HACETTEPE ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ

Department of Foreign Language Education

English Language Teaching Program

TEACHER TO RESEARCHER: REFLECTIONS ON DRAMA AS EXTRACURRICULAR ACTIVITY AND SPEAKING ANXIETY

Kübra OKANDAN

Master's Thesis

Ankara, 2019

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ÖĞRETMENLİKTEN ARAŞTIRMACILIĞA: DRAMANIN SINIF DIŞI UYGULANMASI VE KONUŞMA KAYGISI ÜZERİNE YANSIMALAR

TEACHER TO RESEARCHER: REFLECTIONS ON DRAMA AS EXTRACURRICULAR ACTIVITY AND SPEAKING ANXIETY

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To the Graduate School of Educational Sciences,

This thesis, prepared by **KÜBRA OKANDAN** and entitled **"TEACHER TO RESEARCHER: REFLECTIONS ON DRAMA AS EXTRACURRICULAR ACTIVITY AND SPEAKING ANXIETY"** has been approved as a thesis for the Degree of **Master** in the **Program of Foreign Language Education** in the **Department of English Language Teaching** by the members of the Examining Committee.

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This is to certify that this thesis has been approved by the aforementioned examining committee members on .17./.06./.2019 in accordance with the relevant articles of the Rules and Regulations of Hacettepe University Graduate School of Educational Sciences, and was accepted as a **Master's Thesis** in the **Program of Foreign Language Education** by the Board of Directors of the Graduate School of Educational Sciences on ..../........./........

Prof. Dr. Ali Ekber ŞAHİN
Director of Graduate School of Educational Sciences

Abstract

Foreign language speaking anxiety has been a major obstacle influencing EFL learners' oral communication performance negatively. It is therefore significant to alter the perceived mindset of learners regarding fear of making mistakes that inhibits spoken interactions. Despite proven effectiveness of drama within in-class practices, the effects of language-related drama as extracurricular activity on speaking anxiety remains relatively unmapped territory in Turkey. Taking this into focus, drama converting students' role from passive recipients to active participants as learner-centered approach is the primary use of the current research to shed light on the impact of drama as extracurricular activity on speaking anxiety. Action research is undertaken to develop critical attitude towards use of drama and pinpoint practical drawbacks faced by the researcher in drama sessions. In accordance with shortcomings of drama identified, it offers recommendations to improve the conditions of drama practices with self-critical enquiry. The study adopts a mixed method design including qualitative and quantitative data. The quantitative data results are drawn from validated measure Foreign Language Classroom Anxiety Scale responded by 60 participants while the qualitative data is gathered from analytic memos, one-to-one student interviews and student mini-reports. The study is conducted with control-group (n=30) and experiment-group (n=30) whose participants are in elective English preparatory program at Hacettepe University School of Foreign languages during the 2018-2019 educational year. Results demonstrated prominent position of language-related drama as extracurricular activity in lowering communication apprehension and enhancing confidence to produce and understand authentic language in unpredicted variety of contexts.

Keywords: Speaking anxiety, drama, extracurricular activity, preparatory student, action research, active participants

Öz

Yabancı dil konuşma kaygısı İngilizceyi yabancı dil olarak öğrenen öğrencilerin sözlü iletişim performansını olumsuz yönde etkileyen büyük bir engel olmuştur. Bu nedenle, yabancı dilde sözlü etkileşimi engelleyen hata yapma korkusuna yönelik algıyı değiştirmek büyük önem taşımaktadır. Dramanın sınıf içi uygulamalarda kanıtlanmış etkililiğine rağmen, dille ilişkili dramanın ders dışı bir etkinlik olarak konuşma kaygısı üzerindeki etkileri Türkiye'de nispeten üzerinde çalışılmamış alan olarak kalmaktadır. Bunu odak noktası alarak, öğrencilerin rolünü pasif alıcılardan aktif katılımcılara dönüştüren öğrenci merkezli drama etkinlikleri, öğrencilerin konuşma kaygısına nasıl etkide bulunduğuna ışık tutmak üzere mevcut araştırmanın temelindedir. Drama etkinliklerine karşı eleştirel tutum geliştirmeye ve drama oturumlarında araştırmacının karşılaştığı engelleri tam olarak belirlemeye yönelik eylem araştırması yapılmaktadır. Sorunlara uygun olarak, öz-eleştirel sorgulama ile drama uygulamalarının koşullarını iyileştirmek adına öneriler sunmaktadır. Çalışma, nitel ve nicel veriler dâhil olmak üzere karma bir yöntem tasarımı benimsemektedir. Nicel veriler, Yabancı Dil Sınıf Kaygısı Ölçeği temelinde uyarlanmış soru formuna 60 katılımcının yanıtlarıyla toplanırken, nicel veriler analitik notlardan, bire bir öğrenci görüşmelerinden ve öğrenci mini raporlarından toplanmaktadır. Çalışma, 2018-2019 eğitim öğretim yılında Hacettepe Üniversitesi Yabancı Diller Yüksek Okulunda seçmeli İngilizce hazırlık programında bulunan kontrol grubu (n = 30) ve deney grubu (n = 30) olmak üzere iki grup katılımcı ile gerçekleştirilmektedir. Veri analizi sonuçları, sınıf dışı drama etkinliklerinin öğrencilerin öngörülemeyen çeşitli bağlamlarda otantik dili üreterek ve anlayarak İngilizce konuşmak için özgüven kazanmaları ve konuşma yönelik kaygıyı azaltmada önemli bir rol oynadığını ortaya çıkarmıştır.

Anahtar Kelimeler: Konuşma kaygısı, drama, sınıf dışı aktivite, hazırlık öğrencileri, eylem araştırması, aktif katılımcılar

Acknowledgements

Partaking in the journey of completing this thesis was an exciting process and a real pleasure for me to meet people who have contributed to this study.

Prior to everything, I would like to express my deepest and sincerest gratitude to my thesis supervisor Dr. İsmail Fırat Altay for his knowledgeable guidance, constructive feedback, constant support and his valuable time during the development of my thesis, which have become extremely crucial to the successful accomplishment of this M.A. thesis and to my future academic career as well. I am truly privileged to have had the support and valuable guidance of him. This thesis could not have been written without his help.

I would like to state my most sincere gratitude to all of the outstanding educators Prof. Dr. Ismail Hakkı Erten, Assoc. Prof. Dr. Hüseyin Öz, Prof. Dr. Ismail Hakkı Mirici and Dr. Hatice Ergül, who have equipped me with the necessary knowledge for completing my study and for their remarkable contributions.

I also would like express my billions of thanks to my supportive father, mother and wonderful sisters, who helped me through every single step of this process with patience and for their motivating attitudes and unfailing support throughout the study.

Deep appreciation to TÜBİTAK (The Scientific and Technological Research Council of Turkey) for M.A. scholarship (TÜBİTAK-2210) that gave continuing support throughout the work I have done.

I would like to thank to my great students for being willing to participate in this study at Hacettepe University and for their enthusiastic participation and commitment. Without their participation and commitment, this thesis could not have been written.

I would also like to express my heartfelt appreciation to my friends and colleagues from Hacettepe University for the community they provided right from the beginning of my study, and making me feel at home away from home.

I could not have done it without all of you. Thanks for everything.

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List of Abbreviations

EFL: English as a Foreign Language

FLA: Foreign Language Anxiety

FLAS: Foreign Language Anxiety Scale

FLCA: Foreign Language Classroom Anxiety

FLCSA: Foreign Language Classroom Speaking Anxiety

ECA: Extracurricular Activity

Chapter 1

Introduction

This chapter consists of problem statement, significance of the study, purpose of the study, research problem and questions, assumptions, limitations and definitions of terms. The aim of this section is to introduce the present study. First, a brief background to the study is presented. The purpose of the study is discussed next in relation to the significance of the study.

Speaking foreign languages has been one of the vitally important requirements in the globalizing world, which leads to a careful consideration and attention on learning and teaching speaking skill effectively (Choudhury, 2014). Majority of the students are aware of the potential benefits of speaking effectively in English as it opens the doors of professional career choices in the future. It has also been challenging for most of the students as it reflects a complicated process due to the productive capability it requires. Although English is used as a means of communication in the class, students initially face challenges getting the meaning across and are dissatisfied with their command of English in speaking both inside and outside of class. From the perspective of language learners, comprehension and communication activities in the target language particularly in natural and unscripted sessions leads to lack of self-confidence, stress and anxiety; however, concentrating on communicating the messages and meanings rather than grammatical accuracy make them feel more confident when they speak in the L2. On the other side, the classroom activities rarely involve the true representations of the authentic English language contexts, which makes speaking harder for learners. For this reason, using appropriate oral strategies to help EFL learners develop speaking abilities is considered to be crucial. With respect to that point, teachers have great role in implementing appropriate teaching instruction in teaching language skills. Even though teachers are aware of the weaknesses of some methods and approaches in teaching English, majority of them neglect the significance of drama activities and its great influence on language acquisition. Consequence of this hindrance is the emergence of language learners who are under the risk of showing poor command of language accompanied by anxiety-arousal (Hewitt & Stephenson, 2012). In this regard, teachers need to surrender their traditional teaching practices that fall short of fulfilling the goals for the sake of effective delivery of how to speak English.

Drama activities should gain much more importance because they may increase students' language skills in many dimensions through use of creative aspect of human beings. Furthermore, they allow for cultural transmission, practice of social skills through dramatic context. They can equip the learners from young to adults with tools preparing the learners for real world language use. Careful implementation of drama activities in teaching English meets the expectations of learners because drama activities promise student involvement and engagement into the teaching and learning process. In foreign language classroom, Mattevi (2005) claims that application of drama carries a significant role in teaching language because of the contextualization it provides for authentic and meaningful communication. Implementation of drama activities can enhance speaking skills of learners as well as providing them with relaxed learning environment. Thus, in an effort to enhance learners' speaking skill by bringing out speaking anxiety, this study presents how the implementation of drama activities might contribute to learners' speaking skill through converting their role from passive recipients to active participants in EFL context. It is with this current atmosphere in account that the primary purpose of this research is to investigate the benefits of applying drama activities as an educational tool within the framework of extracurricular practice for lowering speaking anxiety thereby developing B1 preparatory school students' speaking skill in English as a foreign language context.

Problem Statement

The primary focus of this research is to investigate relation between drama activities and speaking anxiety of EFL learners. The mastery of speaking skill is the essential issue of any language, as it constitutes a huge part of the sequence of events that take place in everyday lives. Due to this fact, the top priority of language educators is to find out ways to develop communicative skills of EFL learners in more natural and meaningful contexts because EFL learners in Turkey have insufficient opportunity to interact with native speakers of English or little exposure to English language outside the classroom.

During my teaching period, I have observed that students experience being at a loss for words in English although they receive English language instruction beginning in early ages. Students are usually forced to memorize structural grammar rules and lists of vocabulary, which causes the emergence of discouraged language learners. Students cannot consider themselves as real protagonists of the

English classroom with feelings of embarrassment, annoyance to speak English in front of peers, all of which may well result in avoidance practicing English. There needs to move toward great emphasis on oral proficiency in English by exploiting useful techniques that set up serious goals and entertaining learning environment with purposeful activities instead of mechanical drills. Although language teachers apply some ways of awakening the interest of learners to speak English, most of the students behave reluctantly in communicative activities and switch back to native language, which results in deficient capabilities in speaking skill. Teaching methods are still limited to deep analysis of grammatical structures and translation from target language to native language and teachers tend to design lessons focused on following the book and presenting activities without contextualization. According to research, students have difficulty in learning language due to greater tendency of language teachers to use native language instead of target language in the classroom (Kraemer, 2006). Consequently, it is apparent that students seem disinterested and unwilling to speak English, making little or no effort at all in practicing English when they step into the language-learning environment. Language learners suffer from expressing themselves fluently, communicating in an effective way. One of the most significant causes of this undesirable situation is speaking anxiety influencing effective foreign language learning. Thus, the first step is to elaborate on speaking anxiety that is a widespread obstacle to language learners, creating a struggle to overcome. Numerous studies indicate high or low levels of speaking anxiety among foreign language learners. Taking the issue of speaking anxiety among students into consideration, it can be of serious phenomenon existing in English language learning environment. With this, attempts to establish possible ways need to be developed to reduce speaking anxiety and maximize relaxed language learning in the classroom for them to successfully speak English.

A considerable number of language teachers holding common belief that drama is presenting a show on stage misinterpret drama by referring to it as theatre and have boundaries to make use of drama techniques with mindset that injecting drama into the classrooms will be time consuming and difficult to manage. This perception may be the result of baggage from experiences of teachers feeling insecure and unknowledgeable (Davis, 1985). Nomura (1985) proposes that drama gives the EFL learners great opportunity to activate core factors in language

learning, which are cognitive, psychological and physical aspect. Through all these facets, learners are led to discover ways of expressing themselves directed toward the growth and development in language learning. Furthermore, many language teachers avoid using dramatic techniques in EFL classes due to insufficient knowledge of organizing drama activities. It is crucial to consider the various factors hindering the development of Turkish learners' speaking skills. Gaudart (1992) explains one of the causes as hesitation of students with low level to show oral communication effectively. In addition to this, Gaudart views the lack of motivation as a significant factor that influences the leaners' participation and engagement a lot. In Turkey, English is not used in natural environment, which leads learners to have little chance to practice and to be exposed to spoken language in everyday life. With respect to these causes that needs to be considered, it is essential to create learning and teaching environments in which learners are provided with meaningful language practice in a contextualized way. Liu and Littlewood (1997) underlie the significance of practice in order to achieve communicative skills. Within these factors, non-linguistic variables such as fear of peer reaction, culture, stress and first language interference reasons may lead to negative attitudes towards communication in English. According to Tok (2009), what prevents Turkish EFL students from practicing communication skills is their concentration on grammatical accuracy and the effort to construct a relationship between their thoughts in L1 and the corresponding thoughts of L2 in target language. Additionally, the course designs restrict the chances to promote authentic communication setting even though the primary aim is to facilitate speaking fluently and support face to face interaction in L2 (Norman, 1996). Regarding the problems defining the situation in Turkey, communication problems of Turkish EFL learners and the lack of authentic communication setting outside the classroom need great treatment. A more flexible and convenient way of teaching oral communication in English may be incorporation of drama activities into existing curriculum, which paves the way for promoting Turkish learners' motivation and speaking skill by lowering speaking anxiety and providing a context for meaningful language production within a comfortable language learning atmosphere.

Significance of the Study

This study plays a fundamental role in the field in that it is distinguished from the other forms of research by its implementation of action research. Action research requires the researcher to collect and analyze data systemically, later examine the results of implementation of particular educational practice through scientific method. After implementation, teachers need to build up a reflective practice on experience and improve the conditions of educational practices. This process is carried out in collaboration with other colleagues as an essential part of this research.

A continuum of teacher education with growing awareness in relation to CEFR has received great attention. There is overlap between benefit of drama activities, reflective practice and the criteria that CEFR meets. In considering the lifelong learning dimension of the Common European Framework, practitioners totally and actively engage in continuing professional development with action research, taking necessary actions to seek solutions for the problems. In this respect, teachers continue to gain an in-depth understanding with self-directed way to enhance the quality of language teaching. CEFR encompasses the criteria called ''dynamic'' which refers to impetus requiring a continuous update as a reflective practice to strengthen teaching and learning (Council of Europe, 2001). Additionally, in line with the principles of constructivism, implementation of drama activities offers meaning-making process in which individuals construct a bridge between their past experiences and personal interpretations of the world (Christie, 2005). It has a relation to ever-changing perspective of the world. Thus, learners generate knowledge as active participants and decision-makers based on pre-conceived perceptions (Adıguzel, 2006; Savage, 1997). In addition, because of greater emphasis placed on learning through social interaction, learning via drama activities supports lifelong learning, providing learners with different situations to be adapted. This also has a significant contribution to the learner autonomy, which is defined by Holec (1981) as the ability to take the responsibility for all learning objectives, processes and evaluation with self-activated role in learning process.

Contemporary research addressing language-related ECAs in conditions including secondary and tertiary students itself is a limitation and remains to be explored within many facets. Thus, great effort to extend the exposition of language learners to the target language beyond the regular class hours must undergo

elaborate investigation toward examining the role of drama as extracurricular activity within tertiary level environment where this thesis sets foundation of the research.

As an action research, current study introduces EFL teachers to the role of the drama in language teaching and provides them with opportunities to improve teacher's practice with implementation of drama. Implementation of drama activities involved in teaching and learning processes might be considered a less expensive application. Because of the opportunities, it will offer significant benefits particularly along long-term purposes when compared to the traditional teaching methods. This study promotes the use of drama as an additional teaching practice rather than as the single instructional way of teaching. By using this as an effective implementation, students' motivation and performance within the EFL classroom are enhanced through demolishing the psychological barriers to learn English as a foreign language in positive language-learning cycle. Additionally, drama techniques meet the needs of teacher and learners in many aspects in assisting learners to be active participants and representing genuine authentic contexts in which true exchanges of information are carried out. Drama activities offer learners chances to demonstrate the fruits of their efforts in different circumstances with the great level of engagement and involvement within the drama activities.

The findings of this study can offer ways for teachers to know whether use of drama as an educational tool truly makes a difference or are not suitable way in teaching English as a foreign language context. Besides, the results can serve as guidance for EFL instructors who wish to investigate further research on related topic and to determine how the language learners actually approach drama in language learning process. It may also prove to be important for L2 educators, teacher trainers and curriculum developers while designing the language courses. Policy drivers, syllabus designers, school administrators and educational government should pay attention to the results of this study. In the line of their goals, curriculum unit authorities in universities might find ways of incorporating drama activities into the curriculum to keep the students engaged and enhance language learning motivation as well as training the teachers to apply drama activities appropriately within the L2 classes. Besides, curriculum developers, syllabus designers, educators and language policy makers might make use of the results to design new teaching practices to address popular issues speaking anxiety and drama by using this research as a guideline.

Lastly, this study allows the researcher as an English language teacher to gain invaluable insights both on a personal and professional level. I plan to apply the research results to increase the quality of my teaching and take the leadership role for conducting practical studies as English language teacher. I could apply the research outcomes further to develop my teaching techniques with growing awareness on a continuous professional development. Accordingly, this study is hoped to make a significant contribution to those who are interested in investigation of effectiveness of drama activities. Overall, the research itself has the purpose to empower ELT professionals to employ reflective practice to investigate practical focus of drama activities and make appropriate adaptations for improving present situation.

The purpose of this study is to overcome speaking anxiety problem in English and to offer a teaching atmosphere where the learner gets the role of protagonist in class via dramatic context. This research encompasses the following purposes:

1. Investigation of relevant studies in drama and speaking anxiety.

2. Gathering data about EFL learners' speaking anxiety level after incorporating drama activities as extracurricular activity with aid of FLCAS questionnaire, student interviews, student mini reports and teacher analytic memos.

3. Decreasing EFL learners' speaking anxiety in English.

4. Revealing EFL learners' approach towards drama classes by means of student mini reports and face-to face-interviews.

5. Obtaining the results and demonstrating if drama activities have any significant influence on EFL learners' speaking anxiety level in English.

6. Providing EFL teachers with rigorous and appropriate drama activities for B1 level learners at university level and allowing insights on ways for the academic and professional growth by encouraging action research.

7. Identifying the basic problems, which come in all shapes and sizes during drama activities, offering tips and possible solutions to deal with them.

8. To convince the authorities in the institution to reconsider and revise language related drama as extracurricular activity in teaching English.

Research Problem

The idea of this thesis emanates from the process of my students undergoing during speaking activities and presentations on the same road, which resulted in my primary purpose of investigating the effects of drama activities as educational tool

to create anxiety free and contextualized language learning environment for my students, allowing them to improve communication skills. The researcher has gained a profound understanding of speaking anxiety prevalent among language learners and the deficiency of current teaching ways that place enormous emphasis on standardization, routinized unit completion and outcome driven perceptions, though it does not fit the contingencies of the circumstances in the act of communication. Taken together, process grounded in speaking English under the influence of drama activities is valuable to hear from the voices of language learners and drawing from practice itself. Thus, holding reflective standpoint, the researcher employs self-directed way to facilitate personal, professional change in teaching continuum within drama activities by investigating their impact on the speaking anxiety that is an area worth exploring.

The Turkish students' language learning conceptualizations registering university reflect an affinity to the Grammar Translation Method, rather than the willingness to use internal learner capacities in oral communication skills. English teachers at university level need to approach students from the point of view of demolishing barriers that restrict communication. Language lessons are still constructed around units, which at the end, are thought to test mostly the written reproduction rather than the output of verbal communication. Such units are covered with pre-organized methodological ways as a part of prescribed curriculum very much in advance, which results in learners unaware of using English as a means of communication in natural communication situations. Traditional methods lacking in innovative and dynamic aspect have predominantly occupied a place in teaching English across the world. To explain, interestingly, even various communicative methods are incorporated into teaching process but the results are substantially different from expectations. Judging from my own teaching experience, a majority of Turkish EFL students demonstrate lack of efficient speaking skill in English, which necessitates creating conditions to maximize effective oral communication potential in the target language. Considering the previously conducted studies in the area, it is apparent that a wealth of research has been administered examining drama instruction in the classroom and its effect on achievement of language skills. The starting point of former studies has predominantly been to explore the link between drama and its effects on achievement in exams or sources of foreign language anxiety or drama and its effects on motivation. However, there is a research gap to

be filled in the existing literature in Turkey. Considering these situations, this study will offer practical applications of drama as extracurricular activity and its outcomes at university level regarding learners' speaking anxiety level in English. It also provides fresh perspectives on existing research with practical implications, contributing to the professional inquiry of the researcher on a path to empowerment. It helps me acquire in-depth knowledge, which makes the research topic worthy of study and contributes to the body of already existing studies. Therefore, it would be notably valuable to investigate what impact drama activities have on foreign language speaking anxiety of B1 level EFL learners.

Research Questions

Concerning the research gap in the field, the research questions below shape the process of data collection and analysis:

1. Is there a statistically significant difference between foreign language speaking anxiety of EFL learners who engage learning with and without use of drama as extracurricular activity?
2. What is the change in foreign language speaking anxiety of the experimental group?
3. What is the change in foreign language speaking anxiety of the control group?
4. What are the perceptions of students learning speaking through drama as extracurricular activity at B1 level?
5. What are the drawbacks the researcher faces in teaching speaking via drama as extracurricular activity to EFL learners?
6. What are recommendations for making drama activities more applicable to overcome speaking anxiety of learners?

Assumptions

This part demonstrates some assumptions that have been taken for granted based on reasons without any verification. Given the students who prioritized development of English speaking and admitting the rapid social development and educational policy changes in learning speaking skill effectively, Hacettepe University preparatory school B1 level students are selected as the representative sample who have goals to achieve at individual levels for future career choices. They are motivated to get legally certified grade in English for future plans in

educational continuum based on their personal aims. I hold to be similarity of participants' characteristics who have all experienced similar phenomenon, which is speaking anxiety within the study. In this regard, they need to get rid of anxiety-producing language environment to make use of communicative skills efficiently.

On practical level, the researcher as reflective practitioner will implement the chosen drama activities professionally by considering the peculiarity of the class setting. Confidentiality is preserved and kept secure so that accurate and honest responses will be gathered from the participants who have a kind manner and interest in taking part in the research. Furthermore, the respondents will find the interview questions clear to comprehend. In data collection, the instruments to be administered for the given study will meet the criteria of validity, reliability, accuracy and are likely to establish a picture of how drama as extracurricular activity affect speaking anxiety, fear of making mistakes, self-esteem and oral communication skills of EFL learners within deep investigation.

Limitations

Drama techniques are valuable educational tools in meeting the requirements of learners available for exploitation in many circumstances. However, it is important to highlight the limitations and weaknesses inherent in this study regarding the possible discussion in future studies. These limitations carry importance to the interpretation of findings and they may affect the validity of research. To begin with, regarding the size of the sample used in this research (60), it was in reference to the small existing groups at university school of foreign languages and the availability of B1 level EFL learners. The results would have been much more significant if the study had been carried out with a greater number of groups and at different stages of their learning process instead of conducting a small-scale study. Another possible limitation, which could affect the research's efficiency and outcomes, may be the time constraint with eight weeks. In this respect, a longer treatment period might be prerequisite in order to reach reasonable results concerning the effect of drama activities on learners' speaking anxiety in English.

Importantly, drama activities require a special room beforehand and a lot of time to set everything and everybody prepared for the instruction. Drama sessions

as extracurricular activity are carried out in usual classes, which may have affected the implementation of drama and the results of research. As the researcher was also the conductor of drama activities and primary instrument of data collection and analysis on her own, her assessment is questionable. English drama activities and bias may have limited the reliability and the participants of drama sessions may have been biased as the researcher herself conducted scheduled interviews with them as stated in literature (Merriam, 1998, p.42). Limitation with researcher experience as an action research may prove difficult.

Given increased demand for receiving English education, the participants were in elective English program of Hacettepe University School of Foreign Languages and they were willing to attend English lessons. They also attended drama sessions from 16:00 PM - 18:00 PM, which possibly affected the results of this research. The focus of the study could then be framed with new research questions that concentrate on students who come to university with different motivations and different forms of anxiety with extended drama course, which probably needs further refinement and elaboration along with different outcomes.

Definition of Terms

This part is intended to assist readers in understanding the key terms and concepts precisely when stated and reading, interpreting the research.

Drama: Drama is considered a technique to create a world of "let's pretend" which offers learners the opportunity to portray themselves constructed on spontaneity in imaginary contextual learning environments (O'Neill, 1995).

Anxiety: Anxiety is defined by Horwitz , Horwitz and Cope (1986) as abnormal distress or uneasiness of nervous system such as worry or fear which is often accompanied by persistent and uncontrollable physiological signs such as sweating and increased pounding heart, brought about by a sense of personal discomfort, apprehension and stress**.**

Extracurricular Activity (ECA): Extracurricular activity refers to voluntary activities on the part of the student that fall outside the scope of a regular curriculum, do not involve academic credit, and organized and pursued in addition to the normal curriculum of school education to supplement development of skills. Extracurricular activities demand a commitment from the students to participate and share sufficient time outside the school hours (Cadwallader, et al.,2002).

Foreign Language Classroom Speaking Anxiety (FLCSA): Experience of a feeling of uneasiness and anxiety induced by speaking a foreign language in a classroom setting.

English as a Foreign Language (EFL) Context: A community where English is not used as a native language.

Analytic memos: The analytic memo is a sense-making tool inherent in action research used to reflect on summaries of major findings or reflections on particular dimensions unpredictable and emergent in classroom. It is formal documentation periodically to get the ideas and thoughts down on paper constructing teaching practice in a field of critical reflexivity (Maxwell, 1996). Richardson (2003) names memos analytic insight as a powerful means of inquiry, facilitating reflexive awareness.

Action research: Highlighting the continuous evaluation and improvement of educational practices as self-critical enquiry, action research is the process by which small scale intervention is challenged and mapped onto one's understanding of teaching to guide and engage in practical problem–solving (Skerritt, 1993).

Chapter 2

Theoretical Background and Literature Review

The aim of this chapter is to explore the relevant literature related with foreign language anxiety and the place of drama as a means of teaching and learning tool in EFL context. First section focuses on drama as a concept, its place as a pedagogical tool in EFL classes and benefits of implementing drama in EFL classes is discussed followed by drama techniques and theoretical underpinnings of drama intervention. The discussion moves on with the notion of foreign language anxiety with accompaniment of its specific types of anxiety that occur and have debilitative impacts on language learning, speaking anxiety and previously done studies. Following the FLA, foreign language speaking anxiety is explained along with the existing studies in the literature.

Speaking skill is one of the most significant components of communication in EFL teaching, which requires special treatment and care and come to the forefront in today's dynamic and constantly evolving world of technology and communication (Shumin, 1997). The key to successful communication is using language in an effective way, as it is a crucial indicator of an individual's social skills, educational and cultural status. One of the main tenets of the social dimension of speaking is the capability to produce utterances with confidence and effective performance in all speaking situations. However, even students spending a great deal of time on learning English have continuous struggle and avoid from taking risks and making mistakes, which results in lack of security enough to use the language outside the classroom in genuine communicative circumstances. This is mostly because of the conventional language teaching system, in which learners are provided with little opportunity to communicate beyond the classroom environment. An alternative way as a solution proposed by Trivedi (2013) is to make the dramatic activities part of the curriculum to teach English so that a meaningful domain is formulated for using language resources in a conceptual and contextual way, making the learners more willing to use the foreign language.

Even though history of drama dates back to ancient times, the use of it in language learning environment from an educational point of view as part of teaching oral communication skill has gained little attention (Smith, 1984). Furthermore, the benefits of drama are neglected for pedagogical reasons in the world of language education (Dodson, 2000). There has been restricted study on the use of drama as

extracurricular activity for developing speaking skills of foreign language students (Galante, 2012). Previous methods and approaches have fallen short in developing oral communication skills of foreign language learners in some aspects. In order to promise great contributions to speaking skill in language education, creative, instructional and educational drama activities as extracurricular activity appear to be ideal means for learners to enhance oral communication abilities. An accumulating body of research reveals that there are many reasons for using drama for teaching the target language (Chan, Lam, To, & Tsang, 2011; Demircioğlu, 2010; Evatt, 2010; Gomez, 2010; Kao and O'Neill, 1998; Tüm, 2010). Davies (1990) claims that drama fulfills the role of bridge between course-book and use of English in real-life situations by equipping learners with tools necessary to express themselves with desired result since real life situations encourage learners to speak, which results in genuine communication between interlocutors. Similarly, Zafeiriadou (2009) emphasizes the significant value of drama as a pedagogical implementation because it creates situations in which students are encouraged to make use of their ability to generate novel ideas by using creative aspect of human minds, which is birthright feature for every individual.

Rationale behind Action Research

Action research has formed conceptual foundations as an appropriate framework for ascertaining ongoing work of my enquiry within teaching speaking through drama. The research that adopts interventionist approach grows out of the problems in the educational context where the researcher undertakes the language teaching and confronts the problems, specifically speaking problems in EFL classes. I have ventured into forming a testing ground in the pursuit of bringing practical improvements to issues in teachers' classroom practices, which is portrayed as very beneficial professional development strategy.

Within construction of action research, teachers undergo continuous evolution cycle by which they embody contemporary approaches adopted, mark remedial findings, generate new knowledge and come up with developments in line with the requirements of particular circumstances within teaching and learning environment (Hien, 2009). The above statement is in accord with McNiff (2002) who claims the significance of action research that deals with the real-life situations as problem-solving tool in one's teaching practice that set the ground for the teacher to have self-inquiry. This research follows action research model of Kemmis and

McTaggart (1988) which enables systematic investigation consisting of four stages: plan, act, observe, and reflect allowing the researcher to take methodical action. Wallace (1998) considered action research as well-rounded in leading particularly language teachers into the deeper situation they are investigating. The researcher of this study argues that an open-minded attitude towards teaching instead of rigid prescriptions for the teaching process might surprisingly rejuvenate a language teacher and helps them gain particular vision of new teaching methods and activities pertaining to the classroom and school environments. In line with this view, Stenhouse (1985) once stated the role of teachers in their quest for taking control over the climate of the learning setting in an effort to address the needs of all learners by consistently generating the impetus for new situations (p.vi). This study thus was undertaken for the purpose of keeping active self-exploration and self-development as a point of departure from acting as passive recipient of available knowledge.

Drama in Learning English as a Foreign Language

The idea of using drama itself has been a flourishing acceptance for teaching English as a foreign language for centuries (Bang, 2003) and proponents of drama consider that the use of drama activities has definitely essential place being highly fruitful approach to language teaching (Stevens, 1989). As an instructional tool in language education, the role of drama is well acknowledged by the well-known educator Dorothy Heatcote who highlights the creation of imaginary dramatic domain in which learners are encouraged to use creative thinking, problem-solving and decision-making abilities (Heatcote and Bolton, 1995). In addition to this, Bournot-Trites (2007) claims that to build a non-threatening learning environment in which students' cognitive, psychological and linguistic aspects are facilitated in collaboration with each other is the priority of drama, which helps teachers to construct a safe language learning place. Similarly, Via and Smith (1983) recognize the power of drama techniques by virtue of all its contributions to learning English. According to Ozdemir and Cakmak (2008), drama is an essential pedagogical tool that allows learners to develop socially and personally as well as to increase cognitive, emotional and psychomotor development in instructional continuum. From this perspective, incorporation of drama into the core curriculum of preparatory schools may appear with its shining benefits through enhancing the overall development of learners whose brains are wired to learn through an active and on-

going process. Drama successfully breaks the fixed artificiality of the classroom. Susan Holden (1981) reports that drama integration into the classrooms makes students sensitive to the effect of non-verbal communication that encompasses considerable information about the message participants convey in the same way the words convey. In other words, students gain confidence in the public sphere with energizing and motivating attitudes of people around them that enables learners to have successful balance of verbal skills such as recognition, expression, logical thinking, organization and non-verbal communication skills comprising of gestures, mimics, facial expressions and body language within the target language (Demircioğlu, 2010; Eslami, Hu, & Huang, 2010; Evatt, 2010; Healy, 2008; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Stinson & Winston, 2011). In sustaining interactions in verbal and non-verbal means among students by transforming the nature of classroom into a place where the learner interests, creativity and background experiences are valued, drama minimalizes affective filter that is contributive to language learning (Evatt, 2010; Healy, 2001; Ntelioglou, 2011). Participants step into dramatic context in which they have to make adjustments in their manners, behaviors, tones, word choices and speech types taking the social conventions of surrounding into account that somehow leave deeper and more memorable experience in an intimate and a nonthreatening climate (Aslan, 1999; Maley and Duff, 1982).

Benefits of Using Drama in EFL Classes

In relation to benefits of drama in learning English as a foreign language, following part gives insights about how drama channels language learners' energy and enthusiasm towards learning under the light of the relevant research in literature.

Equal Rights

Drama is a well-placed technique to engage learners in active mode of learning by which individuals are provided with equal rights in the no-penalty area. The concept of learner uniqueness in educational context via drama is indispensable in order to reach impressive results in teaching English, thus individuality in learner potentials and capabilities, unashamed of their distinctiveness, needs to be recognized and accepted, which means equal importance of every individual in the classroom (Eslami, Hu, & Huang, 2010; Way, 1968). Classroom within drama activities may involve a unique blend of students

with unequal language proficiency and welcomes the diverse voices. Dewey (1916), advocate of ideals of constructivism, pinpoints that experiences in teaching languages cannot be handled separately independent from the individual learner in discussion of conceptual foundations of drama. Therefore, valuing of personal experience, invitation to reinterpretation, and open acceptance of multiplicity of voices among and between students in the personal and social environments have long been the subject matter of drama itself. Otherwise, according to Way (1968) who brought a broader understanding of the uniqueness of the individual in line with the natural development of every individual, the development of drama would remain as a dream.

Collaboration and Cooperation

What is perhaps a more fundamental benefit of drama intervention is that during drama activities prevail a class climate that dismiss the complexities surrounding foreign language learning and encourage cooperation and collaboration rather than competition and judgment with which all this in mind lowers the affective filter of language learners (Krashen, 1982). Language learning is strongly associated with creating opportunities for interpersonal communication skills. In celebrating diversity and bringing together groups of various perspectives into the learning setting, drama activities stimulate language learners to climb the next step beyond their current competence to head towards ZPD, taking advantage of background knowledge and building on their existing capabilities. It is the process that is based on maturation in an individual's affective and intellectual dimensions, for instance, using the resources available to broaden an individual's knowledge and capacity of establishing connections, simultaneously, guaranteeing positive behaviors associated with emotions, feelings and self-confidence (Gill, 2013; Xiao, 2011; Yeh, 2008). In the words of Davies (1990), discussion sessions taking place in cooperation and interaction during drama offer greater opportunities to participate in the production of the target language, increasing the individual student talking time. Long and Porter (1985) and Livingstone (1983) echo the same ideas as Davies, but emphasize the importance of group-work in drama to create more time to speak the target language and to foster student' interactional activities. In fact, they point out that pair work or group work maximizes the speaking time per each student during which natural command of English communication will be unconscious and visible in the long term, if well-handled, and students get rid of

speaking anxiety (Ergür, 2004; Riasati & Zare, 2012; Kelner, 1993; Yeh, 2008). Interestingly, drama operates students in classroom interaction by which they fulfill the role of active speakers and listeners to accomplish any task and realize problems of their peers followed by provision of solutions that is powerful opportunity for participating successfully in any language activity (Ohta, 2001; Widdowson, 1978; Krashen, 1982; Healy, 2008).

