğrencilerin drama etkinliklerine dair dil öğrenme deneyimlerini detaylıca ortaya çıkarmak için, açık uçlu anket, sınıf günlükleri, genel değerlendirme formu ve gözlem gibi nitel ölçme araçlarından da yararlanılmıştır. Ayrıca, dramanın öğrencilerin başarıları üzerindeki etkisini incelemek amacıyla öğrencilere başarı testi uygulanmıştır. Araştırma sonuçları, dramanın kullanımının

öğrencilerin konuşma kaygılarını azaltma ve akademik performanslarını geliştirme açısından yabancı dil öğrenme sürecine katkı sağladığını ortaya çıkarmıştır.

Anahtar Kelimeler : Drama, yabancı dil öğrenme, konuşma kaygısı

Sayfa Adedi : xvii + 143 sayfa

Danışman : Prof. Bena GÜL PEKER

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GRADUATE SCHOOL OF EDUCATIONAL SCIENCES

September, 2019

ABSTRACT

Foreign language learning is not solely an issue of cognition but also psychology of learners. Learners' motivation, self-confidence and anxiety play a significant role in their academic performance. Anxiety in speaking has become one of the serious concerns of foreign language teachers and learners. Thus, the main purpose of this study is to investigate the effects of drama on foreign language speaking anxiety (FLSA) from learners' perspectives. It is also intended to reveal whether drama makes a contribution to learners' speaking skills in foreign language learning process. The participants in this study were 22 students in a vocational and technical high school in Çayırova, Kocaeli. The research was conducted during the academic year of 2018-2019. In the study, both qualitative and quantitative methods were used to collect data. In order to measure participants' anxiety levels, Foreign Language Classroom Anxiety Scale (FLCAS), developed by Horwitz, Horwitz and Cope in 1986 was utilised. However, as the study is concerned with speaking anxiety, 18 items from the scale were used. Since it was intended to reflect speaking anxiety from learners' perspectives, qualitative instruments such as open-ended questionnaire, classroom diaries, self-evaluation form, and observation were used to reveal detailed information about learners' language learning experiences related to drama activities. In order to explore the effect of drama on learners' academic performance, learners were given an achievement test. The results demonstrated that the use of drama can make a great contribution to foreign

language learning process in the way that it lowers speaking anxiety and improves academic performance of learners.

Key Words : Drama, foreign language learning, speaking anxiety

Page Number : xvii + 143 pages

Supervisor : Prof. Bena GÜL PEKER

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LIST OF ABBREVIATIONS

CLT	Communicative Language Teaching
CMT	Conceptual Metaphor Theory
EFL	English as a Foreign Language
FLCAS	Foreign Language Classroom Anxiety
FLSA	Foreign Language Speaking Anxiety
MI	Multiple Intelligences
TPR	Total Physical Response
ZPD	Zone of Proximal Development

CHAPTER I

INTRODUCTION

In today's globalized world, English has emerged as a universal language in the fields of science, technology, business, education, politics and academics. As a result, the ability to communicate in English has become a necessary requirement to be embraced by the global community. Considering that the most used form of communication is spoken, effective speaking skills are critically important.

The education system in Turkey favors English foreign language teaching greatly. The teaching starts from 2nd grade through 12th grade. Despite the efforts and years spent on education, a majority of Turkish students cannot express themselves or respond to questions in oral communication. In 2018, EF English Proficiency Index (EPI) ranked the English proficiency from 88 countries throughout the world and Turkey was ranked in the 73rd, which was an indication of very low proficiency.

In the pedagogical environment of English as a Foreign Language (EFL) in Turkey, the issue of improving oral communication skills has long been in the spotlight of practitioners and theoreticians in the field. It appears that one of the biggest challenges teachers face is learners' affective factors. Activities that are based on speaking often cause anxiety among the learners. It seems natural that high anxiety levels result in a learning environment with learners who shy away from classroom interactions or who participate reluctantly. Thus, helping the students overcome their speaking anxiety and gain confidence in oral communication are of great importance for teachers.

Current language learning theory promotes active involvement in the learning process and embraces what learners bring into the learning environment. Drama, particularly role play, has long been recognized as a precious means of teaching a foreign language to achieve educational goals. Not only does drama develop four macro-skills, listening, reading, writing, and speaking, but also offers an authentic and meaningful way to practice language for communication. Whether or not teachers incorporate drama activities in EFL classes, they seem to be aware of the fact that drama can be a beneficial tool to achieve goals associated with the learning environment. In particular, teachers who advocate modern approaches might give a credit as the usefulness of drama can help to facilitate learning and reduce speaking anxiety. In addition to teachers' perspectives, it is also significant to reflect learners' foreign language learning experiences, mainly foreign language speaking anxiety. It might provide great benefit to utilise drama in order to create a supportive learning environment in which learners feel less anxious and more confident so that they can release their potential. Thus, this study was conducted to investigate the causes of speaking anxiety and the effects of drama on speaking anxiety from learners' perspectives.

1.1. Statement of the Problem

High schools in Turkey present four macro skills of English language in an integrated way (Ander, 2015). Course books are based on themes that develop listening, speaking, reading, and writing skills in a blended way. However, the time allocated for improving speaking skills is very limited because it is integrated with the other three language skills. There is a high probability that some students do not receive enough opportunities for speaking activities, especially if they are shy. In order to evaluate learners' performances, one-shot exam questions are generally preferred. This practice of teaching and assessment of speaking skills is likely to cause anxiety in the learners, resulting in failure. It seems no wonder that teachers often encounter resistance in revealing and assessing learners' speaking performances. This negative learning condition carries onto outside the learning

environment. What is disappointing is that learners' bitter learning experience causes them to discontinue their foreign language learning journey after compulsory education.

This is particularly true for vocational and technical high schools in which English instruction is limited to five hours per week and learners suffer from speaking anxiety. The limited time does not allow the teachers to take a close interest in each student as they instruct an increasingly diverse group of students in their classrooms. At the same time, teachers are expected to make use of the instructional time effectively to involve all students in classroom activities. There seems to be a need for alternative assessment methods in which learners' language skills are revealed in a non-threatening way that encourages participation. In this respect, drama seems to be a beneficial tool to achieve these learning goals. Drama is an effective means that integrates language skills, such as reading, writing, speaking, listening, grammar, and pronunciation with a focus on fluency and meaning (Dodson, 2000). It also has the potential to create an environment to help the learners feel a sense of accomplishment, which increases commitment to learning. And yet, drama seems to lack the attention it deserves in EFL teaching contexts and its educational potential is often underestimated. It is necessary that the use of drama be more prevalent in language classrooms (Dougill, 1987; Kalidas, 2014).

1.2. Aim of the Study

There is a strong relationship between foreign language learning and psychology of learners. As learners are at the center of learning process, their psychological states have an influential role in their learning. Language teaching that is blind to the learners' way of acquiring knowledge is likely to fail. Non-threatening learning settings may create a basis for anxiety-free communication and improvement in speaking skills. Drama activities that require teamwork and social interaction seem to provide necessary learning environment for both the teachers and learners.

Foreign language learners experience a high level of anxiety mainly when faced with speaking activities, which results in less participation. However, it is a known fact that learners cannot develop communicative abilities if they keep avoiding speaking activities (Kagan, 1995).

The study was conducted to investigate the causes of speaking anxiety and the effects of drama on speaking anxiety from learners' perspectives. The research questions that the study aimed to explore are as follows:

- 1-What are the reasons for learners' anxiety in EFL classes?
- 2-Can drama activities help students overcome foreign language speaking anxiety (FLSA)?
- 3-How can drama activities help improve speaking in foreign language learning?

1.3. Significance of the Study

Foreign language learning is influenced by a number of affective factors such as attitude, motivation, and anxiety. Among these factors, anxiety has gained increasing attention. A high majority of learners experience some kinds of anxiety in their learning process. As a result, the nature of foreign language anxiety and its effects on learning have been crucial issues. Despite the fact that there are numerous studies that investigate general foreign language anxiety (Baş, 2014; Dewaele, 2015; Er, 2015; Yan & Horwitz, 2008), the studies that focus on FLSA appear to be scarce. In addition, studies generally reflect viewpoints of practitioners and researchers in the field. It seems that learners' viewpoints need more consideration. In this regard, focus on revealing learners' perception of their own learning with their feelings, success, and failure might broaden our understanding of foreign language anxiety concept.

The use of drama in reducing speaking anxiety and developing speaking skills of teenagers has been recognized in learning environments of Turkey. Although English language teachers have long recognized the use of drama in foreign language teaching, there seems to be an avoidance of drama in the classrooms due to various reasons. One of the difficulties

they face is organisation of drama activities in the classrooms (Kalidas, 2014). The study might serve as a helpful endeavor that can provide some practical strategies about how drama activities can be used in foreign language classrooms.

1.4. Limitations of the Study

Language anxiety differs from other forms of anxiety because what creates anxiety often springs from the learning environment itself (Horwitz, Horwitz, & Cope, 1986). As each English language classroom environment is unique, it has its own dynamics and sources of anxiety. Therefore, foreign language learning contexts should be studied in isolation.

In this study, reasons of speaking anxiety were investigated in a vocational and technical high school. For the study, the sample group consisted of 9th grade students. The main limitation of the study is that it is a case study that investigates the causes of speaking anxiety and that offers possible solutions to the anxiety problem of the chosen group. Thus, the findings can not be generalized for the fact that the causes of speaking anxiety and possible solutions may vary in different environments.

CHAPTER II

REVIEW OF LITERATURE

This chapter discusses drama from a variety of perspectives. The first section discusses the various definitions of drama. The discussion continues with an exploration of the theory of drama in education in the light of current methodology. Next, the benefits and possible problems of drama in language teaching are presented. Finally, types of drama and some activities are briefly explained.

In addition to drama, the chapter also focuses on the relationship between speaking and anxiety phenomena in foreign language learning. It discusses the significance of speaking skill in foreign language learning process. Then, it considers the issue of speaking anxiety from various aspects.

2.1. The Definition of Drama

The origin of the word *drama* is a Greek verb *dran*, which means “to do”. This simple definition sets forth that drama requires an action. Wessels (1987) affirms this definition by stating “drama is doing [something or an action]”. Although these definitions provide a general idea about what drama might be, there still stands an ambiguity. In broad terms, drama can be used to indicate “a wide range of oral activities that have elements of creativity” (Hubbard, Jones & Thornton, 1986, p. 317). They make an emphasis on the importance of creativity in drama which is also highlighted by Holden (1982), who defines drama as an activity in which imagination is involved as drama draws upon the world of “let’s pretend”. In particular, she argues that drama asks the learner “to project himself or

herself imaginatively into another situation, outside the classroom, or into the skin and persona of another person” (p. 1).

Based on these definitions, it can be argued that drama is life itself as imitation and creativity which can be witnessed in our everyday lives. These innate human characteristics are independent of place and time, from babyhood till death. It would not be wrong to assert that being able to imitate makes us all actors almost from the cradle as it is a known fact that babies sometimes fake cry to get attention or to get what they want. Their language acquiring process and getting involved in a play contain some degree of imitation and creativity.

It would be unwise to consider drama as an activity intrinsic to children since drama has a great potential to make use of in almost everything. Drama enables humankind to make sense of the world and to deal with the challenges. Wessels’ (1987) everyday examples provide a clear idea of how drama and life are entwined.

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

The explanation of Wessels is also crucial in bringing to light that drama does not necessarily involve an action that can be directly observed; it can be acted out behaviorally or exist at the thought level. The latter is described by Landy (1982) as ‘internal drama’, which he claims to be significant in enabling to get a new perspective on reality. Whether or not the reality involves favorable conditions, in either way ‘internal drama’ is activated for a different scenario. Thus, it can be seen that drama represents virtual reality of life itself, coming into play in actions and thoughts.

2.2. Drama in Education

Drama is one of the earliest practised activities in human history. In primitive ages, a good hunt or an abundant rainfall were the events to feel grateful for. In order to show their

gratitude, people arranged celebrations in which songs, dances, costumes and even masks were involved. At a first glance, these celebrations might seem to be for entertainment purposes only, but drama held a vital place as it served as a means to share common values, needs and hopes (Landy, 1982). In this aspect, it could be said that drama performed social and cultural roles in their lives. In time, these roles became so critical that drama performances were introduced to the public in a more sophisticated manner. The first institutionalized examples appeared in Athens where festivals in honor of Dionysus were held. Those festival organizations included dramatic performances which led way to the birth of theatre (Revermann, 2017).

What one might infer from the early ritual festivals is that drama and theatre refer to the same thing. And yet, despite the fact that drama and theatre have some features in common, they cannot be used interchangeably as there are distinct differences. Dougill (1987) distinguishes between the traditional type of drama and activities such as role plays, simulations, games, and songs. He identifies the former as “theatre” and the latter as “informal drama” (p. 1). Informal drama can be regarded as the use of dramatic activities for educational purposes. Another distinction between theatre and educational drama is that in theatre the purpose is to entertain the audience while in drama participants entertain themselves. In fact, as Heathcote states, “the difference between the theatre and the classroom is that in the theater everything is contrived so the audience gets the kicks. In the classroom the participants get the kicks” (Wagner, 1976, p. 147). The differences between them are also explained by Grady (2000) in detail. He pays particular attention to the educational role of drama, stating that drama is concerned with the process rather than the product and the teacher acts like a facilitator rather than a director. Indeed, “drama is about process and not product” (Gül Peker, 2013, p. 163). In this respect, it is not a surprising fact that drama as a teaching strategy has been utilized in a wide range of environments such as religious, military, governmental and educational institutions. It was a common practice of the medieval church to benefit from drama in order to reach the community and teach the religious values (McCaslin, 2006). Even National Aeronautics and Space Administration

(NASA) astronauts make use of drama through realistic simulation techniques as exercises provide effective training necessary for space environment (Ashton-Hay, 2005).

The implementation of drama for educational purposes, particularly in schools, requires meticulous care as pedagogical aspects of drama can easily be neglected. McCaslin (2006) makes an emphasis on these aspects and points out that drama as a teaching technique and drama as an art may share similar procedures, but that they differ in view of their ultimate desired goals. When drama is employed as a teaching technique, the intention is often to create an interest, solve problems, teach new skills and make a change, mainly in attitudes. Drama as a teaching technique is also described by Maley and Duff (1982) with a highlight on its function. They maintain that 'drama techniques' refer to classroom activities where learners can get an opportunity to reflect their personality, emotions and thoughts. Based on the explanations, it can be concluded that a drama integrated classroom takes aim at improving students' cognitive and social potential. Kao (1994) states that "a drama-oriented language classroom is a place where the teacher and the students socially and academically interact with each other to achieve the goals of learning" (p. 6). Pedagogically speaking, drama, particularly imitating skill, is not a totally new skill that can be taught, but a skill that already exists with a natural capacity. However, "this natural ability is inhibited under the cloak of academics, rational thinking, and socially acceptable behavior" (Landy, 1982, p. 14). Hence, it is necessary that teachers help learners reveal and sharpen their imitating skills.

With regards to how drama has been a crucial component in the world of education, the effort of Dorothy Heathcote is worthy of great appreciation. She is an English drama educator who has contributed to the integration of drama into the curriculum. The way she designs dramatic activities is out of common in that she involves the teacher in the task itself. According to Wagner (1976), Heathcote helps the learners to reach their own unknown potential, acting as a stimulator rather than a director. Tuluk (2004) asserts that Heathcote does not assign a drama task to only the learners but also the teachers through designating an active role as an organizer. In this engagement of both learners and teachers, learning is

not accomplished completely as it is an unending process. Thanks to the endeavours of Dorothy Heathcote, teachers can supply learners with a stress-free learning environment with opportunities for dramatic activities.

Today, the implementation of drama activities in language classrooms is common practice, particularly for young learners, as it gives support to contextualised and authentic language use in a safe learning environment (Davies, 1990; Maley & Duff, 2005). Thus, it is crucial to bear in mind that providing available learning environments is a significant prerequisite in integrating drama into teaching. Teachers can make use of drama games, mime, stories or show-and-tell songs as warm up activities to provide a basis for supportive and meaningful communication in the classroom.

In this sense, Holden (1982) suggests that there are 5 essential steps to follow. First of all, teachers need to introduce the topic or problem well and let the learners know what they need to do to accomplish it. Then, learners design their tasks through exchanging opinions in groups. The next step involves the testing of the opinions until reaching a final decision. The groups then introduce their task to the class. Finally, the whole class is involved to evaluate the tasks and offer their own solutions to the situations. Miccoli (2003) also provides some stages which are listed from simple to complex;

Preliminary stage – relaxing, breathing exercises, laughing with each other as a group

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

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

2.3. Theoretical Framework for Drama

“I am looking for a method where the teacher teaches less and the student learns more.”

- *Johann Amos Comenius*

Over the past decade, the philosophy of language teaching has put a great emphasis on learner-centered approaches. This change in philosophy has significantly shaped the nature of learning not only in theory but also in practice with the result that the roles of learners and

teachers are no longer the same (Card, 2012; Johnson, Delarche, Marshall, Wurr, Edwards, 1998; Nunan, 1987). Learners are required to take responsibility for their learning through active participation in communicative activities. The teacher's role has also changed into a facilitator who organizes the classroom environment considering learners' needs and interests rather than an authority figure. The change has also revealed its influence on course books as they are designed in a way to ensure learners' active role in learning.

Based on promoting students' active participation in learning environment, practitioners of education constantly seek for better methods and techniques to involve learners more in the learning process. In search of a more effective learning environment, drama has shown itself as a helpful guide to assist both the teachers and the learners. Arguably, drama activities contribute to the learning environment to a great extent. The studies that describe the nature of language teaching and learning have proven numerous benefits of drama. The use of drama in language teaching provides contextualised language use rather than isolated use of vocabulary and grammar (Wessels, 1987; Gill, 2016), encourages social interaction through cooperation (Bernal, 2007; Kagan, 1995), increases confidence and motivation (Davies, 1990), appeals to different language levels (Maley & Duff, 2005). Holding a positive view of drama in classroom use, Gill (2007) gives point to the benefits of drama when compared to traditional teaching methods. The comparison is noteworthy as he highlights the educational aspect of drama in the classroom as follows:

Table 1

The Comparison of Traditional and Drama-Integrated Teaching

Traditional	Drama
1. Objective	Subjective
2. Teacher-centred	Learner-centred
3. Focus on grammar	Focus on communication
4. Sequenced language items	Meaningful activities
5. Observation-based work	Participation-based activities
6. Language practice	Language use
7. Emphasis on accuracy	Emphasis on fluency
8. Predictability of response	Information gap
9. Avoid errors	Accept errors

Gill, C. S. (2007) Motivating English-Language Learners through Drama Techniques. INTI Journal: Special Issue on Teaching and Learning, 1-10.

Based on the mentioned benefits of drama, it can be inferred that drama has a crucial place in language teaching methodology as it corresponds to the underlying principles of current learning theories such as Constructivist Theory, Vygotsky's Sociocultural Theory, Krashen's Affective Filter Hypothesis, Gardner's Multiple Intelligences Theory, and Communicative Language Teaching (CLT).

2.3.1. Active Participation: Constructivist Theory

The pioneers of the constructivist theory of learning are Piaget (1971), Bruner (1961) and Dewey (1929), who hold the belief that knowledge exists within the learner and not solely in the environment itself. Their theory is based on the notion that learning is not a simple matter of stimulus-response relationship, but a process in which the learner constantly tries to construct knowledge through direct experience with the environment. Tam (2000) argues that constructivist learning occurs as a result of a complex interaction of learners' prior learning experience, the learning environment, and the problem situation. During this

process of learning, as learners have different learning experiences, their perception of the world might be different from what exists in reality (Jonassen, 1991). In this regard, the implication is that no learning is the same.

Drama holds a special place in constructivist theory for activities in drama enable the learners to take an active role in drama activities. Dewey (1929) advocates that learners be at the heart of learning and learn through taking an active role. Drama principles mentioned by Ulaş (2008) best explain how drama overlaps constructivist theory. His principles include presenting the content in a meaningful manner, ensuring learning through interaction with the environment, involving more sensory channels, promoting direct experience, and fostering permanent learning.

In a constructivist learning environment, the roles of the teacher and learners are different from conventional roles. The teacher is expected to establish a collaborative problem-solving environment and act as a guide whilst the learners are involved in problem-solving situations in order to take responsibility for their own learning and construct their own knowledge. Providing the learners with learning opportunities through direct experience creates a sense of accomplishment and enthusiasm (Maley & Duff, 1982). In fact, when learners are provided with a well-organized constructivist learning environment, it is most likely that effective learning occurs (Bada, 2015; Gül Peker, 2013). As can be seen, drama might easily meet the expectations of constructivist proponents.

2.3.2. Cooperation in Learning: Vygotsky's Sociocultural Theory

The perception of Vygotsky (1978) regarding the learning process differs from that of Piaget's. Piaget (1971) puts the emphasis on the learner's interaction with the physical world, while Vygotsky attaches great importance to the role of social interaction in learning. Hence, the connection among the learners and the learning environment are considered as valuable sources for learning.

Vygotsky also introduced the term “Zone of Proximal Development” (ZPD), which stands for the distance between what learners can do alone and what they can achieve with parents, teachers, or peer guidance. Vygotsky (1978) claims that when a cooperative learning environment is ensured, learners are capable of improving their level of knowledge and performance. Similarly, it is highly probable that when learners feel the sense of success through cooperative and collaborative activities with their peers, they can make use of their knowledge in their real lives. In the classroom, ZPD is revealed in the sense that learners can perform a given task through social interaction with a teacher or other more capable learners in order to make the best of their own potential. The study of McCabe (2017) focused on children aged three to six in terms of their behavior in sociodramatic play. The results of the study implied that when children were involved in play without any assistance, their interactions were more prone to be negative and exclusionary. In the light of this, it can be concluded that co-construction has a significant place in learning and drama can supply collaborative learning opportunities.

2.3.3. Removing Barriers: Krashen’s Affective Filter Hypothesis

Undoubtedly, foreign language learning is a complex process which is influenced by a wide variety of factors both in and outside the learning environment. It is a widely acknowledged fact that learners bring not only their cognitive skills but also their emotions and attitudes into the classroom. It is argued that students not only involve their senses, but they also connect an emotional bond to the learning (Moore, 2004). Krashen (1982) asserts as language learning process occurs subconsciously, it becomes almost impossible to achieve cognitive learning goals when learners hold negative attitudes towards the learning environment. This psychological phenomenon is described as the ‘affective filter hypothesis’ by Krashen (1982) using the ‘affective filter’ as a barrier which obstructs learning (p. 31). It involves feelings, attitudes and emotions of learners. When the filter is up, the learner is unlikely to receive the information. When it is down, there is a stress-free environment that facilitates learning.

As regards the influence of affective factors in foreign language learning environments, it can be said that a majority of learners experience challenges. Ortega (2009) expresses that “learning and using a foreign language poses a threat to one’s ego” (p.192). Hence, many learners establish an emotional tie with their learning experience. It may even be the case that some learners can make silly mistakes, freeze up or just go blank despite having studied intensively and being proficient in their language.

The fact that drama has a high potential for helping learners to lower their anxiety levels has been proven in numerous studies (Atas, 2015; Gill, 2007; Kao & O’Neill, 1998; Maley & Duff, 1982; Miccoli, 2003; Uysal & Yavuz, 2018; Yılmaz & Dollar, 2017). Drama makes it possible through the activities in which learners are assigned roles, so learners do not take negative criticism personally. Phillips (2003) believes that students get free from their inhibitions through getting involved in roles which enable them to “escape from their everyday identity” (p. 7). That drama provides cooperative group work environment also contributes to lowering learners’ anxiety levels. When anxiety-free learning environment is established, it might become possible for teachers to connect a bridge to reach the learners’ hearts and minds.

A good way of exploring learners’ attitudes is looking at learners’ metaphors for language learning. Metaphor can be described as "a figure of speech that makes a comparison between two things that are basically dissimilar" (Damrosch, 1985, p. 990). In simple terms, it can be defined as “a device for seeing something in terms of something else” (Burke, 1945, p. 503). Based on these definitions, it might seem that metaphor is simply a stylistic or ornamental device of language; however, it is pervasive in everyday life, not only in language but also in thought and action due to the fact that the human conceptual system is basically metaphorical in nature (Lakoff & Johnson, 1980). In this regard, metaphor can be considered as a mental phenomenon, sometimes manifested in language, sometimes in gesture or in graphic form (Cameron & Low, 1999).

The relationship between metaphor and thought has been extensively investigated by Lakoff and Johnson (1980). In their book *Metaphors We Live By*, they point out that not only is

language metaphorical but also the way of thinking, which is revealed in their Conceptual Metaphor Theory (CMT). They also provide examples of how our conceptual structure and mental representations are manifested in the language we regularly use. For instance, the perception that ‘argument is war’ can be observed in daily linguistic practices. Here are some examples:

Argument is War
Your claims are *indefensible*.
He *attacked* every *weak point* in my argument.
His criticisms were *right on target*.
I *demolished* his argument.
I’ve never *won* an argument with him (Lakoff & Johnson, 1980, p. 4).

Similarly, the perception that ‘time is money’ reflects itself in daily expressions such as ‘saving time’, ‘wasting time’, ‘investing time’, and ‘borrowing time’. Based on examples of both metaphors, it can be inferred that these expressions do not exist individually as random clichés, but reflect underlying metaphorical conception of how we perceive the world. Metaphorical entailments can reflect coherency in the system of metaphorical concepts and metaphorical expressions for those concepts (Lakoff & Johnson, 1980). In this sense, it can be argued that metaphor is partially rational in nature for it combines reason with imagination.