Language Skills

Incredibly significant facet of drama activities is fostering intellectual growth concerning students' listening and speaking skills across different language levels enhancing joy and motivation with nonthreatening interaction among the students who are open to employ full extent of their intellectual powers to store oncoming information in the long-term memory. Overall, drama techniques may serve as a jumping-off point to other language skills, encouraging learners to internalize the language and immerse themselves in the target language, offering learners a chance to be skilled at listening and speaking in the target language, including the intelligible pronunciation, intonation, stress. Gill (1995: 81) affirms the authenticity of language generated during drama activities with its bringing the different skills in a course where using language in a flexible and communicative manner and focus on the meaning students are conveying and understanding takes precedence over getting control of the linguistic forms of their utterances within an anxiety free environment. Furthermore, drama in EFL classes is specifically contributory to the improvement of long-term retention of vocabulary (Cook, Long, & McDonough, 1979; Dougill, 1987).

Davies (1990) accepts the use of drama integral component of the learning process that may be applicable to any stage of the lesson. However, another important issue according to Sam (1990) is integration of drama into the class within the target language items embedded in context and circumstances but not in isolation to sustain proper organization. Apart from the apparent improvement of verbal skills, drama can bridge between acquiring concepts internalized in a language class and transforming the acquired knowledge into problem solving skill as real life savior-faire outside the school.

Authentic Atmosphere

Perhaps the most significant opportunity embedded in drama is transformation of the class into artificial linguistic environment as if the fictional contexts were actually taking place to participants, encouraging natural communication that caters for meaningful language acquisition without constraint (Wessels, 1987). Given that the authentic real-life context, which exists in the classroom in which many learners practice the range of target language forms with positive feelings connected with the language learning process such as establishing a humanistic environment, drama caters for both extrinsic and intrinsic students without grammatically rigid language (Moskowitz 1980 in Sesso 1986: 6). In this aspect, drama activities can be viewed as miniature of real world where learners are equipped with tools necessary for real-life situations, reducing barriers to language acquisition and production and allowing emergent language skills.

Each drama technique, by nature, adds diversion to the regular classroom practices, reinforcing concepts and enhancing the participants' adaptability, fluency and interactive engagement by arming them with the freedom and confidence for tackling the world outside the classroom (Davies, 1990).

Affective Filter Hypothesis

It is commonly perceived that the high anxiety has an impeding role in foreign language acquisition, particularly in speaking the target language that may have great impact on frustration of an individual's self-confidence (Minghe and Yuan, 2013). Language learners who have not been encouraged to speak from the early stages of learning target language are likely to demonstrate weaker communicative behavior pattern. Learners learning a foreign language need to tackle challenging problems carefully, including affective variables of uneasiness, nervousness, boredom, particularly when it comes to speech production considered as a major barrier also called mental blocks to language learning. Otherwise, anxiety constitutes one of the most frequently observed threats regarding the affective domains (Gardner, 1985). Bearing this situation in mind, some affective factors in the process of foreign language acquisition needs consideration, which filter the amount of input intake, constituting an indispensable part of Krashen's SLA theory with the purpose of illustrating the effects of affective variables on learners' absorption of the target language.

In 1985, Krashen put forward the affective filter hypothesis, according to which affective variables, like the level of anxiety and self-esteem, can either play facilitative role on the individuals' learning process or inhibitive role on comprehensible input. Under the light of Krashen's (1982) claim, comprehensible input is understood by using previously acquired linguistic knowledge and contextual clues. In general, learners with low affective filter receive more input in a friendly and harmonious class atmosphere; thereafter helping them to be more receptive to input they receive, allowing them to achieve their goals (Richards J.C, T.C Rodgers, 2001). When comprehensible input fails to be supplied and blocked by the filter controlling input entering the language acquisition device (LAD) and forcing learners in high anxiety situations, acquisition of new items will also be hindered and will not become part of students' language communication skills (Eslami, Hu, & Huang, 2010). Krashen (1982) emphasizes the adjustable feature of affective filter as emotional state that is associated to the learners' success proficiency level. In this sense, creating optimal conditions for students' emotional preparedness for acquiring the target language is key to lowering the affective filter in learning settings. In order to pursue this goal, language teachers should cultivate students' interest in foreign language learning and build up students' self-esteem, which in turn prevent their beliefs from being threatened by the effects of speaking anxiety. Just as what Krashen (1982) said, in foreign language learning, students' confidence in themselves plays more crucial role in performing well in foreign language learning. Krashen (1982) posits that learning climates with low psychological barriers promote low anxiety level and high motivation and self-esteem. In line with the principles of Krashen, the role of language teachers is to empower learners to overcome the psychological barriers by setting up activities where creative thinking skills and behaviors, cognition and emotional patterns are enhanced by transforming class activities into entrepreneurial activity. Although perspectives of Krashen and Terrell (1983) lack precisely how a language teacher needs to pursue a way to promote language learning, it would be wrong to consider it shortcoming since this allows the teachers to make informed choices with the unhindered freedom that is valuable to them.

Effects of Drama on Affective Filter

English, as a foreign language in the ever-evolving world of technology and communication has widely gained importance in many countries, which leads to

more emphasis on meaning oriented perspective (Eskicumalı & Türedi, 2010). Since 1970s, the primary goal of foreign language teaching has been on developing communicative competence of language learners, which emphasized the importance of communication and encouraged the participation in communication process in the target language (Larsen-Freeman, 2001). On the other side, learning a foreign language is a complex process that embodies the amalgam of cognitive and affective elements, both of which carries the same value (Brown, 1994). Consequently, the approaches underwent a big change with more action-oriented forms including the use of drama in English classes (Ronke, 2005).

Anxious students report barriers that have been constructed by previous language learning experiences as mentioned above, reflecting somehow similar linguistic and psychological difficulties at cognitive and emotional levels of the individual (Morita, 2004). In addition to that, suiting different conditions of the unfamiliar academic community at university level may seem high-pressure provoking condition, more specifically, in the university classroom environment; learners are expected to be active agents in any communicative verbal practice, contributing to the discussions taking place in the classroom. The first and foremost requirement in this situation is to hold a mirror up for the language teachers to make them aware of the barriers and feelings of inadequate language production that is still deficit among university level learners entering into this setting that carries more different features than high school setting. However, language teachers have a tendency to keep their students within the previously tried comfort zone of traditional classroom teaching to be dealt with in a systematic pattern that mostly have no apparent aim of easing them into acting in front of their peers with no preparation and have some doubts to drama's efficacy (Hawkins 1991; Wessels, 1987). It has been claimed that drama can generate "affective space", creating a learning community for optimal motivation and collaborative atmosphere within the drama space, as a natural vehicle for explorative and experiential learning according to Augusto Boal (1995) who proposed the concept of "affective dimension" (p.21). As a matter of fact, the primary perception in language learning has been the necessity to establish a learning community and a supportive classroom atmosphere, in order to lower the affective filter that keep interrupting students' performance. This allows for the enhancement of affective space where participants feel

least restrictive environment, encouraging them to be risk-takers within the drama as an effective intervention that can trigger experiential learning.

Rationales, which advocate the use of drama activities in EFL classrooms, have a long history and a vast body of evidence affirms the effectiveness of using drama in EFL classroom to build learner confidence significantly and lower anxiety in a non-coercive atmosphere that constitutes the closely related facets of foreign language learning (Chauhan, 2004; Culham, 2002; Dodson, 2002; Hayes, 1984). Despite the existence of drama activities for hundreds of years, in the last thirty years its implementation to develop oral communication skills has made a breakthrough in our understanding of language development (Smith, 1984). They may be underused at university level institutions where acceptance of drama as a learning tool is underestimated, but language teachers need to realize the full potential of drama activities in acquisition of language and extend the realm of knowledge regarding use of drama in reducing affective filter, specifically anxiety and inhibitions to speak English.

Of course, considering drama in language learning as professional performance will elevate the affective filter, though, particularly of learners at the prospect of losing self-esteem and face. Thus, the influence of learning environment and high expectations of instructor on students' speaking anxiety has been recognized as an important factor on students' study. To explicate more, class atmosphere should allow movement and performance without disruption and inhibition from the teacher, keeping them in a happy state of mind and stifling creativity as well as promoting a positive learning environment. The triangulation of body, mind and spirit activation puts students in the state of 'off the defense' as the fundamental elements of drama activities that may offer boundless opportunities for exposure to and practice in the target language by lowering the affective filter. Drama based activities which have language development premise allows the learners to achieve their maximum growth as language learners, duty of language teachers is to work for or support, whatever measures of reconstruction we deem necessary to remove the psychological barriers to speaking. Then, it is perfectly natural to expect the learners of higher competency in speaking skill and propose solutions to problems. Equally important, low fear and nervousness in oral communication equips learners with success in language acquisition, which in turn assist the learners in finding themselves with comfort, self-confidence and

enthusiasm to participate in the class without restraint that will be the predictor of the future accomplishments of EFL learners (Farris & Parke, 1993; Kao & O'Neill 1998; Stern, 1980; Via, 1976). Thus, ensuring that the class atmosphere is relaxing by complimenting and rewarding students for collaborating is key to lowering their own barriers to language production to reduce their anxiety. Krashen and Terrell (1983) also strongly emphasized the value of learner-learner interactions frame in language learning as socio-interactionist perspective. Social interaction that is indispensable to learning accelerates language acquisition when language learners convey meaning without rigid structural accuracy.

Language Teaching Methods and Learner Feelings

Drama has a great association with humanistic approach in many dimensions such as emphasis upon development of emotionally positive attitudes, autonomous, independent, creative, responsible and emotionally secure people. In language teaching history, four methods being discussed under the humanistic approaches advocated the view that learner's affective domain came the forefront of development that underlined the importance of the growth of the whole development, self-discovery, autonomous learning, valuing the inner world and feelings of each individual accepted unique in nature (Wang, 2005). These methods based on principles of humanism were represented by Caleb Gattengo (1972) with Silent Way, Charles Curran (1972) with Community Language Learning, George Lazanov (1979) with Suggestopaedia, James Asher with Total Physical Response, all of which advocated educational practices catering for learners' motivation, involvement, encouragement, enjoyment, coexistence in the same environment, self-actualization, active participation, creativity, collaboration etc.

Desuggestopedia provides some valuable insights into offering positive suggestions used to desuggest psychological barriers on learning and eliminate the treat and emotions learners bring with them to the learning environment so that negative mindset leading to bad learning experiences in learners is replaced by positive feelings enhancing learners' self-confidence and making them believe the achievement is reachable. It is based on mutual respect and trust; secure learning situation, spontaneity and feeling less inhibition as well as nonverbally use of language with response to words. Use of role-play, creative adaptation, brightly and cheerfully decorated classroom where singing, dancing, dramatization and games are integrated into learning process are the primary techniques exploited in

desuggestopedia by which it diminishes the threat and creates relaxed atmosphere (Larsen-Freeman, 2000).

Silent Way devised by Caleb Gattegno also emphasizes the importance of learner feelings. It advocates that feeling interference is overcome by the teacher trying to find ways to prevent negative feelings in a non-defensive manner and cooperation is enhanced in an enjoyable and non-threatening learning atmosphere. Students are in a more active role with exploitation of available resources by taking increasing responsibility for their own learning and establishing inner criteria and gaining awareness of themselves (Larsen-Freeman, 2000).

Community Language Learning proposed by Charles A. Curran shares similarity with Desuggestopedia in the sense that they adopt student-centered approach giving more importance to learner feelings, non-defensive learning and relationship building (Larsen-Freeman, 2000). Community Language Learning offers ideas concerning the psychological requirements and brings students and teachers together with team spirit in an effort to establish a supportive learning community, which diminishes the threatening factors in the classroom and anxiety for learners (Brown & Lee, 2015). Teacher acts sensitively to students' negative feelings and ensures security of all students that facilitates proper learning conditions.

TPR also dealt with learner feelings and advocated the use of humorous skits of actions without forcing the students to speak until they feel themselves ready. In this way, it aims to relieve the anxiety learners feel on the way to learn foreign languages that may block desirable learning conditions as well as increase the joy as much as possible with the inherent belief in the method that unobtrusive and relaxed atmosphere facilitates learning in a pleasant way (Larsen-Freeman, 2000).

Use of Drama in EFL Context

In relation to skills development through drama, research into the effects of drama activities in the classroom and their applications have been carried out. In order to explore further the benefits of drama in EFL classrooms, various types of drama strategies and their applications have blossomed.

Susilawati (2013) carried out an action research with the purpose of developing speaking skill of the eleventh grade 19 students in Grade XI of Language Class using drama. The data collection instruments were observations, interviews and documentations. The results of this study showed that the implementation of

drama techniques through the collaboration among research members was noteworthy in bringing practical action, identifying the problems, finding ways of solving problems, seeking to reach reflection followed by improvements in classroom practices. In accordance with implementation of drama, students' performance and achievement in the speaking learning process showed positive results and increased systematically and seriously. Adding further insight in the research understanding of drama as pedagogical tool by Araki-Metcalfe (2006) is participatory action research with neat depiction of Japanese primary school students' and teachers' responses to educational drama in their English language classes, evolution of responses throughout the project and the applicability of educational drama as a teaching method for the Japanese teachers.

Gill (2013) targeted identifying the effects of drama on oral skills of 10 non-native speakers of English at Bond University with a study lasting over a period of twelve weeks. Repeated measures carried out by the researcher demonstrated a notable decrease in psychological obstacles and increase in students' oral skills enhancing their understanding of various accents, fluency, linguistic competence and confidence because of the implementation of drama throughout twelve weeks.

Ranzau (2016) presented a study with participation of three Texas high school English teachers during 2015-2016 school period. The purpose was discovering teacher perceptions regarding drama integration alignment with classroom practices as a teaching tool at secondary level and the factors deriving from outside sources potentially determining the way a teacher approaches towards drama pedagogy unit.

Gaudart (1990) focused on a research with the use of drama activities including improvisation, pantomime, role-playing, and simulations, which highlighted listening and speaking skills in Malaysia. Instruction was carried out with more than 300 secondary and tertiary teachers, with a wide range of training and experience, in secondary and higher education institutions categorizing students as low-level, intermediate or advanced. The results suggested teachers' personality, world perspective and predetermined perceptions about teaching shaped their understanding of drama activities in teaching practice. On the other side, drama activities were found to be reinforcing motivation, creativity and attention grabbing for many students.

Socio-Constructivist Nature of Drama

In educational context, drama with real hands-on experiences is regarded as one of the most powerful approaches to learning as tool that finds roots in the constructivism, which in general encompasses a broad array of complex theoretical explanations in relation to development of skills and knowledge (Chan, Lam, To, & Tsang, 2011; Rothwell, 2011). In other words, drama teaching may form a soul of constructivist approach in the language classes corresponding well with underpinnings of social constructivism, which emphasize the active construction of the world enhanced through collaborative work by individuals (Even, 2008; Gomez, 2010). Constructivism embraces instructional methodology that will expand the horizons of English teaching with emphasis upon process, diversity of learners as personality-centered way. The constructivist approach appears and continues to be in accordance with the purpose of reaching all in educational practices today (Harris and Graham, 1994).

At the center of the constructivism is an active creation, which emphasizes the meaning-making process of the individual mind interpreting their physical and social environments through generating new knowledge based on their present and background knowledge and experiences (Kolb and Kolb, 2005). It is of particular relevance to interpretive capacity of an individual who is equipped with unique interpretation and reconceptualization of the upcoming information (Windschitl, 1999). The constructivist approach offers reporting process of thinking based upon meaningful constructions by making sense of our surroundings (Pritchard & Woollard, 2010, p.2). During this process, the learner is challenged by new knowledge and experiences to be digested, which causes mental perturbations (Powell and Kalina, 2009).

The basic premise of constructivist theories lies in the cognitive developmental view of Piaget and sociocultural theory of Vygotsky, which also form the basis of drama pedagogy with its stress on embodiment, participation, interaction, negotiation, collaboration, meaning over correct answers and reflection. It impinges on all dimensions of real life in learning situations. Pritchard and Woollard (2010) and Wells (2000) who are advocates of social constructivist approach to learning stipulate that knowledge is the result of individual construction and interpretation.

The concept of the Social Development Theory, which is a remarkable contribution of Vygotsky to the field of education and learning process, gained worldwide recognition and involves the component of social interaction, and the zone of proximal development and scaffolding. Drama has a special relevance to social constructivist nature of learning because of collaboration and cooperation in an exchange of understanding and expression of ideas so that learners are activated to be aware of previous knowledge they have to construct and organize new information (Good and Brophy 2003). Vygotsky's social constructivism underscores that learning takes place in a context consisting of interactions with more knowledgeable members around the learner as the first step at interpsychological area, which is later transformed into personal values through reorganization and internalization of knowledge as second step at intrapsychological area. These processes complement each other in a supportive manner and influence the individuals' potential cognitive and linguistic developmental level in the future. Latest understanding significantly contributed to the basic framework to which progressive student-centered theories of foreign language teaching are emphasized, as opposed to being directed by a teacher. Differing from the previous understanding, based on Vygotsky's insights (in Heathcote 1982) into the significance of social interaction in learning (1962, 1978), dramatic context was constructed, leading to the practice of "as if" games that care the individuals at cognitive and emotional level. According to Vygotsky (1987), students are invited to be participants of imaginary conditions with embodiment of different roles that is great contributory to feel more self-conscious, meaningful, naturalistic, memorable experiences in classroom (Kao & O'Neill, 1998).

In other words, the ideas of Vygotsky gave a birth for formation of as-if world with pedagogical and psychological principles of drama and learner-centered theories of education, which significantly influenced the spontaneity and communicative competence of learners (Heathcote, 1982). Additionally, for Vygotsky (1987) the opportunities offered to learners through drama help hand over responsibility to exploit raw and primary resources, make choices in a self-regulated way, fostering independency and learner autonomy thus learning turns into a realistic, more memorable that is complemented by language awareness.

Zone of Proximal Development and Drama

ZPD is not characterized as a physical place but a metaphoric definition (Lantolf, 2000) to the boundary where learner can overcome the difficulties and expand the understanding level with assistance bid by bid under the guidance of more knowledgeable others referring to a capable instructor, peer, siblings or parents closely involved in the learner's life who is more capable than the learner regarding particular tasks, concepts and notions (Daniels, 2001; Stone, 1998; Vygotsky, 1978; Wells, 1999). ZPD is the property that is actualized as a result of interaction between learners and learning circumstances. The level of assisted performance also named scaffolding in ZPD is gradually removed and responsibility of the task for taking control of learning is transferred to the child for tomorrow of development (Vygotsky, 1978). The phenomenon of scaffolding occurs when the more knowledgeable other selects the stimuli most appropriate for the learner in the enrichment of the student's learning experience whenever needed (Gorjian, Jabripour, & Moosavinia, 2010; Ntelioglou, 2011). Vygotsky regards scaffolding as the primary and determining factor to help the individuals move subsequent zones in sociocultural settings (Wells, 2000). Pritchard and Woollard (2010) further cites the role of scaffolding in moving the learner further in the zone of proximal development through provision of proper individualized assistance based on learner capabilities to fill the spaces between next level attainable and independent learning that EFL learners greatly benefit from drawing upon previous knowledge and meaning making process of upcoming information.

A number of writers and researchers have applied this approach to learning, but only a few have developed a wider perspective into a discussion of drama and speaking anxiety in EFL classes. Drama activities cannot be the panacea for pedagogical challenges in teaching English. It has its own strengths and weaknesses for learning circumstances that may mitigate against its implementation. This approach, popularized in recent years, is not to be understood as a substitute method for traditional pedagogical implications, but rather as a complementary teaching and alternative possibility, which may be used to open new avenues in improving the quality in education, specifically decreasing foreign language speaking anxiety as classroom-based research. The basic principle is selection of relevant content compatible with curricular goals and objectives in congruent with the essential principles of constructivism: Content-oriented,

authentic, process-related and learner-centered usage of drama across school curricula.

Entering the World of the 'Drama Techniques'

This section provides an access to the most commonly used drama techniques, deepens the understanding of drama techniques with a special focus on the context of existing literature.

Improvisation

Drama, which cares about both the cognitive and emotional aspects of the individual, is a process of learning where participants can be taught through carefully structured experiences, which include plays, re-organized plays and dramatic context (Henry, 2000). At the very core of the concept of improvisation technique is involvement in a set of actions that are unscripted, unrehearsed, spontaneous speaking, acting, reacting to stimuli provided by facilitator without preparing for a scene (Landy, 1982). The content for the improvisation activities may arise from the participants' previous experiences and interests with the primary focus on sponteinety of actions in an unrehearsed means (Johnstone, 1989). Improvisation encompasses attunement to a situational context as well as spontaneous decision-making, unpredictability and problem solving. Improvisation motivates language users enacting roles in imaginative and hypothetical circumstances to be active participants in authentic and dynamic situations thereby encouraging learners to sharpenspontaneity, personalize the learning process, discover their own resources, improve self-esteem and ultimately lead to the development of positive self- concepts and achieved progress (McCaslin, 1990). Tapping on participants' background experiences is valuable source to reduce the tension and self-consciousness considerably in EFL classes McCaslin (1990). Roles and situations given on the spot and demand to react immediately and personally to an unexpected situation in the nature of improvisation allow the participants feel at liberty to use their own imaginations and to make their own spontaneous contributions to the development of characters in the construction of situations. The emphasis given by Maples (2007) is on provision of opportunities to develop language skills in terms of vocabulary, pronunciation, proper use of grammatical rules, social interactive skills and confidence thereby engaging learners in interactions and allowing for trust-building setting (Florea, 2011). Practicing an improvisation exercise generally brings core language skills together at once. Participants need to be aware of verbal and

non-verbal elements of communication, make use of contextual clues and give response immediately depending on the circumstances they involve in either as entire class or smaller groups (Altay, 2005; Florea, 2011). Improvisation operates better through invention and active participation of all the learners in the classroom so that invitation to generate meaning will lead to phenomenal improvement in self-confidence levels.

Pantomime and Mime

Miming initially may seem strange for both language teachers and learners. Why advocate a way that does not demand any speaking for learners? A simple story, picture or any conversation written on the slips could be read followed by miming. John Dougill (1987) defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression". The great power of miming lies in its emphasis upon non-verbal communicative skills, which develop self-confidence of students by encouraging them to act out any concept or idea regardless of lexical elements of communication employed in speech. A mime technique does not necessarily require students to use language, but it acts like a facilitator for the use of language in the following stages of language development (Savingnon, 1983). This view is supported by Dougill (1987) who asserts that miming activates the language production at pre, while and post stages of activity. Its strength is to involve the learners with limited language abilities in the activities (Hillova, 2008). Over-estimating the use of miming would be wrong due to the weaknesses in the communication. Long et al., (1976) warn language teachers not to rely upon miming as sole resource but to implement it as an alternative way. The performance aspect of miming may emerge as a problem; thereby some students may tend to watch a mime rather than being an active participant of performing.

Role-play

Role-play is the drama technique that many language teachers are already familiar with, therefore the most desirable one as a means of intensifying learning process. Role-play requires participants to involve in naturally occurring interaction, adopt a particular role such as doctor or engineer and to draw on all the language resources they have. However, teachers may interpret role-playing in different ways. The most accepted application is assigning roles to different learners and asking them to read the dialogue aloud accompanied by teacher correction on pronunciation or emphasis. It is greater attempt to move them away from this

structured understanding of role-play and form circumstances, which would drawing on existing experiences and knowledge opening up the space for opportunities not only to speak spontaneously and expressively, also to encourage them to be as inventive and playful as possible. Role-plays may range in relevant to the language needs of students from simple activities for weaker students to advanced students in EFL classes. Students are likely to participate in all the social layers of language communication through role-playing. In role-playing, students are assigned roles of imaginary characters, and are involved in given scenario by giving imaginative responses (Jones, 1978, p.10). Regarding the idea that drama plays a significant role in language teaching, role-play is an ideal way to enable learners to exploit their individual store of language and experiences, later to transform them in different real or imaginary social contexts with particular identities. In this regard, role-play allows learners to adopt roles similar to real life circumstances outside the class (Livingstone, 1983). Role-play is worthwhile experience for students because it offers the opportunities to take actions and interact with other pupils, stimulating reality in order to communicate on a broad range of topics (Huang, 2008). Following framework of the role-plays, it is the responsibility of the language learners to assume their fictitious roles in controlled scenarios to practice wider range of language.

Simulation

Simulations have the purpose of promoting social interaction situations in which an individual is involved in particular context and takes the responsibility for his/her decisions. Hyland (1993) defines simulation as provision of problem solving activities in a predetermined natural context. Simulation is in congruent with the tenets of constructivism in that it involves simplified contexts of real world in which the learners attempt to construct knowledge with subjective representations, which leads to greater activation of learners' psychomotor, affective and cognitive learning fields, facilitating long-lasting and realistic information (Brookfield, 1990). According to Brookfield (1990), simulations is closely linked to constructivist perspective of learning through activating specifically learners' emotional, cognitive and kinesthetic learning domains that tend to result in a deeper and more memorable experience to store in the long-term memory.

Sometimes simulation and role-play are considered the same thing since simulation's features overlap with role-play to some extent. According to Gaudart

(1990) and Ladousse (1992), what distinguish simulation from role-play is that simulation requires greater exploit of specialized skills acquired through experience and understanding of information. The distinctive feature of simulation is the use of predefined conditions and limitations regarding the allocated context. Hyland (1993, p.16) explains the basic difference between role-plays and simulation as role-plays are performed with the goal of practicing target function of language in a tightly controlled setting while simulation is performed with the purpose of providing simulated environment in which learners need to interact, solve problems and make decisions to develop a range of communicative and interactive skills. Simulations reflect the events individuals come across in real life situations, which are usually used with adult learners instead of young learners as background knowledge and cognitive abilities may be insufficient (Dougill, 1985, p. 139). In this way, simulations serve to generate an urgent mutual need for communicative interactions, and at the same time, learners will be equipped with tools necessary to build confidence for oral communication in English.

Drama games

There is often a prerequisite for English teachers to provoke a reaction and build in some relaxation before a lesson starts. To achieve this, drama games are valuable tools for a wide range of purposes and with different educational purposes in consideration. By using drama games, learners will not only reach a deeper understanding of topics involved, but also their enthusiasm will be heightened. Drama games are a lifesaver, which generally permits the teacher to complete in short durations generally less than fifteen minutes and involve rules, active participation and involvement. Students may have tendency to violate the rules of any game so teacher must ensure the rules are clear for everyone (Wessels, 1987). Wessels (1987, p. 30) describes a drama game as a dynamic process in which a physical activity and a mental challenge are employed by learners, also called actors, to enhance the creativity, promote interaction and think in a critical way and unlock spontaneity of class atmosphere. She also defines the allowance of drama games as the provision of context to use expressions emotionally, linguistically and paralinguistically as the learners are encouraged to put themselves into another person's shoes, leading them to have freedom to unclose variety of emotions by using body language. Drama games are distinguished from role-plays in that learners' focus is on pursuing the accepted rules and instructions that states the

way game should be played appropriately and being the most successful one (Maley, 1984, p. 137). Drama games may also serve as an introductory engagement tool, flowing natural to other drama activities for learners without overwhelming fear of participation (Davies, 1990). Drama games thus may be benefit in sustaining learners' willingness in performing the following activities and their entertainment and self-reliance towards learning English (Stoate, 1984).

What is Foreign Language Anxiety?

Foreign language anxiety has been found a complex and multifaceted system (Young, 1990) and it has long been recognized as a prevalent phenomenon in foreign language learning. Therefore, many scholars have proposed a considerable body of research on foreign language anxiety in language learning. Horwitz et al. (1986) credited with being first to recognize foreign language anxiety as a separate and unique construct particular to language learning, explains foreign language anxiety as "a distinct complex of self-perceptions, feelings and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (p.127).   Previous studies on anxiety and language learning identified foreign language anxieties as performance related that are analyzed in social and educational contexts including communication apprehension (McCroskey, 1970), fear of negative evaluation (Watson & Friend, 1969), and test anxiety (Sarason, 1978), all of which assists language teachers in gaining in-depth understanding of the basic and inherent features of foreign language anxiety. Horwitz (2001) contributed to language anxiety with psychological aspect as it has wide range of potential negative effects on learner psychology (p. 114). Furthermore, Young (1991) describes anxiety as debilitating affective variable in the process of learning foreign languages, which can hinder learners' interactional skills and fluent language production as well as readiness to initiate and enter into communication with people (p. 58).

Types of Foreign Language Anxiety

MacIntyre & Gardner (1989), Cattell & Scheier (1963) and Spielberger (1966) distinguish three general aspects of language anxiety: trait, situation-specific, and state anxiety. Trait anxiety pertains to an individual's general tendency to feel anxious in a wide range of circumstances (Dornyei, 2005). It is relatively stable personality feature (Scovel, 1978), which is likely to remain unchangeable over time. State anxiety, on the other side, reflects the temporary construct that can vary from

moment to moment and from situation to situation over time as an emotional response to particular situation perceived as a threat stimuli in a certain context such as in an important exam. (MacIntyre 1999, p.28) and often provokes emotional and behavioral changes in a person, leading to symptoms such as perspiration, muscle convulsion, rapid heartbeat or sweaty palms. MacIntyre (1999) leads to emergence of anxiety type called situation specific anxiety that is limited just to a particular situation. For example, experience of anxiety when a student is addressed by a teacher to speak English in front of peer falls into the category of specific anxiety reaction. In this respect, foreign language anxiety is generally defined to encompass the features of situation-specific anxiety (Horwitz, 2001; MacIntyre & Gardner, 1994). A situation-specific anxiety carries similar characteristics with trait anxiety because of remaining static even if time passes, but the main issue is whether behavior is consistent across multiple situations or emergence of fluctuations depends on conditions since situation specific anxiety calls for change from situation to situation.

Foreign Language Speaking Anxiety in EFL Classes

Involved in various factors as complex process, speaking is an interactive process, and a means of social solidarity, which in turn merits more thought and require language learners to make decisions quickly, transforming knowledge into speech smoothly and generate sentences, adopting them to suitable circumstances (Brown, 1994). Many students in foreign language classrooms generally consider speaking as the most anxiety provoking experience associated with language learning (Campbell & Ortiz, 1991; Horwitz, Horwitz, & Cope, 1986; MacIntyre & Gardner, 1989), and among the four language skills, deep anxiety predominantly stems from situation of speaking (Koch & Terrell, 1991; MacIntyre & Gardner, 1994: Wilson, 2006: Palacios, 1998). Following the existence of foreign language speaking anxiety, many learners suffer from it, which requires the analysis of speaking itself. Price (1991) investigated reasons of what contributed to students' anxiety experience in foreign language class and it was reported that students feel stressed out about their act outs and start to "freeze" in the moments they need to speak in front of others with respect to participation in speaking activities. Shumin (1997) points out that being an effective foreign language speaker means being equipped with communicative competence that is defined as the ability to internalize both the grammatical rules of a language and generate contextually proper language

articulations (Brown, 1994, p. 227). Acknowledging the role of anxiety in speaking, it can manifest itself through unconscious actions and reactions including non-verbal behaviors such as blinking, blushing, sweating, and blanching, involuntary tremor of the hand, avoiding eye-content, frequent clearing of the throat, keeping silent and stuttering. Carter & Nunan (2002) defines speaking as the productive and interactive skill in its nature because of the processing and reciprocity conditions.

Foreign language anxiety is a sort of nervous-system arousal that many EFL learners are susceptible as an affective state. The most anxiety-evoking situation among the four language skills is considered the speaking skill in foreign language learning in many research centering on the notion of anxiety (Young, 1992; Öztürk and Gürbüz, 2014; Humphries, 2011). Anxiety may have profound effects on many dimensions of foreign language learning, particularly on speaking skill by hindering learners from reaching a desirable level of language proficiency (Alrabai, 2014).

FLSA is attributable to tremendous sources. Öztürk and Gürbüz (2014) found that foreign language anxiety primarily originates from three fundamental reasons: negative reactions of peers to a small mistake, demanding the highest standards, fear of failure. FLA takes place in productive language competencies such as speaking and writing rather than in reading and listening (Chiu et al., 2010). Sila (2010) reported the dependency of foreign language anxiety in Turkish adolescent students on the skill to be taught. FLA demonstrates higher levels in the receptive skills at beginner level while that anxiety shows high levels in the productive skills as proficiency increases. This anxiety occurs even in talkative people with observable behaviors such as remaining silent and withdrawing from activities in a FL class when they confront communication apprehension (Aydın, 2008; Ay, 2010; Horwitz et al., 1986).

The anxiety may manifest itself with psychological and physical abnormalities among students such as irregular heartbeat, muscle tension, sweaty palms, trembling, dry mouth, sweaty palms that inhibit one's capacity to engage in a conversation in the target language. Psychologically speaking, learners are trapped in unpleasant perceptions and associate the language learning with negative emotions and ideas; quite likely, those affective states will hamper students' chance to save their self-confidence in language learning and this circumstance drags learners into a silence in which the individual forms self-efficacy perception of incapability to overcome the threat of the difficulties. What is worst, occurrence of

this phenomenon often transforms into a continuing unpleasant situation due to poor achievement blamed on the way to speak English and will persist for some time on the journey of learning the language. However, it is important to make students aware that anxiety is transient and an avoidable situation. In the study of Chiu et al. (2010), the largest portion of anxiety in students was due to speaking in an FL class (p.109). Accordingly, in the study of Horwitz et al. on anxiety, students suffered from speaking anxiety-related symptoms for an extended period of time (1986). With the intention of coming up with remedy for solving that problem, Miccoli (2003), Wood Shand, (2008), Zerey (2008), Gorjian et al. (2010), Galante (2012) considered the provision of drama techniques in FL settings as a means of facing real life situations with less difficulty based on pedagogical and psychological principles. Another anxiety source underlines context-specific dimension of speaking anxiety. One of the most widely accepted and acknowledged another factor is communicating with native speakers. Many studies noted that engaging themselves in interaction with the native speakers of the target language is also evaluated as a source increasing speaking anxiety in previous EFL studies (Çağatay, 2015; He, 2013; Mak, 2011; Thompson & Lee, 2013; Woodrow, 2006). Constant contact with the native speakers of the target language might be effective in order to get rid of the pressure of making mistakes. Mak (2011) claimed that speaking demands output that frequently triggers anxiety in many circumstances because of learners' primary concentration on articulating utterances freedom from error instead of delivering meaningful utterances. However, this concern may negatively influence the learner's imbuement to perform the speaking tasks and competency to reach a certain level in information processing (Liu, 2006; Mak, 2011).

FLSA inevitably occurs in educational environments where language teachers should endeavor to form a class climate less nerve-racking and to boost students' communicative abilities with a variety of practical and productive ways. Stern's (1980) study results were convincing in that drama assisted language learners in increasing self-confidence and that they could overcome the anxiety to speak English in front of other people. Korean EFL students also reported positive feelings including relaxation and self-confidence in speaking English at the end of drama-based English language learning program (Coleman, 2005).

Foreign Language Speaking Anxiety Studies

Acknowledging the multi-faceted nature of language learning anxiety, numerous research studies have been conducted to investigate the phenomenon of foreign language anxiety in particular revealing a range of potential sources, strategies to alleviate its debilitating effects in different contexts. Gomez (2010) investigated the use of drama as a promising method in the teaching of English contrary to long-established teaching practices as a means of contributing to overall oral proficiency with pronunciation at segmental or supra segmental level and fluency focus. The participants were Spanish native language speakers receiving pre and post intervention over a three-week period. The results demonstrated the effectiveness of teaching English through drama when compared to traditional teaching practices. Speaking anxiety and the journey on the road to learn language is so closely bound that a perceived attack is commonly mentioned negative experience many language learners reported. Price (1991) reached that speaking is anxiety arousal phenomenon that traces back in part to pronunciation difficulties and negative reactions from other class participants followed by long standing resistance of language learners to speak target language. In view of situation, numerous studies have addressed the issues associated with foreign language speaking anxiety. Çağatay (2015) presented a research with the number of 147 Turkish student participants at the English preparatory program of a state university to reveal EFL students' Foreign Language Speaking Anxiety (FLSA) and anxiety-producing factors supported with some possible treats as contributory to language development and communicative skills of the learners. The results revealed existence of anxiety condition produced in Turkish EFL at a moderate level. In the same vein, Öztürk (2009) conducted a study regarding the major sources, determining factors of foreign language speaking anxiety with the number of 383 Turkish EFL pre-intermediate level preparatory program at a state university. The results demonstrated the existence of low level speaking anxiety phenomenon despite the students' perception of speaking as a primary anxiety-triggering factor resulting in despair, stumble, and rejection of any communication activity. Yalçın, İnceçay (2015) put forward a mixed method research focusing on the incorporation of spontaneous speech activities including games, role-plays and debates to decrease the student's English language speaking anxiety. It was carried out in ELT department at a private university with a period of 14 week. Questionnaire, open-

ended essay answers, a focus group interview conducted demonstrated the effectiveness of spontaneous speech activities in creating a non-threatening learning environment and in decreasing speaking anxiety. The paper of Liu (2006) explored the nature of anxiety in Chinese undergraduate non-English majors at three different proficiency levels. Data gathered by means of survey, observations, reflective journals and interviews demonstrated that less anxious students are the most proficient ones, who were most triggered by the circumstances of talking to the teacher and being at the stage in front of their friends. Using target language in speech activities among friends and during pair work caused less anxiety. In another study, Balemir (2009) investigated the reasons behind foreign language speaking anxiety and the relationship between proficiency levels and degree of foreign language speaking anxiety. He explored the sources of foreign language speaking anxiety and the relationship between proficiency levels and degree of foreign language speaking anxiety. The analysis of the quantitative data gathered through a proficiency exam demonstrated the existence of moderate level of foreign language speaking anxiety of participants and that language proficiency of language learners did not have a significant role on degree of foreign language speaking anxiety. The qualitative data collected through interviews from 234 participants from the departments of Basic English, Electrical and Electronics Engineering, International Relations, English Linguistics showed that major anxiety triggering sources were teaching, and testing procedures, personal reasons, and fear of negative evaluation of foreign language speaking anxiety in this EFL context.

As evidenced in the above studies, a considerable number of research in the literature demonstrate a strong tendency for research related to speaking anxiety, which attracted the most attention specifically from the perspective of major sources and relation to achievement level. In spite of a great body of studies on foreign language speaking anxiety, the number of researchers exclusively concentrated on relationship between foreign language speaking anxiety and drama activities has been scarce and there are relatively very little FLA research examining how drama activities can contribute to the reinforcement of oral communication skills in lowering foreign language speaking anxiety. Towards this outcome, this research employs drama activities to investigate how foreign language speaking anxiety is affected for EFL learners. Findings from this research extends the use of drama activities by showing the significance of action research by which the researcher enriches the

understanding of foreign language speaking anxiety and drama as extracurricular activity for EFL learners, identifies the self-reflective accounts of obstacles and favorable circumstances encountered when drama is introduced to preparatory school EFL learners.

Extracurricular Activity

Drama, especially actualized in extracurricular activities, is regarded as modern educational paradigm that fosters holistic approach to teaching various skills. There is growing evidence and trend that participation in extracurricular activities (ECA) held at school can make a difference both academically and professionally in contemporary education. They provide extensive opportunities for students with engagement in various arenas ranging from athletics, school clubs and orchestra, social clubs, academic clubs, fine arts, student leadership organizations, debates and drama to theater to develop a sense of belonging, lasting friendship, and strengthen the student-school connection and self-esteem (Bloomfield & Barber, 2009; Rubin, Bommer & Baldwin, 2002; Mahoney & Carirns, 1997). The study of drama as extracurricular involvement is not a new field of study, but newly emerging specifically within the purpose of teaching foreign language in Turkey. Worldwide, students participate in typically scheduled outside of the regular school day activities that do not constitute a part of the standard academic curriculum on a daily basis (Bartkus, Nemelka, Nemelka, and Gardner 2012; Holland & Andre, 1987). Bartkus et al. (2012) pointed out the voluntary aspect of extracurricular activities in which students receive no numerical rating or academic credit. Extracurricular activities take place outside of school hours, but operation under the guidance of school administration within the school setting or outside of it and with parental allowance (Holloway, 1999, 2002; Simoncini and Caltabiono, 2012; Stoltzfus, 2007; Tezcan 1980).

Extracurricular activities provide educational, social and psychological opportunities. The emphasis of extracurricular activities is on group dynamics, improvement in social skills, communication, leadership, time management skills and other social skill-building and positive development for the participants. An accumulating body of research demonstrated numerous positive effects of ECAs on academic achievement overall in particular school subjects, such as social sciences, mathematics, science and English (Bryan et al., 2012; Dumais, 2009; Fredricks & Eccles, 2008; Mahoney, 2000; McLure & McLure, 2000; Knifsend & Graham, 2012).

However, the power of extracurricular activity by virtue of all its contributions to some positive behavioral and psychological impacts on children goes beyond repeatedly articulated advantages. There is also a strong association between student participation in extracurricular activities and grades, improved attendance, decreased absenteeism, facilitated personality development, positive behavior, improved concentration and stress release (Dumais, 2009; Eccles & Gootman, 2002; Dworkin, Mahoney, Larson, Eccles, & Lord, 2005; Fredricks & Eccles, 2006; McCarthy, 2000; Reeves, 2008). Students who are part of any type of extracurricular activity perform excellently and attain greater results than students who are not involved (Fujita, 2006; Reeves, 2008; Klesse, 2000).

Proponents of student participation in extracurricular activities add another dimension by claiming that ECAs deriving from learner participation merit much attention and enhance academic achievement, contrary to the perceived disadvantages and interference with school achievement. These advocates point out increasing importance to examine the value of extracurricular activities to boost student motivation, time and stress management skills as well as student behavior, academic achievement, socializing with peers (Castle, 1986; Steinberg, 1988). Informal out-of-classroom interaction is more likely to increase language proficiency of learners due to promotion of communication and social interaction that provides a meaningful room for practicing language, taking risks and making mistakes in safe environment (Ernst-Slavit, Moore, & Maloney, 2002; Grassi, Hanley, & Liston, 2004; Zhang, 2007). In light of this, students do not perceive the criticism as threat but as learning goal and chance to learn (Ernst-Slavit, Moore, & Maloney, 2002; Ma, 2010). Extracurricular activities strive to create life-long effects to develop comprehensive educational experiences intentionally aligned and coordinated with an academic area studied for the attainment of the core curricular goals bringing change in student's language skills and development of real-life skills (Reva, 2012). One of the early philosophies (Millard, 1930, p. 12) underpinning extracurricular activities is the enrichment of learners with activities that emanate from curricular aims and cultivation of core curricular goals. In this vein, it is essential to complement extra-curricular and curricular goals that are consistent with the educational objectives of the institution in response to the interests of students for the development of a well-rounded, socially skilled, and healthier student as well as supporting in-class activities (Bai, Corra, Gifford & Wells, 2015; Holland & Andre, 1987; Holloway,

2000). Extracurricular activities serve the same goals with time and energy devoted to extracurricular endeavors that strengthen theoretical knowledge and concepts of democratic life in accompaniment of a relevant extracurricular activity unlike common belief that they prevent students from accomplishing scholarly pursuits (Lunnenburg, 2010).

Students who participate in well-designed, developmentally appropriate extracurricular activities possess awareness of the benefits and many opportunities derived from their participation. Numerous researchers have recognized the intellectual, academic, social, physical, and emotional growth of students who participate in extracurricular activities (Darling, Caldwell, & Smith, 2005; Holland & Andre, 1987; Mahoney, Cairns, & Farmer, 2003; Silliker & Quirk, 1997; Tavani & Losh, 2003). The extracurricular curriculum is not designed around lessons, but a special form of an educational institution's pedagogical work to be carried out through regular groups of learners. Accomplishments are built from experiences in extracurricular activities regarding the vital nature of being involved in some meaningful processes in which individuals' sense of commitment is fostered and heightened and academic goals are followed as well. The impact of participation in these planned educational endeavors on learners' achievement has been under in-depth investigation in relevant literature so far (Broh, 2002; Holland & Andre, 1987; Mahoney, Cairns, & Farmer, 2003; Marsh & Kleitman, 2002; Shulruf, 2010).

In terms of social development, involvement in extra-curricular activities results in a strong connection to school and feel a greater sense of attachment and commitment to the school community in a less formal learning setting than the school classroom. (Brown & Evan, 2002; Dumais, 2009; Fredricks & Eccles, 2008; Grassi, Hanely, & Liston, 2004; Knifsend & Graham, 2012; Morrissey & Werner-Wilson, 2005). A study carried out in Russia context demonstrated positive outcomes of ECA on language learners' oral communication abilities and self-confidence (Druzhinina, 2009). A research carried out in the Canadian context revealed no straightforward perceived effect of ECAs on their foreign language acquisition while great satisfaction was found to be more meaningful in ECA compared to the skills attained in daily classes (Boehm, 1972). Extra-curricular activities occurring in a less formal environment have also been found to establish powerful student-student and student-teacher rapport as well as strengthening positive relationships and encouraging students to partake in opportunities for

collaborative learning, which may provide chance to develop life skills and empowering to become lifelong learner (Brooks, 2007; Fullarton, 2002; Mahoney & Stattin, 2000; Mahoney & Cairns, 1997; Marsh, 1992; Penner & Wallin, 2012; Zaff, Moore, Papillo and Williams, 2003). Equally important, the depth of the relationships established between teacher-student and student-student is the strongest predictor of the decisions made by students to sustain the participation in ECA, and the factors affecting the connection among ECA participants need great attention in the formation of powerful relationships and persistence (Conrad, 2004; Larson, 2004; Mahoney, Eccles, &; Fredricks & Eccles, 2006; Rhodes, 2004; Shosh & Wescoe, 2007).

Theoreticians of Communicative Language Learning offered a landscape of foreign/second language education to be transformed into ECA as means of broadening regular curriculum, and pursue goals in an informal setting for practicing language skills (Krashen, 1981; Oats & Hawley, 1983). The move towards experiential learning spaces by means of extracurricular activities promotes transformation abstract ideas into concrete representations as well as production of multi-dimensional students within the all-round development of the individuals (Cubukcu, 2012; Kohonen, 1992; Nunan, 2004).

Developed countries regard objectives of extracurricular activities both out-of-class activities and in-class activities fundamental for the development of student-centered learning environment, an awareness of society, character building, the feeling of responsibility, moral values and creativity. For example, in Japan selecting an extracurricular activity designed and balanced along with academics in addition to regular classes at school for two hours is compulsory. (Güvenç, 1992: p.294).

Extracurricular activities combined with the atmosphere of working in cooperation and collaboration can enhance responsibility taken for individuals' own learning with regular time commitment and energy devoted, which reflects the principles of learner autonomy (Benson, 2001; Holec, 1981; Kentish, 1995; Reynolds, 1996; Zaff, Moore, Papillo and Williams, 2003). In this vein, extracurricular activities have inherent power of promoting independence and valuing individual opinion, which was proved by numerous studies in that they have equal significance to regular courses for proper development of skills yielding positive results (Tenhouse, 2003; Eccles at all, 2003). ECA are often considered to set the foundation for lifelong learning in an ideal context further nurturing long-term

outcomes physically, intellectually, socially, and emotionally as well as academic accomplishments (Akos, 2006; Bloomfield & Barber, 2009; Fredrick & Eccles, 2008; Darling, 2005; Dotterer, McHale & Crouter, 2007). Learners find a way of exploring their own way to gain some degree of autonomy through structured learning activities that complement the formal curriculum (Nunan, 2000, p. 171), and attain capability to accomplish creative work and learning by means of experience on their own (Benson & Voller, 1997), which reflects the qualities of a successful language learner regardless of methods or methodologies grounded inside the language classroom (e.g., Lightbown & Spada, 1997, p. 34). Allowing students to apply the knowledge, language-related extracurricular activities serve as emergence of qualified and autonomous language learner through connecting the practice with the theory in an ideal learning context (Littlewood, 2012, p. 8).

There exists a greater possibility that English learners, more specifically, from joining these extra-curricular activities, would demonstrate socially and linguistically development as a result of a safe context of practicing and using their newly acquired language without embarrassment. Teacher supervision in extra-curricular activities alleviates the tension to use the target language and enhances the self-confidence and risk-taking despite the errors in pronunciation and grammar (Cubukcu, 2012; Ernst-Slavit, Moore, & Maloney, 2002; Schumacher Dimech, A., & Seiler, R. 2011).

Chapter 3
Methodology

The previous sections have mainly concentrated on the theoretical dimensions of the research overall. The purpose of this chapter is to shed light on the research design, setting and participants, instruments, and data collection procedure and data analysis. Data for the present study are gathered as both qualitative and quantitative study with the tools of questionnaire, semi-structured interviews, analytic memos as well as student mini reports. This chapter gives a vivid description of the setting in which the research takes place and participants of research, a brief description of data collection and analysis.

Setting and Participants

The participants of this study consist of students involved in elective preparatory course on their own demand at Hacettepe University, a state university in Ankara. They are provided with a one-year-intensive English course by School of Foreign Languages. At the beginning of academic year, all the new students are required to take placement test administered by The School of Foreign Languages. As the result of final score, students are placed into the levels. The participants of this study are chosen through convenience sampling and a wide range of occupations involving business administration, statistics, mathematics, psychology, economics, history and philosophy are represented. The ages of these students range from 18 to 30 years. Learners normally have 20 hours of instruction a week. Those who are identified at the level of B1 are the participants of this study. The number of 60 students consisting of 30 control and 30 experimental group of research group participants are determined for this study with drama activities implemented in experimental group while control group does not receive treatment of drama activities. All the participants are Turkish students learning English as a foreign language and both groups are equivalent in number and comes from similar social, cultural and financial background. Most of the students in both groups live in the same area that is Beytepe Campus; therefore, they are exposed to the same environmental and cultural effects. This implementation continues 8 weeks with two hours per week. The levels are determined with consideration of the Common European Framework of Reference (CEFR). English File (Fourth Edition), Q-Skills (Second Edition, Headway (Fourth Edition) and Select Readings (Second Edition) by Oxford University Press are used as a course package throughout one academic

year. The course-books are the same for both groups. Both of the groups follow the arranged curriculum while experiment group is introduced to a vast range of drama activities as extracurricular activity. The main purpose of course-books is to develop EFL learners' overall capabilities of grammar, listening, speaking, and writing in a foreign language. One B1 level class is selected as the class of intervention of drama activities to explore the impact of them on speaking anxiety and two groups are compared accordingly. The researcher takes place as a participant observer in the drama activities performed with class and reports the findings during drama activities and reflection on how drama activities affect speaking anxiety of B1 level prep EFL learners through analytic memos as a means of data collection. The total number of students participating in drama activities is 60 and their age ranges from 18 to 40.

Examinations in spoken English at preparatory school are done with one by one, face-to-face assessments of speaking and listening skills with one observer and students' own lecturer. Exam preparation aims at developing the communicative skills and increasing self-confidence among students. Speaking exams take the form of an unprepared conversation with two raters, one is students' own lecturer and the other is another rater. Tests take 5 to 10 minutes because of the level B1. Students are expected to respond to a sequence of questions the rater asks. The rater may ask follow-up questions related with the topic directed to the learner if necessary. At each stage, students are required to perform oral production and interaction that will reflect their capability to communicate meaning and messages as well as fluency, accuracy pronunciation, vocabulary and grammar are assessed with a dimensional rubric specially designed to evaluate oral communication.

Data Collection Process

In order to carry out the objectives of this study, various quantitative and qualitative data collection instruments are utilized. The following instruments collect the quantitative data: Pre and Post Foreign Language Speaking Anxiety Questionnaires (See APPENDIX C) gathered from control and experimental research group participants. The following instruments collect the qualitative data: Student mini reports, and semi-structured interviews with the students, and analytic memos of the researcher. Participants are given consent forms to confirm to take place in the study.

Data Collection Instruments

Data collection instruments that are Foreign Language Classroom Anxiety Scale, Student Mini Reports, Student Interviews and Teacher Analytic Memos are explained in a detailed way hereunder.

Foreign Language Classroom Anxiety Scale (FLCAS)

This study utilizes the questionnaire as one of the data collection instruments, which is adapted from Horwitz, Horwitz, and Cope (1986) with the purpose of exploring the students' anxiety responses towards speaking English as a foreign language. The instrument is intended to explore language learners' foreign language speaking anxiety in classes with a theory based on 33 statements instrument called FLCAS. The instrument has proven to have great validity and reliability with Cronbach's Alpha Coefficient of .93, and test- retest reliability that applies initial and follow-up test of .83 in the study with a sample of 78 participant over a study period of eight weeks (Horwitz, 1991; Horwitz et al, 1986). Cronbach's Alpha values for the communication apprehension corresponds to .77. Aida (1994)'s attempt to review Horwitz et. al.'s three components model of FLCAS reported a Cronbach's alpha coefficient of .94 with a sample of 96 students in Japanese context, which shows that FLCAS adapted for particular context was able to provide reliable and valid results at measuring anxiety levels of language learners. Gürsu (2011) tested Horwitz et al.'s three-dimensional construct of foreign language anxiety by validating an adapted FLCAS for students of Turkey in a sample of 353 participants in total from Yıldız Technical University Basic English Department. Her study yielded the internal consistency of .82 using reliability coefficient. Thus, it is the indicators of reliability and validity of the instrument for further studies related to anxiety as a tool to measure Turkish students' anxiety level.

The questionnaire is distributed to both control and experimental group at the beginning of the study and at the end of the study. Before the administration of questionnaire, necessary modifications and adjustments in Horwitz, Horwitz, and Cope (1986) questionnaire are carried out and it is formulated to investigate EFL learners' speaking anxiety in English. Questionnaire consists of 33 statements regarding the learners' foreign language anxiety. The test is administered to both groups before the implementation of drama activities as pre-test and after the implementation of drama activities as post-test. Participants are provided with simple instructions on how to give responses to the questionnaire as well as are

encouraged to refer back to their experiences in speaking activities. Confidentiality is kept and questionnaire takes about 10-15 minutes to complete. The participants are asked to fill in the tests, which are divided into two parts. First part is the introductory part and the second part is foreign language classroom anxiety test itself. Introductory part contains certain personal questions to provide key information about the participants such as name, age, department and the proficiency level in English. Pretest involves questionnaire items to detect students' foreign language speaking anxiety prior to the study. When the results of pre-questionnaire demonstrate that significance level is lower than 0.05, which means that control and experimental group do not have apparent different speaking anxiety in English, the research moves on with intervention of drama activities in experiment group. Following the pretest, the study moves on with implementation of the drama activities lasting 8 weeks for experiment group. After the last drama session, post questionnaire is administered to the participants. The purpose of speaking anxiety test is to reveal to which extent students feel speaking anxiety in English. The questionnaire items range from one to six points in Likert scale (1=strongly disagree, and 5=strongly agree) and participants are asked to tick off the statements from 1 to 5 as an indicator of their speaking anxiety in English. Independent t-test within Statistical Package for Social Sciences (SPSS) version 21 is utilized to analyze data and to find out whether there are any differences in terms of speaking anxiety levels of students in English between groups. Independent T-test is used to compare the mean scores of control and experimental group's pre, and posttest. A paired samples T-test is run to compare two conditions that represent pre and post-test results taken from the same participants within the control and experiment group. The questionnaire items are translated into participants' native language and are piloted to ensure proper comprehension before adjusting its final shape. Researcher ensures that misinterpretation is avoided and relevant equivalences of the questionnaire items are maintained. Later, translated questionnaire is administered to small scale and necessary adjustments are carried out.

Pilot testing

The scale researcher is interested in using to evaluate speaking anxiety levels was assessed in aspects concerning reliability and validity to collect information on appropriateness. The Turkish version of the foreign language anxiety questionnaire was also reviewed to dissolve any disagreements by three colleagues

to find a common ground and verify for clarity. It was pilot-tested on the intended sample in order to avoid any sources of confusion in the wording of the items and make changes on the questionnaire items if needed before the distribution of questionnaires.

Student Mini Reports

Pupil feedback papers are useful complementary source of information to collect further data in measuring speaking anxiety level of EFL learners. Thus, the speaking anxiety questionnaire is complemented with the findings from student mini reports as a research tool for collecting data. Over the eight weeks implementation period, the students are distributed reflective papers to share their opinions and experiences during drama activities and give written feedback, which are collected at the end of every drama session. Student mini reports are systematically evaluated to convert qualitative data into quantitative data in tables. Student mini reports reflect responses of participants with predetermined questions, which attempt to gather students' reactions towards learning English via drama and collect data for sustainable development of foreign language speaking anxiety.

The purpose of the student mini reports is to gain insight into learner reflection upon drama activities as the basis for exploring reactions and learner performance of any task during drama activity and elicit any evidence of foreign language speaking anxiety and effectiveness of drama as extracurricular activity for EFL learners. The student mini reports require participants to complete the reports with words, short phrases and sentences, select expressions or numbers from the 10-point numerical scale as representations of their reactions towards the each drama session. While giving feedback in English, students are likely to struggle and feel uncomfortable because of limited competence in English. Therefore, student mini reports are kept in Turkish as after process evaluations of student reflection. As qualitative data analysis tool, pupil mini reports will be valuable source in helping researcher make further improvements in drama activities and in exploring if feedback provided to the drama activities throughout study process has any influence on speaking anxiety and uncover any indicators of speaking anxiety in drama sessions.

Student Interview

A semi-structured interview is adopted to gather further data from participants, aiming to investigate the students' reflections and viewpoints on drama as extracurricular activity. The researcher establishes a conversational behavior, probing into intentions, positive or negative feelings, ideas of respondent reflecting upon elucidation of experiences, which is a great strength of semi-structured interview with a set of questions generated instantaneously (Corbetta, 2003, p. 270). At the end of the 8th week, participants in half (*N*=15) from the experimental research group participants from study setting are involved in the interview session and selected purposefully. Researcher takes observations during drama activities as basis to choose which students to be interviewed to hold key informant interviews. Interviews are intended to reveal students' reflections on and understandings of drama activities perceived by the EFL learners. Predetermined open-ended leading questions providing natural flow of conversation and various responses in their own words are addressed during the interviews. Each respondent has the opportunity to deliver rich data uncontaminated by researcher interpretations to maximize the effectiveness of the interview. Researcher holds the interviews in Turkish. Interview questions emerge from items in the *Horwitz's "Foreign Language Classroom Anxiety Scale"* (FLCAS*, 1986). At first, the researcher gets the participants involved in the interview as soon as possible and provides transition between questions throughout the interview.

Verbatim transcriptions of the interviews are prepared for content analysis of all recordings. The results from interviews are analyzed systematically by unitizing the words, phrases and sentences through which researcher counts relevant elements of the oral material. The primary issue is based on the convenience of the drama as extracurricular activity for influencing EFL learners' speaking anxiety in English. The timing of each interview is planned to last 10 minutes on average. Interview questions are prepared by researcher, which sheds light on the measurement of speaking anxiety in English and the participants' opinions towards learning English via drama activities. In order to get maximum sound clarity in interviews, places with minimal distraction are chosen. As soon as the interviews are audio-recorded using a voice recorder and are transformed into verbatim transcript, researcher makes content analysis. Coding is performed on soft copy of the transcript and identification of main issues, similarities and differences are done

with the guidance of experts to help manage transcriptions and interpret appropriately.

The questions of the interview:

1. Which class activity did you find the most beneficial with learning English among all the activities you did? Why?

2. Which class activity did you find the least effective with learning English among all the activities you did? Why?

3. Do you think the drama activities help you decrease your anxiety in speaking English? How? Please explain.

4. Did the use of drama affect your feelings/ attitudes towards English lessons?

5. How do you feel about the class atmosphere during drama activities?

6. What three adjectives can describe your drama experience in class? Please explain.

7. Do you want to continue learning English with drama activities in the future? Please explain.

8. Is there anything else you'd like to share about your experiences during drama activities?

The questions above seek to delve deeper into participant responses through directing follow up questions occurring at the very end of the drama intervention as a final decision-making means.

Analytic Memos

To reach better understanding of teaching process via drama activities, researcher creates of a record in the form of analytic memos from the onset of the study to make critical investment, which enhances the process and strengthens outcomes of research. The researcher observes the teaching and learning process, takes the descriptive notes of the process and keeps analytic memos about the bigger picture based on her experiences throughout drama as extracurricular activity for eight weeks. Researcher reflects on and evaluate participants' drama experience through analytic memos that fulfill the role of indicators of learner speaking anxiety in English. These reflective commentary regarding the effectiveness of and reactions to the drama activities are continuously evaluated at the end of each drama activity to explore how drama activities influence students' speaking anxiety in English. The analytic memos mainly consist of notes, which are important classroom details, some students' feedback during drama activities. It includes

reflective practice, if the activities work as expected, if the allocated time is sufficient for each designed drama activity, how students show performance for the given drama activity and how speaking anxiety is effected during drama activities. Memos are employed as a strategy by researcher, which student interviews and student mini reports data are incorporated into to enhance continuity of conception throughout the research process.

Drama activities

In this study, diverse motivational drama activities, which aim to foster participants' motivation and active participation, more importantly to lower speaking anxiety in created situational contexts, are selected (See APPENDIX C) The primary sources of drama activities implemented throughout study are the book written by Sarah Philips (1999) and the book by Duff and Maley (2005). Drama activities and the content to be covered in school curriculum complement each other. In the selection of these activities and the preparation of their lesson plans, two experienced EFL language instructors working at Hacettepe University Material Development Office are consulted, and eight drama activities are chosen to be implemented in the study on the behalf of contributing to the content, decreasing speaking anxiety as well as reaching the objectives of the curriculum. Framing drama activities with students' needs and interests in mind, they are tailored to the students' expectations and background experiences in the learning process.

Data Analysis

There are both quantitative and qualitative data collection procedures implemented, which resulted in differentiation in data analysis. In terms of quantitative dimension of the study, pretest-posttest design model is carried out with Horwitz's "*Foreign Language Classroom Anxiety Scale*" (FLCAS, 1986). In terms of the qualitative dimension of the study, semi-structured interview with students, student mini reports and analytic memos are main data collection sources.

Quantitative Data Analysis: Foreign Language Anxiety Scale (FLSA)

The current research is based on a pretest-posttest design that involves two groups of participants: an experimental and a control group. At the beginning of the experiment, the participants in both groups take the Foreign Language Classroom Anxiety Scale, which is followed by a treatment stage that is drama as extracurricular activity for the experimental group. The purpose of pre-test is to

determine speaking anxiety in English of both groups and to set baseline which will be utilized to compare the results of the post-test. After the treatment, in order to see the effectiveness of the treatment in the experimental group, a posttest is administered to these two groups. The results obtained from FLCAS are collected before and after the drama instruction. To compare the means of students' speaking anxiety level before and after the drama intervention between the groups, an independent sample t-test is utilized to with SPSS program version 21 to determine any possible difference in terms of speaking anxiety of the experimental and control groups. The paired samples t-test is used to determine whether there is statistical evidence between the mean score of pre and posttest results gathered from the same participants within the same group. When the pre-test results of control and experimental groups demonstrate significance level that is lower than 0.05, which means that control and experimental group experimental and the control groups are equivalent in terms of speaking anxiety levels in English at the beginning of the experiment, the research moves on. The results of the pre-test and post-test implemented to the control and experimental groups, as well as the subsequent means and statistical data results will be demonstrated in tables along with interpretations.

Qualitative Data Analysis: Interview/Student Mini Reports/Analytic Memos

All participants are informed in writing about the nature of research before being involved. The participants are guaranteed confidentiality and informed. The qualitative data from analytic memos, student mini reports and student interviews are transcribed, organized, and coded through the method adapted from O'Connor & Gibson (2003) model step by step. The data obtained from the participants' responses to questions in semi-structured interview are analyzed using content analysis to investigate the effect of drama activities on speaking anxiety of EFL learners. The content of the responses is reviewed and analyzed in the original language, Turkish. The interviews are voice-recorded with the permission of the interviewees and transcribed into a written form, which is required for an interpretive process. The researcher initially begins with being well acquainted with the data through re-reading the original verbatim text to reach a much more comprehensive sense of whole text and phenomenon in interviews. Later, researcher divides the whole text into smaller meaning units with preserving the content message. The development of the content analysis is data-driven with inductive reasoning design.

The student responses are organized around general code with descriptive labels (e.g., feeling pressure, relaxed class) and responses corresponding to each code are systematically unitized in the form of words, phrases and sentences. As the research progresses, researcher moves back and forth in developing themes and codes though altering codes, adding new codes, or discarding codes for the study in case there could be naturally emerging codes and theme. In other words, the continuous coding process is performed to gain different perspectives and to maximize the stability and reliability, reflecting on a regular basis. Unnecessary information that does not correspond to the purpose of the study is excluded. As soon as meaning units have been identified, the researcher develops categories that fit into codes and raw data from verbatim transcribed interviews are analyzed to formulate internally homogeneous codes and themes. Keywords and phrases are stored and counted for giving frequency with patterns and relationships. Analytic memos are investigated in line with the emerging themes from the student mini reports, interviews and analytic memos and the analysis is carried out with extracting meaning from the naturally occurring data. Reoccurrences are validated with the help of three colleagues in the analysis of the qualitative data to identify the emerging themes and codes.

In the light of following primary research questions, the research methodology throughout the research is summarized in the following table.

Table 1

Summary of Research Methodology

Research Questions	Research Instrument	Data Collection Sample	Data Analysis	Statistical Analysis
1. Is there a statistically significant difference between foreign language speaking anxiety of EFL learners who engage learning with and without use of drama as extracurricular activity?	Questionnaire	60 elective English Program Students	Quantitative	Independent Sample T-Test
2. What is the change in speaking anxiety of the experimental group?	Questionnaire	30 elective English Program Students	Quantitative	Paired Sample T-Test
3. What is the change in speaking anxiety of the control group?	Questionnaire	30 elective English Program Students	Quantitative	Paired Sample T-Test

4. What are the perceptions of students learning speaking through drama as extracurricular activity at B1 level?	Student Mini Reports + Semi Structured Interviews	30 elective English Program Students	Qualitative	Content Analysis
5. What are the drawbacks the researcher faces in teaching speaking via drama as extracurricular activity to EFL learners?	Analytic Memos	Researcher	Qualitative	Content Analysis
6. What are recommendations for making drama activities more applicable to overcome speaking anxiety of learners?	Analytic Memos	Researcher	Qualitative	Content Analysis

Chapter 4
Findings

This chapter goes into greater depth to explain findings from the data collection tools; Foreign Language Class Anxiety Scale, Student Mini Reports, Student Interviews, Analytic Memos respectively.

Quantitative Data Results: FLCAS

In this section, the deep analysis of the data emerging out of the pre-test and post-test FLCAS of Experimental and Control Groups is presented. This part aims at analyzing the data gathered from the questionnaires in order to answer the research questions that follow:

1) Is there a statistically significant difference between foreign language speaking anxiety of EFL learners who engage learning with and without use of drama as extracurricular activity?

2) What is the change in speaking anxiety of the experimental group?

3) What is the change in speaking anxiety of the control group?

This section is divided into four sub-parts. The first part illustrates the pre-test results administered to experiment and control group; the second one represents the analysis of post-test results after the implementation of drama activities; the third part focuses on the comparison of two groups. Fourth part reveals the comparison of pre and post-test results within the groups for experiment and control. The statistical analysis results of the gathered data by FLCAS are revealed on account of the research questions by using Statistical Package for Social Science (SPSS) 21 with rigorous statistical analysis. In choosing the right statistical approach, the researcher considered the type of questions addressed in the study, the type of the items integrated in the questionnaire and the nature of the gathered data in drawing the way through the decision-making process. This study's primary focus was to explore if there is any change in speaking anxiety level of EFL learners at B1 level after the intervention of drama sessions, which required the researcher to include a pre-test to ensure that the experimental and the control groups were equivalent in speaking anxiety levels prior to exposing experimental group to drama manipulation. Independent sample t-test was employed since the purpose of using questionnaire was to find out whether there was a statistically significant difference between

control and experimental groups whereas paired sample t-test was run to reveal changes in speaking anxiety levels of experimental participants tested at before and then again after drama intervention. Independent sample t-tests were used as the research has two independent groups of people and the researcher is interested in comparing their scores for speaking anxiety. The anxiety questionnaire was applied twice; one applied before the drama treatment as pre-test, second applied at the end of the treatment as post-test during the research study. To this end, quantitative data were gathered through questionnaire from 60 voluntary preparatory school students, namely, Hacettepe University School of Foreign Languages. The return rate of the pre and post-tests gathered from the control and experiment group participants was 100%.

The most commonly used tool with 33-item assessing FLCAS, developed by Horwitz et al. (1986) was used to measure FLA levels related to Communication Apprehension, Test Anxiety and Fear of Negative Evaluation. The factor analysis of Aida (1994), who attempted to refine foreign language classroom anxiety, revealed the underlying structure of the FLCAS with four factors measuring speech anxiety "3, 13, 27, 20, 24, 31, 7, 12, 23, 33, 16, 1, 21, 29, 4, 9" with the two items "18, 8" which were reverse-coded regarding speaking English in a classroom context. Factor 2 labeled as fear of failing comprised of items "10, 25, and 26" with one negatively loaded item "22". Factor Three, comfort, consisted of Items "32, 11, 14". The last factor labeled negative attitudes involved just one Item "17" and one item "5" was reverse-coded. The questionnaire items 2, 5, 8, 11, 14, 18, 22, 28 and 32 are reverse coded that required researcher to re-code the participant responses and calculate accordingly. Possible scores on the FLCAS range from 33 that stands for minimum score showing low anxiety experienced to 165 that represents the highest score demonstrating the great anxiety level of the participant.

Pre-test Results of Experimental and Control Groups

The pre-test, which consisted of 33 statements regarding foreign language learning anxiety, was administered to two different sets of people at the onset of the research. The data obtained from anxiety tests were analyzed through Statistical Package for Social Sciences (SPSS). The pre-tests took place the week before the drama sessions started and Independent Sample T-test was run in SPSS to calculate the statistical significant difference in terms of speaking anxiety in English between the above mentioned two separate group of participants. In the

questionnaire, 18 statements aimed at measuring learners' speaking anxiety, and the following Table 2 displays the descriptive statistics for the control and experiment groups before the treatment along with the interpretation of results that illustrate the speaking anxiety levels of participants before the intervention of drama activities in the experiment group.

Table 2.

Pre-test Results of Experimental and the Control Groups

	Groups	N	Mean	Std. Deviation	Std. Error Mean
Pretest_Speaking_Anxiety	Experiment	30	4,1926	,50175	,09161
	Control	30	4,1275	,33042	,06033

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
Pretest_ Speaking _Anxiety	Equal variances assumed	9,896	,003	,594	58	,555	,06514	,10969		-,15442	,2847
	Equal variances not assumed			,594	50,17	,555	,06514	,10969		-,15515	,2854

The results of the independent sample t test (for pre-tests) illustrated that the mean score of the experimental group before the study was not significantly different from that of the control group in terms of speaking anxiety level in English. This analysis was carried out to ensure group equivalence and establish a baseline at the onset of the experimental period in terms of speaking anxiety level to prevent initial differences. The pre-treatment measurements revealed that two unrelated groups were equivalent in terms of foreign language anxiety level before the drama intervention. Since there were no considerable mean differences between the control and experimental group with respect to pre-treatment measurements and

population before the treatment was done, the study moved on with the available groups of participants considered comparable in terms of speaking anxiety.

The descriptive statistics displayed that in the experiment group, the mean was 4.19 while in the control group's mean was 4.12. The mean of pre-test scores indicating the speaking anxiety of participants refers to "Agree" point on the Likert Scale. Based on these findings, the groups' mean scores were almost equal (a difference of 0.0651) implying that there was no significant difference in scores for experiment ($M = 4.19$, $SD = 0.50$) and control ($M = 4.12$, $SD = 0.33$) groups. Drawing a picture of how students evaluated their speaking anxiety in English, the test result ($p=0.555$) of sig. (2 tailed) demonstrated that there was no statistically significant mean difference between control and experimental group before the implementation of drama activities along with the 95% Confidence Interval of the Difference, sig. value greater than 0.05, t(50,17)= 0. 594, $p=0.555$. The alpha level were tested at a significance alpha level of 0.05 taking the risk of committing 5% Type I error. The variation of scores (Levene's test) for two groups was less than predetermined significance level .05 implying that the variances for the two groups (experiment/control) were not equal across the two groups thus the information on the second row of output referring to Equal variances not assumed was relied on.

Post-test Results of Experiment and Control Groups

Using an alpha level of .05, an independent-samples t-test was run to compare whether speaking anxiety level of participants for experiment and control group differed significantly after 8- week drama treatment to experiment group. The following table 3 allows for initial insight into the pattern of data and gives the descriptive statistics of the post-test analysis results:

Table 3.