As mentioned before, metaphor is considered not only as an extraordinary ornamental device in language but also as an ordinary phenomenon. It is shaped by the conceptual system and reflected in the language people regularly use (Evans & Green, 2006; Gibbs, 1999). The reason of its pervasiveness might be that many of the concepts that are valued are often abstract or cannot be fully described (feelings, ideas, time, etc.), but it can be easier to understand when more concrete concepts (spatial orientations, objects, etc.) are involved (Lakoff & Johnson, 1980).

Based on the idea that metaphors play a significant role in people’s thinking and learning, the knowledge of metaphorical expressions learners use may supply teachers with an insight into the metaphorical nature of the concepts that influence learners’ actions and decisions. In other words, metaphors may serve as ‘windows’ for a better understanding of learners’

cognitions and feelings. Thus, Shuell (1990) claims that “if a picture is worth 1,000 words, a metaphor is worth 1,000 pictures! For a picture provides only a static image, while a metaphor provides a conceptual framework for thinking about something” (p. 102). Metaphors can serve as reliable sources since learners use them unconsciously. Ellis and Barkhuizen (2005) argue that “because they are usually employed without consciousness on the part of the learners, they are arguably less subject to false-representation than learners’ direct comments about learning” (p. 313). The benefit of investigating learners’ thoughts and beliefs through indirect means is that the findings are more likely to be authentic (Block, 1992; McGrath, 2006). Metaphors may also be used as a guide to predict future actions for there is a tendency to define our own ‘reality’ through metaphors and act on the basis of the metaphors (Lakoff & Johnson, 1980).

Concerning the relationship between metaphors and cognition of learners, Farías and Véliz (2016) focused on twelve learners’ visual and narrative metaphorical depictions about language learning. It was seen that learners perceived language learning as a complex process, as an opportunity to interconnect with the world, and as a pleasant and growing experience. Farjami (2012) conducted similar study in order to reveal learners’ attitudes about language learning. In his study, he asked the learners to finish the prompt: “Learning a foreign language (for example English) is like . . .”. Among the themes that emerged from learners’ images and metaphors, the most popular one was ‘exploration’. Other frequently referred themes included ‘sports and physical activity’, ‘journey’, ‘food, cooking, eating’ and ‘personal growth, identity renewal’. In the study of Dinçer (2017) learners were provided with two prompts which were “Speaking English is like... because...” and “A good speaker of English is like... because...”. From learners’ metaphors, it was revealed that speaking was seen as a skill requiring much effort and also giving pleasure. In addition, ‘good speaker of English’ was considered as ‘someone who is fluent at speaking’, ‘universal’, ‘disarming’, ‘wise’, ‘privileged’ and ‘hardworking’. The mentioned studies are significant in the way that learners’ perspectives regarding foreign language learning are revealed.

In foreign language learning environments, metaphors employed by foreign language learners about their learning experiences can be of great value and may increase awareness about the nature of foreign language learning. When teachers are aware of learners' perceptions related to foreign language learning, they can identify problems and arrange the instructional methods considering learners viewpoints.

2.3.4. Embracing Differences: Multiple Intelligences Theory

It is a common experience of teachers that despite providing the same input to their learners, the way learners respond to it varies greatly. This may be due to the fact that people learn differently with different paces due to differences in their biological and psychological states (Reiff, 1992). Based on this perspective, Gardner (1983) introduced Multiple Intelligences (MI) theory in order to ensure that learners' different intelligences be addressed for effective learning. His theory involves eight intelligence kinds. With the theory, he suggests that people possess many intelligence types, but that their level of capacity ranges in the skills. Verbal learners are good at dealing with written and spoken information. Intrapersonal learning is linked with the feelings. Interpersonal learners take an interest in social interaction activities. Kinesthetic learning involves physical activities. Location of things, directions and visual details are in the scope of spatial learning skills. Logical learners are strong in identifying abstract concepts and patterns, solving problems, and logical reasoning activities. Learners with musical intelligence perform better when they work with rhythm, melodies and songs.

It can be argued that drama has a rich potential to engage most of the intelligences in learning activities. Ashton-Hay (2005) points out that drama is capable of integrating all the learning kinds. Drama embraces differences through engaging the learners in group activities in which every effort is appreciated. Mixture of different ability levels in the same group provides the learners with an opportunity to contribute to the group work through bringing their skills (Gill, 2008). For example, learners who are good at verbal skills can get involved

in speaking and reading tasks such as scripts. Learners with spatial intelligence can enjoy describing a direction. Kinesthetic learners might be willing to take a part in pantomime. Interactive activities such as role plays may appeal to intrapersonal learners. In fact, all participants can easily find an appropriate place in the tasks and enrich the group experience through adding their own perspective. Charles and Kusanagi (2007) allege that when all learners feel the sense of accomplishment at drama, they are more likely to feel competent and motivated.

2.3.5. Authentic Language: Communicative Language Teaching

Current language teaching philosophies have led way to making some changes in language teaching pedagogy. Among the prominent changes, the focus on meaning and authentic language can be considered significant due to the fact that real communication involves these features. As a result, trying to enable the learners gain general communicative ability in order to tackle with everyday situations has become a crucial concern among educators.

Communicative Language Teaching (CLT) is said to serve as a helpful guide in improving communicative ability. CLT offers a multidisciplinary perspective that has its basis in disciplines such as psychology, sociology philosophy, linguistics and pedagogy (Savignon, 2002). As communication is a complex process, providing a wholistic approach to improve learners' communicative competence seems to be fruitful. It is of vital importance to bear in mind that promoting communicative competence does not mean neglecting accuracy for the sake of fluency as "one of the most characteristic features of communicative language teaching is that it pays systematic attention to functional as well as structural aspects of language, combining these into a more fully communicative view" (Littlewood, 1981, p.1). As mentioned, CLT is concerned with the communicative competence which is different from being able speak in the target language. In fact, it means much more than mastering linguistic structures. Communicative competence can be described as 'the ability to use the language accurately, appropriately, and flexibly which are strongly linked with grammatical, sociolinguistic, and strategic competence respectively' (Yule, 1996, p. 197). In general

terms, it is often used to indicate appropriate use of language depending on the social context (Hymes, 1972). Specifically, it can be said that communicative competence involves not only linguistic competence but also the social competence to decide on the appropriate utterance considering what, when, how, where and to whom (Richards, 1985). The main point of improving communicative competence is to help the learners communicate in the target language fluently rather than focusing on accuracy (Larsen-Freeman, 1990). In accordance with the communicative intent, it is necessary that communicative activities reflect demands of the real world which are purpose, interaction with negotiation of meaning, authenticity and information-gap (Sam, 1990). The underlying principles of CLT include authentic language, focus on the communication process, tolerance of errors, dealing with the language at suprasentential level, and being able to choose what to say and how to say (Larsen-Freeman, 2000).

Based on the above mentioned principles, it can be asserted that learners need to take an active role and use the language communicatively in order to gain communicative competence. Kagan (1995) holds the belief that “Students to a large extent learn to speak by speaking” (p. 3). Activities such as simulation, role play, and improvisation may provide available opportunities for learners to create meaning through interacting with each other so that they can develop their communicative skills to use effectively in their lives.

2.4. Benefits of Drama

The purpose of language teaching is to equip the learners with necessary language knowledge to fulfill their desired goals and meet the demands of the real world. In order to achieve these, being able to communicate effectively is a crucial prerequisite. Despite the demands of the real world, there seems to be a tendency to follow conventional teaching methods in which learners are seen as passive receivers of form-focused language instruction (Korkmazgil, 2015). This is one of the reasons of why some language learners experience failure and give up.

If language learning environments reflect real life, learners might cope with challenges they face outside the classroom. In this regard, drama appears to be a solution to language learning problems for it is reflection of life itself. Courtney (1980) states that “life is a drama.” He is of the opinion that despite the fact that life brings unexpected situations, drama may provide the necessary practice to deal with them. Likewise, drama can present the complexities of real world language requirements through practising in a safe classroom environment. Through the help of drama, teachers can equip the learners for better communication in real life (Davies, 1990). To mention the benefits of drama in brief, it can be said that drama has cognitive, social and affective functions (Kao & O’Neill, 1998; Wagner, 1998). When learners get involved in cooperative and interactive activities, their communicative competence is improved, relying on both verbal and nonverbal cues (Wagner, 1990). Drama is also teacher-friendly as it can be modified to match the syllabus, the activities, the lesson time, classroom, student numbers and interests of learners (Davies, 1990) Its flexibility provides practicability and continuation for upcoming activities and learners’ future lives. To sum, the advantages of drama can be listed as providing appropriate contextualized language for communication, bringing the real life into the classroom, preparing for real life language, involving whole-person and physical movement, creating confidence and motivation, and integrating mixed-ability learners (Dougill, 1987).

2.4.1. Contextualized Learning

In the past, traditional teaching methods highly prioritized focus-on-form instruction and learners were expected to use isolated language structures. In the short term, memorizing isolated language patterns seemed to work in the classroom environment. However, it was seen that a majority of learners were unable to get through the complexities of the real world. This way of language teaching has received severe criticism due to its artificiality. It is argued that learners need preparation for the real life which is completely different from text books in language classrooms (Gill, 1996). As a matter of fact, language is not an abstract system of knowledge to be examined isolately (Dougill, 1987). Despite text books

include language examples of the real life, they are ‘lifeless words’, but classroom can provide the necessary preparation for the real life through involvement of imaginations and emotions (Desiatova, 2009; Wessels, 1987). In order to make classroom language resemble real-life situations, language skills need to be introduced as a ‘whole’ rather than as isolated parts (Wessels, 1991). Drama activities can pave the way for practising language skills in an integrated way within a context. More importantly, the real world can be brought into the classroom as “drama bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real-life situations by providing insights into how to cope with complex situations” (Davies, 1990, p. 9).

The effectiveness of drama from the point of contextualized learning has been revealed in some studies. Moghaddas and Ghafariniae (2012) conducted a study with high school learners in order to see the effects of drama activities. The results showed that drama is a means to decrease anxiety, to provide real communication, and increase participation. This result is similar to the one found in Wessels (1991), in which a learner gives credit for drama, reporting “in drama we live the language” (p. 230). Further, the study of Köylüoğlu (2010) with high school students revealed positive results for teaching of grammar through drama techniques. To be brief, it can be pointed out that drama offers a good deal of contextualized language examples in order to help learners meet real-life language requirements.

2.4.2. Classroom Rapport

Rapport is usually defined as student-student and student-teacher relationship in the classroom (Frisby & Martin, 2010). When there is positive rapport, learners feel the sense of trust. Learners in a way feel that they are in ‘good hands’ (Harmer, 2007). Unfortunately, in traditional language teaching/learning environments, there is a tendency of teachers to focus on improving cognitive skills. The fallacy here is that learners priorities might be different from those of teachers. Maslow (1943) has recognized different needs of people and introduced hierarchy of needs. In his theory, he makes reference to five common needs of individuals which are physiological, safety, love and belongingness, esteem, and self-

actualization needs. He urges that needs at lower levels be satisfied to some extent prior to reaching higher needs.

As for language learning environments, the needs for safety, love and belongingness are associated with classroom rapport. It is necessary that students have the feeling of safety and being loved as a member of a group in order to show their actual performance. It is undeniable that drama can help to create a climate of belongingness and trust. In drama, learners take part in pair and group activities with different peers so that they get an opportunity to know and interact with each other in order to achieve common goals. Miccoli (2003) made use of drama in a her case study with university students. The drama course lasted 15 weeks and the first five weeks were allocated for building rapport in the classroom. The activities involved getting to know each other, breathing and body language exercises, and establishing climate of trust and unity. The result of the study is promising in the way that it enabled the learners to feel safe and encouraged them to take risks in learning. Cooperation is important in the way that it enhances motivation, self-esteem, caring, and altruistic relationships, which ensure language development (Oxford, 1997). Another benefit is that working as a group helps the weaker group members gain their confidence as the whole group makes an effort to achieve together (Rastelli, 2006) To sum up, group work activities and social interactions provided in drama can prepare a ground for more secure and more effective language learning.

2.4.3. Whole-Person Development

Learners get involved in the learning process not only with their intellectual potential but also with their physical, social, and psychological capacities. It can provide great benefit when education addresses to these aspects as a whole. From the viewpoint of Rogers (1980), education is a matter of not only cognitive learning but also affective learning, and when teachers direct their attention to the whole person, they can create a learning environment based on acceptance and empathy.

Regarding the question of involving the whole person in teaching, drama can facilitate to unveil the ‘whole-person’ through integrating physical, creative, and emotional aspects into contexts. Drama makes it possible through making the learners include their whole personality for they make the best of all the senses when they take an active role in drama activities (Desiatova, 2009). Heathcote (cited in Wagner, 1976) provides some helpful activities to achieve this. As a simple example, she sets the learners free and asks them to imagine a rope and feel its texture, temperature, and even thickness to involve them wholly. It is essential that teachers seek for ways to attach the learners to concepts emotionally so that permanent learning may occur (Moore, 2004). The use of drama in language teaching can smooth the way for emotional and social development (Uysal & Yavuz, 2018). Cruz, Lian and Morreau (1998) carried out a quantitative study to find out the effects of drama on children with learning disabilities, and drama had positive impacts on learners’ social and oral language skills performance. This implies that drama can be used to prepare young learners for life so that they discover challenges of life without facing any failure (Courtney, 1980). It also improves the skills necessary for coping with challenges in life as it activates brain parts linked with creativity, judgment, and problem solving (Jensen, 1998).

As for developing emotional skills, drama liberates the learners from restrictions of time and place, offering an opportunity to establish empathy with others (McCaslin, 1996). Interaction with other people necessitates the use of emotional intelligence and the ability to consider different viewpoints (Ashton-Hay, 2005). Thus, through drama learners gain the skill to see things from different perspectives with the result that they acquire self awareness and awareness of others (Chukueggu, 2012), which helps them manage their social interactions.

2.4.4. Appropriateness for Different Language Levels

In language classrooms, it is common that teachers encounter learners with different language levels. As a result, arranging appropriate classroom activities to address all language levels becomes a problematic issue. However, “all students, regardless of their proficiency in English, come to school with a valuable background of experience and

knowledge on which teachers can capitalize” (Reed & Railsback, 2003, p. 27). Drama can help to reveal learners’ potential in the sense that even if they do not grasp the meaning of every word in drama, they can apprehend details such as the plot and emotions of characters (Greenfader & Brouillette, 2013). This supports the belief that learners with low proficiency may also get involved in activities. In the study of Aldavero (2008), even learners with limited vocabulary could make a contribution in interactive activities. Teachers can help the learners at lower levels develop their speaking skills through dramatized instruction in EFL classes (Khosronejad, 2013). In parallel with this, the benefit of drama is demonstrated by Saygılı (2015) who conducted a study with 13 pre-intermediate English level participants. At the end of 6-week-drama integrated course, learners’ speaking skills improved and their attitudes towards speaking changed in a positive way. It is also argued that learners with low proficiency, poor pronunciation, and limited vocabulary can also benefit from drama activities when teachers pose appropriate questions, particularly referential questions, during drama activities (Kao, Carlin & Hsu, 2011).

2.4.5. Confidence and Motivation

In foreign language classrooms, some troublesome challenges of language teachers seem to be motivating the learners, changing their negative attitudes towards learning and building their self-confidence. It can be argued that dissociating emotional aspect from intellectual aspect of language learning creates decrease in motivation (Maley & Duff, 1978). It seems that foreign language classrooms generally involve artificial speaking activities, which is away from motivating the learners and helping them use the language communicatively (Atas, 2014). The issue of motivating the learners can be solved through encouraging the learners to know each other and to get involved in collaborative activities (Dörnyei, 1994). It is clear fact that language teaching based on learner-centered collaborative activities can reach success in motivating the learners. Good relationships among the group members in drama activities makes a great contribution to positive learning environment (Kalıpcı, 2015). Drama is also an effective means to help the learners with decreasing anxiety and increasing

self-confidence (Piazzoli, 2011). Gill (1996) asserts that many Asian learners are influenced by social factors, which creates anxiety and prevents them from taking an active role in activities. Roles and new identities seem to provide support for lowering anxiety in language learning for learners do not take negative judgments personal and “fictional context of drama situations serves as a safety zone” (Even, 2008, p. 163). Indeed, through drama it becomes easy to lower learners’ anxiety and build self confidence due to the fact that learners easily get involved in the plot and characters (Moghaddas & Ghafariniae, 2012). When drama activities are put into practice, it is crucial that learners are provided with flexible learning opportunities. Kao (1994) carried out a research to analyse the interaction of college students in a drama-oriented English conversation class. It was seen that the students involved in more turns than the teacher in the activities. Regarding the contribution to the speech quality, the students contributed almost as much as the teacher. What influenced their willingness to communicate was that drama activities reflected genuine communication, creating the desire to convey their feelings and opinions. In the study of Gill (1996), reluctant learners become more prone to participate in activities when the teacher provides flexibility. A teacher-dominated learning environment may discourage the learners from joining classroom activities (Piazzoli, 2011) Domination may also be exerted from the peers in the way that more capable learners may dominate by not allowing the inhibited learners to use their learning opportunities (Liu & Jackson, 2009). With drama a supportive learning environment (Yilmaz & Dollar, 2017). In conclusion, it can be asserted that low motivation, negative attitudes and decreased self-confidence are not a destiny since drama activities can assist the teachers to create a welcoming learning environment, eliminating the obstacles.

2.4.6. Verbal and Nonverbal Communication

The use of drama to improve speaking skills is prevalent in language teaching as it presents a wide variety of activities to satisfy different needs. When students are engaged in activities, they deal with several aspects of communicative competence such as pronunciation, intonation, pragmatic awareness. Furthermore, they become more capable of dealing with

complex verbal messages in an efficient way (Wagner, 1990). There is a tendency of learners to focus on diction and intonation in order to achieve effective communication in drama activities (Rastelli, 2006). Drama may also help learners' gain cultural awareness through providing activities in which different social contexts, relationships, and registers exist. Language cannot be divorced from culture and context. The relationship between language and culture is a significant dimension in language learning process (Miccoli, 2003) and through dramatic abilities learners can develop competency in the use of complex sentences and different registers depending on the context (Masoumi-Moghaddam, 2018). Diani (2007) benefited from role playing method in her action research. After the implementation, learners made significant progress in formulating their own opinions, selecting the correct word and grammar functions. Likewise, the study of Ulaş (2008) with elementary school learners indicate numerous benefits of drama such as articulating sounds correctly and clearly, maintaining eye contact, and speaking fluently.

Language learning process is often considered to be more concerned with the knowledge of language structures and words. It is for sure that these are significant components in language learning, but there are critical moments that learners may need more than verbal channels to convey their thoughts and emotions. Considering that communication is also achieved through nonverbal channels, it is highly important to assist the learners with supportive ways of expressing themselves even in the target language. In this sense, drama holds a vital place to help the learners achieve their academic and social goals. Through drama, learners not only rely on verbal communication but also develop nonverbal communication strategies to compensate for their linguistic incompetencies. In fact, the use of body language to establish meaningful associations in language learning has been in use since 1960s. Asher (1972) introduced Total Physical Response (TPR) method to utilise in language classrooms, especially with low-level learners. This does not imply that proficient learners make no use of nonverbal communication as it helps them foster their communication and develop better social relationships. In brief, drama offers rich resources to foster verbal and nonverbal communication skills in the target language.

2.5. Possible Challenges and Suggestions

In foreign language teaching field, teachers constantly seek for more influential ways to provide better learning experiences. In their search, drama shows itself as a helpful guide to assist the teachers in their teaching journey. In fact, it is not a mystery to teachers that drama has great potential for energizing learners, creating motivation, ensuring participation, and fostering learning. Despite the fact that drama can make miracles, it seems that teachers take an inclination to be hesitant about its use in foreign language classrooms. There are various reasons as to why teachers remain distant to the use of dramatic activities in their language classes. Some of the reasons include artificiality of activities, fear of losing control, loss of time, shyness of learners, and emergence of incorrect forms (Sam, 1990). It can be claimed that “monitoring students both physically and verbally, speaking in front of teacher, creating appropriate drama activities for all students and using incorrect form of language” can be potential reasons for teachers’ unwillingness. (Yılmaz & Dollar, 2017, p. 262). Wessels (1991) lists the disadvantages as the difficulty in losing time, managing classroom activities, necessitating a well-designed learning environment, and providing assistance during the activities. Regarding the use of drama activities in the classroom, it can be admitted that drama is physically and mentally demanding, but it is an efficient way for creating lively classrooms.

2.5.1. Losing Time

From teachers’ perspectives, one of the major drawbacks to using drama activities is losing time. It is a reasonable concern owing to the fact that teachers also need to meet the demands of the administration. According to Long and Porter (1985), in traditional classes teachers are expected to perform their administrative duties along with teaching responsibilities. These burdens may result in limited speaking opportunities for the learners, particularly in crowded classrooms. There is even possibility that some learners never get a chance to speak or never show up willingly. Stern (1992) has criticized conventional way of teaching, stating

that “a great deal of time has been wasted on routine exercises which have little purpose” (p. 313). These problems can be solved through involving the learners in pair work or group work activities in which drama comes into play. Evidently, drama can easily be modified to suit all requirements, including even speaking time of overcrowded classrooms. Drama provides access to a broad array of oral interactive activities for learners (Davies, 1990). In line with this, Long and Porter (1985) argue that speaking time in a traditional classroom might be about one hour per year, but it rises by more than 500% in drama integrated classrooms. It is probable that even a two-minute interactive activity has the potential to produce more language output than one hour non-interactive one (Kagan, 1995). The time limit may also provide a benefit in the way that it compels learners to foster their risk-taking and creative skills (Charles & Kusanagi, 2007). Briefly stated, it can be concluded that drama is not time-consuming as opposed to common misbelief that it takes most of the classroom time.

2.5.2. Unwillingness to Participate

A high majority of studies in foreign language teaching field lend support to the use of drama. However, it seems that there is a necessity to involve more of students' reflections. From the viewpoint students, drama may carry negative meaning. It is likely that learners may feel anxious in drama activities as drama practices put the learner at the heart of learning. Moreover, drama may challenge the learners through requiring impromptu responses in some interactive activities for impromptu responses tend to demand great effort and devotion to the activity (Charles & Kusanagi, 2007). For these reasons, it is vital that teachers let the learners know they are expected to perform within their limits and their every effort counts.

Clearly, drama activities are demanding for both the teachers and learners. Even so, when compared to language teaching that focuses on accuracy and drills without context, drama is more likely to serve the purpose of active involvement, motivation, and self-confidence.

When learners perform drama activities, they bring their whole self to completing the task. Therefore, they live in the moment and feel more relaxed. Learners also focus on the role they act for a new identity helps them feel more relaxed. Rastelli (2006) highlights the importance of learners' relaxation before the activities. To succeed this, she proposes that The Alexander Technique be utilised. It is a bodily technique to overcome tension and to enhance performance in any activity. It can be applied at the beginning of the task to help the learners perform their activities in a more relaxed manner. Drama provides the teachers with a wide range of cooling-down activities they can utilise to create a positive learning environment. Breathing exercises or visualization techniques can even make a difference in the classroom. Neither the teachers nor the learners would find these simple practices demanding. Furthermore, it might allow both the learners and inexperienced teachers to gain some practise before getting ready for more complex tasks.

2.5.3. Learners' Language Inefficiency

Learners' language level is a significant factor that influences teachers' decision about the activity types. It is quite obvious that in mixed language groups, the issue of selecting and adapting activities to appeal to all levels is a challenging task. Apart from this, involving the learners in these activities without demotivating them due to their performance differences is another challenge. Thanks to drama, teachers can find effective ways to achieve their goals for all language levels. Linguistic incapacity in the target language sets a limit to learners' thoughts and feelings, but drama makes it possible to surmount linguistic difficulties (Liu, 2002). Maley and Duff (2005) introduce a wide variety of drama techniques to be used in language classrooms. Their work is worthy of appreciation because of the fact that it not only involves valuable drama ideas for all language levels but also presents the activities from simple to complex, considering the complexity and the desired aims. Thompson and Evans (2005) also provide detailed information on the purpose and use of drama activities for various language groups.

There might arise a faulty belief that drama is consulted in challenging classroom situations. “Drama is certainly not a panacea for all the ills existing in the language teaching world, but it would seem to have strengths in the oral skills area that conservative teaching methods do not” (Gill, 1996, p. 10). In fact, it makes no sense to stick to the same style as each learning condition is unique even with the same learners. Dewaele (2015) argues that teachers need to break the tradition to try new things as routine is the major source of boredom in the class. Apparently, the notion that ‘one size fits all’ does not serve the needs of language learning environments any more. It is desirable that teachers adapt themselves to everchanging needs of the learners. In this aspect, drama offers creative activity ideas to eliminate boredom and to energize the learners. What is more, the flexibility of drama to adapt to different learning environments and to be used in any stage of the lesson are of great advantage. Drama activities are convenient to be utilized in any or all stages of the lesson (Davies, 1990). However, using drama aimlessly brings efforts to a standstill, wasting energy and time. Sam (1990) urges caution in the practice of drama, stating that “It should not be treated as a last resort when all else fails” (p. 10). He advocates the supplementary use of drama rather than isolated use for its effectiveness. It is almost certain that promoting drama as the sole way of teaching rather as a complement to conventional practices is of no gain (Moore, 2004).