Post-test Results of Experimental and Control Groups

	Groups	N	Mean	Std. Deviation	Std. Error Mean
Posttest_Speaking_Anxiety	Experiment	30	2,4859	,73031	,09161
	Control	30	3,1245	,52647	,06033

Note. *N*= number. *Std Deviation*=Standard Deviation. *Std Error Mean*=Standard Error Mean.

| | | Levene's Test for Equality of Variances | t-test for Equality of Means | | | | | | |
| | | | | | | | | 95% Confidence Interval of the Difference | |
		Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Posttest_ Speaking _Anxiety	Equal variances assumed	,114	-3,885	58	,000	-,63856	,16437	-,96758	-,30954
	Equal variances not assumed		-3,885	52, 732	,000	-,63856	,16437	-,96828	-,30884

In reviewing table 3 thoroughly, it seems that post-test results showed significant difference between the control and experiment group. Regarding the speaking anxiety score after the intervention of drama for experiment group, the t-test manifested that there was a significant difference between the experimental group and the control group for speaking anxiety scores. An examination of the group means indicated that students exposed to drama sessions (M = 2.48, SD = .730) lowered speaking anxiety significantly more than students not exposed to drama sessions (M = 3.12, SD = .526) respectively. The mean of post-test scores for control group refers to "Neither agree nor disagree" while the mean of post-test scores for experiment group refers to "Disagree" point on the Likert Scale. The value in the Sig. (2-tailed) column existing under the section labelled t-test for Equality of Means is .000 less than .05, which means there is a significant difference in the mean scores on dependent variable for two unrelated groups. The result (p=0.000) of sig. (2 tailed) presents that there is a significant difference between the post-test results of the Experimental and Control Groups. (Within the 95% confidence interval, t(52.732) = -3.885, $p < 0.05.$)

The control group did not show the existence of test-retest correlations compared to the pre-test results. Control group also indicated lower anxiety level while experiment group showed greater decrease in speaking anxiety level

compared to the pre-test results. However, based on the results, it seems that experimental group showed significant decrease in speaking anxiety level. The findings of the FLCAS revealed the existence of statistically significant difference between the speaking anxiety levels of two separate groups of participants before and after the drama application. The treatment demonstrated that the students who were the part of drama sessions benefited from lowering speaking anxiety level in English than the students who were not the part of drama activities. Overall, the results indicated a decrease in the mean scores of students' speaking anxiety levels after the implementation of the drama activities.

Comparison of Test Results of Experimental and Control Groups: Exploring Differences between Groups

An Independent T-test was conducted for evaluating the difference in the speaking anxiety with and without drama sessions as extracurricular activity. The Table 4 below illustrates the results of Independent t-test for mean scores of the experiment and the control groups along with means of the groups' pre-test and post-test:

Table 4.

Summary of the descriptive statistics on the pre-test and post-test analysis results

	Experimental Group	*Control Group*
Mean of pre-test results	4,1926	4,1275
Mean of the post-test results	2,4859	3,1245

According to the results of analysis of post-tests, mean of the Control Group who did not receive drama sessions is 3.12 and mean of the Experimental Group who participated in 8 week-drama session is 2.48 respectively. In Table 4, the comparison of the mean values of two groups summarized that there was speaking anxiety decrease in experiment group from the pre-test scores to the post-test. It is obvious that the students' speaking anxiety in the control group stayed at approximately same level compared to the experimental group that demonstrated significant difference after the intervention of drama. In other words, as shown in Table 4 the paired sample t-test result indicated that the students in the experiment group had significantly lower English speaking anxiety level than the level before intervention. In the table presented in the output above, the Sig. (2-tailed) value is .000 that means the value is less than .05 illustrating there is a statistically significant

difference in the mean speaking anxiety scores for pre and post-test results of experiment group. More specifically, the results show that drama sessions have a considerable effect on decrease of speaking anxiety level in English. Based on the results, there was a significant difference between two conditions, implying that the students receiving drama sessions as extracurricular activity were able to reduce speaking anxiety in English. These finding confirmed that drama contributed to lower the speaking anxiety level in English lessons.

Considering effect size, sample size and significance are interdependent each other, in comparing groups, Cohen's *d* was computed to find out how meaningful the effect was (assuming it exists) compared to the standard deviation of two population and the magnitude of the difference between control and treatment group. The calculation of effect size promoted a standardized mean difference particularly valuable scientific approach to the information gathered with quantification of the effectiveness of drama intervention as extracurricular activity with a Cohen's *d* of 1,003139.

Results of Paired Samples T-Test: Exploring Differences within Groups

A paired samples T-test was run to compare two conditions that represent pre and post-test results taken from the same participants and the results within the same group of participants were compared.

Table 5.

Paired Sample T-test Result within Experiment Group

Paired Samples Statistics

Group			Mean	N	Std. Deviation	Std, Error Mean
Experiment	Pair 1	Pretest_Speaking_Anixety	4,1926	30	,50175	,09161
		Posttest_Speaking_Anxiety	2,4859	30	,73031	,13334

Paired Samples Correlations

Group		N	Correlation	Sig.
Experiment Pair 1	Pretest_Speaking_Anixety & Posttest_Speaking_Anxiety	30	,215	,253

			Paired Differences						
				95% Confidence Interval of the Difference					
Group	Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	Sig. (2-tailed)
Experiment Pair 1	1,70664	,79204	,14461	1,41089	2,00240	11,802	29	,000

As this part is interested in evaluating the effectiveness of drama activities, speaking anxiety level of a sample of EFL students in the experiment group was measured before and after completing the 8-week drama sessions, and analyzed the differences using a paired sample t-test. Paired-samples t-test (also known as repeated-measures t-test) was employed to decide if eight week-drama session resulted in a decrease in participants' level of speaking anxiety in experiment group by comparing the differences in means between the treatments. Same participants who provided data for each condition were tested on two separate occasions and Table 5 presents the basic descriptive statistics concerning the variables mentioned above. It is apparent from the findings that there was a significant difference in the scores from pre-test results (M=4.19, SD= .501) to posttest results (M=2.48, SD= .730) within the experiment group; t(29)=11,802, p= .000. Experiment group followed the arranged curriculum in addition to drama activities as extracurricular activity. Paired Samples t -Test demonstrated that the positive difference between the means of pre-test and post-test scores cannot be attributed to chance. The mean values of students indicates that two condition means are statistically different and drama activities lowered the speaking anxiety of the students who were in the Experimental Group. There was a significant difference within experiment group in terms of speaking anxiety with a large effect size of $d = 2.15474$ (Cohen, 1988). When the Effect Size is statistically calculated by comparing experiment group's pretreatment scores with its own post treatment score, a large effect size (2.15474 for paired samples t-test) convincingly demonstrated the practical significance of this result.

As shown in Table 5, the t-test results showed that the students in the experiment group significantly lowered English speaking anxiety level (t = 11.802, p < .05). In the table presented in the output above, the Sig. (2-tailed) value is .000 that means the value is less than .05 illustrating there is a statistically significant difference in the mean speaking anxiety scores for pre and post-test results of experiment group.

Table 6.

Paired Sample T-test Result within Control Group

Paired Samples Statistics

Group			Mean	N	Std. Deviation	Std, Error Mean
Control	Pair 1	Pretest_Speaking_Anixety	4,1275	30	,33042	,06033
		Posttest_Speaking_Anxiety	3,1245	30	,52647	,09612

Paired Samples Correlations

Group		N	Correlation	Sig.
Control Pair 1	Pretest_Speaking_Anixety & Posttest_Speaking_Anxiety			
		30	,215	,181

Paired Differences

Group	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
				Lower	Upper			
Control Pair 1	1,00294	,54688	,09985	,79873	1,20715	10,045	29	,000

Paired-samples t-test analysis (repeated measures) was carried out to decide if there was any change in participants' level of speaking anxiety in control group from pre-intervention to post-intervention. Control group did not receive treatment and followed the arranged curriculum. Same participants who provided data for each condition were tested on two separate occasions and Table 6 represents the basic descriptive statistics regarding the variables mentioned above. Slight but significant reduction in speaking anxiety from pre-test results to post-test results was found. The results of post-test measured with paired samples t-tests for control group did not show approximate equivalency with pre-test results within the group.

There was also a significant difference within the control group with a large effect size of *d*= 1.83396 (Cohen, 1988). With a Cohen's *d* of 1.83396, a meaningful magnitude of the difference despite having only a small sample was revealed. Overall, the results of FLCAS indicated that participants both in the treatment and control group scored lower in the post-test compared to their pre-test scores thus indicating large effect size for difference between means in each group.

As given in Table 6, the means and standard deviations of speaking anxiety ratings were 4,12 in pre-test and 3,12 in post-test for the control group. Paired Samples t -Test showed that there was a significant difference between the means of the Control Groups' pre-test and post-test scores; t(29)=10,04, *p*=,000. Sig. value is .000 smaller than .05 indicating significant difference within the group.

Qualitative Data Results

The primary aim of this chapter is to identify significant patterns of gathered data through the use of analytical and logical reasoning at level of scrutiny and reveal emerging findings after the analysis of current data. Based on prolonged research and critical reasoning, data collection tools including student mini reports, student interviews and teacher analytic memos were used to reach the richest data and the data obtained from qualitative tools were analyzed through qualitative data analysis methods, specifically content analysis.

Results of Student Mini Reports

Believing that the use of participant mini reports gathered after each drama session would throw great light on this research, the participants filled the mini reports over the eight-week drama practice. Designed as a written response form comprising different questions for each practice, individual reports were collected from only the participants of Experimental Group to get participants' reactions towards and reflections on drama sessions overall. Three students ended up quitting drama sessions because of health problems they encountered and two students because of personal decisions, thus they were unable to participate in the sessions. The number of 30 participants in total provided student mini reports for fulfilling the purpose of this research that gave comprehensive information about the sessions. The analysis of gathered data was carried out through content analysis that centered on the identification of common themes emanating from the codes driven out of the mini reports in order to uncover deeper, transferable knowledge.

Emerging Themes and Codes in Student Mini Reports

The results of analysis of student mini reports are illustrated with codes and themes accompanied by frequency for each week. Below descriptions is a list of each week's overarching themes that encompasses a broad array of codes with frequency emerged out of the analysis of the student mini reports. F denotes to the frequency of students who mentioned the code.

Table 7.

Major Themes and Codes in Week 1

Breathing/Vocal Exercises

Themes	*Codes*	*F*
Positive Reactions	Breathing exercises	7
	Physical exercises	6
	Imagination	8
	Pronunciation	10
	Positive Energy	8
	Reflection	7
Negative Reactions	Mouth Movements	5
	Tongue twisters	1
	Imagination	1
	Pronunciation	4
Speaking Anxiety	Self-confidence	4
	Development in oral communication	15
	Positive class atmosphere	6

In an attempt to discover student reactions and experiences in the first week's drama practice, participants were asked to complete the forms and the results revealed that participants expressed attitudes and ideas with positive and negative reactions as well as ideas reflecting speaking anxiety during the drama session. Central to drama session was the preparing learners for practice of articulating English sounds and control of voice in speaking.

Starting out, there were mixed views among participants reflecting on the usefulness of physical and vocal exercises. Breathing/vocal exercises used to develop breathing, concentration and a sense of calm were evaluated energy spreading, relaxing and imagination triggering practice by a large number of participants. Just half of those who participated in session reported that they felt

development in their speaking skill as learning how to pronounce the words encouraged them to gain more self-confidence *(f=15)*. Few participants attributed their anxiety to speak to pronunciation difficulties *(f=4)* and felt that this practice was effective in supporting their confidence to articulate words appropriately. One of the participants commented:

> *"The pre-speech jaw movements and physical exercises made me feel more comfortable and it was an application that helped me to be more sensitive to some sounds in English. This increased my self-confidence because I have the fear of making pronunciation mistakes all the time while speaking English."*

Students specified the class atmosphere positive and sincere *(f=8).* A common view among the participants' reports was in this session breathing and physical exercises helped students' negative energy flow out and spread positive energy to the class. One of the participants shared that she saw physical and vocal exercises in English class for the first time with the following sentence:

> *"Breathing and balancing was a lot of fun because I felt better. I was relieved to dream of rubbing my chin and giving out negative energy. This is what we normally do in physical education classes but in English class, I saw it for the first time and I was happy."*

The initial week's results were very positive, though a small number of those indicated negative reactions to some parts of the session. Participants raised the issue of whether it was important or necessary for them to do vocal and physical exercises before learning sound differences, as they did not wish to carry out these actions at all. Five students out of 30 found mouth movements such as sticking out tongue *(f=2)* and chewing *(f=2)* and nonsense words *(f=1)* inappropriate. They explained the reason of being dissatisfied as sensitiveness to these sounds. One of the students found writing tongue twister challenging *(f=1)* and preferred to give up. One participant disliked closing eyes and imagining the moment teacher was describing *(f=1).* Students found reflecting on their own experiences beneficial and used the following expressions. Reflection *(f=7)* was welcomed by many students to gain new understanding after each practice as a purposeful activity in which they analyzed experiences, or their own responses, in order to learn and improve. They believed that it allowed participants to think critically about their own skills or practice, in order to improve and learn. Many students decided to get

accustomed to English as much as possible by learning from things in the daily life, exposing themselves to the language for their own use through authentic resources such as watching English programs on TV, watching films with English subtitles to regulate their learning after evaluating each session *(f=7).* Overall, most of them enjoyed taking this drama session and they believed that they could improve their English with the help of extracurricular practices.

Table 8.

Major Themes and Codes in Week 2

Portraits/ Flash judgements

Themes	Codes	F
Speaking Anxiety	Relaxed atmosphere	4
	Fluency	7
	Speaking practice	9
	Self-confidence	7
Reactions	Positive energy	4
	Entertainment	8
	High motivation	5
	Real Life	2
Challenges	Discomfort	2
	Pronunciation	2
	Speaking Turkish	3
Learner Autonomy	Responsibility	3
	Group Work	3

The second week's drama session illustrated that developing a character description based on intuitive judgement and labelling expressions or phrases with proper dramatic emphasis their character might use in real life contributed to participants in many aspects. The responses of this week's drama session revealed that participants gave feedback regarding their speaking anxiety, positive comments, challenges they experienced in the session and learner autonomy. The majority of respondents felt that it provided them with speaking practice *(f=9)* and adopting the role of people on portraits increased their self-confidence *(f=7).* One of the participants articulated:

> *"It was a stimulating and class fusing activity. While I was showing my character's style of speech in front of my friends and you, I think I could do*

> *my best and tried hard to speak despite some embarrassment I experienced. My problem in English is not to trust myself. It was a stimulating activity for me to talk."*

The students further claimed that they were given a chance to be active learners and they took the responsibility of making choices, giving decisions, and presenting a life story accompanied by speech style of the individual given to groups, which was motivating for them. A further finding was that they thought drama brought entertainment *(f=8)* and positive energy *(f=4)* into the class. Two of the participants found this practice related to real life experiences and appreciated it. One of the key themes that was mentioned repeatedly by the students was how taking part in drama improved their communication skills as this session included extensive discussion taking place in English among group members to decide on the life of the person on the portrait. Students perceived that drama session was carried out in a sincere and relaxing atmosphere that provided them with motivation. A student remarked:

> *"When I spoke English today, I became aware of my shortcomings. I think that this kind of activity gives me more confidence."*

Another student also reiterated the idea:

> *"I was very surprised when I learned the real life story of the portraits. I created an entirely different way of speech than voice of the woman on the portrait, but the practice greatly increased my self-confidence. I saw my ability to speak in different styles. I also learned what is needed to practice English."*

There was some experience of increased motivation claimed by students due to interesting portraits and they got the responsibility for interpreting different aspects of the person portrayed as well as character's speaking style with phrases or expressions, which participants considered their contributions mattered. They stated that they found an opportunity to work collaboratively with common goals on one portrait and to view an individual from different perspectives and angles raised positive energy in the classroom and they felt they could speak more fluently as they tried to practice what they learned in the previous lessons. They also expressed their pleasure with the real portraits of people the instructor already knew and the enthusiasm to see how people on portraits really spoke in real life. They pointed out that they were excited while comparing their predictions in speech style and life

background of the person on the portraits with the real identity and speech style of the person on the portraits.

As for reflections specifically related to the challenges, two students wrote that they felt discomfort because their group members tended to talk native language insistently rather than target language, which made them feel disturbed. Another challenge for few students was making pronunciation mistakes occupying their minds during the session.

Table 9.

Major Themes and Codes in Week 3

Conversation Fillers/ Where Do You Stand?

Themes	Codes	F
Speaking Anxiety	Encouraging to speak	16
	Freedom	9
	Fluency	7
	Real life	12
	Self-confidence	4
	Active participation	2
Positive Reactions	Effective	16
	Entertainment	23
	Attention-grabbing	5
	Thought-provoking	8
	Permanent Learning	6
	Informative	5
Negative Reactions	Tiring	2
	Difficult	2

In week 3, the primary purpose was to recognize and identify common conversation fillers used in spoken English, including um, uh, well, like, actually, so and you know. One of the key themes that was mentioned repeatedly by the students was learning how to give impromptu speeches on unfamiliar topics related to real life situations was effective and encouraged them to speak because they learned how to compensate their shortcomings. Of the thirty respondents, all of the students especially seemed content with naturally spoken English and analysis of a transcript of some authentic native speaker interaction as mini reports showed. There was some belief among participants that learning conversation fillers was

alternative to silence that helped them achieve improved fluency in their speech. They believed that exploitation of conversation fillers was effective and informative for everyday life situations. The coping strategies taught as discourse markers was found to be anxiety-lessening practice by participants in coping with their anxiety to negotiate meaning in communication. Many students highlighted that it was the first time they learned and used conversation fillers that gave increased confidence and high responsibility to incorporate them in their oral production and their interactions.

Student mini reports shed a new light on the thought-provoking aspect of this week's drama session. Many students evaluated the interview questions thought provoking that forced them to use conversation fillers somehow and appreciated representing characters like *Albert Einstein,* psychiatrist, Shakespeare, space scientist and being interviewed by journalist and then switching the roles. Everybody agreed that changing position of their arms after hearing differing points of view was interesting way of giving personal ideas without words in the beginning. One student iterated:

> *"I was very relieved to extend the duration of the conversation. I expressed myself better by moving my arms towards the agreement disagreement sides and it was an encouraging beginning to speak. I believed I could talk more in interview part."*

Similarly, following student mentioned:

> *"We learned how to speak naturally to another person through producing some appropriate vocal indicatives of hesitation. Moving our arms according to our agreement of disagreement with the idea was very comforting and pleasant for me. The effort we made while working was fun."*

What is more, participants felt themselves freer to interrupt in interactive situations and maintain the control of the conversation after practicing conversation fillers in interviews. They learned how to avoid speech that is choppy and slow with frequent pauses and silences instead of staying silent during interactions on the way to complete the ideas in mind.

Regarding the significance of the necessity of native-like expressions, participants saw a useful role of the session evaluating it entertaining, engaging and meaningful. However, not everyone agreed with this response and considered giving responses to questions challenging and they could not find appropriate answer but provided few conversation fillers to gain time. Two participants

expressed that session made them feel tired because of high involvement and engagement.

Table 10.

Major Themes and Codes in Week 4

Onomatopoeic words/ Sphere Selector

Themes	Codes	F
Speaking Anxiety	Encouraging to speak	20
	Freedom	6
	Fluency	8
	Real life	16
	Self-confidence	5
	Active participation	3
Intelligences	Kinesthetic	3
	Naturalistic	2
	Auditory	4
	Visual	4
Positive Reactions	Permanent learning	10
	Entertainment	22
	Attention-grabbing	7
	Thought-provoking	5
Negative Reactions	Tiring	2

The in-depth examination of mini reports demonstrated that the students believed this session led to creativity in communication of verbal and non-verbal ideas as they developed an integration of body, mind and voice by playing and performing the onomatopoeic words. They appreciated the music playing, compelling and inspiring them to come up with original ideas to use the onomatopoeic words in scenes. Said one, for example:

> *"To be honest, being absent was my typical behavior during my high school years as a way of escaping from speaking in English classes, but I realized that English can be learnt in an enjoyable way with drama sessions. I am interested in voices and used my creativity in producing scenes with voices."*

Apart from creativity, they thought this session appealed to many senses including kinesthetic, visual, auditory and naturalistic because activity required them to generate the sounds such as crackling fire, jingle of the keys, clicking clock,

murmuring and whispering. What the majority of participants found worth mentioning was the entertainment in the production of these sounds. In addition to practicing English orally and encouraging to speak as well as improving fluency, students emphasized that the drama sessions were quite attention-grabbing helping them give great attention on the process and encouraging active participation. Few students *(f=2)* responded this session was tiring.

Participants' responses varied considerably when it comes to the session sphere detector. The majority of participants found throwing the ball and declaration of the champion fun and practicing the previously learned topics effective. They tried hard to improve team scores thus making them become active participants. One student remarked:

> *"My problem was talking because I was excited. When I speak, I hesitate to make something wrong if I make a mistake of pronunciation or if they laugh at me, but I realized that there was no such a thing during these practices, and that I could do well when I was confident."*

Table 11.

Major Themes and Codes in Week 5

What am I telling you? Who are we?

Themes	Codes	F
Speaking Skill	Self confidence	5
	Participation	8
	Speaking practice	7
	Real life	12
	Speaking anxiety	7
Attributions	Adopting different roles	5
	Creative ideas	5
	Spontaneity	5
	Thought-provoking	8
	Experience	5
Intelligences	Visual	5
	Kinesthetic	7
	Auditory	4
Atmosphere	Judgement	3
	Comfort	6
	Entertainment	6

Problems	Pronunciation	2
	Vocabulary	2
	Spontaneous speech	2
	Public Speaking	2

The majority of the respondents reported that this week's drama kept their stress levels down and they attributed their low anxiety level and changes in confidence to several factors. First, they believed that adopting roles in their conflict transformation with a wide range of contexts was effective in increasing their ability to develop strategies for dealing with conflicts that are likely to face in real life situations. This resulted in their anxiety lowness and fostered greater adaptability in life. A large proportion of the respondents pointed out that their self-confidence to speak and participation was stimulated because they personally experienced the same conflict written on the paper themselves in their lives, which caused familiarity with the circumstances and readiness to deal with them in English. Participants shared that they had the opportunity to observe conflicts in various spheres of life and used their thinking skills to come up with solutions. They addressed the benefit of exposition to new challenges and development of action plans towards creating a peaceful environment with resolution of actual conflicts. A small portion of participants reflected that they encountered obstacles due to limited resources including vocabulary and pronunciation.

The results obtained from students mini reports demonstrated that participants wrote that adding their own advice towards the resolution of the conflicts through acting them out was effective. The respondents reported strength and achievements in their self-confidence and participation. A comment was voiced by a participant:

> *"This drama session is like ocean of opportunities to see the real life problems opening my mind broader to understand conflicts. Even if I didn't experience many problems I have seen today, it doesn't mean that they will not happen to me one day. I had the chance to observe and get ready for them because we had rational arguments to give personal ideas as solutions."*

Another commented:

> *"I could occupy myself with solving problems in the real and fictional worlds by using English and find quick-thinking solutions. I felt self-satisfaction."*

For several participants, 'spontaneity' was the primary benefit, which was reflected by one participants as follows:

> *"I've definitely become more self-confident and relaxed because I responded well and was good at pooling ideas when communicating with my group members spontaneously."*

However, there are also participants who attached anxiety-arising factor to the spontaneous interactions that resulted in disability to remember the vocabulary as well as making pronunciation errors. In the opposite way, one participant shared:

> *"I get excited while talking in front of the community. I'm stressed, but with drama practices, I'm creating something creative and I'm trying to beat my excitement. I am worried about using the wrong word during improvisation and making the wrong pronunciation."*

In an attempt to understand further participants' communication apprehension in 5th week, students were asked to respond on speaking anxiety scale out of 10 and the numbers below show the number of participants scored for showing speaking anxiety during drama session. Almost half of the students ticked number below 5. Participants *(f=4)* expressed that the initial inhibition and anxiety to speak faded away just after they started to speak. Few students *(f=2)* expressed that speaking in front of public and teacher made them nervous and stressed. Majority of participants scored middle level speaking anxiety in the scale.

Table 12.

Representation of speaking anxiety levels for week 5

Speaking Anxiety Level (1 = The Least; 10 = The most)	The Number of Students
1	3
2	5
3	3
4	2
5	6
6	2
7	1
8	3
9	1
10	0

Table 13.

Major Themes and Codes in Week 6

Giving Opinions

Themes	Codes	F
Speaking Skill	Willingness to communicate	4
	Comfort	4
	Real life	12
	Speaking Anxiety	11
	Speaking Practice	6
Intelligences	Visual	3
	Kinesthetic	6
	Interpersonal	2
Atmosphere	No Judgement	5
	Comfort	6
	Entertainment	6
Self-Assessment	Reflection	6
	Self-awareness	7
Participant Decisions	Participation	5

In participant feedback notes of week 6, participants reflected that they found the session beneficial and were pleased with the specific scenarios set up and use of expressions in accordance with the solution of the conflict. They pointed out that the session provided them with willingness to communicate and a medium of entertainment as they found the conflicts related to real life circumstances and they found themselves in speaking practice and sharing ideas and improvising conflicts. Participants wrote that each member in their group devoted themselves to their roles and performances because of individual accountability that required them to be responsible for everything they carried out. In terms of their speaking ability, they believed in improvement in their speaking skill because they underwent a process of moving from ideas to actions to performances, which promoted high engagement in their task. There was agreement that there have been important developments in production of full range of target language forms they learned in daily language classes. In terms of constructive feedback participants gave each other, they stated

that evaluating their pair's improvisation then offering suggestions on performance into which they put some effort was beneficial for their development in speaking skills as well as the ability to get along with others. They stated that they recognized strengths and weaknesses in their work thereby learned from them further increasing their self-confidence and making them more courageous. They also mentioned that the positive and constructive feedback influenced the team's productivity and increased the quality of their performances. On the basis of the constructive feedback received from their peers on their performances, they pinpointed the areas they had difficulty to make sense of the gaps in their understanding of the process that promoted development and improvement in speaking skill. They stated they mostly focused on actions instead of making negative judgments about their peers' performances. They further expressed that this process soothed their anxiety and helped them achieve greater quality in both in their spoken output as well as trust in their ideas and abilities. Examples of their translated responses are reported below:

> *"Asking the flight attendant several times to bring me a drink was very entertaining as well as something I will remember forever. My pair helped and comforted me so I could improve my speaking and body expressions related to the character and we resolved the situation peacefully."*

> *"Over-reliance on textbooks kills my eagerness to speak English. Drama sessions offer me a chance to practice my speaking and learn new things from my friends in a playful environment and we live the moment itself."*

Five participants decided on new resolutions for the following drama sessions and one of them reported:

> *"I was worried and dramatically excited about my turn. My heart was beating too fast. I looked at other people's speeches and paid attention to how they formed sentences. It was fruitful. I was satisfied with my performance. I hope I can be volunteer in other conversations. I am more willing to speak up."*

In week 6, students again were asked to score their speaking anxiety level in a scale from one to ten and the numbers below show the number of participants scoring for showing speaking anxiety during drama session. Five participants scored middle level speaking anxiety while just three participants scored high-level anxiety compared to the 18 participants who scored speaking anxiety level lower than 5.

Table 14.

Representation of speaking anxiety levels for week 6

Speaking Anxiety Level (1 = The Least; 10 = The most)	The Number of Students
1	1
2	4
3	7
4	6
5	5
6	2
7	0
8	1
9	0
10	0

Note. 1 represents the least speaking anxiety level while 10 represents the most speaking anxiety level participants experienced during drama session.

Table 15.

Major Themes and Codes in Week 7

Advertising an Invention

Themes	Codes	F
Language Use	Speaking anxiety	7
	Speaking practice	6
	Pronunciation	3
	Real life	5
	Spontaneous speaking	4
Attributions	Adopting different roles	6
	Creative ideas	4
	Spontaneity	3
Simile	Stress	8
	Cooperation	4
	Different roles	4
	Book	2
	Entertainment	8
	Real life	4

The majority of respondents appreciated using a number of objects that could be transformed into another object, using them in versatile way and interacting with the object in as many different ways as possible. However, as emerging from the feedback notes in this study, few students considered using objects and changing their functions at the beginning did not contribute to their speaking skill at all because they did not use the target language while using them as versatile objects, but it contributed to their thinking skills. They believed imagination and creativity was fostered by integration of objects that built encouragement in themselves and helped them feel less intimidated to produce English utterances in the invention and advertising of a product with the use of these objects used in multifunctional way. Many participants pointed out designing an advertisement of their invention was effective in practicing stress and intonation of sentences and speaking practice. In advertising their product, many students expressed that they had bravery in making mistakes and confidence in oral production. They expressed that they did not have to have perfect English during the session. One of the participants reported it with these words:

> *"These practices minimize my anxiety to speak and I accept making mistakes something natural while speaking. What I learn from this session is to get the maximum benefit from my own mistakes that is the best way for practicing language."*

Engaging with creative choices and interpretation of familiar materials before inventing their own product also seemed important and pleasing to participants who found drama session stress relieving. They attributed their relaxation to several reasons. Most frequently mentioned attribution falls into the adopting role of different characters because participants believed that they found something to add of themselves and chance of self-expression according to their interest living through the scenarios while the other attributions referred to spontaneity and production of creative ideas. They pointed out that they forced themselves get rid of fear of public speaking and immerse themselves into the spontaneous situation and inventing a product from unfamiliar objects and advertising it in different roles helped them learn and stress management. Everybody agreed on significant progress during the learning process in handling the complexity of real-life events as this practice gave them a fictional circumstance that helped them make appropriate transitions from adopting a role to learning language. Some participants' notes revealed that fulfilling

the tasks cooperatively contributed to their enthusiasm during the practice and they found the whole process from beginning to the end enjoyable as well as enhancing their development in speaking by means of interaction and support from their teammates.

The results of the student data illustrated that participants came up with different similes for describing the drama session. Some students stated that session is similar to real life and one of their translated responses are reported below:

> *"It's like a real-life scene. The practice we've made can really be applied into the real world, so and I really felt like a product vendor playing my role in the ad, and that makes me think it's a meaningful practice."*

Many participants used similes regarding entertainment including funfair, going to the amusement park. One participant showed her enthusiasm with analogy of gondola. She wrote:

> *"What we did today was like going to the amusement park. You're very enthusiastic when you decide to go to amusement park. Even though you don't appreciate the uneasiness you had before you boarded that gondola, you break your barriers when you step into the amusement park because you realize that you collected many memories and learned new things. This session is exactly like this."*

A majority of participants addressed the anxiety factor in the feedback notes. They resembled drama session a place where they learned how to cope with anxiety to express themselves and control their emotions while speaking. One participant reported:

> *"It's like a door to feel the real life and gain dare to speak up."*

Two participants resembled session a book with interesting plot and shared:

> *"It's like a book. It was a process that dragged us into it and successfully engaged us with it."*

One participant resembled drama session an expedition track with these words:

> *"It is an expedition track to entertain myself and destroy the tension I experience in English classes.*

Table 16.

Major Themes and Codes in Week 8

Channel Hopping

Themes	Codes	F
Language Use	Speaking anxiety	12
	Willingness to Communicate	4
	Topic	3
	Public speaking	7
	Comfort	4
	Encouragement	14
	Spontaneous speaking	7
	Self-confidence	4
Atmosphere	Creative	10
	Informative	16
	Active learning	3
	Entertaining	33
	Motivation	5
	Thought provoking	3
	Senses	7
	Catchy	4

What participants stated recurrently in this week's drama was that in first representation of TV channel they got extremely excited and nervous because it required them to have unrehearsed and spontaneous interactions. However, in the following rounds they expressed that they established a sense of security and dependence on team members. Many students felt they liked teambuilding work and appreciated being divided into small groups to represent varying TV channels that formed mutual assistance among group members. The majority of participants told that they had great group dynamics and found the class climate less threatening, comfortable and more enjoyable. They wrote on the notes that this drama session was the most enjoyable practice with fun-filled environment and meaningfulness so far. An example explanation of a student is as followed:

> "There was contagious enthusiasm around the class. This has been the most enjoyable drama session so far. It is not like a lesson, it is like having a nice time together. I had so much fun that I could not realize how time passed so quickly."

What participants frequently mentioned was that they even felt more strong sense of accomplishment in representation of TV channels and they produced sentences without worrying about having to produce grammatically accurate sentences. Participants perceived that they were not scared of making pronunciation or grammar errors and speaking English was not as difficult as they had thought. They took many risks and were satisfied with the dynamic production of the language turning around on-the-spot preparation. Participants wrote that this practice was effective in increasing their repertoire of vocabulary used in various TV channels. It appealed to the senses and provided for sensory, emotional, intellectual and creative enrichment using language in a greater variety of TV channels. Representing TV channels lessened the feeling of artificiality and they believed it was realistic and meaningful. They found the chance to extend what they had learned to practice and that made catchy even though participants shared they started to stutter as they struggled at the beginning. However, they believed that this session provided them with opportunities to improve their language proficiency that encouraged participants to overcome public speaking and increased self-confidence. Participants highlighted that they were relaxed with freewheeling use of the target language and found themselves participating in and being a part of the TV channel that increased learning enthusiasm that was inevitable. A student reflected:

> *"Evaluating the current situation and giving quick answers increases my fluency. We have created fun and creative television channels and I was more comfortable and willing than the previous weeks. The worry that I felt when I spoke was very low. Thanks to these sessions, I found out that there is nothing to have fear of talking."*

This week's drama session results further showed that participants had heightened motivation to move forward to spontaneous communication without in-advance preparation. They felt that their attempts were valued and risk-taking were encouraged making drama session positive experience. They commented that this practice alleviated shyness and embarrassment because of the less stressful and more entertaining class climate that encouraged them to have greater voluntary participation in oral representation of TV channels. In terms of motivation, students mentioned reinforcement of their existing motivation to learn in a positive manner

"*It has always been a problem for me to speak in front of the crowd. I learned that all of us are in the same boat. These activities have been a step in overcoming my problem and are getting better. I feel a sense of achieved success and comfort at the end of each session that supports my motivation.*"

However, a small minority of participants *(f=3)* indicated this session seemed to be the most anxiety provoking drama session when being asked to speak in front of their friends in a spontaneous way. According to them, the reasons behind their negative attitude arouse from the idea of insufficient imagination and limited vocabulary. One participant described the session with three stages as following:

"*Before this session, I felt like nervous and unease. During the session, I was kind of in a play not in an English lesson. After drama session, I realized that I had learned many things and used my creative thinking and imagination and underwent speaking English practice unconsciously. I attempted to speak and take risks without hesitation. This process makes me surprised.*"

Many students also pointed to the meaningfulness of the this session for their future career opportunities because there were some students enrolled in the department of Media and Communication and they found this session quite related to their future goals.

Results of Student Interviews

At the end of the study, fifteen students attended the scheduled meeting that lasted approximately 10 minutes for each student in order to explore depth of their attitudes and experiences with drama sessions, make decisions about their speaking anxiety in English and establish links between speaking anxiety and drama sessions. In these interviews, the following questions were asked in Turkish to obtain greater depth of understanding about approach of participants towards drama activities and reveal how drama activities affected their speaking anxiety. Based on the interview scripts, the researcher carried out content analysis and categorized themes and codes systematically then verified the coding with consultation to colleagues to reach consensus on appropriate themes and codes. The responses given to the following questions were transcribed and analyzed to discover the themes and codes emerging out of the answers.

- Which class activity did you find the most beneficial with learning English among all the activities you did? Why?

- Which class activity did you find the least effective with learning English among all the activities you did? Why?
- Do you think the drama activities help you decrease your anxiety in speaking English? How?
- Does taking on different roles make any difference in your participation?
- Did the use of drama affect your feelings/ attitudes towards English lessons?
- How do you feel about the class atmosphere during drama activities?
- What three words can describe your drama experience in class? Please explain.
- Do you want to continue learning English with drama activities in the future? Please explain.
- Is there anything else you'd like to share about your experiences during drama activities?

Table 17.

Themes and Codes in Student Interviews

Themes	*Codes*
Different from the previous learning experiences	No familiarity with drama, traditional, repeat after me, rigid adherence to textbook, pairs, modern learning, speaking, self-confidence, willingness, no fear of making mistakes, no judgement.
Classroom environment	Stress-relieving, motivating, no criticism, more interest and motivation, sincere, friendly atmosphere, appropriateness and meaning, comfort, progress, engagement, entertainment, no pressure.
Adopting roles	Motivation, willingness, satisfaction, different roles, real identity, imaginary characters, face preserving, non-threatening.
Revision and Practice of Language Skills	Whole language development, practice, concentration, engagement, meaningful, long-lasting vocabulary, pronunciation, grammar, vocabulary, real life, relevance.
Relevant to real life	Real-world, curiosity, awareness, disagreements, conflicts, solving problems.
Cooperation and collaboration	Class bonding, commitment, acceptance, sense of trust, freedom, attentive, creative ideas, responsibilities, adaptation.
Creativity	Intellectual, imagination, freedom, independence, confidence, unfamiliar situations.
Humanistic Values	Moral values, message, toleration, empathy, mutual commitment, patience, social concern, pluralistic society, strong personality.

Self-Regulation	Emotions, awareness, management, confidence, speaking skill, reflection.
Memorable experiences	Extension, memorable, interest, watching documentaries, TV shows, reading essays, concrete understanding.
Development in Verbal Communication	Linguistic abilities, oral communication, creativity, hands-on experiences, fluency, pronunciation, risk taking, collaboration, safe environment.
Development in Non-verbal Communication	Pronunciation, sensory learning, interactional skills, flexibility, coordination, body language, posture.
Active Participation	Enthusiasm, active learning, non-threatening, autonomy, ownership, positive relationships.
Speaking Anxiety	Native-like pronunciation, usefulness, fluency, meaning, intelligibility
Adjectives to Describe Drama Experience	Funny, enjoyable, cooperative, interactive, effective, memorable creative, useful, intriguing, attention, grabbing, thought, provoking, sincere, relaxing, positive energy, worrying, controlling stress, satisfactory, comforting, active learning, interesting.

Different from the Previous Learning Experiences

The results of the student interview data showed that none of the students learned English through drama activities before and were familiar with such drama-based activities. They expressed that they started learning English this way for the first time and were mostly exposed to traditional repeat after me method and given no opportunity to speak English at all except question-answer sessions. It was obvious from the interviews that earlier views of students saw speaking as the mastery of giving correct answers to the questions with rigid adherence to textbooks and speaking activities were primarily based on after unit speaking questions carried out in pairs. They expressed that they went beyond course books through the drama sessions, which lurks the ocean of excursions, facilities, conflicts, competitions in a wide range of real life situations. They believed drama sessions brought 'modern' outlook to learning process contrary to their previous conventional English learning years. Regarding that point, students (f=7) expressed their previous English learning background in the following sentences:

"Our English speaking just consisted of repeating after teacher, memorizing a dialogue, which was replaced by active and communicative interactive activities with these practices. I believe this way works better and more modern way to learn English."

Another participant commented:

"I've seen two ways of English teaching until this time, one is the way you teach, and the other one is the way my middle school and high school teachers did, we write on the board, and the teachers ask us to write them as notes. The way you engage us in these practices, of course, is much more effective and I see the teacher is obviously doing unique things for us I have never seen before."

Other participants also iterated the same viewpoint as follows:

"These creations remain as memory for us. My role as baker and traveler in presentation of travel channel will never disappear from my mind as well as the pictures we interpreted with flash judgements. If we had written the words on our notebook rather than living these moments, it wouldn't be different from my 8-year English learning years. I couldn't learn how to speak English over 8 years, but now I have courage and an ability to speak because of what you implemented for 8 weeks. This shows how I move from one level to another. "

Another point one of the participants shared is about the perception of presentations as speaking activity. One of the students described her speaking lesson in high school years and compared it with speaking practices in drama sessions as follows:

"Grammar has always been the primary focus of school years. That's why my speaking and listening skill remain behind. I was able to improve my speech with these implementations. At high school, my English teacher was giving a certain date on which we made presentations, but this again was not speaking. It sounds like we were memorizing prepared text and very rehearsed thing. Therefore, when we forgot what we were planning to say, we could not bring the continuation. We forgot and stayed there, we looked at the teacher without moving our mouths. Thanks to these activities, I learned how to deal with situations when we pause or when we forget. These are stress- relieving."

Overall, based on my interview with participants, it is obvious that drama sessions differed from monotonous class activities and there is a wide range of reasons, which distinguishes drama sessions from other English classes. As participants gave further information about their experiences, they confess that they saw in the

end they were able to speak English with more self-confidence and without fear of making mistakes or being judged and they expressed that they had more willingness to participate *(f=15)* compared to the other classes.

Classroom Environment

As the students' feedback revealed, the drama activities provided a stress and anxiety reliving, and motivating learning environment in which learners had a chance to express their messages in the target language without worrying about making mistakes or being judged critically either by their teacher or friends. Students put forward that amongst these implementations, they showed more interest and motivation towards the drama practice in which they represented various TV channels. The reasons of this choice were different from one student to another determined by their enthusiasm to act out their roles in spontaneous manner and their interest in TV channels. They believed that the closer the topic is their needs and interests combined with a little humor, the higher their motivation is noticed as well as student involvement. All of the participants found learning English through drama sessions fun due to sincere and friendly classroom atmosphere. They had the belief that they never encountered strict evaluation and critical reactions during the drama sessions therefore triggering them to participate in all sessions. They believed that enthused voices and smiling faces filled the regular English classroom in all sessions, and they entertained a lot. They thought appropriateness and meaning were superior to form or structure of the language that many caused many students to relax and feel free to make mistakes. Depending on the atmosphere, what all the students appreciated was fun that helped them have physical and psychological release and frequently generated laughter and a comfortable learning atmosphere promoting self-esteem and courage to speak English. During drama sessions, students started to perceive that making mistakes were indicators of their progress and accepted them as a useful way of learning from mistakes. Most of the responses had a common point that was the participants' first impression of drama sessions that was intimidation to produce English utterances, which later turned into gaining comfort and confidence to speak English in pressure free zone. They believed that they strongly focused and concentrated as the joy with loads of laugh in drama activities transformed the class into a low pressure, engaging, entertaining learning climate. The following actual words spoken represent the ideas of participants:

"I was coming to the applications with the perception of entertainment and I found myself in conversation by establishing English sentences during these practices. We are making jokes, and it is just a fun, jolly environment. This is comforting because everyone is in his or her freedom. I feel like we are not in class. Fun, very active and instructive, memorable, more memorable than what we do in normal lessons. We learn and practice new things under the name of drama."

"There is such a fun environment in the classroom that I have a chance to learn while having fun. This is not something we used to have before, but I know my friends and you better, and I feel like I am in a more relaxed environment when I speak English to them. It was fun and I was looking forward to the drama."

Adopting roles

Many of those interviewed frequently pointed out that they welcomed the idea of adopting different roles in their learning process because it put them in an environment that they may be faced with one day in the future and they believed that it enhanced their motivation and willingness to be assigned in different roles its most (*f=14*). Advantages perceived included satisfaction with their adaptations into different roles as they became more comfortable compared to regular English classes and found a chance to escape from their real identity in front of their peers without concern of what they wanted to say due to the idea of hiding behind real or imaginary characters *(f=15)*. They noted that they were excited to stick to the roles that developed their ability to gain proper coordination with the characters around them a dramatic play. Participants stated that taking on the role that is different from themselves helped them abandon their hesitant behavior shyness to speak in the activities *(f=9)*. They expressed that every coming drama section made them feel more interested and enthusiastic, which subsequently increased their confidence level to speak. Students found the sessions face preserving and non-threatening so that they expressed themselves with comfort. Participants also believed that the chance of adopting different roles allowed them to build a more sensitive understanding of a wide range of personal viewpoints further sharpening speaking ability and lowering anxiety to speak. Four students brought up the issue that finding characters that best suit them and changing who they are was most particularly effective for vocabulary development, as different roles required them to integrate

new vocabulary each time when stepping into another character's shoes. She noted this view with the following sentences:

"I've always introduced myself as X until now. What I have to say about myself remains limited and I run out of words then I end conversation. However, when we take a different role we have to use different words. My vocabulary is becoming very diverse. It's exciting to get into the role of someone who's exactly opposite to ourselves, and it's exciting to replace someone we want to be."

One shy and withdrawn participant shared how he started to get involved into the class activities with the influence of drama sessions:

"I didn't take responsibility for the mistakes I made when building the sentences because I was acting in different role. It was a doctor, worker or someone else but not me who made a mistake. I felt my friends laughed at my character and its speech not at me. This increased my self-confidence to speak. I am not shy anymore in English lessons."

Another participant echoed the same ideas:

"I like playing in different roles. It's more fun and easier to get into different roles than to be myself. It's easier to get into these characters and do things I can't normally do."

Revision and Practice of Language Skills

A common view amongst interviewees *(f=12)* was that drama sessions provided them with all-round development of language skills and they had the chance to practice many practical and useful language skills with wide range of activities in drama sessions. Drama activities increased their concentration, overall understanding, comprehension and a marked improvement in retention through engagement. They found introduction and going over the words beneficial because they believed that it best promoted the full development of language proficiency. Despite the fear of making mistakes and forgetting words during these practices, participants considered learning English through drama as meaningful process with communicational goal as they were actively exploring the great variety of environments in imaginary situations. They pointed out that they could practice different styles of speech ranging vary from highly formal to informal small-group interactions. They expressed that they came across a new word in practices they could easily grasp the meaning of the word by linking it with the circumstances they

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were acting out, which rendered vocabulary long-lasting for them. They further mentioned the use of new grammar patterns in the context of a conversation or a real-life situation. Regarding this point, five students remarked that the practice of gerund and infinitives through drama was meaningful for them. Three students shared that sphere detector quiz game was beneficial and useful for them to produce a message that other people could understand by making use of the vocabulary and grammar they learned in previous English lessons.

> *"It has saved me so much time not having to revise all the grammar and vocabulary from scratch when I go home. I practice all aspects of language within drama activities."*

> *"The day we chose to make the competition was the most useful. Because we had a chance to go through what we learned until that week came, and it enabled me permanent learning in my mind."*

Given its importance in speaking, students shared that they were encouraged to interact with their peers with regard to vocabulary, grammatical structures and pronunciation for a particular speaking topic, and then to create their own story lines or real-life scenarios. What participants found worth mentioning was that drama sessions engaged them with dynamic process providing different kinds of activities in rich contexts and interaction as well as stimulating creative ideas to make use of the language. Participants pointed out that drama strengthened their active participation as a member of the classroom and increased the retention of words because when they went outside the class, they sustained the conversation based on their roles and performances. They highlighted that drama sessions had concrete effects on remembering the meaning of words and the contexts they are used. Students confirmed that the points learnt through drama sessions are easily recalled and produced later. They thought drama sessions were around a theme or a topic based on their language proficiency level, interest and topics that brought worthwhile results because of relevance to them. Talking about this issue an interviewee said:

> *"I never forget the words I have learned or their correct pronunciation compared to the normal lessons. Every moment we live and every event we create is like a filmstrip in front of my eyes, and what I learned is scraped into my mind. The information we learned in this way is more permanent for me and I notice a great progress in myself, especially when talking to myself I*

feel very comfortable and confident. After years of despair in English I would never believe I would feel confident one day."

Relevant to real life

A recurrent theme in the interviews was a sense amongst interviewees *(f=12)* that they considered drama sessions as pieces from real-world sources and they had real-world connections including their naturally occurring daily experiences. They noted that they were having difficulty in solving issues at hand provoking student's curiosity, propelling them to learn and participate more. They thought sessions were not like a lesson but a typical daily activity. The difference was learning things unconsciously and getting out of their seats without sticking to course book. Students repeatedly articulated that these sessions were effective in preparing for the real-world setting and gaining deeper awareness of the human condition in diverse situations that are likely to confront throughout life.

The recurring statement from the interviews was that students could travel into both the past and the future that had a pivotal role in the engagement and usefulness of what they were practicing. They felt more courage to display their speaking abilities and more interest in speaking in real and imagined scenarios. In this way, they believed that they were able to build deeper connections with real life drawing from actual objects, events, experiences and situations and everybody was self-sufficient and performed well in conflict resolution activities.

Students verbally expressed that disagreements were inevitable in-group members; however, they reached a compromise to deal with conflicts naturally arising in the sessions. They thought these conflicts fostered consideration of alternate perspectives of people coming from different backgrounds with various abilities and personalities. In attempting to describe this experience, participants stated the following sentences:

"I initially thought myself in unpredictable waters followed by my awareness that it was real life. The implementation we made about TV channels was more fun and instructive for me, because when we were asked any questions with our friends there, we had to answer all of a sudden. It is the same with real life."

Another student reiterated the same viewpoint as follows:

"Drama sessions taught me how to keep my head above water in difficult times because they had real life slices and I learned how to act and speak

English in particular situations such as conflicts, giving opinions, giving quick responses, casting, directing."

Cooperation and Collaboration

Participants *(f=13)* believed that working together as a group during these practices promoted class bonding and commitment to one another and to the English learning sessions and this allowed them to overcome the fear of speaking in front of the their friends. They expressed that they felt total acceptance of each other and were more open to recognizing each other that provided strong sense of belonging and strong sense of trust to their group members in performing actions. They expressed that as they recognized and developed trust for one another, group strength grew that led them to feel amazing freedom to act in diverse ways in which they view and live in the world. They told that they were eager to work together instead of working individually as they were more attentive in groups and appreciated combining the creative ideas and the abilities of all participants to reach the common goal of mastering best results. This sincerity and friendliness among class members encouraged them to incorporate their feelings, fantasies and values into the class without hesitation of being criticized or judged. They believed that these sessions were the primary source of giving inhibition away fostering them to take on additional responsibilities in cooperation with friends. They believed that trusting relationships were built and they acquired long lasting friendships by contribution of these practices. Students noted that these drama sessions engaged them with others attentively, which assisted in unraveling their thoughts and feelings as well as overcoming the alienation hindering them from participating in conversations. Student interviews also illustrated that they accepted the conditions of shifting circumstances and adapted themselves with their group members so that they learned important social interaction skills and they experienced satisfaction when they observed the strength of their group. They stated that they learned how to accept or rejects the viewpoints politely and appreciated the contributions of others in working with others as well as individually teaching them tolerance for a variety of personalities and ideas. One of them commented:

"I find the atmosphere a lot of fun and we can work in harmony with one another. I am generally more nervous when I speak English. The idea of making mistake was wandering in my mind. I felt more comfortable as I get to know the class. The practices helped us to fuse with the class and I started

> *to feel comfortable. We're setting up groups of our own groups and sometimes you create groups. I think it was good practice for the unity of the class because it lowered my anxiety to speak in front of them."*

The following actual words spoken also represent the ideas of participants:

> *"We have a beautiful atmosphere. We have group work. It's a warm and happy environment. When we do something wrong, no one judges. Everyone learns by doing wrong. It strengthens our communication."*

Creativity

A variety of perspectives were expressed about creativity within the realm of drama sessions by participants. On interviewing students, it was found that students *(f=10)* evaluated the practices encouraging confidence and creativity that appealed to their creative aspect of personality and stimulated their intellectual and imaginative aspect. Many students *(f=6)* appreciated devising and advertising an invention excellent way of using language communicatively. Participants further expressed that they were at liberty to make their own contribution that gave them freedom to add their own imagination and participation. Participants addressed that these practices engaged them in creating scenes, using their imagination without in-advance preparation in which they were given opportunities to manipulate inanimate objects and create new items with utilization in different circumstances. There was belief that they got in touch with their creativity in the drama sessions of hesitation markers, channel hopping, inventing and advertising a product and opinion giving. They were found to pose thought-provoking questions that included problem solving thus giving participants an opportunity to be independent learners rather than learning static information, which is reduced to a formula or an equation. Students found most of the exercises mental gymnastics and believed that during these practices stimulated their creativity encouraged them to be more confident going into unfamiliar situations. The following story, as a participant of drama sessions, may help to elaborate this point:

> *"I feel that I'm mentally very busy through these practices as we put forward products with creative ideas. Sometimes I think of such ideas that I cannot believe my own performance and my self-confidence increases. I realized I could do better than I thought and I have more creative potential than I believed."*

What participants also found worth mentioning was the effectiveness of 8th week drama session in terms of creativity with these sentences:

> *"The TV channel activity I participated was the most useful application for me. Initially, I was reluctant to do something in front of the class, and later I realized that I had less difficulty setting up sentences. In a short period of time, I was able to produce something creative about the TV channels that were given to us, and to design and implement sentences for all of us with a staff of 5 people, and to design our creativity and time and create a team work."*

Humanistic Values

Participants *(f=11)* touched upon how these practices promoted humanistic values. They had the belief that each practice had underlying message that was powerful and they reflected peace and humanism and fostered them to be better individuals with caring other people's feelings and developing the capacity to tolerate and emphasize other people's feelings. They were better able to understand the importance of values and moral issues further with mutual commitment and dedication that led to the realization of a shared vision that brings meaning and purpose to the lives of many people.

They believed that students' awareness of belonging, truth, world peace, love, patience, tolerance, and non-violence, social concern was heightened and respect to different traditions and interests, cultures was increased. In intervening in social conflicts drama session with their portrayal of characters, they believed that they could achieve admirable qualities for human life and they were able to view not only their own lives in a social context, but also the structural oppression of the society in which they lived and learned through the drama practice of 6th week.

One of the participants found flash judgements and expressing sentences with body language practice interesting and thought provoking. He expressed his feelings as following:

> *"I believe every practice has hidden message to us. In the second practice, we were given photos of different people with different backgrounds and we were expected to interpret and write a life story for them. I think we have learned different things about human life besides English in this application. My obvious response towards people when I first meet always used to be*

gradual avoidance from them because of my prejudice. This application has left a significant mark on my life and I decided to change something about my characteristics. I would like to thank you for being the target of this application, it has too much influence on our perspectives."

Interview results also suggested that drama sessions developed an atmosphere of mutual respect and positive interdependence among participants. By adopting a role, they believed that they stepped into various time-periods based on reality or fiction then deal with issues on different aspects of life highlighting empathy and pluralistic nature of our society. They expressed that they could see how the world looks through another person's eyes as a member of these sessions. The scenario or story at hand deepened their understanding of themselves and helped them build a strong personality.

Self-Regulation

Participants *(f=10)* found drama sessions incredible means of learning and stepping stone for self-regulation of their emotions and actions as well as learning self-discipline, positive reaction to criticism, self-awareness, self-management that in result developed confidence in the expression of their ideas. They formed beliefs in their abilities to perform a task create positive beliefs about their abilities to speak English. They pointed out that drama sessions served as guides and motivators of their behavior that offered them ways of regulating and controlling their progress in speaking skill. Participants believed that they overcame the exhibition of impulsive behavior through drama sessions because drama activities boosted learners' encouragement and encouraged them to monitor their performances and speaking skill by self-reflecting on their increasing abilities. They started to become self-regulated learners who are eager to shape further learning moments as they came to drama sessions with specific goals, comparing progress their progress with the previous sessions and evaluating later adjusting their learning processes accordingly.

"I was able to develop third eye with drama sessions and internalize appropriate behaviors, apply them without being reminded. I surely sharpened my self- awareness on what I am doing."

"I learned that ability our vocabulary richness and speaking ability can be developed. I can control my emotions especially anxiety while speaking and

the reason is my voluntary participation in drama sessions. I believe that I gained an ability to adjust my responses across a diverse group of English speakers. I definitely have more developed esteem compared to my first language proficiency."

Memorable Experiences

Many participants *(f=11)* reported an experience of how these practices helped them extend learning opportunities outside the class. Students stated that they found a chance to use newly acquired skills and knowledge in real life situations beyond the classroom by means of these practices. They expressed how they could relate what was learned in class to the outside world and how distinct they found drama activities from class-based education. They believed that drama sessions promoted better learning opportunities and extended learning after leaving the class as it offered alternative learning strategies outside the class according to their own taste and pace. They stated that connecting learning to situations beyond the classrooms was the result of interest triggered by drama sessions that made information memorable. Participants' overall experience with drama practices was incredibly positive and they showed a great deal of interest and excitement during implementations, even when they felt a bit uncomfortable in the beginning. Many students stated that these practices had profound positive effects on retaining the words and recalling them easily rather than sticking to the textbook at hand itself to consult all the time. They stated that they could have chance to use the vocabulary they learned in the previous lessons and it gave chance to revise and reinforce the vocabulary regularly so that they increased their repertoire of vocabulary used in diverse situations through facing real life circumstances. Participants *(f=12)* expressed that they remembered what they learned better with these hands-on activities when compared to the other classes. What they learned was memorable through direct experience and they used the different learning channels that made them more actively involved in the practices. Students *(f=8)* found spontaneous drama sessions anxiety provoking at the beginning, but later claimed that they were connected to real life and giving answers with quick decisions increased their ability to speak English fluently. They believed that they felt more motivated to turn up to school and they could gain concrete understanding of abstract ideas and vocabulary through drama activities. The consequence of drama was development of interest

in the environment and wider surroundings. Some participants saw a useful role for developing interest and pursuing a particular topic in even greater depth and seeking out other related information such as listening to podcasts wrapping up key learning points, reading essays, watching documentaries, watching relevant television shows after each drama session. They highlighted that drama triggered them to explore new ideas and keep their momentum and engagement going outside of the classroom with formation of personal connections to the topics even after they leave the learning environment. The following actual words spoken also represent the view of participant:

> *"When I was a scientist, I had the chance to use different words or acted like a writer when I became a writer. Although I normally have no interest, I have become interested in different professions and people. After I left the class, I did research on internet about the character I played then I checked different sources including documentaries and articles. It has contributed greatly to the development of my general culture and to my English speaking skills."*

Another student remarked:

> *"We talk about what we do in the classroom when we go out of class. I start to wonder new things about what we have done in class. For example, I found a new book called 'Pride and Prejudice' after joining flash judgements session and obtained the printed version of it. In fact, I share with my roommates what we do and they get surprised. I found out new ways of practicing English with drama sessions that derive from natural world."*

One of the participants shared that he faced the same conflict that he acted out in drama class in his real life and used his conflict solution strategy in real life problem as follows:

> *"For example, I personally encountered the same conflict in my real life we acted out with peaceful solution, it was an interesting coincidence creating closure to English lessons and I solved my problem by conducting a logical argument like the one I did in drama class."*

Development in Verbal Communication

A period of interview with students about what had happened during the drama sessions showed that drama increased their linguistic abilities specifically oral communication skills. They *(f=15)* believed that speaking constituted an intrinsic

part of drama sessions and developed their ability to think in English thereby helping them construct knowledge in minds through meaningful learning activities. They highlighted that drama made room for a sense of creativity and developing hands-on manner as through different characters, they shared the opportunity to interact with each other from the perspective of their pretend roles. A recurrent comment among students *(f=14)* was that drama enhanced verbal expression of ideas, pronunciation in addition to fluency with English. They occasionally articulated that drama required them to have group-work building trust between them, thereby reducing stress and developing confidence. There was common view among students interviewed that drama activities developed the sense of confidence further motivating them to question, respond, and explain what they are feeling and thinking out of the box. In some interviews, it was considered more appropriate to utilize drama to cover speaking activities across the curriculum as students considered they benefited greatly from being given an opportunity to work in an atmosphere that encourages risk taking and conducive for collaboration. Everybody agreed that drama sessions were an important point to learn how to speak spontaneously in real life. Many participants evaluated the drama sessions "Conversation Fillers/ Where Do You Stand?, Giving Opinions, Advertising an Invention, Channel Hopping, Portraits/ Flash judgements, Onomatopoeic words/ Sphere Selector" the most effective activities for language development and expressing themselves in a safe environment where they fully enter into relationship with each other, practice and build upon various communication skills. All of these activities boosted their confidence and lessened the fear of being in the public eye. They believed that drama activities established an environment where they felt freedom to pretend whatever they would like to be. They found a chance to engage actively those whom they were not familiar with and seldom talked. The following sentences, as a participant of drama sessions, may help to elaborate this point:

> *"I cannot compare the significance of each practice. For example, in the first application, we constantly use the sound of our voice while we are constantly speaking. In my opinion, all of them were useful for us, but to say one, product marketing was very useful because we are creating something new and we are developing our imagination. We did it as group; everyone had a different point of view. At first, I was constantly hesitant, but I wasn't one of those who normally talked about their own production, they gave me a little self-*

confidence and pushed me beyond. The more I joined, the more I enjoyed so that my verbal communication developed and I learned many ways of expressing myself even if I lost at words."

"I always wondered what it would be like if I could speak English. I attended several courses to speak English fluently, but most of them discouraged me from speaking. Because of this negative attitude and tension, I never wanted to talk. I was even more hesitant to enroll in prep class. Everything was so different than I thought. I broke my prejudices against English and reached the language level I had dreamed of in the past through these lessons."

Development in Non-verbal Communication

Drama sessions sharpened and rose awareness of pronunciation to tone of voice and volume and ensure articulation that is more meaningful. Sensory experiences are highlighted thereby appealing to and assisting a wide range of learners. In interviews, participants considered drama as valuable part of their oral communication skills towards nurturing effective interactional skills. They built flexibility, coordination and balance with body language away from the constraints of a set agenda during the drama sessions. They *(f=12)* stated that they became aware of their posture and positioning throughout communication they believed that the drama session including constructive feedback, onomatopoeic sounds and vocal/breathing exercises were the most effective ones in practicing non-verbal communication skills in which they interpreted and interacted with their physical and social environments through their bodily senses. The following story, as a participant of drama sessions, may help to elaborate this point:

"In our practice of expressing our prejudices, we have actively used our body language and it was interesting to see ourselves in a different way of speech than we are as we were experimenting with volume, pace, pitch, tone, gesture and facial expression to develop our character based on the portraits within the realm of drama."

Another participant echoed the same ideas from different perspective:

"The personal idea expressions were the most beneficial one because we need to learn how to use in daily life expressing ourselves both verbally and non-verbally. While declaring our own ideas to the other party, we have been

able to practice our body language skills eye contact, English stress and intonation as well as pronunciation."

Active Participation

Following a period of interview about what had happened during the drama sessions, one of the most repeated idea in interviews was the expression of feeling encouraged to play a more active part in the lesson flow. They *(f=15)* stated that they ended up being enthusiastic when they stepped into the drama sessions and full of joy particularly acting out the scenes. Participants appreciated positive shared experience and mentioned that they were pleased with being real protagonists of the process and happy with ownership and autonomy of their own actions. They believed that more importantly, drama activities promoted active learning, trustful and secure relationship with their classmates in a non-threatening atmosphere, which they thought has fundamental for the success of the lessons. Even if they produced performance deficits, they expressed that they wanted to take responsibility and contribute to the development of their work. In attempting to describe this experience, participants stated the following sentences:

"We were like clay in the hands of our role that shaped our behavior, attitudes and perspectives according to the requirement of the role we got into."

What is more, drama encouraged hard-to-reach or shy students to actively participate and take roles. Participants pointed out that at the initial stages, they were afraid of making mistakes or being ridiculed by their peers, but in the following weeks, when they started speaking, it flowed like water. Many students interviewed remarked that drama-based practices were very encouraging in lowering participants speaking anxiety in English. Others *(f=2)*, however, in the treatment group who hesitated being an active participant evaluated drama sessions anxiety increasing in terms of being in public eye and revealing their own nature. For the rest of them, these implementations increased their participation and desire to speak English in many other circumstances and prepared them for real life. Taking active role in drama sessions was the fundamental reason for reconstructing students' attitudes, beliefs about the English classes and turning the negative attitudes into positive perspectives according to the interviews. Participants reflected their enthusiasm to be a part of these practices with these words:

"These practices greatly changed my perspective on learning English. I realized that I was more than happy to participate and to express myself in

English. I have to admit that I'm looking forward to the drama days every week."

"Every week's drama brings us something unpredictable. I love this feeling. What we are doing attracts my attention and I become more willing to take a part of each drama session. I believe that we move away from the classic structures and learning routines of English so these sessions considerably affected my attitudes and beliefs about speaking English in a positive manner and I gained more confidence."

Speaking Anxiety

Many students addressed different drama practices as the most beneficial with learning English and stated how their speaking anxiety level changed in accordance with their participation in them. They reported that normal English classes have a climate of mistrust and uneasiness as they felt evaluative situation in speaking practices causing bad language productions, but drama activities reflected achieving native-like pronunciation is not the priority in speaking English and emphasis on collaborative activities turned learning into enjoyable activity that resulted in more sincere and comfortable environment to speak English.

Participants *(f=8)* expressed the usefulness of invention advertising drama activity in which they were distributed different objects and asked to come up with inventions to advertise. Students further named Conversation fillers, Portraits/ Flash judgements, Where Do You Stand and Channel Hopping sessions very effective to cope with anxiety they experience while speaking English. In the same token, 10 out of the 15 students repeatedly mentioned that error correction while speaking discouraged them in their previous learning experiences, but in drama activities, they prioritized fluency, meaning and intelligibility without realizing and did not blame themselves for making mistakes in pronunciation and grammar.

There were mixed views among participants interviewed on the usefulness of drama on lowering speaking anxiety level. Participants *(f=2)* People who felt less confident about their speaking pointed out that their anxiety to speak stems from their personality thus drama had little influence on their participation and nervousness to speak English. They found 8-week implementation insufficient to get rid of speaking anxiety and control their stress in spoken interactions. They believed the necessity of more implementation to deal with this problem and wanted to keep

portfolio regularly. One of them reflected his request to continue practicing English with drama activities as follows:

> "Definitely I improved myself but that would not be enough. I want to keep portfolio every day to practice and in-class learning should be supported with extra-curricular activities like these implementations all the time. 8 week was not enough for me. I expect more."

> "When I first came, I preferred not to talk. I wasn't absolutely sure of grammar from my speech, my pronunciation, the words I was going to talk about. I've been so relieved as I've done these practices. I can say that I've minimized my concerns. These practices showed me that there was no reason to feel anxiety when speaking English."

One participant explained how she felt from beginning to the end of drama sessions with three stages:

> "Initially, we were hesitant. Then, we got used to it and started to enjoy it. We always came to sessions in order not to miss an amazing chance to learn new things. It was a fun process. I think it was very helpful to us. I learned that there is not a single way of saying things in English and I believe I fully digested what we were exposed to during these sessions."

One of the students reflected how drama was effective in preparing for quick responses as happened in real life situations with the following sentences:

> "The channel hopping was something open to everyone. My nervousness lessened. I like this kind of applications more. I didn't use to like speaking in front of class, but these practices were encouraging and I feel more self-confident even if I make mistakes."

The following spoken words indicate participants' views about drama activities and the change in their attitude towards English and speaking. They reflected positive energy and atmosphere as well as strong will to speak English:

> "There are friends in the classroom who speak English with grammatical errors and pronunciation errors. When they stand in front of the class, they sometimes get confused and do funny movements. It sounds fun to me, but when I did, I thought it would have negative thoughts about me. I now gave up on this idea, so it can be the most beautiful contribution to a human."

> "Staggered voice and blushing was my typical reactions when I was called on to speak. My nervousness led to poor performance in spoken activities.

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Drama sessions showed me how to control my stress. I feel courageous and drama convinced me to speak with confidence despite the mistakes."

Adjectives to Describe Drama Experience

Participants' words describing the drama sessions varied considerably and adjectives were categorized under similar themes. All of the participants *(f=15)* repeatedly emphasized the words funny and enjoyable to define drama sessions. Almost all of them *(f=14)* found drama sessions cooperative, interactive and effective learning. Some *(f=13)* mentioned memorable while some *(f=12)* evaluated creative and useful. Six students out of 15 used the word intriguing and attention grabbing for English learning. Ten students out of 15 mentioned thought-provoking and 11 found encouraging speaking English. Five participants touched upon the word sincere and ten found the class environment relaxing. Seven students mentioned positive energy whilst a minority *(f=4)* mentioned worrying at the beginning weeks. Seven students mentioned drama was aid for controlling stress and excitement to speak English. Three students said satisfactory and comforting while six stated active learning. Three students shared the word interesting. One of the sentences an interviewee used is hereinafter:

"Definitely useful, adapting us to speech situations because it enables us to control progress, stress and excitement along the language learning highway. My thoughts about the applications were so positive that it is difficult to describe with 3 words."

However, one participant explained the drama with a different word than these mentioned above and shared:

"Because I'm the one who plays the role again, I can't throw myself out like I am a character assigned to me. I'm acting like myself again. I can't adapt myself completely to the role. I can say that I've minimized my concerns. I had a lot of talk at the beginning, but I still have a little bit anxiety to speak in front of my friends and you. Some drama activities give me nervousness. For example, in 5th week we made a conversation to practice gerund and infinitives considering the situations such as a person in traffic, a person in emergency. I felt more anxious in this session than the others."

Results of Researcher Analytic Memos: Drawbacks of Drama and Possible Remedies

In this part, I look back on the challenges of drama sessions that need to be addressed in the execution of the drama instruction over 8 weeks as well as expand the explanations in my reflections and the ways of tackling difficulties using drama as extracurricular activity for the first time. I also as reflective researcher of this study offer tips and recommendations from a pedagogical point of view in line with the problems that arose during 8-week drama implementation at B1 level. In this vein, English language teachers, who strive to succeed with proper implementation of drama as extracurricular activity and to avoid practical drawbacks, may benefit from it.

Table 18.

Themes and Codes in Teacher Analytic Memos: The Problems Faced by the Researcher

Themes represent the problems the researcher encountered in the implementation of drama activities.

Theme	Codes
Time Constraints	Curriculum coverage, structured syllabus, preparation, integration of skills, focus on fluency
Instruction giving	Difficulty to keep up with the instructions, outlining tasks, distributing written guidelines, explaining lesson aims, breaking down the tasks into comprehensible steps, understandable and recognizable target language, prevent misunderstandings, modelling
Student Resistance	Introverted and shy students, avoidance from the practices, luxury of self-enrollment, physical proximity, atmosphere non-threatening, collective responsibility, active exploration of many voices, relationship of mutual trust, confronting
Complexity in Preparation and Implementation	*Preparation time,* planning, parallelism to the curricular goals**,** reachable goals , fear of looking foolish, complicated nature , integrated activities, user- friendly books , breaking resistance, advice and assistance, conformity with the needs of students
Classroom Management	Self-confidence, student-centered, out-of-control situations, student disagreements, building good rapport
Classroom Organization	Physical conditions, rich sensory environment, ideal circumstances, open and outsize classroom, warmth, lightning, physical barriers, suitable equipment
Tendency to Use L1 Persistently	Lacking in confidence and vocabulary, Grouping, explaining purposes, providing background knowledge, ease the burden of the learners, maximize the use of target language
Focus on Fluency	Error correction, monitor outcomes, language background, staying unobtrusive, emphasis on fluency and meaning, noting down the common grammar and pronunciation errors, giving feedback, follow-up exercises, effective language use, encouragement, possibility of the same mistakes, smile of accomplishment, practice speaking skill, self-confidence, active participation
Limited Language Skills	Early foreign language education, fluent speech, warm up, energy level, limited language learning background, healthy dynamics, grammatical rules, high marks, domination in conversation, group constructions, inattentive students, pairs and groups, self-confidence, comfort, safety to speak

Time Constraint

Drama is recognized and documented as potentially powerful language learning and teaching tool that results in memorable events, but it has its shortcomings and may still cause English teachers hesitation to embrace the idea of integrating drama. One of the reasons is that drama activities seem to last a relatively long time thus requiring the teacher to plan timing carefully in advance and effective drama activities in the classroom and it is difficult for teachers to ensure full curriculum coverage due to the pressure and burden of time constraint of completing structured syllabus on time. Otherwise, syllabus to keep in mind will not be covered appropriately that will result in falling behind with the syllabus, and thus failure of students in examinations. In my practices, participants took drama tasks very seriously and accomplished with great concentration, which resulted in long duration to complete the activities. Due to the rigidly organized schedule and textbook across the educational institutions, English teachers and learners may suffer from the time constraint of completing the left for drama sessions, as drama requires allocation of sufficient time and increased preparation, development of familiarity with drama activities and confidence as well as feasibility to implement. Thus, overuse of drama should be avoided.

It is crucial to use time wisely; otherwise, this experience may be incredibly frustrating in some cases to look for some kind of 'drama' to put into a class for the teacher in charge. You do not have to separate drama from other activities as you can employ basic drama resources introduced as part of the curriculum that are not complicated so that the workload would be relieved by simply forming only a part of the rich learning and developmental experience without looking too far from the actual lesson. You can also frame the content of the lesson within the units of the curriculum in a manner that brings the skills of grammar, reading, writing, speaking, listening, and pronunciation together in a lesson providing a balance between theory and practice. Lesson is structured in a way that learners benefit from many aspects of language learning facilitating effective learning environment where the focus is not on form but rather fluency and meaning. In this way, no extra planning time is needed to advance the development of the child on the side of teachers. It is considerably crucial to make sure that you allocate sufficient time for preparation time; otherwise, learners will perceive themselves frustrated and disappointed because of a poor quality performance. In accordance with timing, you can give

timelines and check the progress each time so that participants do not get lost in timing.

If you are urged to stick to rigid curriculum with insufficient time to carry out drama activities as a part of in-class activity, you can take time out of school and render extracurricular activities, which brings responsibility for closer focus on drama practices and lower affective filters such as shyness, low self-image and apprehension of public speaking.

Instruction Giving

In terms of the challenges of drama as extracurricular activity, the key among these challenges was the instruction giving. Some participants were insufficiently fluent to follow my instructions and they still expected Turkish input from me especially in the first time of the drama session. To resolve this problem, it is essential to outline tasks and distribute written guidelines to help them comprehend what they are supposed to accomplish. In order to keep students focused on the learning processes and requirements of the task, using an understandable and recognizable target language is crucial in helping students immerse in the target language as much as possible. The critical to drama sessions is to explain lesson aims at the beginning of the class as well as displaying them on the board, which makes participants more focused on the process and leads to improved participation. Instead of just showing the aims of each session, I used different metaphors such as mountain, pathway and tree for the flow of the lesson so that learners could form a vivid picture in their minds describing their path on the way of drama sessions. This way also made the drama sessions more memorable and engaging. It naturally requires extra preparation time on the teacher´s part, but breaking down the tasks into comprehensible steps for students in multiple ways will be beneficial. The critical issue is also modeling how to carry out the practices as well as providing a visual support in multiple ways as scaffolding strategy by manipulating a variety of sources. There might be some students, who require extra help or guidance so the teacher of class needs to ensure that she/he has taken extra steps to expose students to well-chosen language from the very beginning keeping a close control and involving them step by step into the process.