Another misbelief regarding the use of drama is that some teachers might treat drama as a magic wand. The truth is that the success of drama depends on its appropriate use in the right place. In this sense, it would be of great benefit to keep in mind that the teacher plays a key role in the effectiveness of drama. This does not imply that teachers take care of the whole task on their own. On the contrary, they arrange the classroom environment to make the learners perform actively on the stage. In this perspective, it can be inferred that the role of teacher’s authority is diminished for the sake of students’ learning. Drama can pave the way for more balanced power sharing in language teaching as opposed to the traditional role of the teacher as an authority figure (Wessels, 1991). This sharing is vital before, during and even after activities for the fact that learners gain the freedom to try and make mistakes in the learning process. Intervention in activities might be regarded as indication of teacher’s

authority, discouraging the learners. The teacher's role is crucial in the way that the teacher needs to show tolerance towards mistakes during the process and provide correction after drama activities in order to encourage learners (Ronke, 2005). It can be summarized that the question of learners' low language level can not be an excuse to discard the idea of using creative activities in language learning for drama is uniquely suited to tackle with this difficulty. In order to inspire the learners to communicate in the target language, it is essential that a supportive learning environment is ensured.

2.5.4. Difficulty in Arranging Activities

It is significant requirement of instruction to build a bond with the learners so that teachers can better understand the learners' cognitive and emotional needs in order to arrange the classroom activities appropriately. When this bond is neglected, there is a strong possibility that learners' responses to teachers' efforts would be disappointing. Kierkegaard states, "instruction begins when you, the teacher, learn from the learner". Unfortunately, there is a tendency of teachers to believe that learners can achieve the educational goals when teachers provide (Kao & O'Neill, 1998). In traditional language teaching environments, it may be assumed that teacher is seen as the source of knowledge and learners' contribution to the learning process is often overlooked. On this matter, however, there is strong probability that learners can gain knowledge from each other since their interaction produces more language with different patterns some of which may not be resorted in a regular teacher-student interaction. As opposed to the common belief, many communicative language classes do not reflect features of the communication in real life (Kao, 1994). Evidently, genuine communication is far beyond the question-answer format that is commonly practiced in conventional classrooms. For this reason, there is a need to pay special attention to making a prior arrangement for communicative activities, in particular drama. It is highly important that planning be taken into consideration with care, or else the lesson may lead to chaos (Dougill, 1987). At this point, it is desirable that teachers give due consideration to their tolerance limits and their own capacities. Heathcote (cited in Wagner, 1976) advises the

teachers to evaluate their own condition as a teacher considering their threshold in six areas which are decision taking, noise, distance, size of groups, teaching registers, and status as a teacher. It is crucial to set a framework for these criteria in order to stay in the security area. It is also possible that teachers lack special training necessary for implementing drama activities in the classroom. Some teachers may feel insecure since they have inadequate training experience regarding the use of drama (Liu, 2002). In this respect, it might be quite beneficial to determine some details regarding what to teach and how to teach in advance.

With respect to implementing drama activities, the main point is that teachers find the right balance not only in their expectations of the learners but also in arranging the roles of teachers and learners. In this aim, the critical attempt would be to determine their own expectations based on what learners can do and let the learners know what they are supposed to do. It is of great significance that teachers make sure learners understand what is expected of them and then let learners come to the forefront (Maley & Duff, 1978). As for arranging the roles, the right balance between the teacher's and the students' roles in drama is a considerable factor that effects learners' interest and participation (Kao, 1994). It is beneficial to leave a room for learners' contribution to classroom activities. This implies that there might be moments in which teachers need to stand aside if something goes 'wrong' owing to the fact that it is a natural consequence of learning process. There seems a necessity for teachers to resist the temptation to correct learners' incorrect utterances and let the learners interact with each other (Rastelli, 2006). In fact, in some activities there are no right or wrong ways since they reflect learners' way of doing things (Phillips, 2003). In order to give support to learners in the activities, what teachers can do is to encourage them to speak, to listen, to interact, and to take risks for these take place in a normal everyday conversation. The seating arrangement can also be modified in a way to encourage learners' interaction. The traditional classroom full of chairs and desks is not the ideal environment for dramatic activities (Maley & Duff, 1982). In addition, it might be a great benefit to let the learners know that they are not expected to perform like professional actors and actresses, but rather to practise the language in an authentic way. At this point, it is crucial that learners be

provided with necessary language patterns and functions to fulfill their tasks (Maley & Duff, 1982). With low-level language learners, teachers need to give due consideration to spend extra effort adjusting the pace and complexity of activities and checking learners' understanding of the activities (Kao et al., 2011). With respect to what teachers can do to provide a basis for drama activities, Dougill (1987) gives some advice, expressing that teachers need to demonstrate the activity to clarify learners' understandings, implement drama activities based on voluntariness, make constructive feedback, and expect the learners perform within their capabilities (Dougill, 1987). These considerations constitute the essential preparation to increase effectiveness of drama activities. However, making preparation prior to the class is the crucial point. It is undeniable that well-prepared lesson plans stave off chaos to promote effectiveness of drama lessons. In drama related studies, it is possible to find sample lesson plans to have an idea about how drama activities can take place in language classrooms. For example, Çetingöz and Cantürk Günhan (2010) conducted their study with forth- grade learners and involved some sample lesson plans to assist the teachers with alternative ways of practising drama activities. Reed and Seong (2013) provide a useful model for teachers. They also followed procedure of the model in their study. It demonstrated that following a well-planned lesson plan helps the learners decrease their inhibition and enhances their motivation. Their model is as follows (p.102) :

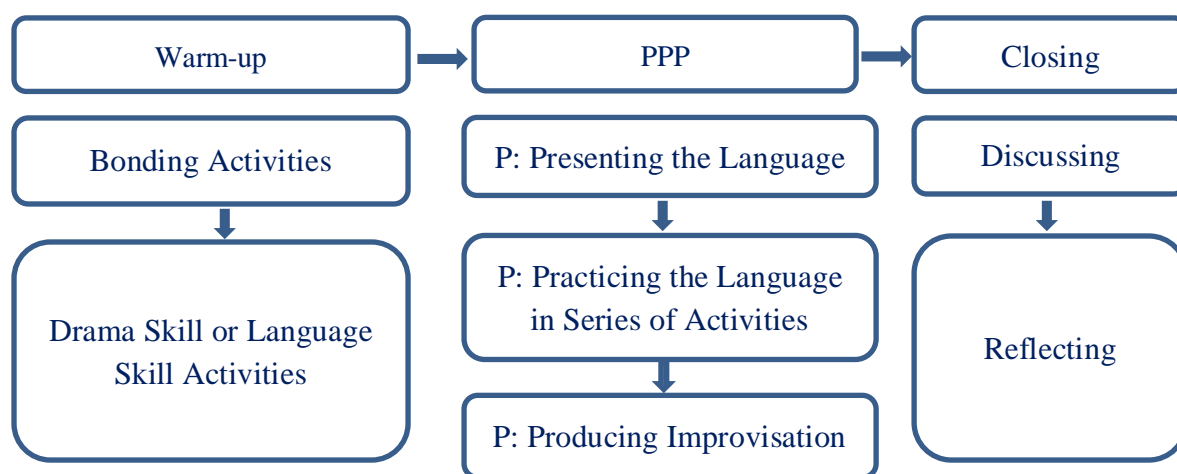


Figure 1. A Model for drama course. Adapted from Reed, J. & Seong, Myeong-Hee. (2013). Suggestions for an effective drama-based EFL course at a Korean University. Journal of Pan-Pacific Association of Applied Linguistics, 17(2), 91-106.

As for what activities can be used to inspire and encourage the learners, teachers may take the advantage of a well-known story. Gill and Evans (2005) provide some ideas to prepare a ground for effective drama activities. In order to spark creativity, characters from different stories may happen to come together in unusual situations and learners might be asked to imagine what conversations would come into the picture between the characters. The end of a well-known story can be changed to let the learners reflect their viewpoints. Even a picture may create a creative role play. It can be picture of an event, some people, animals, and even objects. For example, picture of a celebration can be used for the warm up activity. Learners can be guided through some evoking questions about the event, characters, their relationships, and their conversations. Then, teachers can divide the learners into groups to create their own stories and share with the class. A short note may also help to provide the source of inspiration for creating a dialogue about the characters and the event.

As discussed above, the effectiveness of drama depends on making well-preparation, setting realistic expectations, finding the balance between the roles of teachers and learners, and providing thought-provoking ideas. However, it is apparent that each classroom is unique with different learners. There are also differences in pedagogical beliefs of teachers. It can be said that success of drama activities largely depends on how teachers perceive the learning environment and put the activities into practice. A method can be beneficial only if the person uses it well (McCaslin, 2006). It might be helpful to remember that a popular method may not satisfy the needs of learners and teachers in every situation. Hence, lesson plans and sample activities are likely to serve as a guide to help the teachers design their activities, and teachers can reflect their own way of teaching based on these ideas.

2.6. Types of Drama

As mentioned before, drama can be an effective tool in foreign language learning environments. However, its effectiveness depends on the use in line with the purpose. If

teachers consider the level of learners and their expectations of the learners before selecting the appropriate activity type, the results can be more fruitful.

2.6.1. Mime

Nonverbal communication requires the use of channels other than words, such as facial expressions, gestures, posture, the voice tone, and even silence. It is an essential component of language teaching process. Abercrombie (1968) expresses that “we speak with our vocal organs, but we converse with our entire bodies” (p. 55). It is a common experience that when nonverbal communication does not support the verbal message, communication breaks down. This becomes even more important in the target language. Traditional language classes focus on fostering verbal communication, but with drama activities teachers can help learners make an improvement in non-verbal aspects of communication (Surkamp, 2014). In this regard, teachers can make use of mime activities in their classes. Mime is a kind of non-verbal activity that involves the use of physical movement in acting. Dougill (1987) defines it as “a non-verbal representation of an idea or story through gesture, bodily movement and expression” (p. 13). Although mime is non-verbal representation, it is as important as verbal expression for it is also a language itself. In this regard, Mae West stated “I speak two languages, Body and English” in order to make a reference to her acting career. Apart from this, mime can create fun and creative learning environment for learners of all language levels as there is no concern for language. The inspiration to find ideas for mime activities can easily be obtained from daily events. Learners can mime things such as “objects or short events like robbery, shopping at a market, and being lost” (Kalıpcı, 2016, p. 39). These examples may be used as a warm up activity to create motivation and interest. To sum up, mime has the capacity to reveal paralinguistic features of the language and it can be used for a wide range of purposes in language teaching.

2.6.2. Role Play, Improvisation and Simulation

Despite the fact that drama offers a good deal of learning opportunities, it seems that drama often brings role play activities to mind. It might be due to extensive use of role play activities in language teaching. In broad terms, a role play can be described as an activity that requires acting in an imaginary situation. This definition implies that there are some components of role play activities. Richards (1985) points out that role play includes a situation, participants and a problem. As for the use of role play in education, it can be defined as “a classroom activity which gives the student the opportunity to practise the language, the aspects of role behaviour, and the actual roles he may need outside the classroom” (Livingstone, 1985, p. 6).

Indeed, role play provides an environment for communication and interaction in the classroom. Heathcote (1984) asserts that the flexibility of role play provides an opportunity to use it in education irrespective of differences in personalities and teaching circumstances. However, role play itself is not a miracle as how it is implemented is of great significance. Role play often begins with introduction of a situation in which a conflict is involved. The teacher provides the learners with necessary vocabulary and language functions in order to act their roles with ease. Students are distributed role play cards with detailed information about the situation, their roles, and the problem to be solved. It might provide a great benefit if roles are assigned considering the learners’ personalities and interests. In order to help the learners perform their roles without difficulty, it is necessary that teachers provide the learners with some examples, such as open ended dialogues, mapped dialogues, functional cues, role instructions, and scenarios (Byrne, 1986, cited in Davies, 1990). The fact that teachers support the learners with clear guidelines in order to help them carry out their roles often causes teachers to take role play as a great deal of effort on preparation. However, the same effort is required for any classroom activity which is not connected to a course book (Dundar, 2013).

It would be unfair to limit the contribution of role play to language practice only. Moore (2004) highlights personal and social dimensions of role play activities. In view of personal

dimension, learners get involved in cooperative activities in which their problem-solving skills are improved. The social dimension involves the improvement in social skills as a result of interactive activities. Moreover, role play creates an environment to practise various circumstances that would not normally take place in traditional classrooms (Dougill, 1987).

Improvisation can be defined as a play without rehearsal. Students' creativity, because no one knows what will happen. Improvisation gives learners more freedom to reflect their personality and imagination (Landy, 1982). In this sense, he advocates the use of improvisation as he finds it more productive when compared to rehearsal with written scripts. Maurer (1997) believes that it is the most significant skill as it functions as a mirror to reflect learners' actual capacity. Thus, he regards improvisation as the fifth skill after reading, listening, speaking, and writing skills. Despite positive opinions about the use of improvisation, there might be some challenges with some learners. It might seem to work for some learners as it is not based on memorization. However, it may not be helpful for those who are not ambitious to improve their skills English (Charles & Kusanagi, 2007).

Davies (1990) states that improvisation can take two forms which are the spontaneous improvisation and the prepared improvisation. In spontaneous improvisation, the teacher provides the framework of the situation and lets the learners act without directing them. In prepared improvisation, the teacher and the learners work together on selecting the theme, the situation, and on arranging helpful ideas for the activity. In both forms, it is necessary that the learners are provided with a brief information to understand the who, what, where, when, and why of the situation in order to perform better.

Simulation can be defined as an instructed learning of participants in a structured environment that reflects real life (Dougill, 1987). Its use is widespread in business and military as it provides necessary training for real life situations in a safe environment. The use of simulation in language teaching process is effective since materials and activities reflect reality as much as possible (Jones, 1982). In language teaching, it is generally used as a problem-solving activity to let the learners bring their own solutions through their personality, experience and opinions (Livingstone, 1985). When learners gain practice in a

simulated real-life situation, it is highly likely that they feel more secure and motivated. It is also a great possibility that they make use of their knowledge in real life circumstances.

2.6.3. Scripts

The use of scripts can create a supportive learning environment, especially for learners at low levels. Dougill (1987) emphasizes that scripts are “less threatening and less demanding than many other drama activities because the content is provided rather than created” (p. 24). In this regard, it can be a powerful tool to lower learners’ anxiety levels and enhance their participation. Teachers can make use of scripts for a wide variety of ways, such as reading skills, fluency, pronunciation, and vocabulary (Dougill, 1987). In order to increase effectiveness of scripts, it is vital that teachers select scripts based on learners’ language levels and interests.

2.7. Drama Activities

Drama activities can make a great difference in view of energizing and motivating the learners. As stated before, emotions of learners have a great impact on their learning. In this sense, drama games can act as a bridge to connect learners’ emotions to the content. It might provide benefit if teachers utilise drama games as warm-up activities in order to prepare the learners emotionally and cognitively. Dougill (1987) argues that drama games can spark active learning through activating learners’ physical and mental stimulation. From his viewpoint, there are four characteristics of drama games, which are requiring action, stimulating imagination, involving both ‘learning’ and ‘acquisition’, and allowing the expression of emotion linguistically and paralinguistically.

Drama games can be played at the beginning of a lesson, during the lesson, and at the end of a lesson. When games are played without rules and a purpose, attempts to create effective learning environment might result in failure. Thus, consideration of the purpose of drama activity and phase of the lesson can provide great help in order to make the activity

meaningful and successful. The following drama activities suggested by Dougill (1987) and Maley & Duff (2005) can be used to make classroom learning fun and interactive.

2.7.1. Warm-ups or Introductory Activities

Warm-ups or introductory activities are used at the beginning of a lesson in order to relax the learners, motivate them and lead in to the main topic of the lesson. It can be said that the activities aim to provide a 'readiness' for learning. 'Icebreaker games', which serve as warm-ups or introductory activities, help the learners feel relaxed and cooperate with each other.

'Handshakes' is an enjoyable 'getting to know' activity to be used in order to create team spirit through interaction. It is also useful for improving memory. The advantage of the activity is that it does not take much time and learners of low levels can also benefit from the activity. In the game, learners are given five minutes to walk in the classroom freely and meet their friends while the music is playing. When the teacher stops the music, learners are supposed to shake their hands and meet each other in English. The teacher continues the activity so as to provide more meeting opportunities. When the activity is completed, learners try to remember the names of friends they have met. The learner who recalls the highest number of names wins the game.

Mirrors game is another non-demanding drama activity for it lasts five minutes and learners do not have to worry about their language levels. The game is played in pairs. Learners are needed to stand and turn their directions to each other. On one side, the learner performs some activities such as brushing her hair or washing face. The other learner tries to imitate same activities acting like the 'mirror image'. It is necessary that the activity be reversed in order to to reflect the mirror image. Then, learners change their roles to continue the game in the same way.

'Tableaux' is a mime game that involves creating a scene. It is based on the idea that learners remain frozen in order to display their tableaux. The scene can be selected from a story or learners might be allowed to create their own scenes based on their perceptions of themes

such as happiness, anger, anxiety, etc. In order to represent the sculpture of the chosen theme, a group of five or six learners are need to cooperate. It is crucial that learners are provided with preparation time before they display. After the activity, they can discuss and explain the connection of their representation with the theme word.

‘Taste’ is another mime game that is played by groups of five or six learners. The groups decide on a food such as spaghetti, pizza, soup or sushi. Then, one member from each group tries to mime the food and the group tries to find out what it is. The game can be enriched by including words about the taste of food such as spicy, juicy, sour, etc. in order to improve vocabulary.

‘Can you do this’ enables the learners to demonstrate their physical skills and show that they can achieve something different. Hereby, it improves self-confidence. In order to initiate the game, the teacher can demonstrate something unusual such as standing on one leg with closed eyes. Then, the learners are invited to demonstrate what they can do physically and their friends try to copy the activity. The activities might be simple such as wiggling ears, blinking one eye or rolling the tongue. In this game, some helpful expressions of appreciation might be provided in order to motivate the learners and make the activity more meaningful.

‘Something in common’ can be used to help the learners know more about likes and dislikes of each other. The teacher can note some personal information such as favourite food, colour, animal, song and movie. The information might be also about dislikes. Learners then express their own likes and compare the list with their friends. This exchange of information can create motivation and cooperation in the classroom. Similarly, ‘I know what I like’ game involves sharing of learners’ three likes and dislikes. This game is different in the way that learners walk in the classroom in order to find who has similar likes and dislikes. The learners are expected to communicate in the target language to find the person.

In order to reinforce vocabulary about physical appearance and personality, ‘Celebrities’ game can provide the necessary practice in a fun and meaningful way. The names of famous people are written on cards and stuck to the learners’ backs. Then, learners direct questions

to their friends in order to find out who they are. They are not free in their choices of questions as the responses can only be yes or no.

2.7.2. In-between Games

Games can be used as part of a lesson in order to provide the learners with an opportunity to revise or reinforce previously-learned material. Games played in this stage are more likely to gain acceptance since they are used during the natural flow of the lesson (Dougill, 1987).

‘Taxi!’ is a game that can help the learners practise their knowledge of conditionals, physical appearance or possessions. In this game, five students act as taxi drivers and they are given ‘if-cards’ which provide information about whom to stop for. The cards might involve information about physical descriptions such as ‘if s/he is wearing red’ or possessions such as ‘if s/he has got a blue pen’. Taxi drivers are supposed to pick a passenger and bring to the destination while others are waiting desperately for the taxi.

‘Every picture tells a story’ is a group game that involves presenting one-minute drama based on a picture. The picture might be from a well-known story or about an ordinary event. After the performance, the class discusses whether it was successful or not.

2.7.3. End Games

Games that are played at the end of a lesson can help to relax the learners or to use as ‘time-fillers’. As every minute in a lesson can be a learning opportunity, it might provide great benefit if teachers take the advantage of even the last minute. The idea that “students remember best what is presented last” (Webster, Connolly, & Schempp, 2009, p. 1) makes an emphasis on what is done at the end of a lesson. Indeed, an enjoyable and effective lesson closure may support permanent learning and create enthusiasm for the upcoming lesson.

‘Tribal Chant’ game can be used to help the learners ‘fix’ the words they have learned. In this game, learners are asked to find a particular word, phrase or sentence they have learned.

The game starts with one learner and other learners join one by one, chanting their own words. It might bring excitement to the activity if learners chant in different ways such as happily, sadly, angrily, fast, etc.

‘Quick-Fire Revision’ game enables the teachers to check what students have learned. The teacher directs questions prepared in advance to the learners swiftly and learners are given ten seconds for each question. Learners who are unable to respond their questions are kept in the centre space and they need to share three things they have learned during the lesson in order to go back to their seats.

2.8. Speaking as a Skill

Communication is an essential requirement for human beings as it enables to convey feelings and thoughts. It is a widely held view that expressing feelings and thoughts might be sufficient for communication to occur. However, “real communication involves ideas, emotions, feelings, appropriateness and adaptability” (Chauhan, 2004, p. 1). In this sharing, being able to listen and speak determine the effectiveness of communication. Although listening and speaking are of equal importance in order to maintain successful communication, it would not be unfair to assert that speaking is more challenging for it requires more effort. Furthermore, more meaning is attributed to speaking as it plays a significant role to improve relationships in individual and social life. In individual life, it provides individuals benefit to satisfy their needs and attain personal goals. The social aspect of speaking is that it makes available to gain self-confidence and social status (Ulaş, 2008). Considering the vital role of speaking skill in communication, it can be argued that through speaking another language individuals can carry the success further.

In this endeavour, speaking English can provide great benefit as it comes into prominence in a variety of domains, such as science, meetings, politics, the media, advertising, popular music, international travel, education and communication (Crystal, 2003). In line with this,

effective communication in English can supply the learners with opportunities to gain access to a great number of sources and to become a global citizen.

With regard to speaking skills in English in foreign language learning contexts, speaking is considered highly important for speaking practice contributes to learning environment in the way that learners can get an opportunity to reveal what they know and improve their language skills, and teachers can assess learners' language level (Greenfader & Brouillette, 2013). However, from the point of learners, there is a widespread belief that English is a subject at school and learning how to speak effectively is a demanding task. The studies prove that speaking is a stress provoking skill among the learners (Gkonou, 2011; Öztürk & Gürbüz, 2014; Tercan & Dikilitaş, 2015; Yalçın & İnceçay, 2014), which also leads to low achievement in speaking skills (Melouah, 2013). The issue of speaking anxiety deserves consideration as almost one-third of the learners experience anxiety in foreign language classrooms (Akkakoson, 2016; Liu, 2006; Von Wörde, 1998).

It might be due to the fact that learners' have insufficient and ineffective speaking opportunities in and outside the classroom. Saygılı (2015) argues that learners are incompetent in the view of "expressing themselves clearly and fluently, putting the known information into practice in English for Specific Purpose (ESP) classes, communicating more effectively with their classmates in ESP classes, using the known vocabulary during their daily life or in class, and practicing words or keep them in mind without forgetting easily" (p. 2). Unfortunately, despite many years of English learning experience, it is common that learners feel incompetent at using English in and outside the class appropriately (Chauhan, 2004), and yet, a high majority of them would not deny that communication in English has almost become an obligation in order to get connected to the rest of the world. There seems a necessity to present more speaking opportunities with a various situations and frequent speaking tasks as learners lack of speaking opportunities in their daily lives; and thus they have expectations of classroom activities (Greenfader & Brouillette, 2013). It might be also be useful idea to spend effort on out-of-class activities in the way that they provide exposure to the target language examples. In this aim, complementary activities such

as listening to music, watching movies, and using multimedia websites can provide the necessary exposure (Boonkit, 2010).

2.9. Anxiety in Speaking

Foreign language learning is not only a matter of cognitive skills but also affective variables. In fact, affective factors seem to be more concerned with learning as emotions are the “heart of the foreign language learning process” and without them effective learning would not occur (Dewaele, 2015, p. 3). Emotions often act as an ‘amplifier’, creating efficiency in the learning environment (Oxford, 2015). It is highly likely that when there is positive emotional involvement, there is also commitment to learning. However, emotions may also have detrimental effects on learning, which is revealed in ‘affective filter hypothesis’ by Krashen (1982). With this hypothesis, he makes a reference to learners’ being “open to the input” (p. 4). If learners have negative feelings associated with their learning, it is most likely that their filter is up, acting as a barrier to learning. Among the affective variables that influence learning negatively, anxiety seems to be one of the most commonly experienced problems. In fact, anxiety level might well be the predictor of performance in the class for the fact that high anxiety level obstructs learning, whereas moderate level of anxiety can facilitate learning (MacIntyre & Gardner, 1991). The study of Shirvan and Talebzadeh (2018) demonstrates that anxiety can have a positive effect on the learners in terms of increasing effort and sense of competition. Thus, it can be assumed that anxiety may have constructive impact on language learning (Brown, 2006). Yet, there is a common tendency to associate anxiety with negative feelings, such as apprehension, worry or dread. In broad terms, anxiety can be described as a “subjective feeling of tension, apprehension, nervousness, and worry usually associated with an arousal of autonomic nervous system” (Spielberger, 1983, p. 15).

As for anxiety that occurs in language learning process, it indicates “the feeling of tension and apprehension specifically associated with second language contexts, including speaking, listening, and learning” (MacIntyre & Gardner, 1994, p. 284). In specific terms, anxiety is used to describe ‘a distinct complex of self-perceptions, beliefs, feelings, and behaviours

related to classroom language learning process (Horwitz, Horwitz, & Cope, 1986, p. 128), which is also used to indicate anxiety phenomenon in the study. Based on these definitions, it can easily be inferred that foreign language anxiety arises as a result of components involved in foreign language learning environments. However, it does not imply that the present environment is a potential threat since unfavorable learning experiences may also generate anxiety. Thus, one may assume that anxiety may be revealed even in situations where there is no threat (Khusnia, 2016).