The lecturer has to give precise instructions as crystal clear as possible so that students recognize which group they belong to, make sense of the task, with whom they are supposed to work and what are expected to do in the task. Checking

if they understand the way they will accomplish is another remedy to prevent misunderstandings. It is also crucial for successful scaffolding that the teacher on which circumstances she/he is going to intervene the process.

The great strength of conducting drama sessions was contribution to me in giving instructions through proper modelling that prevents learners getting confused about the process of drama. Ultimate learning goals are revealed on regular basis with students as a part of instruction in order not cloud the essence of message given to carry out the learning tasks.

Student Resistance

If you attempt to integrate drama into your teaching practices, it is natural you have concerns that students will resist the way they have never been taught. Introverted and shy students are more likely to become increasingly resistant to act in front of their friends resulting in a greater likelihood of avoidance from the practices. Although drama sessions regarding this research was carried out as extra-curricular activity and participants had the luxury of self-enrollment in the sessions, few students initially resisted in acting out the roles. Establishing a free thought sharing, comfortable and an encouraging environment for students by employing a diverse array of drama techniques appealing to different individuals will be beneficial in promoting active participation. Communicating overall drama session expectations explaining the purpose of the activity will also signal for student participation reducing further student resistance. In an effort to lower levels of possible student resistance, I tried to create physical proximity to inattentive students and moved around the area for creating opportunities for different kinds of interactions with students so that they felt less threatened and found the class atmosphere non-threatening to make mistakes and engage in active learning. Some participants may also hold the belief that their peers are a waste of time because they do not view their peer valuable sources of knowledge. As a result, you may encounter participants who are reluctant to share collective responsibility for the development. It is crucial to validate students as having an essential voice and encourage active exploration of many voices in the learning process; otherwise, they may struggle with the tasks considering them demanding and difficult later questioning its worth. Proper instruction giving and formation of a relationship of mutual trust will provide more demand an active role on the part of students.

Complexity in Preparation and Implementation

One of the problems that emerged from using drama as extracurricular activity for language related purposes was the fact that if I speak down-to-earth, drama sessions require teachers to invest a significant amount of time in preparation and planning. Investing extra time in my drama sessions did not go unnoticed by my students and what they appreciated was parallelism to the curricular goals so that drama as extracurricular activity provided students with more engagement with the language practice making the learning of the new language an enjoyable experience and the belief in themselves along the way to speak English.

First, it is incredibly significant to distinguish using drama pedagogy in classroom from performing a rehearsed piece of theater that is not equivalent to drama. The teacher should set goals that are challenging but still reachable for drama sessions. When students meet these goals, take time to celebrate the achievements of participants who feel accomplished on their performance and reached the established goals of sessions. Leaving drama activities to the realms of professional theatre would be a big mistake for us because drama activities do not require language teachers to be equipped with professional drama background to utilize it as target-language learning tool. What we should do is to arouse the flexibility and joyfulness that reside within each of us and add innovative ideas to our bag of tricks so that participants will overcome the speaking anxiety in English classes and improve their oral communication skills with ringing of loud applause in their ears after each drama session.

You may be reluctant to use drama activities due to the fear of looking and feeling foolish in teaching speaking English that is prevalent when attempting to teach tertiary level learners. However, it was obvious from my experiences that these learners were also receptive and participative to drama sessions. Drama activities may seem complicated in its nature and requires teachers to be skillful in selecting or designing integrated activities, but choosing user-friendly books targeted for language teachers offering drama activities may have great contribution to your understanding and provide ideas to extend lessons. If you really do not know what to do with drama and evaluate them risky and big barriers to handle, you can start slow in your own style of teaching with small steps for inclusion of simple and short drama activities in a limited way that will result in decreased resistance to

integrate them. Breaking your resistance to use drama will create a chain effect and then will break the resistance of students to speak English creating a need for speaking. It is suggested that you give a chance to drama activities presented in any style by putting more responsibility on the learner, as opposed to the teacher and you will soon realize the value of them and gain deeper insight into how to interpret, understand and implement drama at the core of the lesson.

Idea of bringing drama into class is likely to encounter resistance by English teachers if they are not supported with flow of advice and assistance through contacts with advisors and through organized courses. It is crystal-clear that teachers' continuing self-inquiry has a paramount significance in ensuring the quality of what language learners experience through their English language education. As the English teachers engage in gaining awareness of their own teaching processes and carry out activities in conformity with the needs of students, it is inevitable to bring about change in the oral communication skills of students that will end up being low speaking anxiety level of language users in and outside the lecture room.

Classroom Management

Teachers need to be equipped strong classroom management and have great self-confidence in order to implement drama activities appropriately because these activities are designed around student-oriented approach giving students more freedom and choice to push the boundaries, which makes classroom management primary requirement. You may feel like you delve into the dangerous territory at the beginning where students become the real protagonists of the class. Teachers need to be well equipped with a firm grasp of classroom management and community accompanied with proper understanding of drama concept. It is key to overcome the fear of out-of-control situations and feel down-to-earth in the expectations for student behaviors. Considering the possibility of student disagreements and personal attacks among students and effort to forfeit their peer's ideas, it is crucial to wait for the right moment to intervene if needed. There may be students who lack of maturity, which results in classroom management problems, but I was able to prevent such a problem by utilizing student interests for building teacher-student rapport that goes beyond typical teacher-student relationship and always tried to maintain this relationship from the beginning. The noise is also another problem in drama activities. Background instrumental music played at times may have pivotal role as a threshold to minimize the noise of students during the

activities. Furthermore, participants expect to learn what steps they are going to take in drama sessions, thus presentation of what is going to take place with breakdown will keep the flow of activities well-organized and students positive attitude and prevent students from fidgeting and making noise. Setting rules with expectations and certain allowed manners and behaviors with clarity in drama sessions are must in managing the class effectively as well as in prevention of chaos.

Additionally, I observed there was no inappropriate language use and violent behavior by participants over the 8-week drama implementation. After making the analysis on the reflections of my analytic notes, I strongly believe that any teacher who is willing to have drama pedagogy in his or her classroom has to evaluate firstly the ability to deal with out-of-control situations.

Class Organization

The most common problem that I encountered many times was the classroom organization. I had to make adjustments in the implementation of some drama activities due to the obstacles regarding classroom organization. Physical conditions including size and layout in classrooms need improvement regarding authenticity, rich sensory environment and physicality in order to operate drama activities in ideal circumstances with pedagogical practice. Maley and Duff (1982: 63) claims that traditional arrangement of desks makes the challenge even more intense and is a big obstacle in the successful implementation of dramatic activities. What is required is an open and outsize classroom so that participants can benefit from the sessions at the maximum level.

The importance of outsize space with warmth lightning and facilities to carry out drama sessions should not be neglected because restricting students to a small class with physical barriers is to inhibit their performances and deprive them of experiences, which may be contribution to effective, richer and more rewarding learning experiences. At least one well-equipped drama room should be a part of public and private schools to prevent the disadvantages deriving from the class properties and access to it should be conveniently available for constant use by teachers. In this way, students are offered a chance to slip through a window of opportunity into a comfortable room in which teachers may create any type of atmosphere with the aid of various suitable equipment surrounding the class. I offer some considerations regarding the adjustment of class organization providing space for freedom and changing the attitudes of language learners towards learning

English, motivating them to speak boldly and lowering the anxiety to speak in front of other people in communicative and interactive environment thus definitely recommended.

Tendency to Use L1 Persistently

In a language learning setting where the students share a common L1, there is a great possibility that learners tend to use L1 persistently as the researcher encountered in drama sessions. From my careful investigation, I found out that the main reason of turning back to mother tongue was the lack of grammar, lacking in confidence and vocabulary needed to perform the tasks. It calls for careful preparation of students thoroughly with sufficient controlled practice of the language they need to perform the tasks prior to any drama activities. Switching back and forth between English and Turkish can be acceptable as useful resource that students bring to the L2 classroom, but overuse of native language rather than appropriate amount of L1 in a principled manner. I kept L1 usage minimum and maximized the use of target language. Drama activities may require teachers to believe the need of L1 usage to prevent misunderstandings and give feedback on the activities as well as to ease the burden of the learners and to lower anxiety. It is advisable that the teachers encourage students to maximize the use of target language that consolidate their understanding of the important points regarding language skills. My remedy has been nomination of secret language inspector each week charged with job of ensuring that everybody uses target language most of the time. Explaining the rationale behind sessions have also great influence on their understanding the purpose of the practices and create a sense of enthusiasm to speak English in their conversations. In order to prevent students' tendency to switch back to native language, establishing varying grouping technique in which a variety of focus and interaction is carried out with as many different participants as possible is useful strategy. L1 use among students also changes depending on the balance between strong and weak learners, as well as depending on personalities thus it is essential to prevent the strong learner domination over weak students; otherwise, weak students may lose interest, feel demotivated and become discouraged differentiating himself from the his/her peers. This also requires you to get to know your students properly.

Focus on Fluency

As for the students' challenges during drama sessions, almost all of the students had similar obstacles: The participants struggled with anxiety to speak in front of their friends and me due to lack of self-confidence, having poor English background, pronunciation of some words and remembering vocabulary. What concerned the students most was the fear of making mistakes in grammar and pronunciation. During the drama sessions, many participants expected to be corrected for their errors to monitor their learning outcomes. I did not consistently interrupt learners' speech in order to correct them, which was challenging for me as many students had already language background with error correction all the time. I stayed as unobtrusive as possible and placed more emphasis on fluency and meaning rather than accuracy during drama sessions so that remarkably students gradually built up the level of self-confidence in conveying their thoughts in front of the crowd. To meet the expectations and needs of students, I preferred to note down the common grammar and pronunciation errors to give feedback with subsequent discussion thus enhancing students' effectiveness through my evaluation and comments after each drama session. They were not even inhibited or aware of the notes I was taking that was used as a basis for further exercises.

Feedback sessions in which participants reflected on their performance was an opportunity to highlight effective language use, encouragement and introduce language that improved the effectiveness of the communication without imposing. These follow-up sessions was helpful in lessening the possibility of the same mistakes being made outside the classroom and anxiety to speak without any having limits or restrictions on fear of making mistakes leaving a smile of accomplishment on students' faces. Drama sessions offered non-traditional opportunity to practice speaking skill as well as to develop self-confidence and active participation in the expression of their personal viewpoints.

Limited Language Skills

There are many students who did not receive an early foreign language education, which makes things become even more difficult when the group of participants is expected to perform tasks at the level of speaking fluently. When I asked participants to response something impromptu, they became more anxious than they were in role-play activities for sure. Warm up part should not be neglected as it is the pre-requisite for successful completion of drama activities. It is crucial to

keep energy level high despite limited language learning background of students and try to ensure healthy dynamics for students who get pressured more and more every day into learning English grammatical rules to score high marks in country-wide exams. There may be students dominating discussions, which requires the teacher to make changes in the constructions of the groups constantly so that students are exposed to different input coming from various students. Calling on inattentive students, putting students into relevant pairs and groups and trying using small groups as a way of increasing engagement will help you monitor students and offer a window on real-life situations and human issues thereby give students self-confidence, comfort and safety to speak English.

The Researcher Analytic Memos for Each Week

The qualitative data from teacher analytic memos underwent a comprehensive analysis using the content analysis to interpret the data that constitute 8 weeks of drama implementation at B1 level. The aim of using analytic memos was to store ideas for further comparisons and refinement followed by raising questions about what could have been done better. The coding of the qualitative data was validated by two researchers who are into qualitative data analysis in the field of English Language Teaching Department. You can find descriptive title for each drama session that helps you classify the activities. Critical remarks on the challenges confronted by the researcher intended to allow for a breadth of information about the remedies and some practical suggestions for effective drama practices are made at this section. Analytic memos were utilized to find response to the following questions:

-What are the opinions of researcher about drama activities in teaching speaking at B1 level?

-What are the challenges researcher faced in teaching speaking via drama as extracurricular activity?

-What are recommendations for making drama activities more applicable to overcome speaking anxiety of learners?

In the following part, researcher pinpointed areas of difficulties encountered during drama sessions that need care and treatment in the execution of the drama instruction over 8 weeks as well as expand the explanations in her reflections and the ways of tackling difficulties using drama as extracurricular activity for foreign language practices. In this vein, it offers you future directions, unanswered

questions, frustrations with the drama as extracurricular activity, insightful connections. These challenges and practical recommendations are presented within the framework of themes and explained one by one.

Week 1 Breathing, Physical Activity, Sound Discrimination

Beginning with vocal and physical warm-ups was an incredible means of transforming students' school mode into relaxed and energized mode preparing them to use their bodies as tools since there was an the increasing demand from students for learning supra segmental features of English. Vocal and physical warm-ups reenergized and motivated the group who came to class in evening hours with distraction and tiredness.

Despite the great attention paid to implementation of warm-ups, there were some obstacles regarding the movements prepared for loosening the body up and the vocal system. Some students were unwilling to act in certain ways such as sticking out the tongue and chewing. It calls for other applicable physical relaxation actions and you have to perform the same actions yourself as teacher. Students found writing a tongue twister and reciting them challenging and thought rounding out vowels and hitting all of consonants sharply difficult. I suggest showing a few example tongue twisters to make the concept clearer. They found practicing breathe in-hold-out interesting and were satisfied with getting ownership over their creativity with eyes-closed position that reflected the dynamism of each learner. However, the class environment and the space were inappropriate to spread across the room for entire class, as it was small and limited for satisfactory participation in the practice of talking about yourself exercise and physical exercises.

Regardless of any practical challenges in sound discriminations and complex processes and my uncomfortable feeling of not knowing what my students might say, my students found basic introduction to these concepts useful and the opportunity of context-setting in mind with eyes-closed can be established as there was high involving and participating rate into this process. Most of the students appreciated picking someone in the group circle and asking a personal question to get to know each other well that resulted in relaxed class atmosphere. The focus on pronunciation will make language learners more alerted and self-confident as I observed that they avoid giving answers because of the anxiety of articulating the words inappropriately. The removal of these obstacles including finding a huge

space classroom and struggle with articulation will make students better language speakers with less speaking anxiety in EFL classes.

Week 2 Portraits, Flash judgements

In this week's implementation, participants were asked to develop character description based on careful observation and intuitive judgement of set of portrait photographs given to one portrait per group (See Appendix C). Many of the students were satisfied with interpreting the portrait and then speculating about what kinds of thing that person might tend to use as expressions in real life. Participants put themselves in shoes of people in the photographs and expressed themselves without revealing their real identities that in result lowered their anxiety to speak during the practice. They were also curious about the real identities of people in the portraits and created common products in groups. There was transformation into speech from character interpretation that included representing the character with appropriate dramatic emphasis and expression. This part was the most attention grabbing and enthusiasm spreading moment to the class bringing fun and laughter during which they developed strong group connections with a sense of we feeling. Students found the last idiom learning part intriguing and related to the topic that resulted in their willingness to participate actively.

After carrying out this practice, my key suggestion is to distribute the portraits of familiar people known by English teacher and to avoid well-known public figures as unfamiliar figures I brought to the class pushed participants to discuss about the portraits increasing the curiosity and helping me involve and engage them in activity better. The pictures of people should give a great deal of additional contextual information to participants if you want to help your students interpret the pictures in many dimensions and make use of their pre-existing knowledge with selection of appropriate material. In addition, for this activity, I suggest mixed skills grouping strategy as a means of intermingling weak and strong students because some students had feelings of insecurity and nervousness about their role in their groups and distractions from the fear of making mistakes as well as being ridiculed in front of group members. Furthermore, I would suggest focusing on fluency rather than accuracy during the activity by giving participants an opportunity to speak freely without error correction (except the ones that are serious).

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The most obvious problem with this activity was inevitable switching back to mother tongue ''Turkish'' that I was obliged to tackle with constant care. This phenomenon reminded me the well-known expression "*You can lead a horse to water but you can't make it drink*." That is why I did not force them to use English by telling them to use English. My biggest step was to ensure that what students were supposed to do was crystal-clear within the framework of the objectives of the practice. To get them ready to the point of using English in groups and to decrease the use of Turkish, I had to throw away my L1 avoidance cards on which "English Practice!" was written and I visited all the groups until whole activity was completed. Grouping strategy plays a significant role in preventing students getting into deep conversation in Turkish although it would definitely be unrealistic to expect them to speak English 100% throughout the activity. Lastly, I would absolutely suggest providing students with sufficient preparation time if you want to observe the results effectively.

Week 3 Conversation Fillers

During this week's implementation, students were expected to recognize and identify common hesitation markers used in spoken English, including you know, right, well, like, actually, so and I mean and use these discourse markers when making impromptu speeches on unfamiliar topics (See Appendix C).

When the participants were required to talk about unfamiliar topics, much of the oral production lacked of appropriate vocal indicatives of hesitation. Within the today's practice, much of the students' oral production was characterized by hesitation markers that contributed to the fluency of interactions and individual speech, giving them a chance to gain time for thinking and have natural-like conversation during speech. To carry out the practice, discourse markers were operated within a context of ''Phobias Unit''. I definitely suggest building meaningful context in accordance with hesitation markers rather than treating them as isolated items of language. This helped me ensure personalization within the topic of phobias and helped participants express their own ideas, feelings, preferences and opinions, holding the attention longer. I put a sign on one side of board saying 'Agree' and sign on another side of board saying 'Disagree'. I read out a statement and asked participants to select a place to stand in between the scale that they felt represented their view. To demonstrate their point of view, participants were asked to hold their arms in desired position depending on the strength and weakness of ideas. Once

they chose their spot, I picked some of them and asked why they chose to stand where they were. Finally, I asked learners if anyone would like to change position after hearing differing points of view. According to my observation, this activity was particularly effective in motivating and engaging hard-to-reach students, increasing their confidence and enthusiasm as they showed their ideas at least with body language that was a big step to be active participant as well as gave them a personal choice and decision-making. However, I realized the importance of keeping this part short with four sentences instead of seven because agree/disagree sentences caused tiredness after some time. The last role-play activity during which participants assumed the roles of well-known characters including Albert Einstein Shakespeare and some professions including psychiatrist, school principal constituted the most enjoyable part of the practice and gave participants an opportunity to retain hesitation markers longer, better and faster to handle similar real-life scenarios as they exploited many target expressions appropriately.

The primary challenge in this week's implementation was the excessive use of these expressions that weakened the positive perceptions of the audience. Some students found how to hesitate in the correct manner difficult. Another challenge was the use of hesitation markers consciously which are normally used unconsciously in natural and spontaneous speech. This initially hindered the oral production due to the focus on hesitation markers that later ended up being concentrating on giving answers to the questions directed as well as using hesitation items at the same time. As a suggestion to avoid extreme use of these markers, I ended this week's drama practice with homework that was recording themselves on video to find out how frequently participants insert exact hesitation markers into speech and whether they are distracting. This will help your students demonstrate that they can think critically about their own skills or practice, in order to improve and learn. Otherwise, without reflecting on this experience it may quickly be forgotten. Final problem was the limited space, which caused me to change the procedure of activity. I could not ask participants to move between the chairs as mentioned in the primary activity and had to carry out it in the form of hand movement in different positions that reflected the strength and weakness of the agreement.

Overall, most of the students were satisfied with the impression they gave when using hesitation markers in role-play and agree/disagree for hand movement

activity. Students were aware of the functions of every hesitation marker and appropriate time to use after this week's practice.

Week 4 Sphere Selector (first part), Onomatopoeic Words (second part)

It was two-part session workshops implemented by me.

Part 1

This week's implementation required me get one ball with soft surface in order not to give any damage when thrown around a classroom. I prepared questions of varying difficulty in five categories. Categories I used included Grammar True/False (If wrong, participants must correct a sentence), synonyms (they must provide a synonym for a word), grammar fill in the blanks, tell us a sentence (participants form a sentence by using given word or structure) and acting (you give the student a word or sentence, they must act it out without making a sound for their team to guess). I prepared the questions depending on the grammar structures and target vocabulary we have covered in curriculum so far. The questions ranged in difficulty from easy to complex (I determined points ranging from 100 to 500). The jigsaw map I drew on the board with five big pieces attracted the attention of learners and they started asking questions to learn what we were going to do. First, I suggest this practice to teachers, who enjoy playing games themselves because without reflecting your motivation and enthusiasm during game, it is very challenging to keep the maximum student involvement and energy during this practice. I suggest keeping the goal of the activity in mind, considering the educational value of games rather than being totally involved in the game yourself.

Students could find a chance to relate the previous topics to the ones they were having difficulty. Even tired students were attentive. The most significant thing in this activity is ''timing''. For each question, you need to allocate specific time to respond to the questions directed to them; otherwise, you may have to wait for a long time to get the answer of the group.

In question selection process, it is essential to get to know your participants and identify the points they are having difficulty, and then design your categories and questions accordingly since this practice's purpose is to give students a chance to learn, practice, or review particular language material covered before. This activity places too much work and preparation on teacher because you have to go back to the previous units, identify the key points and then adjust the difficulty and type of

the questions you plan to ask. This activity assisted students in feeling the cooperation and interaction that fostered participatory attitudes of the learners using the language in a meaningful way. Students seemed highly motivated since they were amused and intellectually challenged by the questions at the same time. My students liked acting questions a lot, requested more acting words, and got quite competitive.

Certain students began to constantly steal the show, which I handled by calling on weaker students in the class to be the representatives of the group in order to prevent strong student dominance. Keep the advice in this note, as a tool to be used often, and you will recognize the common problems in your implementation, and then come up with possible solutions in congruent with your teaching purposes.

Part 2

In the second section of the activity, the primary purpose was to sharpen the awareness of the many sounds around us specifically featuring the onomatopoeic words. I asked students to close their eyes and listen to sounds (crackling fire, ringing, chirping birds, knocking on the door, steps, and clicking, creaking door) followed by noting down what they heard. After identifying the sounds, I asked them to find the common feature among these sounds, which was the onomatopoeic feature of them.

As follow-on activity, I formed groups of four people and distributed each group sentences with onomatopoeic words. Then, I asked them to find the onomatopoeic word in the sentences and prepare a scenario based on the sentence and act the scenario out. That is, they were asked to integrate the sounds into the scenario. Every scenario had four people playing out the roles while rest of the class observed and reflected upon what they heard. I suggest deliberately adding sounds that are heard too much around us.

The problem inherent in this activity is to determine how to introduce this new concept for many participants. I led into onomatopoeia through appealing senses. However, I definitely suggest asking for plenty of examples from the participants individually with mimics as student reference. Furthermore, asking for what they would hear if I was very hungry and what they would hear from fireworks display

was effective introduction to the topic. My challenge was to deal with the learners' tendency to avoid imitation of the sound itself and they were tentative about acting out a part in a scenario in the beginning as they preferred to be physically inactive. This activity helped many students overcome shyness. Participants found the whole experience funny and stepped out of their comfort zone, where they could demonstrate their excellent scenario and acting skills in front of the group. However, the disadvantage of this activity was participants' great tendency to turn the session into pure entertainment that resulted in chaotic mess with everyone talking at the same time. To solve this problem, after participants' first draft is complete, I suggest giving enough time for rehearsing and practicing the requirement of their roles. Once the concept has been introduced, I combined this concept with poetry and moved on with identifying onomatopoeia in poem with the best obvious onomatopoeia examples. At first, I wanted participants in pairs to read aloud the poem adjusting their voices to reflect the actual sounds that inspired the onomatopoetic words. This contributed to the understanding of the stress, intonation and rhythm in sentences since as a whole class we discussed how to articulate certain words and give emphasis to sentences.

This topic needs to be applied to daily lives of learners; otherwise, it can be forgotten easily. As a result, I advise asking them to come up with words that imitate sounds, preferably as an extension activity to relate onomatopoeia to everyday life experiences and other environments. It would be better to use multiple poems with teacher act out and miming to practice identifying onomatopoeia, but I had to integrate just one because of time limitation. This activity may take more time than you expect, as it requires too much thinking and concentration on the scenario based on the onomatopoeic words and sentences distributed to the participants.

Week 5 What Am I Telling You? (First part), Who Are We? (Second part)

It was two-part workshop sessions implemented by me.

Part 1

This week's primary purpose was to revise and recycle language from previous lessons and I integrated teaching infinitive/gerunds into the drama practice. I asked students what happens to them if they shout a lot during a match or drink very cold water followed by expressions such as experience of voice loss usually

accompanied by pain and irritation because of infection in their throat. During this practice, I wanted students to practice communicating without words and to encourage them to look for alternatives when their first guess was wrong. I distributed pre-prepared sentences on slips of paper, two children miming a sentence and the other children guessing what the sentence was. It is advisable that you model the sentence miming, especially to show how you set the context by drawing pictures on the board and using the objects around us to establish the context of the sentences. Basic problem was the difficulty of acting out the words; I suggest using more action and movement based vocabulary. Select words that are more tangible rather than abstract ones difficult to mime. I set the contexts with sentences most likely to mime including 'in a restaurant', 'in the supermarket' and 'at the airport'. Students still had difficulty in giving sentences with miming and needed another person to get some help. To solve this problem, I called on some of her/his friends to help them work in collaboration in miming the sentences. I also suggest bringing some versatile objects such as stick, box, and glass into the classroom as a means of helping participants use their skills to transform an object into something else.

Part 2

The participants worked in groups of two or three to prepare a sketch involving a conversation between a group of characters, including, for example, 'an old person' or 'a person in a hurry'. Other participants watched the sketch and guessed who the characters were. There was a little misunderstanding among my students as my instruction was complicated for them, so it is a suggestion that you model the role-play in some way, especially to show how to use the verb with infinitive or gerund in the given context by acting out. To make instruction simpler, I used my right as doctor and left hand to as child acting out the sketch. Another problem was the chance of using one word in the form of both infinitive and gerund. That resulted in confusion that can be treated with giving which form to apply with parenthesis in that context which I failed to foresee. I shared my modelling within the context of *'A person in hospital'* and verb '*seem'* (You can see the whole dialogue I demonstrated to the class in lesson planning). The most exciting stage was having the students actually perform the role-play. Keeping track of the time used for playing out the scenario is crucial to watch out for time wasters during the activity because some students may deviate the established objectives to be achieved. This

practice contributed to the sense of progress in meaningful work according to many students.

Week 6 Giving Opinions

Today's practice focused on using functional language including agreeing, disagreeing, giving opinions, asking opinions and interrupting someone. In the beginning, I asked one of the students to draw on the board two people talking to each other on the street based on which we discussed the primary components of communication so that students were active participants. Students gave shared language, participants, feedback and conversation. Following this, I acted out a conversation between the characters on the board and I asked students if this was a conversation of apologizing, promising, opinion sharing or requesting. When students found out it was opinion-sharing conversation with disagreement, I moved on with a video including a wide range of expressions for expressing opinions and asked participants to identify them. Then, we wrote them on the board and I elicited other ways of expressing personal views. When it came to the integration of expressions into speech, I distributed different conflict situation to each pair and asked them to use it as the starting point for an improvisation in which they tried to resolve the situation – peacefully if possible.

This practice was vital for survival in unforeseen difficult circumstances and practice enabled a real life-drama connection and a process in which participants analyzed their common problems or issues through dramatic improvisation. It made using functional language in various contexts with pleasure, gave students self-confidence and dexterity to face unexpected situations. Social learners appreciated this practice and got satisfaction by seeing others' reaction to what they improvised. They started discussion with rational arguments but the problem with this practice was making fun of situations and wasting time. Students were very participative and active during this practice. The time allocated for discussion of the situation was enough and both members of each pair improvised the both roles before finally deciding on who would play A and B. The problem was that participants did not accomplish the object that was to offer each other constructive criticism to help them improve their improvisations. At the end, I asked two pairs to perform their improvisations but the others were reluctant to act out.

To be honest, I did not find this week's practice as effective as I expected. The participants found giving constructive feedback to their pairs challenging and

abstained from improvising the situation. It is necessary for you to show how to give constructive feedback by modelling. I expected them to integrate functional language more into their improvisation, but it lacked of expressions of personal opinion that was the primary purpose. That is why I suggest stating if the improvisation should include agreement or disagreement for each situation given to each pair so that participants will need to use agreement and disagreement expressions necessarily or you can show agreement disagreement cards to remind that they have to integrate them. The overall experience was pleasing and students found learning how to exchange ideas with certain ways effective.

Week 7 Advertising an Invention

I think again that it is worth exploring how the participants benefit from learning through drama activities. In today's practice, participants used their imagination and pantomime skills to transform an object into something else. They were taken out of their stressful domains. Participants initially were very curious about what was going to happen with the objects standing on the table and liked this thought. I thought it was worth pursuing more as one at a time the participants came up and interacted with the object in as many different ways as possible without words that removed the speaking barriers in the beginning. By means of advertising products in adopted roles, personal identities of participants were protected because students got into different roles like speaker, sales representative, a customer with user reviews. After completing this implementation, I now understand that bringing objects specifically the ones belonging to me can be amazing and this can expanded to many circumstances in teaching process. The crucial thing is to get objects that do not give information about your private life but daily life. I now have an enhanced view of assigning different roles to students in devising a new product and advertising it, which is used totally in different functions out of their daily use and I believe that with this status participants felt more comfortable in a group situation so that this rendered greater involvement and engagement in the process.

In order to get the most out of your students, it is significant not to dive head first into a devising an invention. This practice should be done in the following stages of the courses because this task was considered to be demanding by participants, as it required them to use creativity, imagination and the skills they learned in language classes at all. The more they tried and tried again, the closer they got to an amazing final product.

The basic problem during this activity was the excessive use of native language in groups and translation of sentences. This problem was somehow inevitable and I needed to remind the groups to speak english by showing my English Speaking! sign by visiting all the groups. Another problem was the time allocated for the practice that was found to be insuffient. To solve this problem, I gave extra 10 minutes. There was a misunderstanding in the groups that was the thought of participants to use the object as a different, but ordinary tool. However, I expected them to invent a product that doesn't exist in the world, something extraordinary such as flying carpet or teleportation machine. I thought the meaning of invention/discovery/exploration was clear. Because of misunderstanding, they came up with the real objects existing in the world such as using shampoo box as telephone or shoehorn as walking stick and advertised them. The above problem puts me in a position where I need to ensure that the meaning of words were crystal-clear and instruction was simpler and clearer followed by an example with one of the objects that was not given to any of the groups. As a suggestion, you need to cover active/passive in grammar as assumption if you want your students to use them effectively in advertising the product. Another problem was students' tendency to ask questions and give answers about the invention they designed. To avoid this, I suggest giving just the items they need to consider rather than giving full questions they need to answer. Modelling a short advertisement or showing a brief advertisement video will be better if you want to ensure students understand what they are supposed to perform.

Week 8 TV Channels

This week's implementation was a place where my students had been motivated to spend most of their time with this practice. Everyone was fully involved and engaged in the material in a thoughtful consideration of television channels.

I shared a scene relevant to channel hopping from the TV serials ''The Friends'' and asked students to find answer to what the people were doing and which idiom would describe their situation. I wrote four idioms (down-to-earth, couch potato, early bird and man of his word, woman of her word). I suggest finding simple and real life related idioms during this stage. Later, I asked if they knew the kind of this program and got the answer sitcom. After discussing the meaning of these idioms, I focused on how to use these expressions in different circumstances and asked participants to write few sentences including these idioms. To share their

favorite TV programs, I asked students to click on the link https://pollev.com/kubraokandan853. Then they came up with ideas based on the source material. By means of that link I formed before the class, the brainstorming went a lot easier. It provided many possible television channels. However, participants failed to discriminate between program name and program type and posted the TV programs they watch but not the kind of programs. To get familiarity with the kind of TV channels, I distributed worksheet by which students learned about different TV programs by asking and answering questions about what is on TV. Students completed the missing information in the TV guide followed by discussing the types of programs one by one as well as giving examples from Turkish TV programs.

To get some energy and enthusiasm, I asked students to stand up and walk around the class neutrally and naturally, however they wanted. On my given signal, everyone started walking, without speaking. On my second signal, everybody stopped and talked about the questions appearing on the board with the person they encountered. The primary benefit was to encourage students encounter with other class members and have conversation with someone else. Furthermore, it helped students to relax by wandering around the class. The main problem I experienced with this practice was that participants could not hear my stop voice because the noise and they kept walking even if I gave the signal. As a solution to this problem, I suggest playing moving song and stopping it for showing they need to stop.

The last part of activity gave the participants an opportunity to act out negative behaviors without facing the consequences. It was carried out in a spontaneous way in which they represented different television channels and gave the speech of that channel. It gave participants pleasure, while they expressed their ideas without restriction. It prepared the mind of students for the more difficult concepts and situations they are yet to face. The memories of their free spontaneous actions satisfied the students. I formed a student circle around me and held a remote control in my hand to channel hop, switching between channels to find one I really wanted to watch. Assigning different channels (Cookery program, Travel program, Sportscast/ sport program, Cartoon, News Channel) to groups kept participants focused and I pointed the remote at one group and pretended to "turn on" the channel. After a while, I changed the channels by pointing to a different group. Before their representation of channels, I modelled meteorology program in

which I was a weather newscaster giving information about the temperatures. If you do not encourage learners through role modelling and help them comprehend what they are supposed to do exactly, they may come up with different understanding of the activity and may fail to open up and represent proper speech of the TV channels.

The problem here was the noise of participants in other channels while watching one. To solve this problem, I used my remote control to increase the volume so that I signaled that I could not hear the group's speech. In this activity, you need to be a part of it and change the channels to control the proper flow of activity. Your choice might be giving the remote control to one of the students and ask him/her to watch whatever they want if you want your students to feel in another position during the practice. Furthermore, your students may not be satisfied with the role in their channels or the channel itself. Another problems is that the most attentive students may tend to take over and do most of the talking, thus turning the session into particular learners-centered activity and limiting the other learners' speaking time. You can give a second turn to this activity by asking students to turn into another channel so that everyone fulfills the roles of different characters at the same time. To fulfill the purposes of this practice properly, you need to introduce students to what exactly happens in particular TV genres accompanied with examples from foreign countries and your country, otherwise they may have difficulty in acting out the channels. Make sure you have a huge area for this practice that requires participants to act out and walk around freely; otherwise, it may end up with an undesirable chaos.

Chapter 5

Discussion, Conclusion, Implications and Suggestions

This chapter explains the relation of findings to previously published research and to the existing body of information about foreign language speaking anxiety and reveals the meaning of results in relation to the research problem. To this end, this chapter states interpretations, the significance of research findings, and the effects of research results and make recommendations for following studies in light of already existing body of research about the problem under investigation. This part intends to provide profound understanding and important insights about the research problem and offer new insights that emerged as a consequence of research problem. The discussion follows the same sequence of results section for the interpretation and discussion for each set of results by which the key relationships among each of major findings are put into sequence and explained. The findings are discussed in the same order the researcher described them in the results section emerged from the study, followed by a conclusion, implications and any recommendations for further research.

Quantitative Data Discussion

The rigorous statistical analysis of the data emerging out of the pre-test and post-test FLCAS of experimental and control groups demonstrated significant results consistent with the research hypotheses. Using an alpha level of .05, an independent-samples t-test was run to compare whether speaking anxiety level of participants for experiment and control group differed significantly after 8-week drama treatment to experiment group.

An independent-samples t-test was conducted as the research intends to compare speaking anxiety scores for experiment and control groups and find out if a significant difference existed in speaking anxiety levels of two unrelated groups of participants (Green & Salkind, 2005, p. 167). Mean scores of pre-test administered to experiment and control group were 4.19 and 4.12 respectively giving initial insight into the speaking anxiety of both unrelated groups who share similar average level prior to exposing experimental group to drama manipulation (95% Confidence Interval of the Difference, sig. value greater than 0.05, t (50,17)= 0. 594, p=0.555.) Within the lights of the findings from post-test scores, it is apparent that there was a statistically significant difference between experiment and control group in terms of

speaking anxiety levels after the implementation of drama activities over 8 weeks. Drawing meaningful conclusions, post-test scores of the students belonging to the experimental group had lower mean scores than the students in the control group after the intervention of drama activities as extracurricular activity. There was a significant difference between the post-test mean score of EFL students exposed to drama sessions (*M*=2.48, SD=.730) and those not exposed (*M*=3.12, *SD* = .526) and corresponding p value is .000 less than 0.05 within the 95 % confidence interval, t (52.732) = -3.885. The experimental group's mean score is less when compared to the control groups' mean score implying that the drama sessions decreased speaking anxiety level after the successful intervention of drama sessions. The results of post-treatment tests highlighted that participants in the experimental group had statistically lower post-test scores than participants in the control group (*p*= .000). Students who are exposed to language-related drama as extracurricular activity over 8 weeks, on average, have lower speaking anxiety levels than students who are not exposed to drama as extracurricular activity (Cohen's effect size value *d*=1,003139 suggested a meaningfully large difference and statistically significant difference between treatment and control groups.) The difference of two population was real and demonstrated a relative size of the effect of drama intervention.