Anxiety can take two forms which are trait anxiety and state anxiety. Trait anxiety refers to the general tendency to be anxious (Scovel, 1978). State anxiety, on the other hand, occurs as a result of variables encountered in the learning environment (Brown, 2006). State anxiety “refers to an unpleasant emotional condition or temporary state, while trait anxiety refers to a stable propensity to be anxious” (Young, 1991, p. 435). It can be said that trait anxiety is more concerned with the personality, whereas state anxiety is related to the learning situation itself. According to Horwitz et al. (1986), it is necessary that language anxiety be handled in state anxiety category.

It is obvious that foreign language anxiety has a complex and multidimensional nature (Young, 1991). In line with this, Horwitz et al. (1986) focused on three interrelated anxieties which include communication apprehension, test anxiety, and fear of negative evaluation. They define communication apprehension as a kind of fear that occurs when learners engage in communication with other people. Learners’ incompetence to formulate what they want to say to comprehend what others say might create fear. If learners focus on their grades and possess the fear of failure, they most likely experience test anxiety. The fear of negative evaluation is dealt with learners’ concerns about being evaluated negatively in the sense that learners perceive their own errors as a threat to their image (MacIntyre & Gardner, 1991; Tsiplakides & Keramida, 2009). Learners who suffer from negative evaluation have a tendency to act in a way so as to avoid unpleasant evaluations.

It is critical to identify anxious learners as empirical research demonstrate that anxious foreign language students are less willing to participate in learning activities, and have lower

performance than non-anxious students (Aida 1994; Çağatay, 2015; Dalkılıç, 2001; MacIntyre & Gardner 1991). Anxiety often leads to poor cognition and performance, negative attitudes toward the language, desire to skip the lesson, reluctance to communicate, and decreased self-confidence (Oxford, 2015). It can also hinder “acquisition, retention and production of the new language” (MacIntyre & Gardner, 1991, p. 86). It is often the case that anxious learners experience problems, such as “difficulty concentrating, become forgetful, sweat, palpitate and freeze in the class, go blank prior to exams, and feel shy about entering the classroom” (Horwitz et. al., 1986, p.126) and “headaches, clammy hands, cold fingers, shaking, pounding heart, tears, foot tapping, desk drumming, hiding from the teacher, classroom avoidance, anger” (Von Wörde, 2003, p. 8). Some other signs might involve laughing out of fear, lacking of eye contact, and avoiding communication (Young, 1991). All these signs show that learners respond to anxiety in an exaggerated manner for the fact that they experience feelings beyond their limits. Daly (1991; cited in Von Wörde, 2003) draws the attention to the seriousness of the situation, asserting that for some learners speaking in public can be so frightening that it can even surpass fear of snakes, elevators, and heights. In the classroom, it can be possible to identify anxious learners as they sit in the back row in order to be out of sight and activities (Akkakoson, 2016). Unfortunately, “when a student becomes reticent in a language classroom, it means that the teacher has lost a student” (Atas, 2015, p. 968). What is worse is that even competent learners may suffer from anxiety in classroom activities, which is demonstrated by Gregersen and Horwitz (2002). In their study, perfectionist language learners appeared to remain silent due to the fact that they desired to produce perfect utterances, focusing on the possibility of negative evaluation. This finding of their study is striking in the sense that it brought to light that anxiety may also result from perfectionist tendencies in some learners. Öztürk and Gürbüz (2014) provide similar explanation, stating that “fear of making mistakes, a perfectionist attitude and reactions of other students” are the factors that may cause anxiety (p. 12). Indeed, the fear of failure influences learners’ decisions about whether to speak or not significantly. It seems that perception of errors makes a difference greatly. In another study of Gregersen (2003), it

reflects that even if anxious learners take a part in activities, they underestimate their potential and contribute to the task less than other learners. Non-anxious learners, on the contrary, focus on the content deeply, making use of synonyms, circumlocution, or other compensation strategies.

Based on different indications of anxiety, it can be said that there is no fixed way to describe anxious learners, especially when anxious and reluctant learners are in the same class. It is upsetting to see that learners' reluctance in speaking tasks is often attributed to the absence of motivation or language skills. However, the real cause might be entirely different, which is also brought to light by Tsiplakides and Keramida (2009). In their study, anxiety came into view as the main cause of learners' unwillingness rather than laziness or lack of interest. Principally, it can be assumed that teachers who build rapport with learners can identify anxious learners easily. However, even for them it might be difficult to measure learners' anxiety levels. Thanks to the efforts of Horwitz et al. (1986), it is possible to determine learners' anxiety levels with possible reasons. In order to measure the amount of anxiety experienced by students, they developed "Foreign Language Classroom Anxiety Scale" (FLCAS). It is a 5 point Likert scale that involves 33 items to measure learners' communication apprehension, test-anxiety and fear of negative evaluation. The possible scores range from 33 points to 165 points. According to the scale, the higher the score, the more anxious the learner.

As indicated previously, language anxiety is a type of situation-specific anxiety. There might be a great number of anxiety-provoking factors in the learning environment. Young (1991) draws the attention to six potential sources of language anxiety based on three aspects which are the learner, the teacher, and the instructional practice. She asserts that the interaction of learners' beliefs about language learning, teachers' beliefs about language teaching, classroom procedures, and the assessment of language skills has a significant impact upon learners' anxiety levels. Among these components, it can be assumed that classroom procedures and assessment of language skills play a significant role in influencing learners' anxiety levels. According to Gkonou (2011), classroom context is responsible for learners'

speaking anxiety. Language classrooms that emphasize accuracy and load the learners with “severely restricted language code” are found to be potential anxiety-provoking environments (Dörnyei, 2001, p. 91). On the other hand, fluency activities may also give rise to anxiety. As known, current foreign language classrooms require the learners to participate in classroom tasks some of which can be demanding for learners. For example, when learners are asked to give a speech in front of a group or take an active role in group discussions, they may feel anxious in the target language (Tanveer, 2007). Speaking in the target language is reported to be most anxiety triggering experience by learners (Lileikienė & Danilevičienė, 2016; MacIntyre & Gardner, 1991; Young, 1991; Zheng, 2008), especially when learners are supposed to speak one after another (Von Wörde, 2003) and without being given permission to use the mother tongue and sufficient wait-time (Mak, 2011). That some teachers move too quickly through a lesson without providing the learners with enough time to digest the knowledge is one of the complaints of anxious learners (Khusnia, 2016). As for other causes, Öztürk and Gürbüz (2014) reflect that learners’ major concerns that produce anxiety are “pronunciation, immediate questions, fear of making mistakes and negative evaluation” (p. 1). These factors are similar to that found in Tercan and Dikilitaş (2015) who state “speaking, preparedness, question-answer, testing, discussion, public speaking, error correction” are the sources of anxiety (p 24), and Tosun (2018) who regards unprepared speaking and fear of failure as the chief reasons. Some other causes of speaking anxiety are listed as poor vocabulary, pronunciation and grammar knowledge, speaking in public, unpreparedness, fear of humiliation, test-taking, and teacher’s reaction to errors (Atas, 2015; Von Wörde, 2003). Apart from these, learners’ limited vocabulary can also be regarded as an anxiety triggering factor (Akkakoson, 2016; Liu, 2007).

Anxious learners have a tendency to focus not only on their own performance but also on the task requirements. Chen and Chang (2004) argue that negative anxiety is related to poor performance in foreign language, negative beliefs about foreign language learning, challenges in the classroom, and insufficiency in developmental skills. It can be implied that

those who have negative language learning experiences are more prone to debilitating effects of anxiety.

However, these challenges can be eliminated if learners' attention is directed towards positive outcomes of learning process (MacIntyre & Gardner, 1991). Gregersen (2003) advises that teachers divert learners' attention from form, accuracy, and proper social impressions in order to make them focus on the content of their messages. It would also be a great help if learners are provided with strategies to overcome anxiety. In the study of He (2017) who aimed at revealing learners' coping strategies to lower anxiety, it was found that learners resorted to 32 strategies some of which were using the target language more often, eliminating the fear of failure, trying to calm down, studying hard, involving more body language, having the courage to speak, avoiding complex words, and watching TV programmes in the target language.

Based on the notion that classroom context is the source of anxiety, it seems reasonable to make some changes in the learning environment in order to stave off anxiety. The major change would be creating a non-threatening learning contexts in which learners' performances are measured through formative assessment rather than "pass or fail" practices (Tercan & Dikilitaş, 2015). Kalıpçı (2016) made use of drama as a cooperative and communicative means with university students in order to decrease their inhibitions. It was seen that drama influenced not only anxiety level but also motivation in a positive way for learners enjoyed cooperation and group safety (Yalçın & İnceçay, 2014). The physical environment of the classroom also plays a key role in learners' anxiety levels as learners express their concerns over traditional seating arrangement and reliance on course books only. For example, a learner reports "Our classrooms are lifeless and frightening, who would want to learn English in an environment like this?" (Baş, 2014, p. 109). In the same way, Von Wörde (1998) makes a reference to the effect of physical environment, pointing out that traditional classrooms increase learners' anxiety levels.

Briefly, it can be argued that speaking anxiety is a natural phenomenon in foreign language learning process. As it is a situation-specific type of anxiety, the sources and solutions are

also specific to the learning environment itself. It might provide great benefit to identify the sources carefully before proposing a solution to the problem.

CHAPTER III

METHODOLOGY

3.1. Introduction

The chapter discusses the research methodology of this study. First, the research design is discussed. The second section includes information about the data collection techniques and participants. Finally, data analysis methods are described.

3.2. Research Design

The aim of this study is to investigate the causes of speaking anxiety and the effects of drama on speaking anxiety from learners' perspectives. Based on the aim of the study, a case study was chosen as a research design. Case study is described as "researcher explores in depth a program, an event, an activity, a process, or one or more individuals" (Creswell, 2003, p. 15). The study takes an interest in description of anxiety phenomenon in a high school environment. In line with this, learners' attitudes towards foreign language learning and their anxiety levels are explored. Furthermore, as the main concern of the study, drama practices in connection with learners' speaking anxiety are analyzed

In the study, both qualitative and quantitative methods were preferred for the fact that the use of both quantitative and qualitative data in a case study can provide the researcher with a better insight into the whole process through complete observation (Tellis, 1997). In addition, the use of both methods can provide data triangulation, "a process by which data

are verified by agreement with other data obtained from other sources or different procedures of collecting the data” (Best & Kahn, 2006, p. 271).

3.3. Participants

The participants of the study were 22 students from the same class at a vocational and technical high school located in Kocaeli. Among the participants, only 3 of them were female learners. They were in the 9th grade in 2018-2019 academic year. It was their first year together and with the researcher. The researcher spent five hours every week for English instruction in the 9th grade is usually held just for five hours per week.

Learners in vocational and technical high schools differ from other high school learners in that they receive less instructional time and have lower perception of their own performance. According to *Turkey National Needs Assessment of State School English Language Teaching* results of British Council in 2013, learners in vocational and technical high schools display low perception of their own English level compared to those in general high schools. The level of learners in English was A1 and their mother tongue was Turkish. The course book used for English instruction was ‘Teenwise’, which was for A1 and A2 levels. Hence, this group was intentionally selected by the researcher - as their course teacher – to help them overcome anxiety in speaking English and improve themselves on this issue through drama activities.

3.4. Data Collection Technique

As mentioned before, the study followed both quantitative and qualitative methods. The quantitative data were collected through the following sources:

- i. Foreign Language Speaking Anxiety Scale based on FLCAS, developed by Horwitz, Horwitz, and Cope (1986)
- ii. Multiple-choice achievement test

The qualitative data were obtained through the following sources:

- iii. Open-ended attitude questionnaire for EFL
- iv. Reflection sheet for drama
- v. General evaluation form for drama
- vi. Direct observation

Table 2

Data Collection Procedure

Attitude Questionnaire & FLSA Scale	Drama Activities	Reflection Sheet for Drama	General Evaluation Form for Drama	Speaking Anxiety Scale	Achievement Test
The second week of the academic year (September)	October				
	November				
	December	Right after drama activities	1 week after the last drama activity (May)	2 weeks after the last drama activity (May)	June
	February				
	March				
	April				
	May				

First, a literature review was conducted in order to provide a basis for questions in open-ended attitude questionnaire for EFL (Appendix A), which aimed at revealing learners' expectations and attitudes towards EFL through nine open-ended questions. It was intended to reveal learners' metaphors and emotions for EFL, their perceptions of their own performance, their opinions about the difficulty level of four macro skills in English, their willingness to learn, and how comfortable they feel regarding activities that require the use of speaking skills. The questionnaire was given in the second week of 2018-2019 academic year.

The anxiety level of learners was measured through FLCAS, which is a 33-item, individual self-report Likert scale. The scale ranges from strongly agree to strongly disagree in order to reflect three significant aspects of anxiety which are communication apprehension, test

anxiety, and fear of negative evaluation. As the study takes an interest in speaking anxiety, 18 items that are concerned with speaking anxiety were used. To serve this aim, Foreign Language Speaking Anxiety Scale (Appendix B) based on the study of Öztürk and Gürbüz (2014) was utilised. The translated Turkish version of the questionnaire was administered before and after drama activities so as to evaluate the effectiveness of drama intervention. The permission to use FLCAS (Appendix M) was granted by Elaine Horwitz and the permission to conduct research at a high school was granted by the Governorship of Kocaeli (Appendix N).

The study involved seven drama activities that focused on mainly role plays. In order to prepare the learners, drama games were played in the warm-up stage. Before each role play, helpful language functions and vocabulary items of the related unit were prepared with the learners (Appendix F-I). Role play activities were finished with a feedback session to let the learners' reflect their own experiences. It is significant to note that the seating arrangement for all drama activities was changed to U-shaped design in order to increase interaction and decrease the perceived pressure of the teacher. It was believed that less pressure from the teacher and more interaction among the learners would contribute to relieving anxiety and fostering learning.

In the first drama activity, learners were required to meet new people and introduce themselves. As they did not know each other, a team bonding drama activity was used to help them get to know each other. The whole class was given 2 minutes to shake hands and introduce themselves to each other in English. The learner who remembered the highest number of names would be the winner. The learners were also asked to suggest English names for boys and girls. The names were collected to be used for the drama activity. It was also asked in which places they could often meet new people. The ideas were school, hospital, fitness center, new neighborhood, cafe, language course and museum. In order to provide the necessary language for drama activity, a mind map (Appendix F) was prepared through brainstorming. As for the role play activity, groups of three or four learners picked a card on which an English name, age, nationality and job were written. It would be their

new identity. For each group, a group member picked a place name from a box which would be their meeting place. Then, they introduced themselves after reading their role play cards. Their role play dialogues involved conflict in order to create information-gap. For example, the doctor called patients who had the same name or a learner attended different language course by mistake.

The second week drama activity focused on giving directions. Since learners would need some preparation before the role play activity, “Simon Says” game was played. In game, the teacher acted the role of “Simon” and gave some commands to the learners. The learners would follow the instructions of Simon, but not the teacher. If they did something without Simon’s instruction, they would be eliminated. Role play of the second week required the learners to give directions to a stranger. Each group involved three people. Except the stranger, group members had a map to describe the direction. The groups used the same map; however, the role of each group was different in the way that they described different places of the same map. Learners were provided with a mind map (Appendix G) to accomplish their tasks.

The topic of the third week was ‘Movies’ based on the theme of the course book. As a warm-up activity learners were involved in ‘Something in Common’ game in order to exchange information about their likes and dislikes. The activity was extended to expressing likes and dislikes about movies. Posters of popular movies suggested by learners were stuck to the board. The movies were *3 Idiots*, *Avatar*, *Fast and Furious*, *Life of Pi*, *Boss Baby* and *The Conjuring* which were different movie kinds. Learners were distributed role play cards on which different movie types were written. The groups consisted of four people who would be friends. They would imagine themselves as friends at the cinema looking at the posters and discussing their likes and dislikes in order to decide a movie to watch together. The activity required the learners to language functions such as expressing likes and dislikes, agreeing and disagreeing, offering an idea, etc. As learners would need to remember the language functions, a mind map (Appendix H) was formed for the role play activity.

In the fourth week, the emphasis was put on expressing abilities, likes and dislikes. In order to motivate the learners and prepare them for the activity, “Can you do this” game, which provides the learners to demonstrate their physical skills through fun, was played together. After the game, learners’ were asked about their career plans. The aim was to provide a smooth transition to the role play activity. The role play would be about a student who was between two career choices after university exam and needed help of two friends to decide. The role play cards of two friends had different professions, so they needed to persuade for different professions through asking about abilities, likes and dislikes. They were not expected to have general knowledge about skills of professions. With this in mind, prior to drama activity a brief information about professions was provided with the help of learners and the mind map (Appendix I) was shared with the learners.

The language function of the fifth week was ‘Describing physical appearance and personality’. The drama game to serve this language function was “Celebrities” which was mentioned earlier (see *Drama Games*). After the game, learners watched the cartoon ‘Cinderella’ in order to make them remember the characters. Learners were asked to consider if they had a chance to make a film of the cartoon with real actors and actresses, who would they prefer. The characters were Cinderella, stepmother, stepsisters, a fairy Godmother, the Prince and the the servant. Groups of three people were formed and groups were assigned different characters from the story. In each group one person would be a director to decide and the other two members would offer an actor or actress to act the role in the movie. For example, in order to choose an actress for Cinderella role, learners would offer two actresses and compare their physical appearances and personalities. Necessary language items were made clear through mind map (Appendix J). Learners were allowed to use the names of their favourite actors and actresses to make the activity meaningful.

In the sixth week, “Taste” drama game was played to prepare the learners for the language function which is ordering food. Through this previously mentioned miming game, learners can practice vocabulary items regarding food names and tastes. The role play was about ordering food at a restaurant (Appendix K). In all groups there was a waiter and two friends

who wanted to order food and drinks. In order to facilitate the roles, props such as tablecloth, menu, glasses, plate and cutlery were provided.

The topic of the last week was 'Health Problems' in which learners were expected to give advice. Before the role play, learners mimed some health problems selected from the course book. Then it was discussed what advice would be given for those health problems. Mind map (Appendix L) was prepared together with the learners, using the course book. Three learners in each group would perform doctor, patient and friend roles. The role play would take place at the hospital. Role play cards included information about different health problems. Props for the activity were medical curtain, medical gloves, stretcher and doctor apron. It was believed that the use of props would contribute to learners' involvement and enjoyment

After each practice of functional language through drama activity, learners were asked to write an entry about their experiences through responding the questions in reflection sheet for drama (Appendix C) with the aim of providing deeper information about whether or not they enjoyed the activity, experienced anxiety and wanted more drama activities in the following weeks. Furthermore, reflection sheets enabled the researcher to follow learners' progress throughout the process.

After seven drama practices that lasted two terms, learners were provided with a general evaluation form (Appendix D) to evaluate drama activities and themselves. The form included twelve open-ended questions that aimed to find out learners' perceptions of drama, what they learned from drama activities, in what ways they improved themselves, what kind of challenges they experienced, the positive and negative sides of group work, and what their contribution was to their group activities. The questions were prepared on the basis of direct observation and seven reflection sheets, which were collected after drama activities.

In addition to the mentioned tools, a multiple-choice achievement test (Appendix E) was given to the learners. The test included 20 questions all of which included dialogues and aimed to measure learners' knowledge on functional language and vocabulary so that their

communication and speaking skills would be revealed. In order to prepare questions with appropriate distractors, the questions were discussed with two English teachers at the same vocational and technical high school. It was agreed that the questions reflected course objectives. In order to provide triangulation of data, the same test was also given to another group of 21 learners in the same grade with similar language level. After administration of the achievement test, the result of both groups were compared in order to find out whether drama made any contribution to foreign language learning process.

3.5. Data Analysis

In order to analyze the quantitative data obtained from speaking anxiety questionnaire, SPSS v24 package program was utilised. Learners' speaking anxiety levels were categorized as high, moderate and low considering their scores. Due to the fact that the questionnaire is a 5-graded Likert scale with 18 items, the possible scores could be between 18 and 90. If the total score was higher than 72, it would represent high level of speaking anxiety; a total score between 54 and 72 would indicate moderate level of speaking anxiety and a total score less than 54 would refer to a low level of foreign language speaking anxiety. Multiple-choice achievement test results were compared with traditional group in order to analyze the effectiveness of drama intervention.

As for analysis of qualitative data, learners' responses to the open-ended attitude questionnaire, reflection sheets for drama and general evaluation form for drama were coded for content analysis. Similar responses were categorized. Direct observation was also made in order to provide further information.

CHAPTER IV

RESULTS AND DISCUSSION

In this section, the results of the study are introduced and discussed. Firstly, learners' responses to open-ended questions in questionnaire are presented and discussed. Secondly, learners' scores of FLCAS before and after drama activities are provided. Then, reflections of learners on drama activities have been clarified. Finally, general evaluation form, achievement test results, and observations of the researcher are reported and discussed.

4.1. Results

The study was conducted to investigate the causes of speaking anxiety and the effects of drama on speaking anxiety from learners' perspectives. The research questions that the study aimed to explore are as follows:

- 1-What are the reasons for learners' anxiety in EFL classes?
- 2-Can drama activities help students overcome foreign language speaking anxiety (FLSA)?
- 3-How can drama activities help improve speaking in foreign language learning?

In search of answers to these questions, five different data collection tools have been utilised: an open-ended attitude questionnaire, Foreign Language Speaking Anxiety Scale, a multiple-choice achievement test, reflection sheet for drama, and general evaluation form.

4.1.1. Findings of the Open-ended Attitude Questionnaire

To find an answer to the first question, an open-ended attitude questionnaire was given to the learners. The questionnaire includes nine questions that aim to explore learners' attitudes towards foreign language learning and their expectations of the course. Specifically, the questions are designed to reveal learners' metaphors, feelings, emotions, ambitions, self-evaluations, and expectations regarding their foreign language learning experience. The questions are prepared in a way to enable the learners make additional comments when necessary.

Question 1 : What does learning English resemble? Why?

The first question examined the learners' metaphors of learning English in order to find out their perceptions about EFL. The learners were asked to state their metaphors for learning English and explain their reasons considering their own foreign language learning experience.

Table 3

Learners' Metaphors for EFL

	Frequency	Percentage
Positive	14	63,64
Negative	6	27,27
Neutral	2	9,09
Total	22	100

It can be seen from Table 3 that the majority of learners (14 learners) have a positive attitude towards EFL. Learners' positive metaphors included "clouds, common language, computer games, dessert, globe, Internet, nature, plane, phone, and wall with bricks". Six learners made negative comments, using the words such as "fake people, fly, full glass of water, challenge, loneliness, thick book". It is striking to encounter negative association of "full glass of water" for the fact that it often brings positive perspective to mind. As for the

explanation of the metaphor in question, the learner reported that water overflowing from glass was similar to forgetting prior knowledge when more input was provided. Two learners expressed neutral opinions as they believed foreign language learning process could involve both positive and negative experiences like *two sides of the medal*. Their metaphors were “food” and “gemini zodiac sign”.

Question 2 : Do you like or dislike learning English? Why?

The second question is intended to find out learners’ feelings about their EFL experiences in order to determine their attitudes.

Table 4

Learners’ Attitudes towards EFL

	Frequency	Percentage
Positive Attitudes	11	50
Negative Attitudes	11	50
Total	22	100

From the table, it is clear that the number of positive and negative attitudes are the same. The result is undesirable for the fact that negative attitudes uncover learners’ prior learning experiences which resulted in failure for them. Learners reported that they had great difficulty in dealing with the rules of language learning. They also complained of boredom in EFL classrooms. Learners’ positive attitudes reveal that EFL classrooms that are fun can create motivation and success (Table 4).

Question 3 : Is it necessary or unnecessary to learn English?

The third question aims to reveal learners’ attitudes towards learning English and uncover whether learners would make a room for the use of English in their real lives.

Table 5

Learners' Opinions about the Necessity of EFL

	Frequency	Percentage
Necessary	21	95,45
Unnecessary	1	4,55
Total	22	100

It is clear that 21 learners are aware of the fact that the knowledge of English may provide them some benefits in their personal and professional lives. Even if English is a compulsory language in schools, they show that it is not solely a school subject to be passed. Unfortunately, one learner expressed belief that English knowledge would make no difference in personal life (Table 5).

Question 4 : What would you do if you could speak English effectively?

The fourth question examined whether learners' have any expectations and purposes for learning English. Their expectations might provide a cue about their connection with foreign language learning.

Table 6

Learners' Purposes for Learning English

	Frequency	Percentage
Building a Career	9	40,91
Travelling Abroad	6	27,27
Meeting New People	5	22,73
Getting Better Grades	2	9,09
Total	22	100

In Table 6, it seems that the learners have high expectations for their future as 9 learners reported that the knowledge of English would influence their career choices in a better way.

Their preferred career choices were ‘pilot’, ‘tradesman’, ‘cabin crew’, ‘tour guide’, ‘interpreter’, and ‘engineer’. Learning purposes of eleven learners were for personal use, such as travelling abroad and meeting new people. Unlike other learners, two learners had low expectations of English due to the fact that what they could achieve with English was limited to the school environment only.

Question 5 : Do you feel sufficient in English?

The purpose of the fifth question is to determine learners’ perceptions about their own academic performance and find out whether they feel confident or not in EFL classrooms. The results might provide an explanation for their behaviour in the classroom.

Table 7

Learners’ Perception of Own Sufficiency in EFL

	Frequency	Percentage
Insufficient	17	77,27
Sufficient	4	18,18
Neutral	1	4,55
Total	22	100

As can be noticed from Table 7, majority of learners (17 learners) believe that they are insufficient and they cannot meet the demands of EFL classrooms for the fact that they do not study hard. The notable finding is that they attribute their failure to internal factors and take responsibility of their own learning. The reason why four learners feel sufficient is that they believe they can fulfill their responsibilities in the classroom and get good grades.

Question 6 : Would you perform better in English if you did your best?

The question is aimed to explore whether learners experience learned helplessness and what they think about their roles in their own learning process.

Table 8

Learners' Beliefs for their Own Success

	Frequency	Percentage
Yes	21	95,45
No	1	4,55
Total	22	100

It is promising to observe from Table 8 that learners to a great extent (21 learners) believe that they can perform better if they try hard. Furthermore, they are not in state of learned helplessness in their foreign language journey. Despite the fact that there are learners who have negative learning experiences, they seem to have no prejudice as they are open to new learning experiences in EFL. Only one learner said that the result would not change no matter what he did.

Question 7 : Which skill (reading, writing, listening, and speaking) do you find the easiest and the hardest to acquire in EFL?

The purpose of the question is make learners consider different aspects of learning a language and create awareness about their own skills in EFL.

Table 9

Learners' Perceptions of Skills in EFL

	Frequency of the Easiest Skill	Frequency of the Hardest Skill
Speaking	2	18
Writing	8	3
Reading	6	-
Listening	6	1
Total	22	22

Table 9 shows that 8 learners perceive the writing skill as the easiest and 18 learners the speaking skill as the hardest skill to acquire. From learners' point of view, speaking skill involves many aspects, such as pronunciation, vocabulary knowledge, and fluency. Thus, they are concerned about coping with the activities that require the use of speaking skills. It is remarkable that learners perceive writing to be the easiest skill in the sense that it is a productive skill.

Question 8 : How comfortable are you in speaking English?

The question seeks to reveal learners' underlying feelings when they speak English in order to identify what factors affect their choices of whether to speak or not. If learners give thought to their own feelings, it might help them identify what they exactly feel and what they can do in order to deal with them.

Table 10

Learners' Feelings about Speaking English

	Frequency	Percentage
Uneasiness	12	54,55
Tension	4	18,18
Embarrassment	2	9,09
Pleasure	4	18,18
Total	22	100

The results of Table 10 are consistent with learners' responses for question 7, where speaking is found to be the hardest skill for they lack the knowledge to formulate their thoughts. 18 learners expressed that they experienced negative feelings in speaking English. They also believed other learners were more capable, which caused them to feel embarrassed. 4 learners, on the other hand, tend to enjoy speaking English.

Question 9 : What would contribute to your learning in EFL classes?

It is intended to uncover learners' preferences and what might help them to be more motivated and successful.

Table 11

Learners' Expectations for EFL

	Frequency	Percentage
Fun	9	40,91
Drama	5	22,73
Visuals	4	18,18
Videos	1	4,545
Sports	1	4,545
Speaking	1	4,545
Practical Experience	1	4,545
Total	22	100

The findings indicate that learners have high expectations of the course. They prefer activities that require the use of more sensory channels. 14 learners like activities that include games and interaction. It can be said that they maintain a positive attitude towards active participation in the learning process (Table 11).

4.1.2. Findings of Foreign Language Speaking Anxiety Scale

To find the answer to the second question of this study, Foreign Language Speaking Anxiety Scale was administered to the learners before and after drama activities. In order to measure learners' FLSA, FLCAS, developed by Horwitz et al. (1986), provided a basis for the questionnaire. However, as previously mentioned, 18 items from FLCAS were used, based on the study of Öztürk and Gürbüz (2014).

Table 12

Learners' FLSA Results before Drama

	Speaking Anxiety
Minimum Score	50
Maximum Score	83
Mean	70,32
Standart Deviation	9,15

As can be seen in Table 12, the results of learners' FLSA test scores ranged from 50 to 83, with a mean of 70,32 and standard deviation of 9,15. The range and the mean scores indicate that the learners exhibited moderate levels of anxiety in speaking.

In order to provide more depth information about the distribution of learners' FLSA levels, their scores were categorized on the basis of degree (Table 13).

Table 13

The Distribution of FLSA Scores before Drama

	Frequency	Percentage
High Level	6	27,27
Moderate Level	13	59,09
Low Level	3	13,64
Total	22	100

The distribution of learners' scores in Table 13 shows that six learners (27,27%) experienced high anxiety levels of speaking, while three learners (13,64%) exhibited low levels. The majority of the learners (59,09%) displayed moderate anxiety levels.

Learners' speaking anxiety levels were measured also after drama activities in an attempt to observe the effect of drama in terms of speaking anxiety (Table 14).

Table 14

Learners' FLSA Results after Drama

	Speaking Anxiety
Minimum Score	37
Maximum Score	76
Mean	55,27
Standart Deviation	11,67

It can be observed from the data in Table 14 that learners' FLSA post-test scores decreased after the intervention of drama. The scores ranged from 37 to 76, with a mean of 55,27 and standard deviation of 11,67. The range and the mean scores suggest that the learners exhibited moderate levels of anxiety in speaking. The results also illustrate that the difference between the scores has increased.

The table below illustrates the distribution of learners' FLSA levels after drama in order to compare with prior anxiety levels and observe the effect of drama on learners' anxiety levels.

Table 15

The Distribution of FLSA Scores after Drama

	Frequency	Percentage
High Level	3	13,64
Moderate Level	8	36,36
Low Level	11	50,00
Total	22	100

It may be argued from Table 15 that drama contributed to lowering learners' anxiety levels for the fact that learners displayed lower levels of speaking anxiety. Half of the learners exhibited low anxiety levels, while a small number (13,64%) revealed high anxiety levels. The number of learners who displayed moderate level (36,36) decreased compared to prior

measurement results. It can be argued that after the intervention, learners' speaking anxiety levels have shifted to a lower category.

4.1.3. Findings of the Achievement Test

The third question of this study dealt with how drama activities can help improve speaking in foreign language learning. To answer this question, a multiple-choice achievement test was given to the learners. The same test was also given to another group of 21 learners in the same grade with similar language level for triangulation of data. Then, the result of both groups were compared in order to find out whether drama made any contribution to foreign language learning process.

Table 16 provides data obtained from learners' achievement tests. The table illustrates the comparison of scores of drama group and traditional group of the same grade with similar language level on the purpose of revealing their academic performance.

Table 16

The Results of the Achievement Test

	Traditional Group	Drama Group
Maximum Score	80	85
Minimum Score	20	25
Mean	48,10	54,54
Number	21	22

A comparison of the two results in Table 16 reveals that drama contributed to improving academic performance of those in the drama group. Even if learners in both groups received similar maximum and minimum scores, drama group displayed a higher mean (54,54), while the mean was 48,10 in non-drama group.

4.1.4. Findings of the Reflection Sheet for Drama

In the study, seven drama activities were implemented. Then, reflection sheets for drama were given to the learners right after drama activities with the aim of providing deeper information and following their progress. Responses for each drama activity are as follows:

After the first drama activity, learners were asked whether they found their role play topic enjoyable or not. Almost the whole class (21 learners) expressed that they enjoyed the activity for it involved physical movement, cooperation, conflict and learning through an enjoyable way. The comments include, “I learned because I was involved”, “We had fun together”, “We reflected the real life”, “We did the English version of what we normally did in Turkish”, “I lived in that moment while performing”, “I believe the whole class enjoyed just like me” and “The misunderstanding in the activity was funny”. One learner found the topic ordinary and informed that he could not focus on the activity because of his anxiety. Regarding learners’ speaking anxiety, a high majority of learners (15) felt anxious since they were concerned about making mistakes and speaking in front of a group. On the other hand, six learners felt no anxiety due to the fact that with the help of their groupmates they received support and felt safer. The surprising finding was that three learners preferred individual speaking activities rather than group activities because of the fact that their groupmates did not provide enough support or perform their roles well. They believed that in individual activities they could take control of everything in the way they liked. The explanation might make sense as role play activity requires all participants to take a part actively, or else it can not carry on. Learners were also asked whether they would like similar activities in the following weeks. One learner was not willing to take a part in drama activities for he believed he was insufficient and he needed more time to feel ready. Other learners (21) were enthusiastic about the activities as they found the activity useful in view of overcoming stage fright, gaining self-confidence, reinforcing learning, improving speaking skills, providing more practice for language use and preparing for the real life. In order to provide more flexibility and creativity for upcoming activities, the learners were told to feel free to share their additional comments. Their comments were “I do not want to memorize but learn” and

“I had difficulty in recalling some words, but I made use of body language to express what I meant”. In addition to learners’ reflections, it was observed that learners considered drama activities as a test and focused on making mistakes as less as possible; thus, they did not make the most of the drama activity.

The drama activity of the second week was liked by twenty learners. One of the learners pointed that he enjoyed the activity for his friends corrected his mistakes in a fun and constructive manner. This finding is remarkable since group pressure or the fear of ‘being laughed at’ may affect anxiety greatly. Other comments were “Speaking is relaxing”, “I both had fun and learned” and “Helping each other was great”. One learner complained about the pace of the activity due to time considerations, while the other mentioned that the topic did not matter as the focus had to be on learning. Concerning the anxiety, five learners felt negative feelings, such as the fear of speaking in front of a group, the fear of making mistakes and having hard time for not studying enough, not knowing what to say or when to say. The rest of the class did not feel anxious for they were more experienced compared to prior drama activity. The learners wanted more of similar drama activities as they wanted less anxiety and more fun while practising the language. Noteworthy comments were “I want to be involved more”, “Helping my friends feels good” and “The more I practiced, the more I understood what I did”. It was observed that learners made self-evaluation, which was also revealed in the first drama activity. They mostly expressed that they did not study hard during the course and could not perform well. One the self-evaluations was unusual for he acknowledged that he was responsible for the low performance of his group.

As for learners’ third drama experiences, eighteen learners enjoyed the activity, while five of them did not. Learners’ explanations for enjoying the activity were familiarity of the topic, the usefulness of language functions and group cooperation to help each other. Negative opinions of five learners were not performing well as a group, not moving enough during the activity and some group members trying to be dominant. Regarding learners’ speaking anxiety, only two learners felt anxious. One of those learners stated that he still felt dread and embarrassment, while the other worried about being unable to predict his partners’

responses during the activity. Non-anxious learners shared their opinions that they felt better with a group support, they could formulate their own thoughts for the first time, their prior drama experiences facilitated their performance and the focus was not on the same person during the activity. Learners (21) were eager to take an active role in the following weeks. They believed that drama activities were useful to reinforce language functions and vocabulary, practical to use in the real life and helpful to improve speaking skills, mainly pronunciation. One learner did not want to join the activity due to his anxiety. It was decided to provide him more encouragement and support through preparing him well for the next drama activity. He would be assigned easy tasks to help him feel sense of accomplishment. Additional comments on the third activity were “It was nice that the group performed in synchrony, being one together”, “Group communication is necessary for success”, “The group members put the burden on one person” and “The group members enriched the activity through their body language”. The third drama activity proves that group cohesion is a significant factor that influences not only learners’ anxiety levels but success.

The topic of the fourth week was found boring by four learners as they believed they could not exhibit a good performance as a group. However, other members of the same group did not make negative comments on their group performance. They also added that their roles involved more speaking compared to previous drama activities. This was not seen as an opportunity but a challenge by those learners. The rest of the class expressed pleasure stating that interacting with friends, learning through cooperation and learning new words about jobs were also influential factors in their enjoyment. The drama activity caused three learners to feel anxious due to reasons such as pronunciation and the responsibility of the role. One of them was really anxious, sharing that anxiety was a problem from childhood and his hands were trembling due to anxiety. Nineteen learners informed that previous drama practices helped them feel confident. It was also observed that two learners were not keen on participating drama activities for the fact that one of them complained about his poor language level and the other about his groupmates. Twenty learners reflected positive comments about upcoming activities, putting the emphasis on fun, practice and authenticity

of the language. It was pleasing to see a learner's comment "I like speaking English" as it was the first time a learner expressed an emotion directly. Another promising finding was that one of the anxious learners who would be supported said "I really want to get involved in the activities in the following weeks". Extra comments and evaluations of the learners were "We should have used body language more", "I have the sense of achievement now", "We had better improve group communication" and "We did not know who would speak next". Based on the observations, it could be said that learners started to have an emotional bond with their learning as their whole focus was not on the language any more. The comment on the use of body language also supports this observation.

The topic of the fifth week was enjoyable for seventeen learners. Four learners commented that because of group's poor performance they did not like the activity. One of the anxious learners of the previous week felt much better this week and mentioned that the more he spoke the more he enjoyed his role. The number of anxious learners (7) increased for the fact that they found the activity demanding and they felt unprepared. Non-anxious learners said that they were used to activities and they were getting better. The finding that 21 learners wanted the activities to continue is encouraging for the fact that some of them experienced problems, and yet were motivated to keep trying. On the other hand, one learner gave up trying and expressed that due to his vocabulary, he did not want drama activities. The findings of the drama activity showed that learners needed more group support and more time for rehearsal. In previous weeks, learners were seemed to be prone to attribute their failure to group members, which was not reflected this week. Indeed, some of those learners were right in their criticism. Nevertheless, they did not appear to be discouraged by other group members, which might indicate improvement in their self-confidence.

In the sixth week, the topic was not enjoyed by five learners, while the rest (17) both enjoyed and benefited from drama. Among them, three learners complained of the group performance, one learner found the topic boring and surprisingly one learner criticized the time limit for he wanted more speaking time. An astonishing finding of the week was that seven learners mentioned of anxiety. Among them, only one learner expressed anxiety since

the beginning. Other learners commented that unpreparedness made a negative impact on their anxiety. As it was an expected result, necessary language input was provided through mindmaps for all activities. Unfortunately, some of the learners did not make revisions on time, which caused them to fall behind the activities. The desire to take a part in drama activities was repeated by twenty-one learners, while one learner gave up studying as he fell behind the activities and was unable to coordinate with his friends. Enthusiastic learners made a reference to the significant role of activities in view of developing speaking skills and supporting permanent learning. As regards learners' additional opinions, "When there is fun, learning occurs" seems to be remarkable. Three learners suggested that more speaking time and longer sentences be provided. Their suggestions were appreciated for the fact that what the teacher desired from the very beginning was revealed in their comments.

The topic of the last week was found boring by two learners, whereas twenty learners liked the idea of talking about health problems. Six learners worried about making mistakes for not being prepared and one learner maintained his feeling anxious. Fifteen learners stated that since they were used to drama activities, they were comfortable. As it was the last drama activity, learners were asked whether they would advocate the use of drama in language classroom. The responses promised hope for drama due to the fact that they expressed pleasure. Learners' comments include "My pronunciation has improved", "We both have fun and learn together" and "There were doctor's instruments like the real life". One of the anxious learners commented "Thanks to drama activities, I have overcome my fear of speaking" might be considered as an encouraging voice to prove that the efforts to make them speak voluntarily were welcomed.

Based on the findings obtained from seven reflection sheets for drama, it can be concluded that foreign language anxiety is a situation-specific anxiety as the number of anxious learners varied in the activities, and only one learner reported and reflected the signs of trait anxiety. At the beginning, it was seen that the learners considered drama activities as a test and they did not make most of the drama activity for they used short and simple sentences. As drama activities progressed, the learners felt more relaxed and contributed more to their group

performance. It was also seen that they felt more attached to their group, which caused them to feel more responsible and to spend more effort in order to become more successful as a group. Due to the fact that drama activities provided more opportunities for involvement and interaction, learners felt the necessity to use longer sentences and different phrases that they would not normally need to use in regular classroom activities. Furthermore, learners started to have an emotional bond with their learning as their whole focus was not on the language any more and they involved their feelings in their reflections. The significant role of the body language in effective communication was recognized by the learners since some learners commented that they needed to improve themselves on this issue. It was also revealed that the pace of the activity and speaking without preparation caused the learners feel anxious, which was not revealed before.

4.1.5. Findings of the General Evaluation Form

The general evaluation form was given to learners after seven drama activities in order to provide further information about learners' foreign language learning experiences and drama activities. It was also aimed to reflect learners' perceptions of their own improvement in EFL. The form includes twelve questions that intend to uncover learners' perceptions regarding what drama is, what they have learned, what they have found challenging, what they expected and received, how they felt before and after drama activities, how their performance was, what were advantages and disadvantages of group work, in what ways group work influenced their anxiety levels, what their contribution to the group was and whether they would prefer group work or individual activities. Learners were also told their additional comments would be regarded valuable and contribute to the process. The questions were prepared on the basis of learners' responses to weekly reflection sheets for drama.

In order to find out learners' perceptions of drama, learners were asked to state how they would define drama. It was believed that learners' statements would reflect their learning experiences regarding drama.

Table 17

Learners' Perceptions of Drama

"Drama is ..."	fun and different emotions (3)
	learning through fun
	fun, humorous and informative
	laughter and our successful drama performances
	laughing with my friends; it was great and fun
	enjoyable activity
	something like theatre in which people act different characters (6)
	acting situations which we face in our real lives
	dialogues (2)
	communication
	individual and group activities, group activity which includes unity, solidarity and fun
	representing slice of life through acting (2), becoming socialized and being tolerant

It can be seen from Table 17 that learners' perceptions of drama include statements such as "fun, emotions, enjoyment, acting, communication, group activity, and real life". These findings show that learners' EFL experiences through the use of drama were positive.

Learners were also asked to express what they learned from drama activities and in what ways they improved themselves.

Table 18

Learners' Perceived Improvement in EFL

	improved my acting skills
	learned how to use my body language effectively
	learned to speak in front of people
	learned not to be embarrassed
	learned how to control my anxiety
	learned that I was courageous
	improved myself in fluency
	developed my vocabulary and fluency
	got better in speaking fluently
	learned new words
"I have ..."	learned new words and how to use them in real life
	my pronunciation has improved
	improved my pronunciation (2)
	improved my communication skills and pronunciation
	learned how to speak English
	learned how to make a sentence
	learned to make sentences and to get involved in a dialogue
	learned how to speak even when I feel unprepared
	improved myself in view of how to maintain communication and speak fluently
	learned how to express myself in English
	developed myself in the way that I can speak with a foreigner

The findings of Table 18 show that drama helped the learners improve themselves in a variety of ways, such as being more confident, learning new words, constructing sentences, and developing speaking skills in view of pronunciation and fluency from learners' perspectives.

Learners were involved in seven drama activities in different groups, which enabled them to learn from different group members, become aware of their own skills and contribute to their groups in different ways. Then, they were asked what their contribution was to their group activities.

Table 19

Learners' Perceived Contribution

“My contribution to the group was ...”	the group was successful
	I helped my friends
	I acted as a prompter
	I helped to maintain communication
	I helped my friends make sentences
	I suggested what to do
	I helped them recall some words
	I continued the dialogue (2)
	I was good at pronunciation
	I helped them with pronunciation (2)
	I did not make a lot of mistakes
	I helped them make their sentences (2)
	We enjoyed together
	I was calm
	I directed the communication
	I provided support, trust and discipline
	I helped the group integrity
	I was a helpful group member

In response to the question of contribution to group activities, learners reported that they helped their friends, worked in harmony, took responsibility, and continued the activity. It can be said that all learners felt a sense of accomplishment in different ways as they all responded the question and used positive comments.

In previous findings obtained from reflection sheets, some learners commented that they preferred individual activities. However, their groups changed and they changed their preferences. In general evaluation form, it was intended to find out learners' preferences in general and reveal positive sides of the group work.

Table 20

Learners' Perceived Advantages of the Group Activity

“I prefer group activity because ...”	it is fun
	the focus was not entirely on me
	it helps me feel relaxed
	I feel relaxed
	there are shifts between speakers
	I feel comfortable
	I feel more comfortable with my friends and it helped me trust other people
	provides more thinking time
	we can help each other (3)
	it lowers anxiety and we help each other
	it provides safety and we all help each other
	it is helpful as we cooperate
	you can interact with different people
	it lessens my anxiety, we help each other and we have fun
	I feel less anxious and more confident
	I can perform better with my friends
	it allows me to think before I speak
	for we have fun, we do not feel anxious and we see different examples
	it makes me feel it is real and it gives me time to prepare myself
	it is more enjoyable and it increases self-confidence

As can be seen from Table 20 that all learners prefer group activities for they enjoy more, help each other, and feel relaxed. They can also gain an opportunity to learn from others and think while waiting for their turn to speak.

It was also aimed to reflect the disadvantages of group activities in order to find out possible problems. Thus, the learners were asked about the negative sides of group activities.

Table 21

Learners' Perceived Disadvantages of the Group Activity

“The disadvantage of group activity is ...”	it is not under my control
	lack of communication causes poor performance
	when they forget what to say, I feel worried
	I can forget what to say while waiting for my turn
	we sometimes get angry with each other after a poor performance
	we can forget what to say and the dialogue comes to an end
	we do not know who will speak next
	when my friends do not consider the activity important, we fail

Table 21 shows that only eight learners responded the question about the negative sides of group activity, which can be considered as a positive finding. From learners' reflections, it can be stated that group activity might cause problems such as losing control over the activity, exhibiting poor performance, forgetting what to say, and not knowing who will speak next.

As can be observed from learners' own evaluations about drama activities and themselves, drama can provide great support in terms of improving learners speaking skills, interaction with each other and cooperation. In addition, learners can take an active role in their own learning through fun. It is also revealed that when drama activities are arranged in groups, learners can benefit more since they feel more relaxed and get group support. However, working in a group can create some problems in the sense that group members sometimes need to carry the burden of those who display low performance or who behave irresponsibly. In spite of this challenge, all of the learners expressed their preference for the group work. The favorable finding of their evaluations might be that learners experienced sense of accomplishment, which is highly significant for creating an emotional bond with learning.

4.2. Discussion

The main aim of this study (Research Question 1) was to find out reasons for learners' anxiety in EFL classes. Based on learners' responses to the open-ended attitude questionnaire for EFL, it was observed that majority of learners had a positive attitude towards EFL and they were aware of the fact that the knowledge of English might provide them some advantages in their personal and professional lives. In line with this, they had high expectations regarding EFL. Learners to a great extent believed that they could perform better if they tried hard. However, half of the learners reported that they had great difficulty in dealing with the rules of language learning and majority of them believed they were insufficient. In addition, speaking skill was reported as the hardest skill to acquire. From learners' point of view, pronunciation, vocabulary knowledge, and fluency were the challenging aspects of speaking skill. The vast majority of learners expressed that they

experienced negative feelings in speaking English. Their reported negative feelings were “uneasiness, tension, and embarrassment” They also believed other learners were more capable. Based on these findings, it can be concluded that learners have a positive attitude towards EFL. However, they found speaking as the most anxiety provoking skill for the fact that it involved consideration of various aspects such as grammar, pronunciation, vocabulary knowledge, and fluency. Due to these reasons, the majority of learners experienced challenges and anxiety in activities that require the use of speaking skills.

Another aim of this study (Research Question 2) was to find out whether drama activities could help students overcome foreign language speaking anxiety (FLSA). The results of learners’ FLSA test scores before drama indicated that learners exhibited moderate levels of anxiety in speaking. When the distribution of learners’ scores was analysed, it was seen that the majority of the learners (59,09%) displayed moderate anxiety levels. However, after drama activities learners’ mean score of anxiety decreased and half of the learners exhibited low anxiety levels. Based on these findings, it can be concluded that drama contributed to reducing learners’ anxiety levels as learners displayed lower levels of speaking anxiety and their speaking anxiety levels shifted to a lower category after drama activities.

The final aim of this study (Research Question 3) was to find out how drama activities could help the learners improve speaking in foreign language learning. In order to find answer to the final question, a multiple-choice achievement test was given to the learners of drama group and another group of 21 learners in the same grade with similar language level. The test involved dialogues which aimed to reflect learners’ communication and speaking skills. The result of both groups were compared and it was seen that drama contributed to improving academic performance of those in the drama group as they displayed a higher mean. The findings obtained from seven reflection sheets for drama revealed that foreign language speaking anxiety is more concerned with state anxiety for learners’ anxiety levels varied in the activities. Based on this, it can be concluded that when activities are designed in an interactive way, learners’ anxiety levels may reduce and learners may perform better. At the beginning, learners were anxious, which caused them to produce short and simple

sentences. As drama activities progressed, they felt more relaxed and more attached to their group, so they contributed more to the group activity. Since drama activities provided more speaking opportunities, learners felt the necessity to use longer sentences and different phrases that they would not normally need to use in regular classroom activities. Furthermore, they used their body language more to support their messages. Based on findings obtained from general evaluation form for drama, it can be argued that drama can provide great benefit in terms of improving learners' speaking skills, interaction with each other and cooperation. It can be said that when drama activities are designed in groups, learners can speak more and learn more. Finally, the findings reflect that drama activities can help the learners experience sense of accomplishment and strengthen their emotional bond with learning.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

5.1. Conclusions of the Study

The current study aimed to investigate the causes of speaking anxiety and the effects of drama on speaking anxiety from learners' perspectives. The conclusions of the study are based on the results obtained from foreign language learning attitude questionnaire, speaking anxiety scale on the basis of FLCAS, learners' reflections, achievement test and observations. The findings of the study have demonstrated that drama makes a contribution to reducing learners' foreign language speaking anxiety level and improving speaking skills and confidence in learners' perspectives. The findings obtained from learners' reflections and observations also show parallelism with the results of other studies that advocate drama to have a positive effects on anxiety, confidence, attitude and speaking skills.

Due to the fact that anxiety phenomenon was also in the scope of the study, speaking anxiety levels of learners were measured before and after drama activities. It was observed that a high majority (86,36%) of the learners experienced some degree of anxiety. The results are in agreement with those obtained by Liu (2006) and Von Würde (1998), who concluded that more than one-third of the students had anxiety problems.