In reviewing the comparison of two conditions within experiment group, a paired samples T-test was run to determine if there is a statistically important mean difference between paired observations (Brace, Kemp & Snelgar, 2009, p. 127). Drawing meaningful conclusions, paired sample t-test results also revealed the positive effects of drama activities as extracurricular activity on students' speaking anxiety levels in English. The comparison of the mean values within experimental group summarized that there was speaking anxiety decrease in experiment group from the pre-test scores to the post-test. However, it was obvious that the students' speaking anxiety in the control group stayed at higher level compared to the experimental group that demonstrated significant difference after the intervention of drama. In other words, the students in the experiment group had significantly lower English speaking anxiety level than the level before intervention. The Sig. (2-tailed) value is .000 that means the value is less than .05 illustrating there is a statistically significant difference in the mean speaking anxiety scores for pre and post-test results of experiment group.

The Paired samples statistics output for control group did not repeat what was found in pre-test. Control group also indicated lower anxiety level while experiment group showed greater decrease in speaking anxiety level compared to the pre-test results. The results in control group was also found to be statistically significant. The control group did not show the existence of test-retest correlations but approximate results compared to the pre-test results. The test result (p=0.000) of sig. (2 tailed) presented that there was a significant difference within the results of control group. However, it is worth noting that this incoherence and inconsistency between pre and post-test results within the control group may be attributed to the supports embedded across language courses and experiences related to English lessons within drama intervention period. Students in control group also enrolled as a regular student in the respective courses within the institution imposing course loads, requiring a study skills course. The students in control group were affected by natural consequences of English education for 8 weeks and gained self-confidence to speak in the target language that decreased foreign language speaking anxiety. On the other hand, the results help clarify great changes beyond natural language learning process with greater decrease in foreign language speaking anxiety of experiment group.

Based on the results, drama intervention demonstrated that the students who were the part of drama sessions benefited from lowering speaking anxiety level in English than the students who were not the part of drama activities. Overall, the results indicated a decrease in the mean scores of experiment group students' speaking anxiety levels after the implementation of the drama activities over 8 weeks. In this respect, the findings point to the same direction with previously conducted studies on the effect of drama on foreign language anxiety (Paris, Yussof, and Zainal, 2010; Piazzoli, 2011; Sağlamel, 2009; Shand, 2008).

Qualitative Data Discussion

The following part moves on to further discussion the rationale for the employment of drama as extracurricular activity along with the research questions underpinning the problem.

Although the availability of extensive literature on foreign language anxiety focusing on the sources of it in past decades, comparison of speaking anxiety between students who were exposed and not exposed to drama sessions as extracurricular activity has not been fully explored. To this end, the primary goal of

this research was to investigate the effect of drama activities on students' speaking anxiety level in EFL class at Hacettepe University School of Foreign Languages preparatory school. The language samples used in the current study came from 60 participants *(N = 30 Experiment group, N=30 Control group).* Based on the data derived from student mini reports, teacher analytic memos, and student interviews, this research illustrates that the drama as extracurricular activity is a fundamental teaching and learning tool as a means of decreasing foreign language speaking anxiety and nurturing learners' oral communication skills in EFL classes.

In the case of exposing EFL learners to drama as extracurricular activity, the findings of student mini reports suggested that students decreased fear and nervousness in oral production after participating 8-week drama session and drama has positive impact on language learners in many dimensions (O'Neill, 1996; O'Toole, 1996). In this respect, conclusion arising from the results of student mini reports is in line with the relevant studies carried out on the role of drama in language anxiety (Paris, Yussof, and Zainal, 2010; Schon, 1991; Donato and McCormick, 1994; Mezirow, 1990; Piazzoli, 2011; Punsiri, 2011; Sağlamel, 2009; Shand, 2008). At a more fundamental level, one of the remarkable finding from student mini reports was that drama brought variation and movement by transforming the conventional monotonous English learning conditions into an active learning process working out of seats. Drama encouraged students to use their language resources and fulfilled the increasing demand for speaking English without fear (Chauhan, 2004). With regard to the results of student mini reports, drama lowered the speaking anxiety of EFL learners as it offered a positive, fun-filled and entertaining learning atmosphere through involving students in make-believe situations like found in previous studies (Freeman, 2003; Kamen, 1991). When 5th and 6th week speaking anxiety scores are compared to each other, it is obvious that the number of students who scored middle anxiety level increased and the cumulation took place around 4. These points obviously demonstrated that drama activities were effective in lowering the speaking anxiety of participants. Similarly, drama facilitated concentration and a sense of calm by creating an energy spreading, stress-free and comfortable learning setting (Anderson, 2005; Aydeniz & Özçelik, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Rothwell, 2011; Tüm, 2010; Xiao, 2011; Wagner, 1976).

Regarding student mini reports, it was also apparent that drama also prepared students for real life circumstances before leaving the university and entering working circles. Drama's starting point is life related issues with a wide range of contexts effective in enhancing ability and strategies to deal with conflicts that are likely to face in real life situations. Student involvement and engagement in negotiating and constructing of knowledge during drama allowed them develop insights into the positive association between the constant need to communicate with a meaningful context and using the target language effectively as well as promoting the internalization of productive and receptive skills specifically oral language abilities as suggested by Maley (1978). It is by means of drama that students developed familiarity with the circumstances reflecting the real nature of the world and readiness to deal with them by practicing English in interactive learning environments within a fictional context (Aydeniz & Özçelik, 2012; Demircioğlu, 2010; Paris, Yussof, & Zainal, 2010; Rothwell, 2011; To, & Tsang, 2011). Regarding the value, relevance and meaningfulness of learning tasks, participants benefited from the integrated use of language in respect to real life events thus boosting the self-confidence and forming a sense of self-achievement as emphasized in the existing studies (Anderson, Hughes, & Manuel, 2008;; Baldwin, 2012; Chan, Lam; Çetingöz & Günhan, 2010; ; Healy, 2008; Henry, 2010; Holden, 1981; Gorjian, Jabripour, & Moosavinia, 2010; Maley and Duff, 2005; Stinson & Winston, 2011; Tüm, 2010).

Moreover, the mini reports revealed that the drama activities led to experience of increased motivation in learning speaking in EFL classes because drama drew on a broad array of learners' multiple intelligences and learning styles through a rich multi-sensory in a stress-free learning setting as proposed in Gardner's (1983) multiple intelligences theory. The results from students' mini reports are confirmed by literature (Gaudart,1990; Miccoli 2003; Toye & Prendiville, 2006; VilaAbadal, 2009). Considering the sensitivity to human intelligences, drama addressed multiple intelligences of the students, allowing for transition from teacher-oriented approach to student-centered context where participants considered their contributions mattered and developed a sense of self-worth of themselves as suggested in relevant literature (Ashton-Hay, 2005; Aydeniz and Özçelik, 2010; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2012; Donnery, 2009; Healy, 2008; VilaAbadal, 2002). It was also apparent that drama certainly had

an inherent capability to recognize individual differences that allowed students to engage with authentic learning rich in content, free them from their concerns about language learning and pushed the learners to speak.

Participants put greater emphasis on the role of cooperation and collaboration during drama activities and appreciated team building, team spirit and supporting each other. Many participants stated that interaction with one another and participation in drama activities established a sense of community, working spirit, mutual trust and permanent language learning which were considered to have profound effects on fostering language skills. They engaged in drama activities with collaborative experience under the influence of team spirit, which allowed for sufficient assistance from their peers in the fictional 'as if' context of drama as suggested in the literature (Boudreault, 2010). Students were offered creative and imaginative growth by creating new contexts with different peers in a safe environment. Drama demanded students to use language resources embedded in real life and meaningful context successfully in the safe space of the dramatic fiction thus enhancing linguistic abilities (Chauhan, 2004, Kao & O'Neill, 1998; Wagner, 1989). Susan Holden (in Sam, 1990) emphasizes that collaboration on creative solutions in drama fosters a sense of responsibility and co-operation among the students (Kentish, 1995). Drama demanded working in groups and intellectual, emotional, physical, verbal and social participation of individuals in the completion of the task, which prevented students from taking a passive role for too long. Collaboratively achieved outcomes through drama activities lowered the likelihood of rejection to participate in speaking activities within the realm of authenticity, and integration of comprehensible inputs in result facilitating communication and providing an appropriate climate for language learning as proposed by Vygotsky (1978) who emphasized the importance of cooperation and collaboration.

Participants stated that they did not encounter any judgmental comments or put-downs during the drama activities and they felt non-threatening learning atmosphere. Contrary to Liu and Jackson (2008)'s study, the results of this research illustrated that in speaking circumstances students liked to risk using English and make mistakes, felt less anxious and did not fear being judged critically by their friends and teacher thereby increasing participation and self-esteem to involve in speaking situations. Drama is a valuable source particularly with the use of speaking practice, which helped students remove from their worries and created a low anxiety

classroom (Young 428, 430). Krashen and Terrell's (1983) definition of acquisition clearly matches with the purpose of drama activities as they help language teachers seeking to align language learning with enquiry of possible ways of reaching students by providing meaningful input in an appropriate psycholinguistic climate for language learning and lower the affective filter thus increasing the possibility to acquire English. Krashen and Terrell (1983) emphasized the establishment of a sense of group belonging in order to lower the affective filters. (p. 97). Similarly, having fun served as motivational factor encouraging hesitant students to take responsibility in different roles without being responsible for their utterances. Drama broadened the world of the learners and functioned as driving force to be real protagonists with the exploitation of wider range of language skills (Harmer, 2001). The results of drama sessions conducted by Coleman (2005) on Korean EFL adolescents also concurred with the results of this research.

In the case of exposing EFL learners to drama as extracurricular activity, the findings of interviews confirmed the results of the student mini reports and quantitative data results. The results of interviews indicated that drama can be regarded as an effective and valuable tool for teaching verbal and non-verbal communication skills of learners and it has a great strength in its contribution to the development of whole language, specifically oral communication skills in addition to boosting self-confidence to use target language in varying circumstances. A huge body of research previously conducted on drama in teaching core skills has also revealed a decrease in speaking anxiety, enhancement in oral communication skills and positive perceptions that have assisted language teachers to improve their teaching practices promoting active learning in classes (Bournot-Trites et al., 2007; Di Pietro, 1987; Jarayseh, 2010; Lukinsky, 1990; Miccoli, 2003; Ulas, 2008; Via, 1976; Heathcote cited in Wagner, 1976). In the same way, Schewe highlights that if drama activities and language teaching are intertwined somehow, nurturing speaking capability by means of drama is the primary and indispensable step taken for desirable outcomes on the part of learners. (as cited in Hölzl, 2009, p. 37).

The interviews further demonstrated that students could find a chance to cooperate and collaborate with their peers, which decreased their anxiety to speak and initiate interaction, express the intended meaning more effectively and gain ability to convey comprehensible meaning with taking on roles. During the interviews, the students continually articulated that they used to be afraid of making

mistakes while speaking. They mostly mentioned pronunciation mistakes later addressed the practicality of drama as extracurricular activity for trying out new structures. They shared a common point that these activities had the purpose of developing spoken language and the language they used operated within a context that assisted participants in adopting themselves depending on the circumstances. They learned concepts better in context, which made the subject matter relevant as found in the study of Conejrous & Ortiz (2006).

Moreover, the responses during interviews demonstrated that there was a great difference specifically in self-confidence and fear of making mistakes after the treatment primarily because of taking on different roles, focus on task accomplishment rather than grammatical practice and witnessing natural patterns occurring in real life. Clipson-Boyles (1998, p.56) outlines the benefits of adopting roles, which is the protection of the student's self-esteem and offering verbal interaction with focused conversation and goal-orientation in the target language as well as maintenance of speaking turn. As proposed by Wagner (1998), stepping into different roles also provides students insights into the vocabulary, stylistic variation, and speech patterns considered for a wide and unpredicted variety of different contexts. Galante and Thomson's (2017) study conducted with Brazilian EFL learners over a four-month drama-based English program also confirmed that drama-based instruction could specifically lead to considerable development of fluency and comprehensibility among learners in a variety of meaningful and expressive language.

It is worth mentioning results of interviews demonstrated that drama played a significant role as benefit of lowering speaking anxiety in front of other people in EFL classes along with the development of oral communication skills. It was obvious from the interviews that earlier English learning practices had rigid adherence to textbooks and speaking activities primarily based on after unit speaking questions carried out in pairs. Interviews indicated that drama enabled students to go beyond course books through offering contextualized learning, which lurks the ocean of excursions, facilities, competitions, conflicts in a wide range of real life situations. They believe drama brings modern outlook to learning process contrary to their previous conventional English learning years. Drama increased development of language proficiency and gave meaningful reasons to speak target language between students as it provided rich contexts that encouraged them to use target

language here and now, naturally and communicatively referencing of objects, people, and actions in the immediate environment. These results match up with the results of studies in relevant literature (Cummins, 1980; Garcia, 1999; Francis et al., 2006; Savignon, 1991; Maley and Duff, 2005; Westby, 1994).

Many students expressed that they recognized their abilities and their potential to speak English with self-confidence and their capability to achieve goals by freeing themselves from their shackles with free-flowing movements and active mind after participating in drama as extracurricular activity. They believed that gaining confidence in speaking a foreign language is something they could not learn in a training course or from a book that lacked of incorporate authentic learning and they thought drama transformed traditional English lessons into an exciting learning experience. Drama tapped into tap into students inherent abilities to have interaction along with the use of non-verbal elements in communication process. Dodson (2002) notes the significance of equilibrium between teaching grammar and paralinguistic components that constitute subsets of gestures, body language, proxemics (personal distance zones in spatial interrelationships) and choosing the right words properly as a part of communication. As reported earlier, Susan Holden (1981:134) points out the drama's sensitiveness to the non-verbal communication that encompasses great information about the message interlocutors negotiate in oral interactions. This skill concerning the use of non-verbal elements is indispensable in classroom interactions, which contributes greatly to the ability to communicate effectively and has a prominent place in language teaching (Ünal & Altay, 2013). Similarly, the results of interviews showed that drama enabled the development of non-verbal language with greater awareness of students' body language, posture, eye contact in order to enact different roles in a number of circumstances as revealed in earlier studies (Goodwin, 2001)

The results of interview with students illustrated significant decrease in students' speaking anxiety level and increase in oral production in contextualized dramatic activities. In an investigation with drama, the results of this research is in line with the study of Piazzoli (2011) who pointed out the existence of increased confidence among highly anxious students in speaking L2, specifically students who avoided from speaking tasks at the onset of the study. The results of this study in terms of speaking anxiety are in line with the study conducted by Zerey (2008), Galante (2012), Miccoli (2003), Gorjian et al. (2010), Galante (2012) and Aldavero

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(2008) who carried out research with the intention of finding practical solutions for oral communication skills. The results of this research match with their studies in that students could overcome emotional barriers to speak target language and gained self-confidence by means of drama that has paramount potential to alleviate anxiety in EFL classes.

The interviews also shed light on the profound effects of drama, which is fostering permanent learning and self-confidence to speak the target language with numerous opportunities. Many students expressed the reason of adopting avoidance behavior as lack of self-confidence and insufficient vocabulary. Moreover, fears of making mistakes in pronunciation and being ridiculed by their peers were addressed as the reason of discomfort while speaking. However, many students found learning and practicing how to pronounce with drama activities very interesting and they gained self-esteem and confidence to use the language more relaxed. Additionally, concurrent with the findings of Farris and Parke (1993), Freeman (2000), Zerey (2008), after the drama application, students reported that they gained more self-confidence in speaking English.

The results of student interviews relate to the expectations at the onset of study and to existing literature. The student interviews demonstrated that students developed reflective power for further use in their practice of target language. What students reflected matches with the views of Heathcote (in Wagner, 1976) who claimed the power of drama to facilitate reflection and engagement in peer and self-assessment to help them pinpoint the areas and know-how required for high-quality work and improve metacognitive abilities. The findings are also compatible with the instrument produced within the Council of Europe that places paramount significance on the teaching of so-called "foreign" languages by means of generating a wider range of methodological approaches to curriculum design and teaching quality as central to advancement of a communicative approach.

According to Bandura (1997), anyone, regardless of their past or current experiences and interests, has the ability to enhance motivational variable and strengthen their self-efficacy, which is the strongest predictor of success. What participants shared during interviews is in congruent with the claims of Bandura as positive and negative emotions participants experienced during the drama sessions acted as facilitator to further influence students' sense of self-efficacy to speak English with decreased anxiety and self-regulation. Participants developed self-

efficacy for foreign language greatly influencing their language performance specifically oral outcomes and they expressed positive beliefs about their own capabilities during a task performance further providing basis for purposeful action in speaking activities. By means of drama activities, participants' self-efficacy is strengthened with deliberate planning and the anxiety to speak English is lowered in addition to student's successful completion of speaking tasks. Learners perceived the learning and speaking situations pleasant and found an opportunity to mediate between their aptitude, past achievements and subsequent performances in speaking activities. Based on obstacles interpreted, participants figured out the ways required to reach their purposes and experience greater awareness of his/her own personal identification thus developing self-awareness and confidence. Feeling of security in this belief led to self-determined motivation and affected the participants' persistence and the effort they invested in speaking English leading to more positive self-identity (Bandura, 1990; Bolton, 1981; Hsieh and Kang 2010; Wang, Spencer, & Xing, 2009, Zimmerman, 2000). As a consequence of positive self-perceptions, students' confidence as facilitator played a significant role in exploring the outer world and willingness to interact with others that enabled students to believe in their capabilities and talents contributing to their self-worth to fulfill speaking tasks in English.

The interviews indicated that English lessons designed around drama-based activities affected the attitudes of learners towards learning language and cultivated language proficiency as well as performance in a positive manner also supported by a huge body of research (Alhmali, 2007; Ghazali, Setia, Muthusamy, & Jusoff, 2009). Students demonstrated positive evaluative reactions toward the English instruction delivered through the integration of drama. The change in attitudes and beliefs of the interviewees towards learning English demonstrated some overlap with the studies in the field. Similarly, Dougill's (1987) study highlights that drama is an essential tool to grow students' self-confidence, positive attitude and language ability. The positive attitudes of learners developed by the drama-centered English lessons and oral communication skills are interrelated. Likewise, the results of this research are consistent with Fakeye's (2010) study highlighting a strong correlation between drama-centered activities in EFL classrooms and student attitudes towards speaking the target language.

A significant and an unanticipated finding discovered from student interviews was emerging focus on the development of humanistic values. Students in interviews indicated that valuable humanistic values were constituted through adopting different roles as viewing an individual from various perspectives, and angles raises positive energy, engaged learners with human kindness, showed how to live together and equipped them with physical, emotional, intellectual, and moral sensitivity. The finding that drama inculcated development of the existence of the moral behaviors in addition to content is in line with the existing research (Huebner, 1975; Winston, 1998). Drama educator Bolton (1981) emphasizes place of drama within moral education and importance of developing human qualities such as concentration, trust, patience, tolerance through dramatic experiences that promotes more effective outcomes than a particular period in school education (p. 186). In this sense, adopting roles under varying contexts and for varying purposes further lowered students' anxiety to speak the target language and led to improvement in the self-confidence to participate and communicate (Neelands, 2004; Read, 2009; Wagner, 1976). This finding is in congruent with the Neelands (1992) who proposes a model of language learning which highlights the significance of learning a language through adoption of different roles. Students are working in context within the 'as if' realm where they feel more comfortable with the taking risks to make mistakes across the full range of linguistic areas thus increasing participation and expression of ideas (Kao & O'Neill, 1998; Read, 2009).

Finally, the results of foreign language speaking pre-posttest, student mini reports, face-to-face interviews and analytic memos revealed the effectiveness of drama as extracurricular activity for lowering foreign language speaking anxiety thereby increasing oral communication skills and self-esteem to speak the target language in a wide range of situations.

Conclusion

This part summarizes some of the main points from the preceding chapters by describing a vision for a future treatment of educational drama activities based on the reflections by the researcher and the results of data collection tools. As noted earlier, many Turkish university EFL learners perceive oral communication challenging, experience foreign language anxiety and have low self-esteem in English even though they are exposed to diversity of language resources right from the beginning of English education. In addition, although teaching effective oral

communication skill is an integral part of the curricula in Turkey, many Turkish EFL learner fail to progress toward the goals of speaking English effectively that have been set for educational system.

In relation to that problem, the promise of drama activities for the fear of losing control in EFL classes is neglected and traditional approaches for teaching speaking skill that do not address all the factors that affect students' self-confidence, attitude, motivation and anxiety have still value among EFL instructors. In view of the concerns over target language speaking problems in Turkey, this study aimed at investigating whether the use of student-directed drama as extracurricular activity lasting 8-week affects foreign language speaking anxiety. A mixed methods study was employed to investigate whether drama affects foreign language speaking anxiety of EFL learners at Hacettepe University School of Foreign Languages. The participants consisted of 60 Turkish EFL learners who took part in 8-week drama sessions. Foreign Language Classroom Anxiety Scale (FLCAS) was the quantitative data collection tool for measuring speaking anxiety with pre- and post-tests while the qualitative data was collected by means of student mini reports, student interviews and teacher analytic memos. The results of quantitative and qualitative data analysis are explained briefly below:

The results of student mini reports demonstrated a significant improvement of positive attitudes and oral communication skill in the experiment group. Students engaged in drama activities with collaborative experience under the influence of team spirit, which allowed for sufficient assistance from their peers in the fictional 'as if' context of drama. Students made use of offered opportunities to engage themselves with new contexts with new and different language possibilities in a safe environment where they saw themselves as agents of change, accepted making mistakes and gained increased self-confidence in using the target language.

1. Drawing firm conclusions from the quantitative data, the independent t-test result illustrated a statistically significant difference in the post-intervention test between the experiment and control groups. The mean scores of the experimental group (Mean = 2.48, S.D.= .73) was lower than that of the control group (Mean = 3.12, S.D.= .52), respectively. Paired sample t-test results showed a significant reduction in speaking anxiety levels among learners in experiment group over time and all the pupils involved in the drama sessions performed better than students who did not receive drama

sessions. The statistically significant difference between the mean values of pre-test and post-test in experiment group suggested that students benefited from drama as the comparison of pre and post-test results noted significant decrease in speaking anxiety while a slight fluctuation was discovered in the mean scores of the control group from pre to post-test results.

2. Drawing from the findings of student interviews, drama activities were effective for the enhancement of speaking abilities and lowering speaking anxiety. At the individual level, the results of this study enlightened English teachers about the drawbacks of using drama in their classes and possible remedies to compensate for these shortcomings as this research empowered ELT teachers to gain in-depth understanding of their teaching practices and approach with critical eye. At the university level, the results of this study have implications for language teaching and learning and improving practice across the nation as the results inform policy makers in ways that will eradicate speaking anxiety in English and might offer vivid insight for taking steps toward careful examination of the possible consequences of drama adaptations to solve a larger problem.

3. The researcher of this study pinpointed areas of difficulties encountered during drama sessions that need care and treatment in the execution of the drama instruction over 8 weeks as well as expanded the explanations in her reflections and the ways of tackling difficulties using drama in EFL classes. In this vein, analytic memos were prepared for each week and it was found that drama sessions required relatively long time and increased preparation, development of familiarity with drama activities and confidence as well as feasibility to implement. The researcher suffered from the burden of time constraint for arranged syllabus due to rigidly organized schedule and textbook across the educational institution. It was also essential to use scaffolding strategy by manipulating a variety of sources that included tasks and written guidelines to help students comprehend which group they belong to, make sense of the task, with whom they were supposed to work and what they are supposed to accomplish. Active exploration of many voices in the learning process was also vital to prevent student resistance. Investing a significant amount of time in preparation and planning for drama sessions was another drawback. Being equipped with a firm grasp of classroom

management and community to overcome out-of-control situations was foremost among skills to prevent chaos throughout drama. Physical conditions including size and layout in classrooms were also another disadvantage that needed improvement regarding authenticity, rich sensory environment and physicality in order to operate drama activities in ideal circumstances. Tendency to use L1 persistently and overuse of native language in groups was another issue that needed constant care. Lastly, students' expectation to be corrected for their errors and focus on accuracy of their utterances at the beginning of the session and language background pre-requisite for successful completion of drama activities were the common shortcomings the researcher encountered.

Finally, as discussed in limitations of the study, further work would help illuminate the practices of drama at different educational levels, and from the particular perspectives of different English teachers, rather than the researcher of this thesis alone. Further research with longitudinal study could improve our understanding of the relationship between drama and speaking anxiety as variables thus shed light on the use of drama to nurture and support language development of EFL learners. Such research, which could and should examine the processes whereby students' passive role is transformed into active participants, could also extend to existing and new supporting teaching practices. Although this research falls short of developing a fully generalizable result (given its small-scale nature), it clearly reveals the primary benefits of drama activities for enhancing preparatory school students' whole language development and lowering speaking anxiety significantly. For all these reasons, we need to abandon the conventional teaching practices and give a place to drama more suited to EFL learners in teaching speaking skill that greatly differs from strictly standardized conditions. The design of lessons should not be based on locked curricula and there should be some room left for flexibility to allow language teachers to pursue new ways of integrating drama as a pedagogical tool and cater for individual learning styles, diverse needs and interests of mixed-ability groups. In this way, we can take full advantage of drama as a powerful teaching and learning tool whereby the students feel much more at ease speaking English. The results highlighted the importance of proper application of drama in EFL classes and contributed to fill existing gaps in the field that had not

been adequately investigated in previous studies. This study fit neatly into the field and strongly contributed to the scholars in many dimensions.

As discussed throughout this research, the results offered expanded vision for the integration of drama in language education and urged the language educators to examine how and why drama played an essential role in the development of essential skills encompassing delivering talks, spontaneous interactions and speeches in the target language and increasing self-confidence in the expression of their personal viewpoints. The results of this research clearly indicate that it is time to guide the principles and practices of educational goals in teaching speaking with real life related contexts within the drama realm and the use of drama in teaching speaking skills needs to be put into widespread practice to reach better outcomes for EFL learners. The results of this study have shown promising directions for further development and effectiveness of drama in decreasing the speaking anxiety of students in the target language and enhancement of oral proficiency of highly anxious students.

Implications

Prompted by calls for the search of effectiveness of drama in lowering speaking anxiety of EFL students at Hacettepe University that can better support speaking English, the researcher of this study has put forth the potential benefits of integrating drama as extracurricular activity in the language development of EFL learners. The questions of this research thus raised from prior experiences in teaching speaking that served as trigger for this paper and responded to the calls for proceeding further in the enhancement of oral communication skill by lowering speaking anxiety of EFL learners in Turkey.

Following the discussion of the results, this research could have fundamental implications for the EFL classes both in research, practice and curriculum development in Turkey, with regard to foreign language speaking anxiety and oral communication skills as well as attitudes of EFL learners towards language learning. A small but consistent number of participants were part of drama as extracurricular activity and the one conclusion drawn from this research is that language learners with long-held attitudes and background perceived as burdensome encumbrances need drama sessions designed as extracurricular activity to develop higher self-esteem and greater sense of confidence and fulfillment. This research on integration of drama activities as extra-curricular activity into schools is expected to yield more

insights into the relation between drama activities and foreign language speaking anxiety, which may lay the foundation for applications in other EFL teaching contexts. In this way, rigid adherence to course book delivering prescribed curriculum without contextualized organization should be lessened that will encourage language learners to find situations to practice their language skills in an arranged setting.

Language education in Turkey should pursue on-going effort towards underpinning the supportive elements for individuals through extending to a broader range of extra-curricular activities in a holistic and integrated manner that strive to develop physical and psychological safety, intellectual, behavioral, spiritual, emotional and physical well-being, health, learning, and growth of a large percentage of children under the language education. English language education is deeply intertwined with structured guidance in particular language-related ECA that provides a crucial basis for learners in the development of additional life-long skills, providing more opportunities to practice the English language in non-immersive context in addition to compulsory schooling. In order to reach educational goals by means of drama, English language teachers should be well equipped with tools necessary to implement drama activities in an effective way. This opportunity may be offered to language teachers in the form of in-service teacher training program and with participation in language-related drama sessions.

This research is important given that the researcher of the study herself carried out the study with multi-layered nature, in the sense that a wide range of drama activities, literature review, data, and analysis complemented each other and remained embedded in emergent practice of the researcher empowered to reflect critically on the personal implications of drama as extracurricular activity. The researcher herself applied a variety of promising drama activities that could be feasibly implemented at the first steps for EFL learners, witnessed the whole process from the onset to the end and addressed the drawbacks of drama activities along with the solutions she came up with to proceed the drama activities with desirable outcomes. Accordingly, the first major practical contribution of the present research was that it provided much needed data on the integration of drama activities in accompaniment with problems as well as possible recommendations with the vivid descriptions of the researcher itself without the distraction from third party. In this sense, English language teachers are provided with a clear picture of

the implementation of drama activities in various functional language aspects as well as integrating pathways for reaching educational goals. In this vein, this study urged individual educators in multiple educational institutions, from research through practice with the process of design, implementation and reasoning to evaluate their teaching practices (also called action-research) stimulating further thinking and discussion about the many issues associated with in-class teaching practices.

This research also advanced the knowledge base about how drama eliminated speaking anxiety in English classes and increased students' whole language development with vivid representations of real-world circumstances, and in ways that are tightly connected to the gaining self-confidence to speak the target language without fear of making mistakes. Students provided evidence of their understanding and thinking in a variety of ways—by taking risks, responding to teachers' questions, making mistakes, focusing on meaning in their utterances and attempting to interact with other students. Teachers, in turn, should take these as basis for making adaptations in their instruction for the class and for individuals simultaneously enhancing students' language skills. Use of drama advocates increased and sustained contact with experts in drama and establishment of multidisciplinary collaboration achieved around the implication of drama to get familiarity with the proper implementation so that a broader vision and underlying fundamental properties of teaching through drama as educational tool in English can be obtained in actual educational settings and future framework.

Another important implication of this study stems from the finding on the accomplishments and the progress of students' learning after being a part of drama activities. The findings point to a wide range of developmental aspects of language learners. Although analyzing the research data with a view to identifying the effectiveness of drama on speaking anxiety, it goes beyond the purpose of the current thesis; development in positive attitudes, moral values, self-confidence and willingness to communicate have already been established with the appropriate drama activities thus providing a rationale for the inclusion of drama activities in EFL classes and as an extracurricular activity.

Finally, these findings indicate in fact that reframing of English language education is an urgent need to nurture and support language teaching and learning, which is in the hands of policymakers, English teachers, curriculum specialists and

other education stakeholders regarding extensive opportunities for learners to have active experience in simulated lifelike situations and develop language skills in order to carry out tasks with better oral communication skills, especially in light of the rigorous analysis of drama and its place in teaching speaking English. The meanings constructed from research data illustrated the existence of critical need for educators to engage students within the drama realm in language teaching and highlighted the urgent need for creating stress-free learning environments that directly address the needs of students. In relation to effectiveness of drama for teaching language, the way English lessons are conducted should not be considered as carved-in-stone. On the contrary, language teachers should expand the provision of drama activities and reassess the pedagogic value of drama activities, fine tuning students' goals, interests, needs and expectations in order to overcome the pitfalls of drama, considering vast differences among students. If possible, in the framework of optional English drama lesson designed as extracurricular activity, students who wish to practice and improve their oral communication skills in English may have chance to participate and consequently improve their oral proficiency.

Suggestions for Further Research

This study framed in an exploratory and interpretive nature, raises numerous opportunities for future research and additional data will in fact be revealed with further elaboration on the novel findings of this research therefore this section presents the recommendations for further research and possible implications that can be made in order to further develop the concerns of this study.

Based on the results of this study, there are some recommendations for further studies. 8-week drama session employed for a short period revealed significant results in speaking anxiety, attitudes and oral communication skills of B1 level university students. Each class' dynamic is different and the conditions change from one class to another. This being the case, extending the research on the effectiveness of drama with different targeted groups of learners at educational levels of primary, secondary and high school with a large-scale setup representing diversity of the student population may generate more reliable results. Furthermore, the future studies could address the potential relationship between speaking anxiety level and participants' language backgrounds or abroad experiences regarded as variable in combination with more teachers and drama lessons by employing

statistical correlation. It would also reveal interesting results to explore the effect of drama activities on particularly language anxious pupils to increase generalizability of the current findings and to increase our understanding of the effectiveness of drama on speaking anxiety levels. Future research could also examine the contribution of drama-based activities to different language skills to discover whether drama would yield different results for receptive and productive skills. Finally, future studies could systematically examine the cognitive, linguistic, and affective dimensions of drama taking place throughout learner interactions that potentially affect the language development.

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Appendices

APPENDIX-A. Consent Forms

GÖNÜLLÜ KATILIM FORMU

Merhaba,

Yapacak olduğum çalışmaya gösterdiğin ilgi ve bana ayırdığın zaman için şimdiden çok teşekkür ederim. Bu formla, kısaca sana ne yaptığımı anlatmayı ve bu araştırmaya katılman durumunda neler yapacağımızı anlatmayı amaçladım.

Bu araştırma için Hacettepe Üniversitesi Etik Komisyonu'ndan izin alınmıştır. Araştırma, "ÖĞRETMENLİKTEN ARAŞTIRMACILIĞA: DRAMANIN SINIF DIŞI UYGULANMASI VE KONUŞMA KAYGISI ÜZERİNE YANSIMALAR" başlıklı yüksek lisans tezinin bir parçası olarak Dr. Öğretim Üyesi İsmail Fırat Altay danışmanlığında yürütülmektedir. Bu çalışma, öğrenci merkezli drama etkinliklerinin öğrencilerin İngilizce konuşma kaygısına olan etkisini ortaya çıkarmayı, konuşma kaygısını azaltmada etkili olabilecek drama aktiviteleri sunmayı ve drama etkinlikleri sırasında İngilizce öğretmenlerinin karşılaştığı ortak sorunları muhtemel çözüm önerileriyle ortaya çıkarabilmeyi hedeflemektedir.

Araştırmaya gönüllü olarak katılım esastır. Senden görüşme ve geribildirim fişleri yoluyla veri toplanacaktır. Bu veriler tamamen gizli tutulacak ve sadece araştırmacı tarafından değerlendirilecek, anketteki sorulara vermiş olduğun cevaplar hiçbir şekilde bu dersten alacağın notu etkilemeyecektir. Elde edilecek bilgiler bilimsel yayımlarda kullanılacak ancak katılımcıların kimlik bilgileri paylaşılmayacaktır. Senin isteğin doğrultusunda kayıtlar silinebilecek ya da sana teslim edilebilecektir. Adının araştırmada kullanılması gerekecekse, bunun yerine takma bir isim kullanılacaktır.

Tüm oturumlar araştırmacı kontrolünde geçmektedir. Katılım sırasında herhangi bir nedenden ötürü kendini rahatsız hissedersen oturumu yarıda bırakmakta serbestsin. Böyle bir durumda, araştırmacıyı bilgilendirmen yeterli olacaktır. İstediğin zaman görüşmeyi kesebilir ya da çalışmadan ayrılabilirsin. Bu durumda yapılan kayıtlar ve görüşme verileri kullanılmayacaktır.

Sormak istediğin herhangi bir durumla ilgili benimle her zaman iletişime geçebilirsin. Araştırma sonucu hakkında bilgi almak için iletişim bilgilerimden bana ulaşabilirsin. Çalışmaya katıldığın için şimdiden teşekkür ederiz.

*Bu araştırma için Hacettepe Üniversitesi Etik Komisyonundan izin alınmıştır.

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</div>

GÖNÜLLÜ GÖRÜŞME KATILIM FORMU

Merhaba,

Yapacak olduğum çalışmaya gösterdiğiniz ilgi ve bana ayırdığınız zaman için şimdiden çok teşekkür ederim.

Bu araştırma için Hacettepe Üniversitesi Etik Komisyonu'ndan izin alınmıştır. Araştırma, "ÖĞRETMENLİKTEN ARAŞTIRMACILIĞA: DRAMANIN SINIF DIŞI UYGULANMASI VE KONUŞMA KAYGISI ÜZERİNE YANSIMALAR" başlıklı yüksek lisans tezinin bir parçası olarak Dr. Öğretim Üyesi İsmail Fırat Altay danışmanlığında yürütülmektedir. Bu çalışma, öğrenci merkezli drama etkinliklerinin öğrencilerin İngilizce konuşma kaygısına olan etkisini ortaya çıkarmayı, konuşma kaygısını azaltmada etkili olabilecek drama aktiviteleri sunmayı ve drama etkinlikleri sırasında İngilizce öğretmenlerinin karşılaştığı ortak sorunları muhtemel çözüm önerileriyle ortaya çıkarabilmeyi hedeflemektedir.