Regarding the causes anxiety in speaking, the results are in accord with recent studies indicating that unpreparedness, poor vocabulary, pronunciation, grammar knowledge and speaking in public are major causes of speaking anxiety (Akkakoson, 2016; Atas, 2015; Liu, 2007; Öztürk & Gürbüz, 2014; Tercan & Dikilitaş, 2015; Tosun, 2018). The study also revealed that learners' anxiety levels tend to reduce in group activities when learners are

given sufficient wait-time (Aida, 1994; Mak, 2011) as reflected in a learner's response "I prefer group activities because it allows me to think before I speak". At the beginning of the term, majority of learners reported that they felt insufficient in view of language skills and speaking skill was found as the hardest skill to acquire since they had to cope with difficulties such as vocabulary, pronunciation and fluency. After drama interventions, the evaluations of their own academic performance changed in a positive way. Learners' reflections showed that drama helped them improve their vocabulary and pronunciation. The evidence to their improvement was also obtained from learners' achievement test results. These findings are also consistent with those of Atas (2015) and Aldavero (2008), whose participants made progress on vocabulary and fluency.

Contrary to the popular myth, the study has demonstrated that learners' disengagement in classroom activities might be due to learners' high anxiety levels and low self-confidence rather than laziness, low motivation or lack of skills. During the activities, all of the learners tried their best in order to accomplish the task. It might suggest that even incompetent learners can make a contribution as each learner is equipped with skills and learning experiences with varying degrees. A learner's statement that "Even if I can not speak, I will try" might be regarded as a proof that learners have the will to be a part of classroom activities. This is reflected in the study of Dewaele and MacIntyre (2014), who investigated the relationship between foreign language enjoyment and foreign language classroom anxiety. They reached the conclusion that as learners progress, their anxiety lowers and their enjoyment grows. Thus, they suggest that it is of great significance not to give up foreign language classes too early. The findings of learners' own evaluations after drama practices show strong evidence of their enjoyment in the activities the more they progressed. Their enjoyment enabled them to be in the moment as revealed in a learner's reflection "I felt like it was real". This also accords with earlier observations of Torrico (2015), which show that learners ignore the existence of external factors such as the teacher or their grades when they are involved.

One unanticipated finding was that the reported anxiety levels of learners in the activities showed fluctuations. However, this finding corroborates Aida's (1994) conclusion that foreign language learning is related to speaking situations. The finding that only one learner reflected signs of trait anxiety in drama activities can be explained with the conclusion. The explanation to why some learners' felt anxious in drama activities might be that some activities were found more challenging than others. Indeed, the more drama activities progressed, the more demanding they were for the learners. The learners were expected to improve their language skills in the course of time. In this sense, topics of drama activities were greeting, directions, movies, occupations, physical appearance and personality, ordering food and health problems respectively.

From the findings of the study concerning group work, the perceived benefits seem to be that learners feel less anxious and more secure. The results after drama activities exhibited that half of the learners experienced low anxiety levels, while a small percentage (13,64%) revealed high anxiety levels. These results are in agreement with those obtained by Kalıpcı (2015), whose findings indicate positive influence of group work on relieving the worries, developing self-confidence, getting group support for active involvement and changing the attitude towards learning. The study of Yılmaz and Dollar (2017) with 9th grade students confirm this crucial role of group work in providing a supportive learning environment. The findings clearly exhibit that learners in the study (100%) appreciated the supportive learning environment of group work and expressed their preferences for group work in classroom activities. In the study of İnceçay (2014), whose participants had similar anxiety experiences reported that they felt more relaxed in the group work as they helped each other and developed a sense of solidarity through cooperation. In the study, it was observed that group work provided the learners with an opportunity to observe others and realize that they were not the only person coping with the anxiety problem, which helped them feel relaxed. Thus, several learners expressed that he felt better after they discovered their groupmates made mistakes and experienced anxiety. These results match those observed in study of Khusnia

(2016) and Von Wörde (2003) whose participants relieved to learn that they were not alone in their anxieties.

Concerning the challenges of group work in drama activities, it was reported that irresponsibility of groupmates caused great difficulty. In this sense, some of the learners needed to take more responsibility in order to accomplish the task. Learners were prone to regard this responsibility as a burden rather than an opportunity to improve language skills. However, it was observed that all group members benefited from group interaction. Learners who were not eager to get involved in activities learned to feel responsible for their groups. Those who took more responsibilities developed strategies to deal with the problem. For example, a learner commented that his contribution to his group was providing “trust, support and discipline”. In this regard, it can be implied that learners not only share their linguistic knowledge but also their personal experiences. As for another difficulty of the group work, learners stated that “not knowing when to speak” was their major concern during the activities. It was observed that learners made use of their body language when they could not cope with the situation.

One of the important findings of the study is that learners discovered the value of drama in revealing their own potential. The statements “I have learned that I was courageous”, “I have observed that my speech was mechanical without emotions”, and “I should have used body language more” demonstrated that learners awareness of themselves increased after drama.

Foreign language learning is a complex process in which learners might experience anxiety problems, particularly in speaking skills. When teachers encounter anxious learners, they need to make a decision between helping the learner to deal the anxiety triggering factors or designing the learning environment in a non-threatening way. Both ideas might provide solution to the problem, but most importantly teachers are required to recognize the presence of the anxiety in order to eliminate as correct diagnosis brings effective treatment.

In relation to decreasing learners anxiety levels, teachers can make use of drama activities and create pair or group work in order to establish sense of community in the classroom. It

might also help if learners are equipped with necessary language items in the sense that learners can have a model of the correct response.

The study holds the view that learners expect the teachers to hear their inner voices. It might provide benefit if teachers lower their voices from time to time in order to hear what the learners say. Drama can be an effective means to help the learners make themselves be heard, discover themselves and demonstrate what they can accomplish.

5.2. Implications of the Study

This study carries considerable implications for teachers, teacher trainers, curriculum designers, and material writers.

First of all, it is the teachers who need to identify the needs and problems of the learners. To identify them correctly, teachers should consider making use of activities that contribute to increasing learners' awareness of their own foreign language learning process and allowing the learners to reflect their learning experiences while planning and teaching their lessons. An effective foreign language teaching can be achieved through discarding 'one-size-fits-all' approach and updating knowledge of how to teach effectively periodically, considering the demands of the changing world. Drama activities can assist the teachers in their search of creating lively, interactive, and supportive classrooms.

Teacher trainers should consider implementing more of drama activities for the teacher trainees and teachers. It seems that the teachers are hesitant about using drama activities or they do not know how to integrate drama activities into their teaching. Teacher training programs that involve drama integrated lessons for EFL can eliminate EFL teachers' concerns about using drama and influence their decisions in a positive way.

Curriculum and material writers can design curricula and syllabi that include drama activities. The material writers should involve authentic speaking activities that enable the learners to interact using the target language in a meaningful way.

Finally, it is hoped that the results of this study on the effects of drama on foreign language speaking anxiety from learners' perspectives give inspiration to those who are willing to make a difference in the learning environment.

5.3. Suggestions for Further Research

This study has some limitations due to several reasons. First of all, it is limited to 22 students in a vocational and high school. The level of students is A1. Further studies can be conducted with larger groups using quantitative method. It can broaden our understanding of learners' perspectives if similar study is conducted with learners who have different proficiency levels in different EFL environments.

This study lasted two terms in academic year of 2018-2019. Further research can be carried out to analyse the longterm effects of drama in foreign language learning. The researchers can also conduct a study that investigates the effects of drama considering different aspects of foreign language learning process.

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APPENDICES

Appendix A. Foreign Language Learning Attitude Questionnaire

The purpose of this questionnaire is to gather information about your attitude and English language learning experiences in general. Read the questions carefully and answer them considering your experiences. Thanks for your contribution.

- 1- What does learning English resemble? Why?
- 2- Do you like or dislike learning English? Why?
- 3- Is it necessary or unnecessary to learn English?
- 4- What would you do if you could speak English effectively?
- 5- Do you feel sufficient in English?
- 6- Would you perform better in English if you did your best?
- 7- Which skill (reading, writing, listening, and speaking) do you find the easiest and the hardest to acquire in EFL?
- 8- How comfortable are you in speaking English?
- 9- What would contribute to your learning in EFL classes?

Appendix B. Foreign Language Speaking Anxiety Questionnaire

Foreign Language Speaking Anxiety Questionnaire - English Version

This questionnaire is prepared to collect information about your level of English language speaking anxiety that you experience in classroom atmosphere. After reading each statement, please circle the number which appeals to you most. There are no right or wrong answers for the items in this questionnaire. Thanks for your contribution.

Statements	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
1. I am never quite sure of myself when I am speaking in English.					
2. I am afraid of making mistakes in English classes.					
3. I tremble when I know that I am going to be called on in English classes.					
4. I get frightened when I don't understand what the teacher is saying in English.					
5. I start to panic when I have to speak without preparation in English classes.					
6. I get embarrassed to volunteer answers in English classes.					
7. I feel nervous while speaking English with native speakers.					
8. I get upset when I don't understand what the teacher is correcting.					
9. I don't feel confident when I speak English in classes.					
10. I am afraid that my English teacher is ready to correct every mistake I make.					
11. I can feel my heart pounding when I am going to be called on in English classes.					
12. I always feel that the other students speak English better than I do.					
13. I feel very self-conscious about speaking English in front of other students.					
14. I get nervous and confused when I am speaking in English classes.					
15. I get nervous when I don't understand every word my English teacher says.					
16. I feel overwhelmed by the number of rules I have to learn to speak English.					
17. I am afraid that the other students will laugh at me when I speak English.					
18. I get nervous when the English teacher asks questions which I haven't prepared in advance.					

Appendix C. Weekly Reflection Sheet for Drama

- 1- This week our group performance was successful / unsuccessful because
- 2- We need to in order to become successful.
- 3- The topic was fun / boring because
- 4- The group performance I liked the most was because
- 5- The group performance I liked the least was because
- 6- I felt anxious / relaxed because
- 7- I felt more / less relaxed compared to my previous experience because
- 8- The challenges in the group activity were because
- 9- If I face similar situations in real life, I can / can not deal with them.
- 10- I would / would not like drama activities to continue in the following weeks because
.....

Appendix D. General Evaluation Form for Drama

- 1-** How would you define drama? What comes to your mind?
- 2-** What have you learned from drama activities? In what ways have you improved yourself?
- 3-** What were the challenges during the activities?
- 4-** What were your expectations in the first week?
- 5-** Have drama activities met your expectations? If yes, in what ways?
- 6-** How would you describe your anxiety in the first week? How is it now?
- 7-** Which drama activities were the best and the worst for you? Why?
- 8-** Do you have any recommendations? What have you liked the most and the least?
- 9-** What were the positive and negative sides of group work?
- 10-** What were the positive and negative effects of group activities on your anxiety level?
- 11-** What was your contribution to your group activities?
- 12-** Do you prefer individual or group activities? Why?

Appendix E. Achievement Test

1-John: Hello I'm John. I'm from Italy. What is your name?

Frank: I'm Frank. I'm from Germany.

John: Me, too!

- a) Have a nice day.
- b) Nice to meet you.
- c) Long time no see.
- d) I agree with you.

5-Sue: What type of movies do you like ?

Will: I like sci-fi movies. I think they are

- a) ordinary
- b) annoying
- c) unpleasant
- d) amazing

2-Jacob: I'm a Canadian actor.

Kathy: I'm a chemist.

- a) Where are you from?
- b) How old are you?
- c) What is your job?
- d) What is your nationality?

6-Alice: What do you do in your free time?

Nathan: I like knitting. I think it is relaxing

Alice: To me, it is boring.

- a) I also like it.
- b) I hate it.
- c) I enjoy it, too.
- d) I am interested in it.

3-Stranger:Is there a pharmacy near here?

Taxi Driver : Cross the road. It is next to the book shop.

- a) Excuse me.
- b) Welcome.
- c) What's up?
- d) See you.

7-Jack: I can climb high mountains.?

Sam: I can cycle long distances.

- a) How do you do?
- b) Do you enjoy it?
- c) What about you?
- d) Why do you like?

4-Student : Hello. I'm lost.

Shop Owner: Don't worry! Go along this street and take the first turning on the left. It is on your right.

- a) How can I get to the library?
- b) What can you do?
- c) How can I help you?
- d) Can you speak English?

8-Hazel: Who is your favourite singer ?

Nicole: I'm crazy about Beyoncé. She is the best.

Hazel :I think, Rihanna is better than her.

- a) I disagree with you.
- b) That's right.
- c) Me, too.
- d) I think so.

9-Anita: I like my new teacher.

Will: What is he like?

Anita :

- a) He has got green eyes.
- b) He is short and plump.
- c) He has got curly fair hair.
- d) He is polite and helpful.

13-Waitress: Are you ready to order?

Customer:

- a) I want to pay the bill.
- b) Anything to drink?
- c) I want steak some fries.
- d) Would you like some dessert?

10-Gina: Excuse me. Where is the nearest bus station?

Police Officer: Go past the cinema. It's on your left.

Gina: Oh, thank you very much.
.....

- a) Have a nice day.
- b) See you soon.
- c) Long time no see.
- d) Take care.

14-Ann: I want to become a wildlife photographer.

Marta:

Ann: I can run fast and catch the best image of animals.

- a) What do you like?
- b) What are your abilities?
- c) What is it about?
- d) What is your job?

11-Doctor:.....?

Patient: I've had a fever for two hours.

- a) Does it hurt?
- b) What's wrong with you?
- c) No antibiotics?
- d) What do you think?

15-Son: I have a sore throat. What should I do?

Mother:

- a) You must put an ice pack.
- b) You should be patient.
- c) You should buy a medicine.
- d) You had better drink herbal tea.

12-Tina: Can you help me with my homework?

Katie: Of course.

Tina: Thank you so much!

Katie :.....

- a) You are welcome
- b) How is it going?
- c) All the best
- d) That's all.

16-Oscar: Which Modern Wonder is your favourite?

Scott: Machu Picchu.

Oscar :We can visit together.

- a) I agree with you.
- b) I don't think so.
- c) I disagree with you.
- d) I hope not.

17-**Mia:** Can I have the menu, please?

Waiter:

- a) Here you are.
- b) Anything else?
- c) That's all.
- d) No, thanks.

19-**Alex:** What shall we do this weekend?

Clark:

Alex: Why not? Let's do it.

- a) Where do you like to go?
- b) How about doing shopping?
- c) What do you think?
- d) When can we meet?

18-**Mike:** Shall we watch Avengers tonight?

Brian:

Mike: OK. Let's meet at 7.30.

- a) Maybe next time.
- b) I think it is boring.
- c) I can't stand it.
- d) That sounds great.

20-**Camilla:** What do you think about Norah Jones?

Martin: I don't know her.

Camilla : She has got long hair and big brown eyes.

- a) Why do you like?
- b) What is she like?
- c) Who do you like?
- d) What does she look like?

Appendix F. Mind Map I

How to Continue

Can you repeat, please?
 Can you speak slowly, please?
 Can you speak louder, please?
 I don't understand.
 Maybe
 Certainly/Definitely/Of course/Sure
 I agree with you.
 Great/ Perfect

How to Finish

Nice to meet you
 Nice to meet you, too.
 Me, too.
 Have a nice day.
 Bye.
 Thank you.
 You're welcome.

GREETING



What to Ask

What is your name?
 Where are you from?
 What is your nationality?
 What is your job/occupation?
 How old are you?

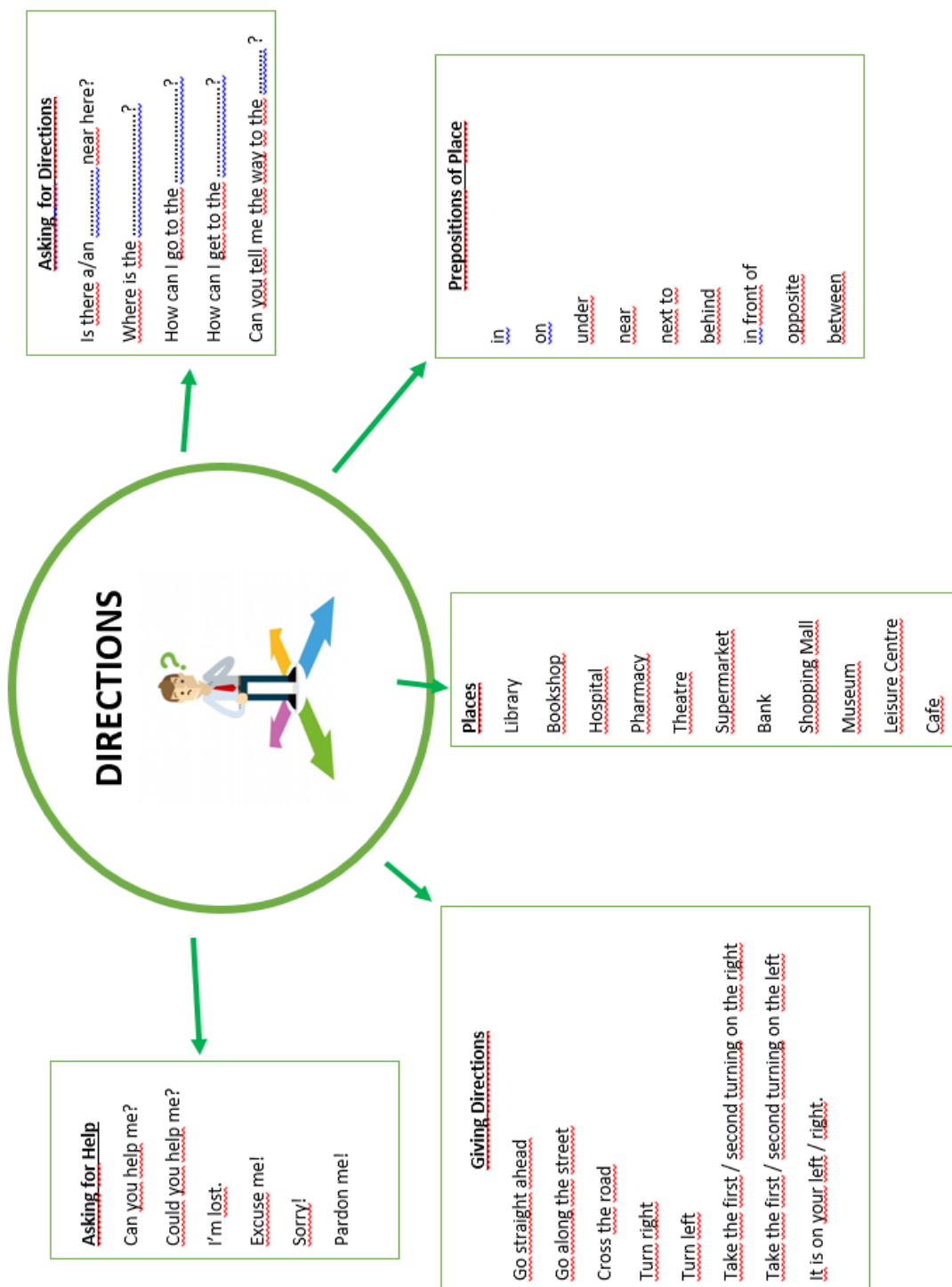
Places

Cafe
 New School
 New Neighborhood
 Museum
 Gym
 Hospital
 Course

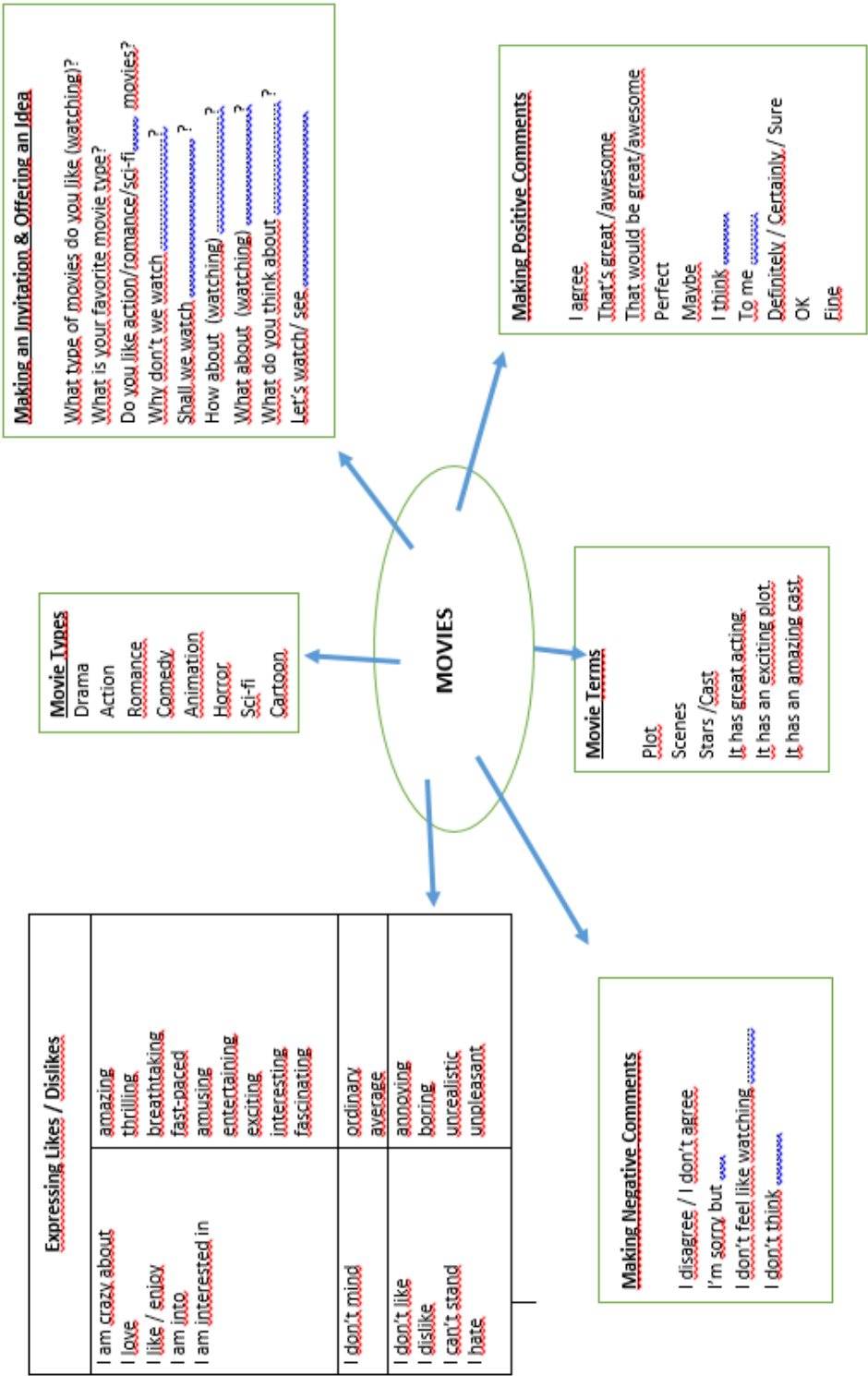
How to Start

Hello
 Hi
 Excuse me
 Pardon
 Are you new here?
 Welcome.

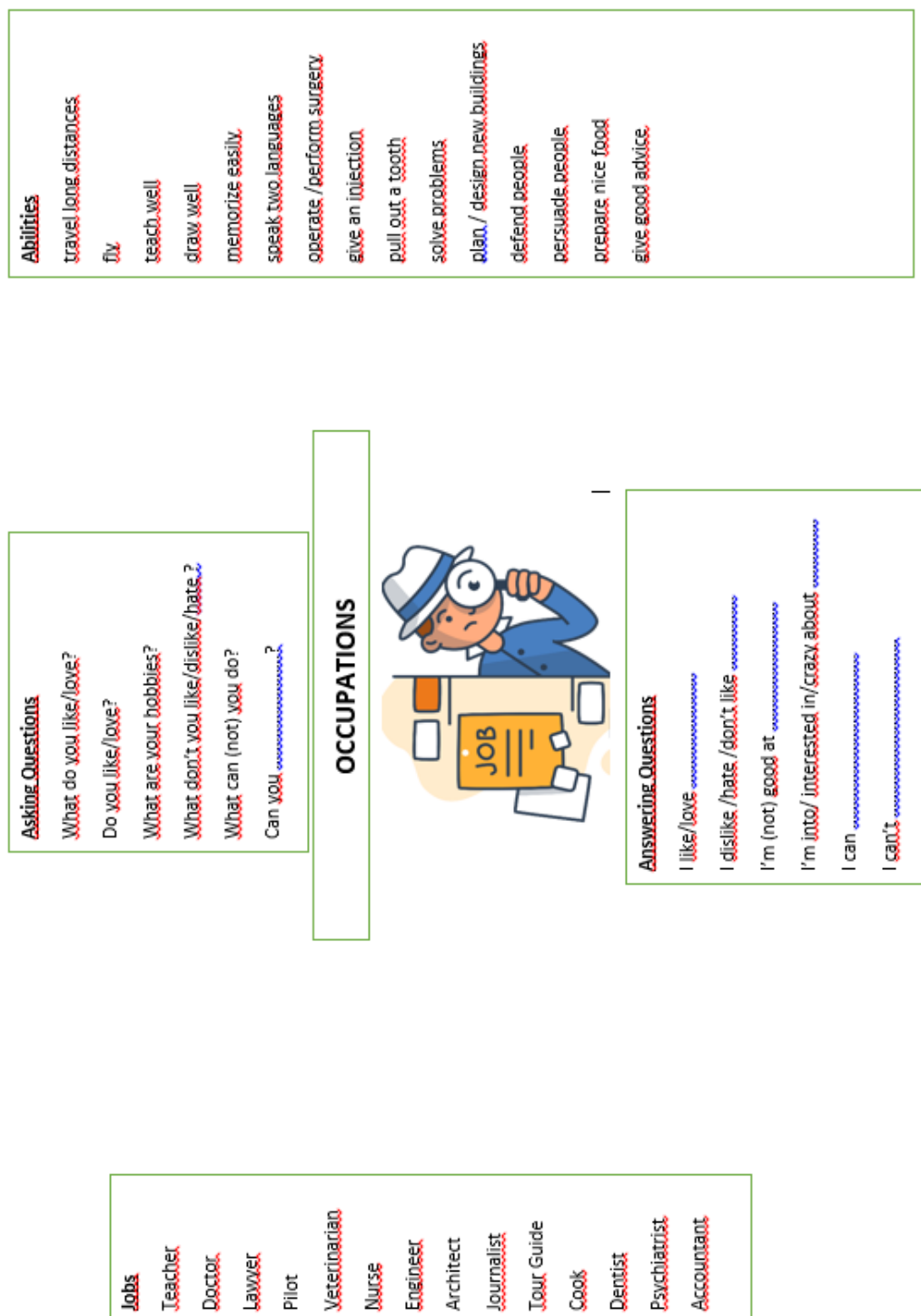
Appendix G. Mind Map II



Appendix H. Mind Map III



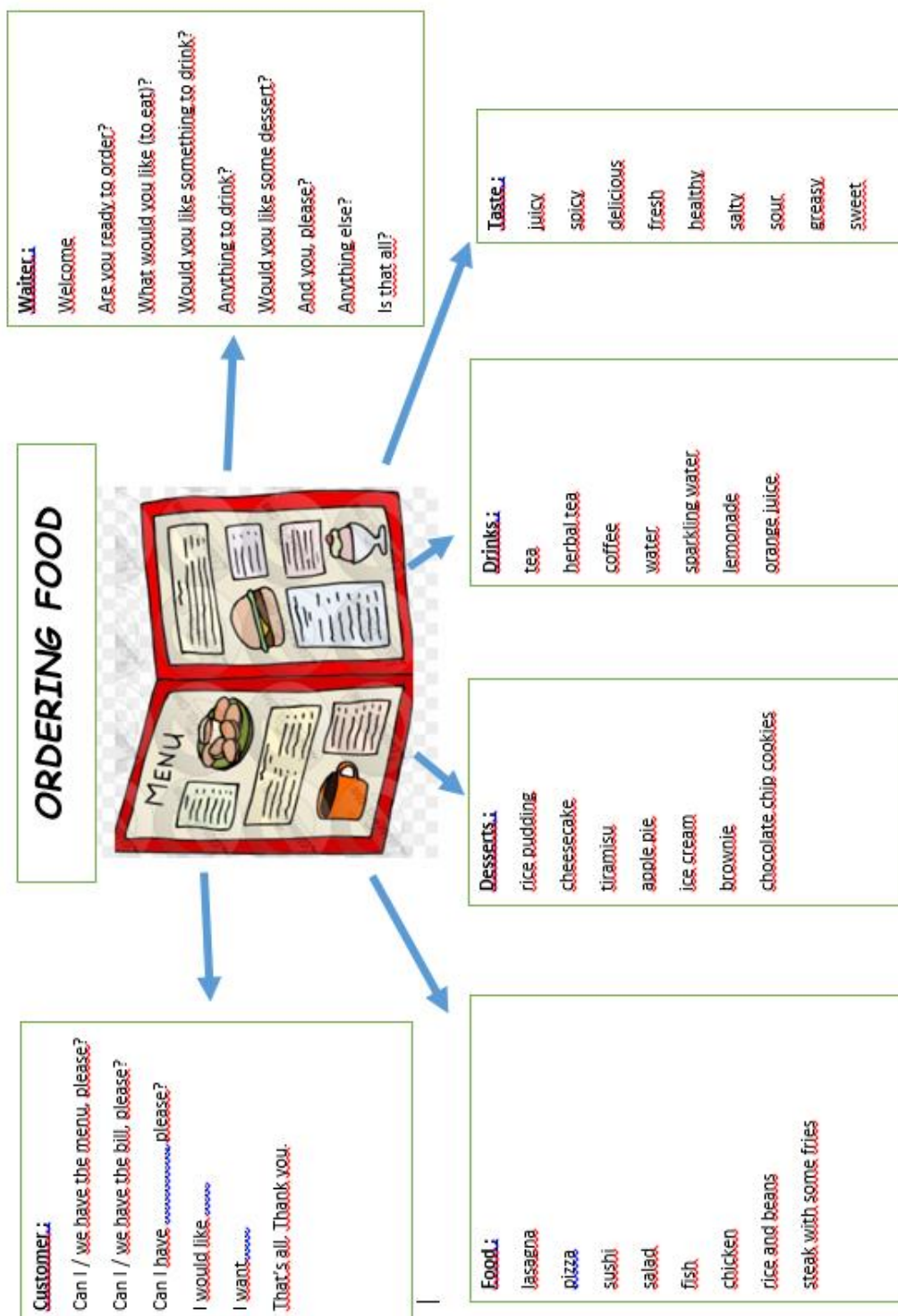
Appendix I. Mind Map IV



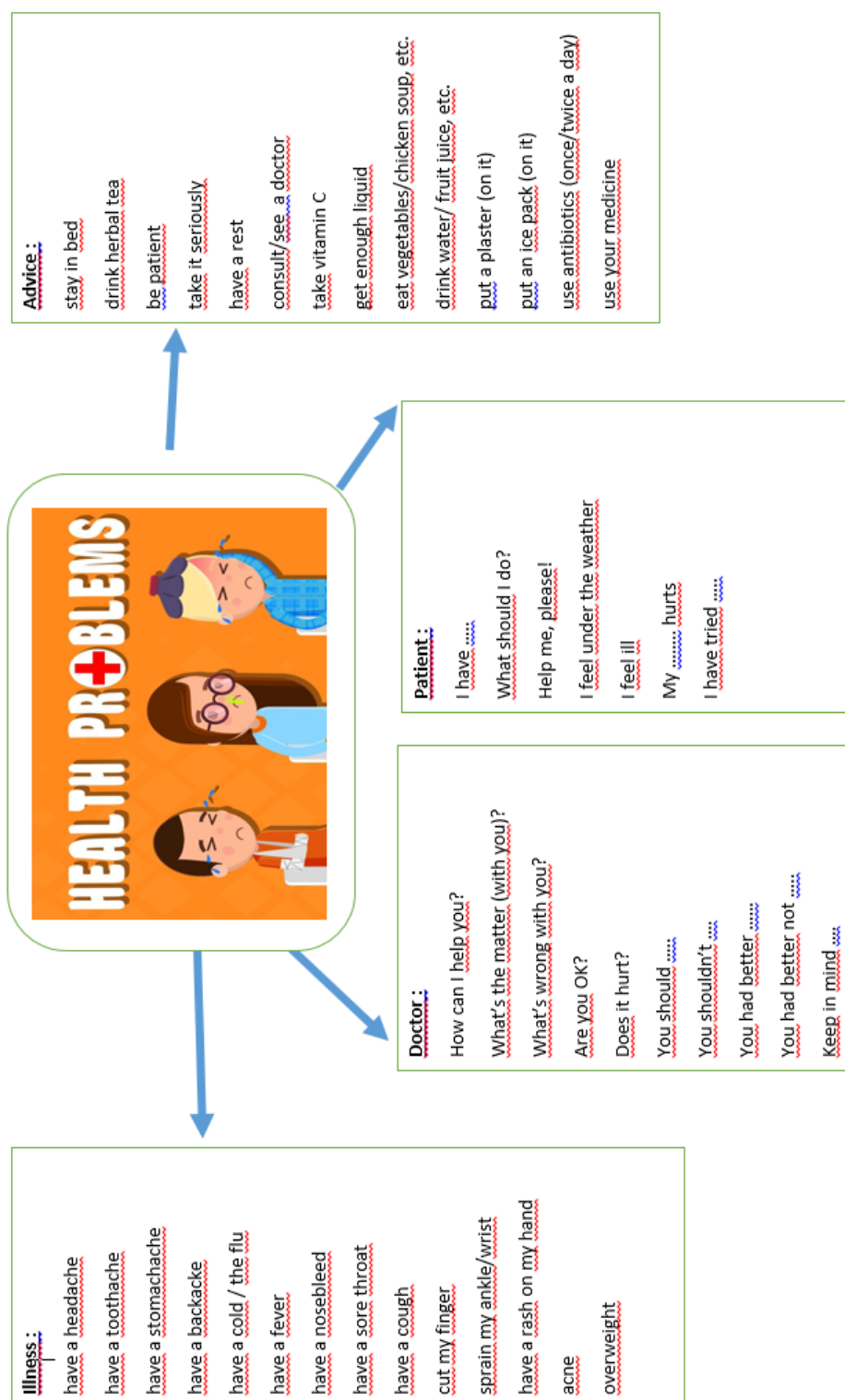
Appendix J. Mind Map V



Appendix K. Mind Map VI



Appendix L. Mind Map VII



Appendix M. Lesson Plans for Drama

LESSON PLAN FOR DRAMA ACTIVITY 1: GREETING				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to help the learners get to know each other -to motivate the learners for drama activity 	<ul style="list-style-type: none"> - After T introduces herself, she tells the students that they will play handshaking drama game in English and the winner would be the one who remembered the highest number of names. - T tells that they will listen to a dialogue between people who are at an international art course in Italy and asks the learners to guess their countries and nationalities. (Activity 2) 		5 minutes
Drama	<ul style="list-style-type: none"> -to help the students comprehend drama activity -to help them understand the function of 'greeting' 	<ul style="list-style-type: none"> -Ss listen to the dialogue three times to complete listening activities in the course book. (Activity 3-4-5-) -After the dialogue, T asks the learners how often they meet new people, where they meet, what they ask, how they respond, and how they finish the conversation. Then, T puts the theme poster 'greeting' on the board. -T enables the students with a chance to practise the dialogue through activity 6. 	<ul style="list-style-type: none"> -course book -flashcard -props -theme poster 	15 minutes
Post-Drama	<ul style="list-style-type: none"> -to check comprehension -to provide an opportunity for Ss to introduce themselves through a roleplay activity 	<ul style="list-style-type: none"> -T tells that they will have new identities and introduce themselves to each other. -T distributes roleplay cards. There are two patients with the same name and age, but they have different jobs and nationalities. The doctor calls the name and both patients enter together. The doctor is supposed to learn their names, ages, jobs and nationalities to find the right patient, who is from Greece. 		20 minutes

T: teacher **Ss: Student(s)**

- 2 Look at the picture. Today is the first day of the 'Florence International Art Course' in Italy. Read the greetings and the names of the students. Guess their countries and nationalities.



- 3 Listen to Fabio Peraldo meeting his students. Tick (✓) the phrases you hear.

Good morning!
How is it going?
Hi!
Nice to meet you!
Long time no see!
Hello!
What's up?

Welcome!
Have a nice day!
Nice to meet you!
Long time no see!
Hello!
What's up?

- 4 Listen to the dialogue again and write true (T) or false (F).

1. Fabio is in his late thirties.
2. The instructor is German.
3. Berta is a Spanish journalist.
4. Bluma is into art.
5. Bluma is a young student.
6. Rodas is Greek.

- 5 Listen again. Fill in the chart with the necessary information.

Name-Surname	Age	Country	Nationality	Occupation
Fabio Peraldo				teacher
Carmel Norris	35	England	British	architect
Halcan Uzun	21	Turkey	Turkish	student
Berta Fernandez				
Frank Martin	40	France	French	officer
Rodas Pandia		Greece		
Bluma Meyer			German	

- 6 Work in pairs. Choose a student from exercise 2. Ask and answer questions as in the example.

What is her / his name?
Where is she / he from?
What nationality is she / he?
What's her / his job?
How old is she / he?

What is her name? Her name is Carmen Norris.
Where is she from? She is from England.
What nationality is she? She is British.
What's her job? She is an architect.
How old is she? She is 35.

DRAMA ROLEPLAY CARDS:

JOHN SMITH / CARMEN SANDIEGO : You are at a hospital and the doctor calls your name. There is another person with the same name and age. Enter the doctor's office and introduce yourself according to your ID card. (ID Card: John Smith / Carmen Sandiego, Age: 24, Job: Architect, Country: France, Nationality: French)

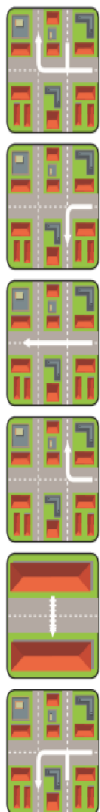
THE DOCTOR : Call John Smith / Carmen Sandiego to your office. Two patients with the same name and age enter your office, but your patient is from Greece. Ask them to introduce themselves and find your patient.

JOHN SMITH / CARMEN SANDIEGO : You are at a hospital and the doctor calls your name. It is your turn, but there is another person in the doctor's office. Enter the doctor's office and introduce yourself according to your ID card (ID Card: John Smith / Carmen Sandiego, Age: 21, Job: Officer, Country: Greece, Nationality: Greek)

LESSON PLAN FOR DRAMA ACTIVITY 2: GIVING DIRECTIONS				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to prepare the learners for drama activity -to activate their prior knowledge about directions 	<p>-T plays “Simon Says” game to energize the learners and help them remember some words about directions (e.g. turn left / right, go straight,)</p>		3 minutes
Drama	<ul style="list-style-type: none"> -to help the students learn vocabulary about giving directions -to help them understand phrases about directions 	<p>-T asks the learners to match sentences with the direction signs.(Activity 2). -Ss listen to a dialogue about giving directions.(Activity 3-4)</p>	<ul style="list-style-type: none"> -course book -map -theme poster -flashcard -role play cards 	15 minutes
		<p>-After the dialogue, T asks the learners what public places they know in addition to the places on map, how they can ask for help and give directions. Then, ‘directions’ theme poster is put on the board.</p>		
		<p>-T uses the map of the listening activity to make the learners describe different places involved in the map.</p>		
Post-Drama	<ul style="list-style-type: none"> -to check comprehension - to provide speaking opportunity for giving directions 	<p>-T distributes role play cards and students act out their roles. Two friends see a stranger who asks them to tell how to go to the bus station / hospital / library / museum / etc. They need to look at the map to help the stranger. Each role play card involves a different place name on the map.</p>		22 minutes

2 Read the sentences and match them with the signs.

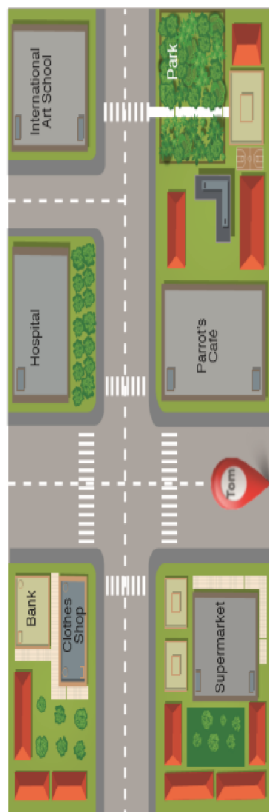
- a. Turn left.
- b. Take the second turning on the right.
- c. Cross the road.
- d. Turn right.
- e. Go along the street
- f. Take the second turning on the left.



3 Listen to the dialogues to find out where they take place. Write the correct number.

- a. On the way
- b. At the airport
- c. At home

4 Listen to dialogue 2 again. Follow the directions and draw a line from Tom to Emily's house



DRAMA ROLEPLAY CARDS:

STRANGER: You are lost and you want to go to the bus station /hospital/ library / museum / etc. Look at the place name written on your card and ask for help.

FABIO / JANE: You are with your friend and you see a stranger who asks you to tell how to go to the bus station /hospital/ library / museum / etc. Look at the map and tell how he/she can go.

DAVID / STACY: You are with your friend and you see a stranger who asks you to tell how to go to the bus station /hospital/ library / museum / etc. Look at the map and help your friend.

LESSON PLAN FOR WEEK 3 : MOVIES				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to motivate the learners for the drama activity -to provide interaction between the Ss 	<ul style="list-style-type: none"> - T plays “Something in Common” game, which helps the Ss to learn about their likes and dislikes. 		3 minutes
Drama	<ul style="list-style-type: none"> -to help the students understand expressing their likes and dislikes, offering an idea, making positive or negative comments -to help the students practice necessary language items about movies. 	<ul style="list-style-type: none"> -T asks the learners to match movie types with pictures.(Activity 1). -Ss talk about their movie type as in Activity 2. -Then, they listen to a dialogue between two friends who talk about their favourite movie types. (Activity 4-5) -T asks the learners to group sentences in a dialogue (Activity 7).The sentences are about making an invitation, accepting an invitation and refusing an invitation. --T puts six movie posters of different kinds (3 Idiots, Avatar, Fast and Furious, Life of Pi, Boss Baby and The Conjuring) and checks whether they know or like those movies. Then, types of the movies are written on the board. T asks how they can express their likes and dislikes, make an invitation or offer an idea, make positive or negative comments and what terms might be useful about movies. After the mind map is completed, the theme poster ‘Movies’ is written on the board. 	<ul style="list-style-type: none"> -pictures -course book -theme poster -role play cards 	15 minutes
Post-Drama	<ul style="list-style-type: none"> -to check Ss understanding of talking about movies -to provide speaking opportunity about movies. 	<ul style="list-style-type: none"> -Ss practice Activity 7. -T distributes role play cards. Ss are supposed to act as friends who are at a shopping center. They suddenly see posters of 3 Idiots, Avatar, Fast and Furious, Life of Pi, Boss Baby and The Conjuring. They want to see one of those movies, but they prefer different movie kinds. They need to share what they prefer in order to decide together. 		22 minutes

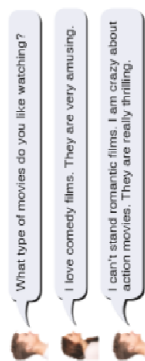
LISTENING & SPEAKING

1 Match the following movie posters with the correct movie types.

1. ☐ romance
2. ☐ comedy
3. ☐ historical drama
4. ☐ action
5. ☐ biography
6. ☐ animation
7. ☐ horror
8. ☐ sci-fi



2 Work in pairs. Study the table, then make a dialogue as in the example.



I am crazy about I love / enjoy I like / enjoy	amazing thrilling exciting fast-paced amusing
I don't mind I don't like I can't stand I hate	ordinary average amusing uninteresting unpleasant

3 A YOU ARE WHAT YOU WATCH!

4 Listen to Norma and Kathy talking about movies. Number the following sentences in the order you hear.

- ☐ a. His acting is amazing.
- ☐ b. How about watching "The Martian"?
- ☐ c. I find them boring and unrealistic.
- ☐ d. Why don't we go to the cinema?
- ☐ e. Let's google what is on this week.
- ☐ f. Show times are at 5.30 and 7.45.
- ☐ g. I don't feel like watching a sci-fi.



5 Listen to the dialogue again and complete the table.

	Favourite movie type
Kathy	
Norma	

7 a. Look at the highlighted sentences in the dialogue and write them under the correct headings.

Hi, Doreen. There is a new Batman movie on at the cinema. How about seeing it on Wednesday?
Doreen: Well I'd love to, but I can't. I have a photography class.
Vincent: OK. Let me check my schedule. I'm free on December 5th. Why don't we meet on that day?
Doreen: Sorry, but I can't make it. It's my best friend's birthday. Shall we meet on Thursday?
Vincent: It sounds great. Let's meet at the cinema at 5.30.

Making an invitation <i>Shall we meet on Thursday?</i>	Accepting an invitation	Refusing an invitation
.....
.....
.....
.....

DRAMA ROLEPLAY CARDS:


KATE / KIM : You are at a shopping center with your friends. You see movie posters of 3 Idiots, Avatar, Fast and Furious, Life of Pi, Boss Baby and The Conjuring and want to see your favourite movie type (action). Tell your friends that you want to see it and try to make them watch your movie.

HAZEL / JOHN : You are at a shopping center with your friends. You see movie posters of 3 Idiots, Avatar, Fast and Furious, Life of Pi, Boss Baby and The Conjuring and want to see your favourite movie type (horror). Tell your friends that you want to see it as it is your favourite type and try to make them watch your movie.

RUBY / ADAM : You are at a shopping center with your friends. You see movie posters of 3 Idiots, Avatar, Fast and Furious, Life of Pi, Boss Baby and The Conjuring and want to see your favourite movie type (comedy). Tell your friends that you want to see it as it is your favourite type and try to make them watch your movie.

LESSON PLAN FOR WEEK 4: OCCUPATIONS				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to increase interaction -to activate their prior knowledge about abilities. 	<ul style="list-style-type: none"> -T demonstrates a skill and asks the learners what skills they have. Then, they play "Can you do this?" game. 		2 minutes
Drama	<ul style="list-style-type: none"> -to help the students comprehend the drama activity about jobs -to help them understand the function of 'expressing abilities.' 	<ul style="list-style-type: none"> -T presents gap-fill and matching exercises in Activity 1. Then Ss talk about the jobs as in Activity 2. -Ss listen to three ads on the radio to complete Activity 3 and 4. -T asks the Ss about their future jobs and what abilities they might need for those jobs. T prepares a mind map with 'Occupations' theme poster and adds how they can ask and answer questions about likes and abilities. -T helps the Ss to practice 'expressing abilities' as in Activity 5 and 6. 	<ul style="list-style-type: none"> -course book -props -theme poster -roleplay cards 	15 minutes
Post-Drama	<ul style="list-style-type: none"> -to check comprehension -to provide an opportunity for producing the necessary language through a roleplay activity 	<ul style="list-style-type: none"> -T distributes three role play cards for each group. One of the Ss is between two jobs and he/she is supposed to ask for help in order to prepare a list after the university exam. His/her friends ask questions about his likes, dislikes, and abilities to help him/her find a suitable job. Each roleplay card includes different pair of jobs (e.g. engineer/teacher, nurse/architect, lawyer/veterinarian, etc.). Friends who try to help support different jobs in the pair. 		23 minutes

-
- 1) _____ fast to catch the best image of the wild animals.
- 2) _____ to visitors to give information.
- I speak two languages to

- 
- 2 I sometimes 3) _____ off the high places but I 4) _____ the thieves quickly.
- 5 I swim and 5) _____ to take care of the dolphins. I also 6) _____ the animals regularly.

-

- 2** Work in pairs. Talk about the jobs in exercise 1.

Student B : He can't catch the criminal/a

-

1. the hills
2. across the country
3. and with animals
4. to visitors
5. into the rivers
6. off the fees

- b. Choose the best option to describe the types of the jobs.

- a) They are indoor jobs. b) They are adventurous jobs. c) They are part time jobs.

- | Activity | You | Your partner |
|--------------------|-----------------------|-----------------------|
| climb quickly | <input type="radio"/> | <input type="radio"/> |
| run fast | <input type="radio"/> | <input type="radio"/> |
| swim well | <input type="radio"/> | <input type="radio"/> |
| travel alone | <input type="radio"/> | <input type="radio"/> |
| learn a job easily | <input type="radio"/> | <input type="radio"/> |

- b. Work in pairs. Ask and answer questions about the activities in the chart. Tick (✓) the activities your partner can do.

Student B: Yes, I can. / No, I can't.

- 6** Which jobs are suitable for you and your partner? Share your ideas.

I love animals. I can learn a job easily, but my friend can't. I

CAN YOU REALLY DO IT?

1. Can you hold your breath for 40 seconds?
2. Can you name 5 English songs?
3. Can you make a funny face?
4. Can you say the names of all your teachers?
5. Can you stand on your head?
6. Can you talk about yourself for two minutes?
7. Can you jump on one leg for 10 seconds?
8. Can you draw a cat?
9. Can you say "Hello" in 5 different languages?
10. Can you say 5 English words starting with C?
11. Can you name 15 English verbs?
12. Can you say "fast" "whiteboard" for 10 times?
13. Can you name the days of the week in 10 seconds?
14. Can you touch your toes?
15. Can you make an origami animal?
16. Can you sing an English song?
17. Can you talk about your best friend for 1 minute?
18. Can you name 7 parts of the house?
19. Can you spell "dangerous"?
20. Can you name 8 European countries?
21. Can you act like a monkey for 10 seconds?
22. Can you draw a picture with your left hand?
23. Can you name 7 jobs?
24. Can you juggle for 5 seconds?

ST A	ST B	ST C

1. Can you hold your breath for 40 seconds?
2. Can you name 5 English songs?
3. Can you make a funny face?
4. Can you say the names of all your teachers?
5. Can you stand on your head?
6. Can you talk about yourself for two minutes?
7. Can you jump on one leg for 10 seconds?
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20. Can you name 8 European countries?
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22. Can you draw a picture with your left hand?
23. Can you name 7 jobs?
24. Can you juggle for 5 seconds?

ST A	ST B	ST C

ROLEPLAY CARDS

OLIVIA / OLIVER .: After university exam, you want to prepare a list for the university. You are between two jobs and you need your friends help to choose the right job. Read your role play card for those two jobs (engineer/teacher).

EVA / SMITH .: After university exam, your friend wants to prepare a list for the university. He/she is between two jobs and needs your help to choose the right job. Read your role play card for those two jobs (engineer/teacher), but you think your friend can be a good engineer. Ask questions about likes, dislikes and abilities of your friend to help him/her decide.

PATRICIA / PATRICK .: After university exam, your friend wants to prepare a list for the university. He/she is between two jobs and needs your help to choose the right job. Read your role play card for those two jobs (engineer/teacher), but you think your friend can be a good teacher. Ask questions about likes, dislikes and abilities of your friend to help him/her decide.

LESSON PLAN FOR WEEK 5 : PHYSICAL APPEARANCE AND PERSONALITY				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to motivate the learners for the drama activity -to activate their prior knowledge about physical appearance 	<ul style="list-style-type: none"> -T enters the class with a magazine and talks about her favourite celebrity and she asks the Ss about their favourite celebrity. The names are written on cards to use for the 'Celebrities' game. 		5 minutes
Drama	<ul style="list-style-type: none"> -to help the students comprehend the drama activity -to help them understand the function of 'describing physical appearance and personality 	<ul style="list-style-type: none"> -T presents the matching activity in the course book (Activity 1). T continues with Activity 2 and 3. -Ss group positive and negative personality qualities in the course book. 	<ul style="list-style-type: none"> -course book -handouts -props -flashcard -meaning poster 	15 minutes
		<ul style="list-style-type: none"> -T asks the Ss about the words that can be used to describe physical appearance and personality. T also provides helpful language items to ask for opinion and to express opinion 		
		<ul style="list-style-type: none"> -T asks questions about inspiring characters' qualities of students (Activity 6) and Ss walk around the class. -T plays a short 'Cinderella' cartoon to remind the characters and provide a transition to the roleplay activity. 		
Post-Drama	<ul style="list-style-type: none"> -to check comprehension -to provide an opportunity for the necessary language through a roleplay activity 	<ul style="list-style-type: none"> -T distributes role play cards and tells the learners that if they had a chance to make a movie of 'Cinderella', who would they choose for the characters in the cartoon (Cinderella, the prince, stepmother, stepsisters, the servant, the fairy Godmother) -Each group is responsible for finding actor/actress for a different character in the story. Group members can express their real honest opinions when they compare their favourite actor/actress for their assigned character. 		20 minutes

- 2** a. Complete the chart using the words in exercise 1.

general appearance	attractive,
age	middle-aged,
height	tail,
build	slim,
hair	shoulder-length,
other features	beard,

8. Describe your friends using the words in the chart.
- e.g.
- A: What does your deskmate look like?
B: He's good-looking. He's got green eyes and short dark brown hair. He's got glasses.
- A: How tall is he?
B: He's of medium height.

- 3** Look at the pictures again in exercise 1 and compare the people.
e.g. *Lydia's hair is longer than Emma's. Bruce is the oldest.*

- 2** Group the words under the correct emojis.

The worksheet is divided into two main sections for drawing and labeling. Each section has a large empty box on the right and a column of adjectives on the left, each on a colored strip.

Top Section (Sad Face Icon):

- Adjectives: rude, pollie, reliable, lazy, ridiculous, stubborn, modest, easy-going, helpful.

Bottom Section (Happy Face Icon):

- Adjectives: shy, generous, imaginative, boring, sincere, stingy, outgoing, patient, jealous.

- 6 a.** Work in pairs. Talk about your inspiring characters' qualities.

J. K. Rowling is my favourite author. She writes perfect novels. She has three children. She's also a great mother.

I don't agree with you. Maybe because I'm not interested in fantastic novels. And she never takes part in charity organisations.

Who is your favourite author then?

Student A

Student B

- b. Walk around the class and learn about your friends' inspiring characters. Take notes.

character's name	his / her qualities

DRAMA ROLEPLAY CARDS:

DIRECTOR : You decide to make a movie of 'Cinderella' and want to choose actors and actresses to act the roles of characters in the cartoon (Cinderella, the prince, stepmother, stepsisters, the servant, the fairy Godmother). Ask your assistant directors to help you and express their opinions about the appropriate person for the role.

ASSISTANT DIRECTOR 1 : Your director wants to make a movie of 'Cinderella' cartoon and asks for your help about the right person for the cartoon characters (Cinderella, the prince, stepmother, stepsisters, the servant, the fairy Godmother). Read the character name you are responsible for helping and express your opinion about the right person for that character and explain why you think so.

ASSISTANT DIRECTOR 2 : Your director wants to make a movie of 'Cinderella'. Your director asks for your help about the right person for the cartoon characters (Cinderella, the prince, stepmother, stepsisters, the servant, the fairy Godmother). Read the character name you are responsible for helping and express your opinion about the right person for that character and explain why you think so.

LESSON PLAN FOR WEEK 6 : ORDERING FOOD				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to motivate the learners for the drama activity -to activate their prior knowledge about food 	-T plays "Taste" game.		2 minutes
Drama	<ul style="list-style-type: none"> -to help the students comprehend the drama activity -to help them understand the function of 'ordering food' and 'taking the order' 	<ul style="list-style-type: none"> - Ss match pictures with sentences in Activity 1. Then, they read sentences in Activity 2 and decide who speaks, customer or waiter. - Ss listen to a conversation about ordering food and complete Activity 3-4 and 5. -Ss complete sentences using adjectives provided in Activity 2. -After listening activities, T asks the Ss group sentences of a waiter and a customer. Their responses are written on the board. T also asks about students' favourite food and describe the taste. Necessary adjectives about the taste of food are also written. Then, T puts the theme poster 'Ordering Food' on the board. -T wants the Ss tell what they eat and drink when they go to a cafe/ restaurant. Ss talk about what they usually order. 	<ul style="list-style-type: none"> -course book -props -theme poster 	15 minutes
Post-Drama	<ul style="list-style-type: none"> -to check comprehension -to provide speaking opportunity about ordering food 	-T distributes role play cards which require the Ss to order food and take the order.		23 minutes

- 1 Look at the pictures and match them with the activities.

1. She is looking at the menu.
2. She is ordering some food.
3. He is serving the meal.
4. She is having lunch.
5. She is paying the bill.



- 2 Read the sentences and write the speakers: customer (C) or waiter (W).

1. Can we have the menu, please?
2. Are you ready to order?
3. Would you like something to drink?
4. Is that all, madam?
5. Can I have the bill, please?
6. I want steak with some fries and vegetables.
7. That's all. Thank you.
8. Would you like some dessert?



- 3 Listen to Hiroko and Alice having breakfast at a café. Write the names of the food and drinks they order.

Customer	Food	Drink
Hiroko		
Alice		

- 4 Listen to the dialogue again. Number the questions as you hear. One is extra.

- Anything to drink?
- Is that all?
- Are you ready to order, young ladies?
- And you, please?
- Can we have the menu, please?
- Would you like something to drink?
- Can we have the bill, please?



- 6 Listen again and tick (✓) the correct words.

	always	usually	often	sometimes	never
1. We have traditional Japanese breakfast at weekends.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. We eat fish for breakfast.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. We have it for lunch or dinner.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. We have green tea at breakfast in Japan.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. We have beans, sausage, mushrooms and fried tomatoes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. They are my favourite.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2 Fill in the blanks with the given words. Use your dictionaries.

juicy / spicy / delicious / fresh / healthy / salty / sour / greasy / sweet

1. I think Italian food is _____. Everybody loves it.
2. Fruit and vegetables are _____. They are good for you.
3. I don't like _____ food, so I never fry them.
4. I don't enjoy Indian food. They are _____. They use lots of curry.
5. I prefer _____ biscuits to _____ snacks like chocolate.
6. Lemon is a _____ fruit and I use it a lot in salads.
7. I love _____ and _____ oranges. I get lots of orange juice for breakfast.

DRAMA ROLEPLAY CARDS:

WAITER / WAITRESS: You are a waiter/waitress at a café. Your customer orders food, but you bring the wrong dish. Take the order again and serve his/her dish.

CUSTOMER 1 : Go to a café with your friend. Check the menu and order your meal. After you finish, ask for the bill.

CUSTOMER 2 : Go to a café with your friend . Ask for the menu and order your meal. The waiter brings you a wrong dish and you really dislike it. Ask him /her to change it.

LESSON PLAN 7 : HEALTH PROBLEMS				
	AIMS	COURSE DESCRIPTION	MATERIALS	DURATION
Pre-Drama	<ul style="list-style-type: none"> -to motivate the learners for the drama activity -to activate their prior knowledge about illnesses 	<p>-After greeting the Ss, T mimes an illness and tells that they will play a game and mime illnesses.</p>	<ul style="list-style-type: none"> -course book -props -flashcard -theme poster 	5 minutes
Drama	<ul style="list-style-type: none"> -to help the students comprehend the function of 'giving advice' -to help them understand phrases about health problems 	<p>-Ss match phrases about illnesses with the pictures (Activity 1a). T asks them if they have ever experienced those illnesses (Activity 1b) and what they usually do when they have the flu (Activity 2).</p> <p>- Ss listen to a dialogue between a doctor and a patient. They read the sentences in Activity 3 and decide whether doctor or a patient says the sentences. Then, they listen to the dialogue again to find out the doctor's advice (Activity 4).</p> <p>- T asks the learners to match illnesses with the advice (Activity 5).</p> <p>- T prepares mind map with the learners about illnesses and advice. Then, 'health problems' theme poster is put on the board.</p> <p>- Ss act out the dialogues in Activity 5.</p>		15 minutes
Post-Drama	<ul style="list-style-type: none"> -to check comprehension -to provide an opportunity for producing the necessary language about health problems through a roleplay activity 	<p>- T distributes role play cards which include roles of a doctor and a patient. A patient with flu goes to a doctor, but he/she wants to use antibiotics to get better. The doctor gives advice, but he/she does not want to prescribe antibiotics.</p>		20 minutes

Appendix N. Learners' Responses to General Evaluation Form for Drama

"Drama is fun and different emotions. I have improved my acting skills. I was anxious at first, but then I felt comfortable. I would prefer group activities. The course has met my expectations" (Learner 1).

"Drama is something like theatre in which people act different characters. I have improved myself in fluency. The first week I was sure that I would fail, but then I have changed my mind. I believed I could do and I achieved. The course has met my expectations, English course is not boring any more. I was anxious in my first performance, I have overcome my anxiety. The disadvantage of the group work is that when groupmates do not perform their roles, drama activity can not continue. I would prefer group activities as we have fun and learn together. We also use our body language when we try to convey our meaning" (Learner 2).

"Drama brings to my mind learning through fun. I have learned how to speak even when I feel unprepared. The course has met my expectations in the way that my language learning background used to be incomplete, but it is complete now. I was anxious since I did not know my friends, I do not feel anxious now. They also made mistakes. The advantage of group work was that the focus was not entirely on me, while the disadvantage was when someone forgot what to say, the activity did not proceed. I prefer group activities as my anxiety decreases" (Learner 3).

"Drama is acting situations which we face in our real lives. I have improved myself in view of how to maintain communication and speak fluently. In addition, my pronunciation has got better. The course has met my expectations. In fact, I was not expecting that I would speak so much. I was anxious in the first week for it was my first time to engage in a conversation in English. The group work is advantageous since there are shifts between speakers. The disadvantage is that group performance is influenced negatively when a group member does not speak. I prefer group activities because it helps to continue speaking in English" (Learner 4).

"Drama is representing slice of life through acting, becoming socialized and being tolerant. I have developed my vocabulary and fluency. The course fulfilled my expectations as I have gained self-confidence as well as language skills. The first week I experienced dithering and my words stuck in my throat, but now it is the opposite of what it used to be. The advantage of group work is that it helped me to become integrated with my friends and to trust other people. Group work is better because I feel more comfortable when I perform with my friends. My sixth drama performance was great. I was so happy and I lack of the words to describe how I felt" (Learner 5).

"Drama brings to my mind theatre. I have got better in speaking fluently. The course has met my needs in view of speaking skills. The advantage of group work is promoting speaking skills and making our own sentences. The disadvantage is you need group harmony. I was anxious, but the more I spoke, the less I felt. I contributed to my group through giving creative ideas. After I finish drama activity, I feel relieved. I prefer group activities since it provides me more thinking time" (Learner 6).

“Drama brings to my mind laughter and our successful drama performances. I have learned to speak in front of people. I did not have any expectations, but I received more than what I could expect. My anxiety used to be very high, I was trying to encourage myself to speak in front of my friends as I was unsure whether I would succeed. I can do with ease now. Group work is advantageous as we learn from each other. It can be disadvantageous when my groupmates do not study. I prefer group activities because we help each other during the activities” (Learner 7).

“Drama is dialogues. I have learned new words and how to use them in real life. The course has met my expectations even more since I can make my own sentences now. The first week I felt anxious, I feel relaxed now. Group work is advantageous because it lowers anxiety and we help each other. Disadvantage is some group members not studying hard. I had great fun during my sixth drama performance. It was my best and my group was nice” (Learner 8).

“Drama brings to my mind laughing with my friends; it was great and fun. I have learned not to be embarrassed. The course has fulfilled my expectations as I wanted to learn through fun and practice. My pronunciation has improved. The first week I was so afraid and anxious that I wanted the activity to end as soon as possible, waiting for the bell. I look forward to next drama activities now. Group activity is helpful since we cooperate. If group members do not study, it causes problems” (Learner 9).

“Drama is like theatre. I have improved my pronunciation. My expectation was that we would take notes as I was used to it. I was anxious for it was my first time, then it was fine. The course has not met my expectations. Group disadvantage is that harmony is essential for group success. Advantage is you can interact with different people” (Learner 10).

“I see drama as a fun activity. I have learned to control my anxiety. The course has met my expectations because we had fun. I was anxious because I did not know my friends. I prefer group activities because it lessens my anxiety, we help each other and we have fun. In my successful drama activity, I felt like it was real” (Learner 11).

“Drama is presenting a slice of life. My interest to English has increased. I have improved my fluency. The course has met my expectations as drama activities were better than memorization. I was very anxious, I feel confident now. In individual activities, everyone looks at you. In group work, the disadvantage is that all group members should be responsible, or else it fails. I prefer group work since it provides safety and we all help each other” (Learner 12).

“Drama is like theatre. I have improved my communication and pronunciation. The course has met my expectations in view of stage fright and pronunciation. I was anxious at first, but I feel experienced now. I prefer group activities because I can perform better with my friends” (Learner 13).

“Drama is speaking English in front of other people. I have learned how to make a sentence. I thought we would just sit and listen to the teacher. On the contrary, we were not bored and we learned new things. I can not describe my anxiety at the beginning of the term, I used to forget the things I knew. I feel confident now. The disadvantage of the group work is that you sometimes do not get on well with your groupmates. I prefer group activities because it allows me to think before I speak” (Learner 14).

“Drama is like theatre. I have learned how to speak English. My pronunciation has improved. I thought we would just follow the course book, but then drama activities began. I like them. My anxiety has reduced by time. I prefer group activities for we have fun, we do not feel anxious and we see different examples” (Learner 15).

“Drama is fun, humorous and informative. I have learned that I was courageous. In addition, I have learned some words that I will never forget. I was anxious because of my pronunciation. The course has met my expectations in the sense that I have learned so many words and I can give presentation in a meeting. The advantage of the group work is during the activity everybody is happy. The disadvantage is some people do not study. I prefer group work because it makes me feel it is real and it gives me time to prepare myself” (Learner 16).

“Drama brings to my mind individual and group activities. I have improved my pronunciation. The course has fulfilled my expectations as we learned through fun. At first, I was anxious and embarrassed, but thanks to group activities I feel relaxed. I prefer group activities because we can help each other” (Learner 17).

“Drama is theatre that reflects real life. I have learned to make sentences and to get involved in a dialogue. The course has met my expectations for I can make my own sentences. I was embarrassed and anxious at the beginning, I feel comfortable now. My sixth drama activity was great fun for me. I prefer group activity since it is more enjoyable and it increases self-confidence” (Learner 18).

“Drama is like theatre. I have learned how to express myself in English. The course has met my expectations in the way that even if I can not speak, I will try. At the beginning, I was anxious, it decreased after activities. The disadvantage of the group work might be that you do not know who should speak next. I prefer group activities because they help me feel relaxed” (Learner 19).

“Drama is group activity which includes unity, solidarity and fun. I have learned how to use my body language effectively. I enjoyed our English course. At the beginning of the term, I felt anxious and desperate. Then, I did my best to achieve. I contributed to my group in sense of providing trust, support and discipline. I prefer group activities as I feel relaxed. In my prior speaking experience, I have observed that my speech was mechanical without emotions” (Learner 20).

“Drama is an enjoyable activity. I have developed myself in the way that I can speak with a foreigner. My anxiety has decreased after drama practices. The course has met my expectations since I got better. I prefer group activities for we help each other” (Learner 21).

“Drama is communication. I have learned new words. At first I thought English learning was not for me, but then I realized I could achieve when I studied. My anxiety used to be very high, I feel no anxiety now. I prefer group activity because I feel less anxious and more confident” (Learner 22).

Appendix O. Permission for FLCAS

01.08.2019

Mail - gursen uzun - Outlook

Re: Permission for FLCAS

Horwitz, Elaine K <horwitz@austin.utexas.edu>

Mon 11/26/2018 4:25 PM

To: gursen uzun <gursenuzun@hotmail.com>

It's nice to meet you, and I appreciate your interest in my work.

Subject to the usual requirements for acknowledgment, I am pleased to grant you permission to use the Foreign Language Classroom Anxiety Scale in your research. Specifically, you must acknowledge my authorship of the FLCAS in any oral or written reports of your research. I also request that you inform me of your findings. Some scoring information about the FLCAS can be found in my book *Becoming a Language Teacher: A Practical Guide to Second Language Learning and Teaching*, 2nd edition, Pearson, 2013.

Best wishes,

Elaine Horwitz

On Nov 24, 2018, at 1:54 PM, gursen uzun <gursenuzun@hotmail.com> wrote:

Name: Gürşen SARIALTIN

Institution: Gazi University

Department: Foreign Language Teaching

Address: Emniyet Mahallesi, Bandırma Caddesi, 06500 Yenimahalle/Ankara

City / Country : Ankara / TURKEY

Dear Professor Horwitz,

I am a Master's student studying English Language Teaching at Gazi University, located in Ankara, Turkey. My interests include language anxiety. My thesis study will focus on the relationship between language anxiety and drama.

I would like your permission to use the Foreign Language Classroom Anxiety Scale in my research study. I would like to use and print your survey under the following conditions:


- I will use the surveys only for my research study and will not sell or use it with any compensated or curriculum development activities.
- I will send a copy of my completed research study to your attention upon completion of the study.

If these are acceptable terms and conditions, please indicate so by replying to me through my e-mail: gursenuzun@hotmail.com

Sincerely,

Gürşen SARIALTIN

Appendix P. Permission for Research



T.C.
ÇAYIROVA KAYMAKAMLIĞI
İlçe Milli Eğitim Müdürlüğü

Sayı : 45162673/605.01/8927555
Konu: Araştırma İzni
(Gürşen SARIALTIN)

06.05.2019

..... MÜDÜRLÜĞÜNE
ÇAYIROVA


İlgi: İl Milli Eğitim Müdürlüğünün 03/05/2019 tarihli ve 8769458 sayılı yazısı.

Gazi Üniversitesi Eğitim Bilimleri Enstitüsü Yabancı Diller Anabilim Dalı İngilizce Dili Eğitimi Yüksek Lisans Öğrencisi Gürşen SARIALTIN'ın "An Investigation Into The Effects Of Drama On Foreign Language Speaking Anxiety From Communicative Language Teaching (CLT) Perspektive" konulu araştırma çalışmasını ilimiz Mesleki ve Teknik Anadolu Liselerinde uygulamasının uygun görüldüğüne ilişkin, 02/05/2019 tarihli ve 8698743 sayılı Valilik Onayı ekte gönderilmiş olup söz konusu anket çalışmasının Müdürlüğünüz sorumluluğunda yapılması hususunda;
Gereğini rica ederim.

Azmi TUNÇ
İlçe Milli Eğitim Müdürü

Ek:
1.Valilik Onayı(1 Sayfa)
2.Araştırma Değerlendirme
Formu(1 Sayfa)

Gürşen SARIALTIN



Sekernar Mah.Süleyman Demirel Cd.
Mandıra Yolu No:7Çayirova/KOCAELİ
e-posta: cayirova41@meb.gov.tr

Ayrıntılı Bilgi İçin: Memur :Deniz EMİNOĞLU
Tel:262 658 19 00 Fax:262 658 19 01
Dahili : 121

Bu evrak güvenli elektronik imza ile imzalanmıştır. <https://evraksorgu.meb.gov.tr> adresinden ed05-7afc-3afb-93b8-9f96 kodu ile teyit edilebilir.



T.C.
KOCAELİ VALİLİĞİ
İl Milli Eğitim Müdürlüğü

Sayı : 99332089/605.01/8769458

03.05.2019

Konu: Araştırma İzni
(Gürşen SARIALTIN)

DAĞITIM YERLERİNE

Gazi Üniversitesi Eğitim Bilimleri Enstitüsü Yabancı Diller Eğitimi Ana Bilim Dalı İngiliz Dili Eğitimi Yüksek Lisans öğrencisi Gürşen SARIALTIN' ın " An Investigation Into The Effects Of Drama On Foreign Language Speaking Anxiety From Communicative Language Teaching (CLT) Perspective " konulu araştırma çalışmasını İlimiz Mesleki ve Teknik Anadolu Liselerinde uygulama talebinin uygun görüldüğüne ilişkin, 02/05/2019 tarih ve 8698743 sayılı Valilik Onayı ekte gönderilmiş olup söz konusu anket çalışmasının İlçe Milli Eğitim Müdürlüğünün sorumluluğunda yapılması hususunda;

Gereğini rica ederim.

Muhterem AKTAŞ
Milli Eğitim Müdür V.

Ek: Valilik Onayı

Dağıtım:
Tüm İlçe Milli Eğitim Müdürlüklerine

Körfez Mah. Ankara Karayolu cad. Valilik Binası B Blok Kat:3 KOCAELİ
Elektronik Ağ: <http://kocaeli.meb.gov.tr>
e-posta: stratejigelistirme41@meb.gov.tr

Ayrıntılı bilgi: E.SAĞLAM YAVUZ
Tel: (0 262)3005871

Bu evrak güvenli elektronik imza ile imzalanmıştır. <https://evraksorgu.meb.gov.tr> adresinden 56d6-2a8b-3722-9abc-4e75 kodu ile teyit edilebilir.



**T.C.
KOCAELİ VALİLİĞİ
İl Milli Eğitim Müdürlüğü**

Sayı : 99332089/605.01/8698743

02/05/2019

**Konu: Araştırma İzni
(Gürşen SARIALTIN)**

VALİLİK MAKAMINA

İlgi:Gazi Üniversitesinin 29/01/2019 tarih ve 3222 sayılı yazısı

Gazi Üniversitesi Eğitim Bilimleri Enstitüsü Yabancı Diller Eğitimi Ana Bilim Dalı İngiliz Dili Eğitimi Yüksek Lisans öğrencisi Gürşen SARIALTIN' ın “ An Investigation Into The Effects Of Drama On Foreign Language Speaking Anxiety From Communicative Language Teaching (CLT) Perspective ” konulu araştırma çalışmasını İlimiz Mesleki ve Teknik Anadolu Liselerinde uygulama talebi, Üniversitenin ilgi yazıları ile bildirilmektedir.

Adı geçenin söz konusu çalışmasına esas olmak üzere, ekte sunulan çalışmayı İlimiz Mesleki ve Teknik Anadolu Liselerinde uygulama talebi komisyonumuzca uygun görülmüş olup, İlçe Milli Eğitim Müdürlükleri ve okul müdürlüklerinin denetim ve gözetiminde gönüllülük esasına dayalı olarak çalışmayı yapmaları Müdürlüğümüzce uygun görülmektedir.

Makamlarınızca da uygun görüldüğü takdirde olurlarınıza arz ederim.

**Fehmi Rasim ÇELİK
Milli Eğitim Müdürü**

**OLUR
..../04/2019**

**Osman EKŞİ
Vali a.
Vali Yardımcısı**

Körfez Mah. Ankara Karayolu Cad.No:129 Valilik Binası B Blok Kat:3 KOCAELİ
Elektronik Ağ: www.kocaelimem.meb.gov.tr
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Bilgi için: E. SAĞLAM YAVUZ
Tel: (0262) 3005871

Bu evrak güvenli elektronik imza ile imzalanmıştır. <https://evraksorgu.meb.gov.tr> adresinden 0403-6818-30ba-b08c-d383 kodu ile teyit edilebilir.

T.C.
MİLLÎ EĞİTİM BAKANLIĞI
Eğitimi Araştırma ve Geliştirme Dairesi Başkanlığı

ARAŞTIRMA DEĞERLENDİRME FORMU

ARAŞTIRMA SAHİBİNİN	
Adı Soyadı	Göçer Sarıaltın
Kurumu / Üniversitesi	Çağrı Dn.
Araştırma yapılacak iller	Kocaeli
Araştırma yapılacak eğitim kurumu ve kademesi	Meseli Teknik Anadolu Lisesi
Araştırmanın konusu	İstanbul'da bulunan ilköğretim okullarında bulunan öğrencilerin okullarına gelmelerine ilişkin olarak yapılan araştırmaların değerlendirilmesi
Üniversite / Kurum onayı	Var Yok
Araştırma/proje/ödev/tez önerisi	
Veri toplama araçları	Anket
Görüş istenilecek Birim/Birimler	
KOMİSYON GÖRÜŞÜ	
<p>.....</p> <p>.....</p> <p>.....</p>	
Komisyon kararı	Oybirliği / Oyçokluğu ile alınmıştır.
Muhalif üyenin Adı ve Soyadı:	Gerekçesi:.....
.....
.....

KOMİSYON

...../2019
Koray B. Sarıaltın
Millî Eğitim Müdür Yardımcısı

30.11/2019
Uye
Figen YÜNLÜ

30.11/2019
Uye
Murat DOYARÖĞLÜ



GAZİLİ OLMAK AYRICALIKTIR..