Çalışmaya katılım tamamıyla gönüllülük temelindedir. Veri toplamak için ses kaydı alınacaktır ve veriler tamamen gizli tutulacak ve sadece araştırmacı tarafından değerlendirilecek, görüşmede vermiş olduğunuz cevaplar hiçbir şekilde bu dersten alacağınız notu etkilemeyecektir. Görüşme sırasında yöneltilen sorulara vereceğiniz cevaplarınız kayıt altına alınacak olup sadece araştırmacı tarafından değerlendirilecektir; elde edilecek bilgiler bilimsel yayımlarda kullanılacaktır. Görüşme soruları, genel olarak uygulanan drama aktivitelerine yönelik deneyimlerinizle ilgili olup kişisel rahatsızlık verecek soruları içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz cevaplama işini yarıda bırakmakta serbestsiniz. Böyle bir durumda görüşmeyi gerçekleştiren kişiye, devam etmek istemediğinizi söylemek yeterli olacaktır. Sormak istediğiniz herhangi bir durumla ilgili benimle her zaman iletişime geçebilirsiniz. Araştırma sonucu hakkında bilgi almak için iletişim bilgilerimden bana ulaşabilirsiniz. Çalışmaya katıldığınız için şimdiden teşekkür ederiz.

*Bu araştırma için Hacettepe Üniversitesi Etik Komisyonundan izin alınmıştır.

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APPENDIX-B. Foreign Language Classroom Anxiety Scale

1-Strongly Disagree (Kesinlikle katılmıyorum)/ 2-**Agree** (Katılıyorum)/ **3-Neither agree not disagree** (Emin Değilim)/ **4-Disagree** (Katılmıyorum)/ **5-Strongly Disagree (**Kesinlikle katılmıyorum)

1. **I never feel quite sure of myself when I am speaking in English class.**
   (İngilizce derslerinde konuşurken kendimden asla emin olamıyorum.)

2. **I don't worry about making mistakes in speaking English.**
   (İngilizce konuşurken hata yapmaktan korkmuyorum.)

3. **I tremble when I know that I'm going to be called on in English class.**
   (İngilizce dersinde söz hakkının bana geleceğini bildiğimde titremeye başlıyorum.)

4. **It frightens me when I don't understand what the teacher is saying in English.**
   (Öğretmenimin İngilizce ne söylediğini anlamamak beni korkutuyor.)

5. **It wouldn't bother me at all to take more English speaking classes.**
   (Okulda daha fazla İngilizce konuşma derslerinin olması beni endişelendirmez.)

6. **During English class, I find myself thinking about things that have nothing to do with the course.**
   (İngilizce derslerinde kendimi dersle hiç ilgili olmayan şeyleri düşünürken buluyorum.)

7. **I keep thinking that the other students are better at speaking English than I am.**
   (Diğer arkadaşlarımın İngilizcede benden daha iyi İngilizce konuştuklarını düşünür dururum.)

8. **I am usually at ease in speaking English**.
   (İngilizce konuşurken genellikle rahatımdır.)

9. **I start to panic when I have to speak without preparation in English class.**
   (İngilizce derslerinde hazırlıksız konuşmak zorunda kaldığımda paniğe kapılıyorum.)

10. **I worry about the consequences of failing speaking English.**
    (İngilizce konuşmada başarısız olmak beni endişelendiriyor.)

11. I don't understand why some people get so upset over speaking English classes.

(İngilizce konuşma derslerinde bazılarının niye endişe duyduklarını bir türlü anlayamıyorum.)

12. In speaking English, I can get so nervous I forget things I know.

(İngilizce konuşurken o kadar geriliyorum ki bildiğim şeyleri unutuyorum.)

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

(İngilizce derslerinde sorulara gönüllü olarak cevap vermekten utanıyorum.)

14. I would not be nervous speaking English with native speakers.

(Ana dili İngilizce olan insanlarla konuşmak beni endişelendirmiyor.)

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

(İngilizce öğretmenimin düzelttiği şeyi anlamadığımda üzülüyorum.)

16. Even if I am well prepared for English speaking class, I feel anxious about it. (İngilizce konuşma dersinde iyi hazırlansam bile bu konuda endişeli hissediyorum.)

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

(İngilizce dersine gitmek sıklıkla içimden gelmez.)

18. I feel confident when I speak in English class.

(İngilizce dersinde konuşurken kendime güvenirim.)

19. I am afraid that my English teacher is ready to correct every mistake I make in speaking English.

(İngilizce öğretmenimin İngilizce konuşurken yaptığım her hatayı düzeltmesinden korkuyorum.)

20. I can feel my heart pounding quickly when I'm going to be called on in English class. (İngilizce derslerinde sıra bana geldiği zaman kalbimin hızlı hızlı attığını hissediyorum.)

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

(İngilizce sınavlarına ne kadar çok çalışırsam kafam o kadar çok karışıyor.)

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

(İngilizce dersi için çok iyi hazırlık yapma konusunda üzerimde baskı hissetmiyorum.)

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

(Diğer öğrencilerin daima benden daha iyi İngilizce konuştuklarını hissediyorum.)

24. **I feel very self-conscious about speaking English in front of other students.**

    (Başka öğrencilerin önünde İngilizce konuşurken çok içe kapanık olduğumu hissediyorum.)

25. **English speaking lessons move so quickly I worry about getting left behind.**

    (İngilizce dersleri o kadar hızlı akıp gidiyor ki sınıfın gerisinde kalmaktan endişeleniyorum.)

26. **I feel more tense and nervous in speaking English than in my other classes.**

    (İngilizce konuşma dersinde diğer derslerde olduğundan daha fazla gergin ve endişeli oluyorum.)

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

    (İngilizce dersinde konuşurken daha endişeli ve kafası karışmış oluyorum.)

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

    (İngilizce konuşma derslerine giderken kendimi çok emin ve rahat hissediyorum.)

29. **I get nervous when I don't understand every word English teacher says.**

    (İngilizce öğretmenimin söylediği her kelimeyi anlamazsam geriliyorum)

30. **I feel overwhelmed by the number of rules I have to learn to speak English.**

    (İngilizce konuşabilmek için öğrenmek zorunda olduğum kuralların sayısının çok fazla olması beni kaygılandırıyor.)

31. **I am afraid that the other students will laugh at me when I speak English.**

    (İngilizce konuştuğumda diğer öğrencilerin bana gülmesinden korkuyorum.)

32. **I would probably feel comfortable to speak English around native speakers of English.** (İngilizceyi ana dili olarak konuşan kişilerin arasında İngilizceyi konuşma konusunda daha rahat olacağımı düşünüyorum.)

33. **I get nervous when the English teacher asks questions which I haven't prepared in advance.** (İngilizce öğretmenimin cevabını önceden hazırlamadığım sorular sorduğunda kendimi rahatsız hissediyorum.)

APPENDIX-C. Sample Drama Activities

Drama as Extracurricular Activity

This part constitutes the drama activities for each week carried out for the completion of this thesis.

WEEK 1 Breathing/ Physical activity

Aims: To help students control their breathing; to develop concentration and a sense of calm

Level: All

Time: 10 minutes

Procedure

1. Students find a space to stand in, then stand erect with their eyes closed.
2. On your word, students breathe in deeply, then release the breath slowly and evenly.
3. Students continue to do this for then breaths. Each time, they should hold the air longer before releasing it. They should also try to release the air more slowly each time. You can help them by counting aloud for them: In- two, three, four. Hold- two, three, four. Out- two, three, four; In- two, three, four, five, etc.

Notes:

1. This may seem like a trivial activity, but breath is the source of the spoken word. Many people breathe in a very shallow manner, and therefore have insufficient air to sustain their speech. This activity focuses attention on breathing and its effects.
2. Deep breathing has a calming effect and helps concentration. Tell students it is one thing many great actors do to centre themselves just before they go on stage.
3. Keeping eyes closed may seem a bit strange, but it does help concentration.

Notes:

1. Your voice quality is very important. It has to persuade the students to really feel the negative energy flowing out, and the positive energy flowing in. It is most important to speak slowly, allowing students time to focus on each part of their body as you refer to it.

2. This is an excellent way to re-energize a group who come to class tired or distracted.
3. The activity can be done, with small adaptations, with students either lying down or sitting in chairs

Vocal Warm-ups

Vocal warp-ups teach students how to care for their voices and how to control them. Every student should experience warm-ups at least once, so they can practice on their own. The following warm-ups develop vocal control and power, relax facial muscles and vocal cords, and improve articulation. If you have students with soft voices, these exercises will benefit them enormously.

With your students, stand in one large circle, so everyone can be seen. Lead the exercise by doing the actions and have students follow in movement and sound almost simultaneously, trying to keep up with you. All of the movements need to be exaggerated. During the action, the students will be stretching their facial muscles, tongues and lips and warming up their vocal cords without knowing it. There is often a great deal of laughter during this exercise which is good, because laughter relaxes the voice.

Some vocal warm-ups

Breathe deeply, Stretch jaw, Chew, Blow, Stick out tongue, Hum, Repeat vowel sounds, Say tongue twisters

Say "What's up?" and stick out your tongue.

Snap fingers and recite tongue twisters slowly at first, then faster and faster:

Peter Piper picked a peck of *pickled* peppers", but how *many* peppers did *Peter Piper pick*?

This exercise can be repeated often with students assuming the leader role. How the actions for chewing, blowing and nonsense words are expressed can be left up to the creativity of the leader. The leader is also responsible for finding a new tongue twister.

Tongue twisters

Red Blood, Blue Blood

Extreme Flood, Huge Flood

I scream, you scream, we all scream for icecream!

I wish you were a fish in my dish.

When you write copy you have the right to copyright the copy you write.

(Focus on th/t and w/v sounds)

These thousand tricky tongue twisters trip thrillingly off the tongue

I thought a thought, but the thought I thought wasn't the thought I thought I thought. If the thought I thought I thought had been the thought I thought, I wouldn't have thought so much.

They threw three thick things.

The thirty-three thankful thieves thought that they thanked the other thirty-three thankful thieves throughout Thursday.

taught/thought

Which wristwatches are Swiss wristwatches?

World Wide Web, Wagon, Whistle, Whale

Reading a Conversation Aloud (To practice w/v discrimination)

Vivian:	I've waited a long time for this vacation, Willy.
Willy:	Well, Vivian, I have too. That's why I want to wander around Mount Vesuvius for a while. It's one of the world's most wonderful spots.
Vivian:	You're right, but I wonder what Asia would be like.
Willy:	Asia? Now there's a clever idea.
Vivian:	How about Taiwan, Willy?
Willy:	Taiwan would be wonderful, Vivian.

Talking about themselves (15 minutes)

Students stand in a circle and pick one person to ask personal questions by practicing –wh questions and focusing on the sounds we have learned how to pronounce properly.

WEEK 2 Portraits/ Flash judgements

Aim: To develop character description based on careful observation and intuitive judgement

Focus: Vocabulary of physical description; expressions of speculation, agreement, disagreement; question forms

Level: Lower-Intermediate and above

Time: One class hour

Preparation: You will need a set of portrait photographs or pictures – one portrait per group. The focus of the pictures should be the face of the subject. Subjects should be chosen on the basis of strongly-marked characteristics. See the example in Box 24. It is better to avoid well-known public figures.

Procedure

1. Students work in groups of four. Give each group one of the portraits. Allow 15 minutes for them to discuss their picture. Their discussion should focus on the following aspects of the person portrayed:

• How old might the person be?

• What might his/her occupation be (or have been)?

• Family circumstances (married or not etc.)

• Favorite occupations?

• What kind of a personality?

• Likes and dislikes?

• Where does the person come from?

• Life story?

One person in each group acts as secretary and keeps notes on what is agreed.

2. When the interpretations have been agreed, each group exchanges its picture with another group. They have just five minutes to interpret the new picture – along the same lines as they did for their own picture.

3. Each group joins the group with which they exchanged pictures. They compare their interpretations of the two portraits.

4. Each group now chooses one of the two portraits. They must first agree on an interpretation (usually this will be the one the original group decided). They then speculate about what kinds of thing that person might say in real life. Remind students that most people tend to use phrases or expressions which 'label' them in some way, e.g.: *It's a hard life.*

You can't trust anyone.

How lovely!

There's no point in worrying about it.

Things will work out somehow.

Who cares?

That's the way things are.

You never know your luck.

Students brainstorm as many phrases as possible, keeping a careful note of them. They then choose the five best expressions for their character. They practice saying these phrases in the voice they think their character might have.

5. Each group nominates a representative, who shows the portrait to the whole class and speaks out, with appropriate dramatic emphasis and expression, the phrases which their group chose as representative of their character. In other words, they must become the character they have invented. The class can ask them any questions they like, and they must reply 'in role'.

Follow-on

1. Students can prepare a display of the portraits, with a written description and a list of the phrases they think the character might use.

2. In a later lesson, the portraits, character descriptions and phrases can be used as the basis for a dramatization involving three of the characters.

Notes

1. We make judgements about other people partly on the basis of their physical appearance. This activity helps to activate the vocabulary and language we need for this kind of interpretation.

2. The move from character interpretation to speech is an important step. Part of our perception of another person is the things they say, and the way they say them. Developing a sense for this is important both for everyday communication and for drama work.

WEEK 3 Conversation Fillers (Designed by me and verified by three colleagues for appropriateness)

Lesson Title:

Conversation Fillers in English

Grade Level:

 B1+

Time Allocated for the Lesson: 45 minutes

Class Profile:

- **Age:** 18
- **Proficiency:** B1+
- **Class size:** 10

- **Context:** School of Foreign Languages

Classroom Layout and Grouping of Students: Desks in U-shape facing Smart Board. Group Work

The following course-level statements describe what the students should be able to do by the end of the course. The primary aim is to help students gain a better understanding of spoken English, so they can learn to communicate more effectively.

Objectives

Students will be able to:

-Recognize and identify common conversation fillers used in spoken English, including um, uh, well, like, actually, so and you know,

-Use hesitation markers to improve fluency and confidence when making impromptu speeches on unfamiliar topics.

Target expressions

Now let me think, That's an interesting question, Well, You know, Okay/so, You see, I mean, Right/mhm/uh huh, I guess/I suppose

Lesson Stages

Warm up (10 minutes)

Teacher shares her phobia with class, which is acrophobia. Then, she brainstorms class –what makes people scared, fears/phobias. Teacher elicits phobias from the class.

- 1. Social – Anxiety
- 2. Agoraphobia , fear of open space
- 3. Acrophobia –fear of heights

Students will witness kind of phobias they have never heard by watching the following video. Teacher creates a particular context in the beginning.

The title of the video: Funny phobias

Students listen to the people and report the phobias of people in the video.

The phobias involve:

Unexplainable fear of apologies

Terrified of repetition

Fear of the word aggh

Fear of awkward silences

Later, teacher shares her phobia which is the hesitation marker Er:: as it dominates any conversation and makes the teacher disturbed. She asks students not no use "er" during the class. Instead of er:, students will use different hesitation markers. Teacher lets students know that this is a natural response, but that the goal of today's lesson is to provide them with strategies for managing these stressful interactions.

The instructor will then ask students what they can do when someone asks them a question about an unfamiliar topic. Students will be asked to consider specific strategies they use to negotiate meaning and improve comprehension instead of saying er: in speech. (Some common strategies include asking the speaker to repeat the question, asking for clarification, asking the speaker to rephrase the question, asking the speaker to define a specific term, etc.)

Introduction to hesitation markers

(10 minutes) To explore these hesitation markers except er:, students will watch different interviews as an authentic video of native speakers performing specific spoken genre and tick off the expressions they hear and find out why these expressions are used. Videos used involves a number of hesitation markers. During the play, students will be asked to try to identify as many of the hesitation markers and then report back to the checklist on how many (and which) hesitation markers

☐ Right/mhm/uh huh   ☐ Well, you see
☐ Now let me think   ☐ That's an interesting question...
☐ Well, I am not sure   ☐ Um/er/uh
☐ Okay   ☐ So
☐ Like   ☐ I mean
☐ Right/mhm/uh huh   ☐ I guess/I suppose
☐ Anyway   ☐ What I am saying is

they were able to identify.

First interview takes place between interviewer and famous chef.

Second interview takes place in TV program with a famous singer.

Last interview happens with famous journalist.

1

2
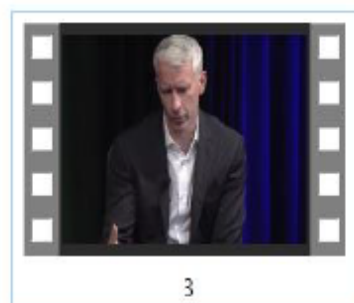
3

Mechanical activity 2 (5 minutes)

The following are extracts from the speech of native speakers of English and demonstrate some of the features of naturally spoken English. Students analyze a transcript of some authentic native speaker interaction.

Can you identify some of the features of spoken English, which you wouldn't normally find in a piece of writing?

It's you know– an intersection of kind of two –like crossroads – of a minor road going across a major road – and I was standing there – and there was this I mean kind of ordinary car – on the minor road- just looking to come out – onto the big road – and coming down towards him on the big road was a van –followed by a lorry- what I am saying is – now- just as he started to come onto the main road –the van – no the lorry star-started to overtake the van – not having seen the fact that another car was coming out. Right, well, you see- this is the story

Complete the blanks with appropriate hesitation expressions. One blank may get more than one answer.

i.   A: ………….. I was feeling depressed … no, ………… I was feeling sad.

ii. A: What was that you said about using the washing machine?

     B: ………….. – you can use it whenever you like.

     A: ………….. I don't need to book a time.

     B: No.

iii. A: Ok … now let's move on to …

iv.   After making her point, Ann sat back in the chair and looked at her colleagues to see if anyone would disagree with her.

v.   A: … …………the weather was fantastic

       B: Great

       A: It didn't rain once.

vi.   A: …………. and I think that's all we can say about it.
       B: …………, but I think another point worth considering is …

Communicative activity (10 minutes)

The following questions are specifically selected as they encourage students to use hesitation markers in their speech. Students use hesitation expressions to give themselves more time to respond to a question during a discussion. Students are given question cards and discuss them with their friends in groups of 3 people. Students adopt the roles stated in parenthesis. One of them is interviewer, another one is answer giver and the last student is observer. The observer is asked to focus on hesitation expressions by taking notes and the group's effectiveness. After the activity, the observer gives feedback to the group on these expressions. During their speeches and question-and-answer sessions, students should try to use the different hesitation markers they have learned about during the class. Students will be informed that the goal of this activity is to talk about a difficult/unfamiliar topic for an entire minute while using hesitation markers as a discourse strategy.

Later, some groups are asked to act the interview out in front of the class.

Questions cards:

*Do you usually follow your heart or your brain? (Psychiatrist and patient)

*How would you define creativity? (Albert Einstein and interviewer)

*To be or not to be? Is that really the question? (Shakespeare and interviewer)

*Do you think that aliens exist? (Space scientist and interviewer)

*Is the boarding school system beneficial to children? (School principal and interviewer)

During the activity, the teacher elicits and gives feedback both on the content and the performance of the speaking activity. The teacher gives feedback on the

language that students used in the activity and might highlight and correct mistakes that learners made during the activity.

Where Do You Stand?

Age: 7 to adult

Players: Whole Group

Time: 5 – 10 minutes

Skills: Decision Making, Speaking and Listening, Team Building

A fast and effective way of discovering everybody's opinions about a subject.

Set up two chairs a long way apart and put a sign on them saying 'Agree' and 'Disagree'. Read out a statement and ask everybody to choose a place to stand in between the chairs that they feel represents their view. The nearer they stand to one of the chairs, the stronger the opinion they are expressing. Those who don't know, are open-minded or don't want to say can move towards the middle. Emphasize that everybody's point of view will be respected and encourage each person to decide for themselves. Give them a few moments to make their decision. Once they have chosen their spot you can ask individuals why they chose to stand where they are. Gather a few opinions from different places in the line. Finally, you can ask if anyone would like to change position now that they have heard differing points of view.

Here are some ideas for statements you could use:

- I prefer cats to dogs
- If you find money on the street you should be allowed to keep it
- Precious jewels are more valuable than trees
- It's OK to borrow something from a friend without asking them
- It's better to get angry than to bottle it up
- You can't change your own personality
- It's impossible to be honest with everyone
- The press should be allowed to find out about the personal lives of famous people
- Old people just don't understand young people. (or vice-versa)

For advanced levels:

    a. Love your country.

Patriotism is outdated.

b. Prisons should be abolished.

More prisons should be built.

c. Nature gives us the best things in life.

Civilization saves us from the cruelty of nature.

d. With age comes wisdom.

Older is not necessarily wiser.

e. The best place to live is: a flat/ a caravan/ a castle/ a cottage/ a tent.

f. The best hobby is to have is: stamp-collecting/ hiking/ theatre-going/ carpentry.

g. The most worthwhile subject to study is: English/ science/ history/ literature/ psychology.

h. The best profession to have is: policeman/ explorer/ teacher/ politician/ nurse.

WEEK 4 Sphere Selector

It is basically a quiz game with a twist that makes it even more enjoyable for the students.

Materials needed: One soft ball (one that won't do any damage if thrown around a classroom), a whiteboard, and pre-made question cards.

The setup: Before the lesson, prepare questions of varying difficulty in at least five categories. Categories I often use are: Geography (questions about the world), grammar (they must correct a sentence), synonyms (they must provide a synonym for a word), general knowledge (I just find odd facts on the Internet for this one), and acting (you give the student a word or sentence, they must act it out without making a sound for their team to guess). You can design your own categories so you can manipulate the game however you wish, depending on the language and skill level that you want to target. You will need four questions per category, ranging in difficulty from easy to hard.

So once you have your questions ready, draw a jigsaw map on the board with five big pieces, and assign one of your categories to each piece. In the center of each

space, write the name of the category, and surround it with the numbers 1, 2, 3, and 4.

The activity:

Divide the students into two teams, and give one team the ball to start with. They must throw the ball at the board to select a category. This makes it harder for them to pick the category they are comfortable with, and they have fun throwing the ball in the classroom.

Once they have a category selected, ask them how many points they will play for; they get to select a number from 1-4. 1 means an easy question, but only 1 point. 4 would be a very difficult question, and therefore you get 4 points for it.

If for some reason their team can't answer the question, or they get it wrong, the other team then gets a chance to steal the points if they can answer it correctly.

It's fun, and all you have to do is sit back and ask the questions. They enjoy throwing the ball and they get to talk with each other about what the correct answer is.

Of course, keep a running tally of the scores somewhere on the board, and at the end of class, you can declare who is the champion!

Just listening/ onomatopoeic words

Aim: To sharpen awareness of the many sounds, which surround us
Focus: Vocabulary for describing sounds, e.g. *sharp, dull, high, low, shrill, buzzing, humming, knocking, it sounded*, etc.
Level: All
Time: 10 minutes
Procedure
   1. Ask students to close their eyes. For two minutes, they simply listen to all the sounds going on around them.
   2. Students then open their eyes and note down all the sounds they heard.
   3. Students report on what they heard to the whole class. Encourage them to expand on each sound, e.g.
A: *I heard the sound of traffic.*
B: *Anything in particular?*

A: *I heard a motorbike.*

B: *What was it doing?*

A: *Making a very loud vrooming noise.* etc.

Follow-on

1. Students work in pairs. As homework, they prepare a 'sound-script'. That is, they decide on a sequence of sounds they will make in the classroom. In class, each pair presents its sound-script while the others listen, with eyes closed. If possible, students should make their own sound recording and play that. This is followed by interpretations and comments from the whole group about what they heard.

2. This activity can lead very naturally into an extended discussion of the role of noise in our industrialised, consumerist society, e.g. the music played in supermarkets, the damaging effects of noise pollution, the effects of mobile phones, etc.

Note

You may wish deliberately to add a few sounds of your own, e.g. tapping a glass, dropping your pen, sniffing, clearing your throat, etc.

WEEK 5 What am I telling you?

Level: All

Age group: All

Time: 15 minutes

Aims

Language: To revise and recycle language from previous lessons

Other: To practice communicating without words and to encourage children to look for alternatives when their first guess is wrong.

Description: Two children mime a sentence and the other children guess what the sentence is.

Materials: Pre-prepared sentences on slips of paper.

Preparation: Prepare some sentences connected with the topic or language point you are working on or want to revise. It is best to set the sentences in a context- in a restaurant, at the police station, on a radio phone- in show, or from a story or song. Remember, it must be possible to mime the sentences. There are some examples

Examples:

In a restaurant

Waiter, can I have the menu, please?

I'd like some spaghetti.

Can we have some fresh orange juice?

This steak is tough.

From a story

The princess had long hair and blue eyes.

She dropped her ball into a pond.

The frog swam to the bottom of the pond found the ball.

The princess didn't want to kiss the frog.

In the supermarket

He's buying some apples.

The bananas are cheap.

Where are the ice creams?

At the Airport (Added by me)

Would you like aisle seat or window seat?

My flight is delayed and I am bored.

I couldn't find the elevator. Could you please show me?

In class

1. Set the context for the situation you have chosen, perhaps through pictures on the board or by miming. For example, if you have chosen 'in the supermarket', you could draw pictures of food, or you could mime buying something.

2. Show the children the sentence slips ad choose one that is very easy to mime. Ask for two volunteers to come and read it silently. Make sure the children understand the sentences, helping them if necessary.

Who are we? (This activity was transformed into teaching gerund and infinitives through drama by me.)

Level: 2, 3

Age group: B, C

Time: Either 3x15 minute slots in different lessons, or 15-30 minutes preparing and 15 minutes presentation.

Aims

Language: to revise and recycle language from previous lessons.

Other: to think about and use appropriate gestures, body language, and voice to represent character and to think about staging (entrances, exists, movements) in a short sketch

Description: the children work in groups of two or three to prepare a sketch involving a conversation between a group of characters, including, for example, 'an old person' or 'a person in a hurry'. The class watches the sketch and guesses who the characters are.

Materials: cards with the characters written on them like the ones in the box (these can be in the children's first laguage); space in the room.

Preparation

1. Choose a simple dialogue that you want the children to work on. Decide on where the conversation takes place, for example: in the street or in a bar. If your children are more fluent, you can simply choose a situation and let them improvise the conversation. See the examples of a conversation and situation below:

Examples

Prepare cards with characters written on them

Suggestions for characters	(gerund/infinitive)		
A deaf person	Decide	A person in a hurry	promise
A person with a broken arm	Bad at	A person with a broken leg	worried about
An old person	Stop	A person carrying a lot of shopping	expect
A child on skateboard	Enjoy	A child on roller skates	feel like
A very tired person	Complain about	A person with a dog	dream about
A person in a bad mood	Difficult	A person in traffic	where
A person on vacation	What	A person in emergency	forget
A person in a restaurant	Dream of	A student in chemistry lesson	Pretend
A person in sports centre	Do exercise (Use as a noun)		

Dialogue

Child	I'm running a temperature and I feel sick.
Doctor	Since when have you been feeling like this?
Child	It all started the day before yesterday.
Doctor	You seem to have picked up infection.

Child	What do you think I should do?
Doctor	Stay away from working until Monday.

Received from *https://www.learnrealeng.com/2016/02/situational-dialogues-29-at-doctors-surgery.html*

In class: Preparing the children for their sketch

This may need a whole lesson.

1. If the children are not used to acting out different characters, you can start by helping them get 'inside' a character. Write up one of the characters on your cards on the board.

2. Help the children to think about his or her physical appearance. Draw, or ask the children to draw a picture of the character on the board. Then ask the children to use their imagination and show you how the character stands, walkds, holds their head, and so on.

3. Help the children to identify with the character's personality like this: draw a thought bubble coming the character's head. If the character is tired or bad tempered you can ask the children why they feel like this. Ask the children what they think the character is thinking and feeling.

4. Ask all the children to stand up and become the character. Comment on the gestures and actions they use and encourage them to be as creative as possible.

5. Ask them to say their name in the way the character would. Comment on how they use their voices.

Practicising the sketch

6. Write the characters you have chosen on the board. Tell the children that they are each going to become one of the characters. You may like to repeat steps 1, 2, and 3 if you feel the class need help in identifing with their character.

7. Give out the cards and ask the children to imagine being their character.

WEEK 6 Giving Opinions

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This listening material was received from English file/ Intermediate Level Course-book

Conflict

Aim: To use a scenario involving conflict to develop a dramatic improvisation

Focus: Vocabulary will depend on the specific scenarios set up; expressions of accusation, apology, negotiation, etc.

Level: Intermediate and above

Time: One class hour

Preparation: You need cards or slips of paper outlining a number of conflict situations. Box 60 provides some examples.

Procedure

1. Put students in pairs. Explain that they will each have a conflict situation. They have to use this as the starting point for an improvisation in which they try to resolve the situation – peacefully if possible. They should start with rational arguments. Only if this fails, should they move to a more emotional level.

2. Distribute the cards, one per pair. Allow 15 minutes for discussion of the situation and for a first run-through of the improvisation. Each member of a pair should play both roles, before finally deciding on who will play A and B.

3. Each pair joins another pair. They perform their improvisations for each other. The object here is for pairs to offer each other constructive criticism to help them improve their improvisations.

4. Each pair now joins a different pair. They again perform their 'improved' improvisations for each other.

5. In a whole-class session, ask one or two pairs to perform their improvisations.

Follow-on

If you have access to a camcorder, try making videos of some of the better improvisations (but make sure you get students' agreement first). These videos can be kept in your materials archive and then be used as input to classes with other groups.

Box 60

You invited your best friend to your birthday party last month. He has not invited you to his party next week. You have bought him a nice present. You meet him in the street and he does not mention his birthday.

_____

Your parents want you to babysit for them this Saturday, but you have already arranged to go to a party. It is very important to you.

_____

You and your sister (brother) share a car. She (he) wants to use it tonight to take her (his) latest boyfriend (girlfriend) to a party. You need it to get to a late business meeting in the next town. (There is no public transport late at night.)

_____

You are a teenage girl who wants to go to Thailand for a holiday alone. Your mother is against the idea.

_____

You and your new wife live in a very small flat in a city centre. She wants a dog as a pet. You are against it.

_____

You recently started a new job with a high salary, where the emphasis is on loyalty to the company. You have promised to take your wife and two young children away for the weekend (for the first time in over a year). Now your boss wants you to work this Saturday on an important contract.

_____

Your wife (husband) wants her (his) aged mother to come and live with you in your small flat. You are against the idea.

_____

An old lady is having a long personal conversation with the clerk at the village post office. There is a queue of busy people waiting behind her.

_____

In a non-smoking railway carriage, a tough-looking young man is smoking.

_____

You work on the night shift and need to sleep during the day. Every afternoon for the last week, the neighbours' children have played football against the wall of your house. They have just woken you up – again.

You are on an aeroplane. You have asked the flight attendant several times to bring you a drink. She has brought drinks to other passengers near you but not to you.

The bus is late. You and your friends have an important exam at school. It takes 30 minutes to walk to school. The bus still has not come 30 minutes before the start of the exam.

You are passengers in a hijacked aircraft. One passenger suddenly has a heart attack.

You are travelling in a strange country with your friends. Your car has broken down at night on a lonely desert road. Another car stops. A man gets out. He has a gun.

You are all trapped in a lift: suddenly someone smells gas.

You work in a big company which has been losing money. You have all been called to a meeting. You know that some of you may be told you have been dismissed.

You have been working abroad for a year. When you come back to your house, you find some strangers are living there.

You have 'neighbors from hell'. They make noise until late at night. They throw rubbish into your garden. They are aggressive to everyone. You need to get to the hospital but they have parked their car blocking your driveway.

When you invited your best friend to a beach party he/she told you that he/she was busy with a meeting at work. You change your plans and go to a restaurant with some other friends instead. You see your best friend happily enjoying dinner with someone you have never seen before.

Note

It is important that pairs discuss the situation before they start the improvisation, so that they have some thoughts about the kinds of arguments they might use or have

used against them. Too much discussion will spoil the spontaneity of reactions, however.

WEEK 7 Advertising an Invention (Designed by me and verified by three colleagues for appropriateness)

Aim: To develop an invention and advertise it

Focus: Vocabulary will depend on the technology; expressions of opinion sharing, offering, negotiation, etc.

Level: Intermediate and above

Time: One class hour

Preparation: You need a number of objects that can be transformed into another object; versatile objects.

Assumption: Passive/ active voice is considered to have covered before.

Procedure:

1. Play the video 'The Evolution of Technology'. Ask students what the things changing in the world with technology and what the effects of technology on our life styles.

2. Put the objects you have brought on the table and ask each student to come and choose one object to think about another function for it and demonstrate its use and encourage the rest of the class to try to guess. One at a time the participants will come up and interact with the object in as many different ways as possible.

3. Divide everyone into small groups (4-6). Give one object to all the groups and ask it to advertise as a new invention.

4. Give groups 20 minutes to devise an invention of their own, which can be advertised with its new name, and demonstration of how it can be used.

5. Assign different roles to the participants such as costumer with user review, salesperson.

6. Note: choose everyday household objects

Here is the questions you can show while devising the product.

What is the product?

What is its name?

Who is it for?

How much will it cost?

Why is it different from other similar products?

Do you have an advertising slogan for it?

WEEK 8 TV Channels

Before carrying out this drama practice, I teach TV channels by showing a scene taken from a sitcom in which people are couch potato. It is followed by teaching some idioms down-to-earth, early bird, couch potato, man of his word / woman of her word. Participants are asked to label an appropriate idiom to describe situation of people in the scene. While teaching the TV channels I integrate a link created by me and students are asked to click on this page https://pollev.com/kubraokandan853 and share what kind of programs they watch.

Walk Together

A great exercise for encouraging group sensitivity. Everybody finds a space in the room. On a given signal, everyone starts walking, using all the space in the room. On a second signal, everybody stops. Now, that was easy. Do this a couple of times, then without talking, everybody must decide to start walking at the same time – and then to stop as a group at the same time. This obviously will require some practice! With sensitivity, it can be done.

CHANNEL HOPPING

For this activity, you need a remote control as a prop. Divide the class into groups and give each different group "channels" or "television shows". Possibilities include a soap opera, a sportscast, a reality show, an action movie etc. Point the remote at one group and pretend to "turn on" the channel. The group must provide the speech of the channel or show they represent. After a while, "change" the channel by pointing to a different group. The first group stops and the second one begins. Tell the students that you are very picky and will change the channel if you get bored! On another day, you can give the remote control to a different student who can "channel hop".

LEVELS: pre-intermediate and up

3.9 Miming a poem

Aim	To enhance understanding of a text through miming its content
Focus	This will depend on the content of the text, and can be tailored to suit a particular class's need at a particular time
Level	Pre-Intermediate and above
Time	One class hour
Preparation	Copy the texts of enough poems so that each pair or group has a different one. Boxes 5 and 6 provide two possibilities: one simple, one more complex.

Procedure

1 Divide the class into pairs or groups. The group size will depend on the way you decide to divide up the text. In *One, Two …* there might be five: one student per line. In *Commuter* there could be five: one student per verse.

2 Give each group a copy of the text. Groups have 15 minutes to prepare a mime version of the text.

3 Each group joins another group. They do not show their texts to each other. They take turns to perform their mime for the other group, who try to work out what the 'story' is by asking questions, making suggestions, etc.

4 Each group gives its text to the other group. Groups comment on how accurately each other's mime reflected the content of the text. Groups then perform their mimes again, making changes if they wish. The other group again has to decide how accurate a representation of the text has been given.

Follow-on

In a later class, or as a homework assignment, groups work on producing a version of the story with words – a playscript – which can then be performed.

Notes

1 It would be helpful to gradually build up a collection of shortish texts for use with this activity.

2 The activity helps students 'apprehend' the poem as well as merely to 'comprehend' the poem; that is to say, they 'get inside' the poem rather than understanding it from the outside only. By having to decide on how to mime the poem, students are engaging more than one sensory channel, which reinforces their understanding of the text.

3   You may, of course, choose short prose extracts as well as poems. These should have a clear action line from beginning to end. Spy thrillers and detective stories are a good source.

See also 4.17 Group orchestration of texts.

Box 5

One, two, tie up my shoe.
Three, four, knock at the door.
Five, six, pick up sticks.
Seven, eight, lay them straight.
Nine, ten, start all over again.

Box 6   Commuter

He lives in a house in the suburbs.
He rises each morning at six.
He runs for the bus to the station,
Buys his paper and looks at the pics.

He always gets in the same carriage,
Puts his briefcase up on the rack,
Thinks miserably of his office,
And knows he can never turn back.

He gets to his desk by nine thirty,
Wondering what he should do.
When the coffee break comes at eleven,
He knows he still hasn't a clue.

His lunch break is quite uninspiring,
He sits it out in the canteen.
It's fish and chips, mince or potatoes,
A choice that's quite literally obscene.

At five he runs back to the station,
Gets in the same carriage again,
Unfolds his evening paper,

3.12 Hotel receptionist

Aim	To activate students' vocabulary and syntactic knowledge through the detailed interpretation of a piece of mime
Focus	Vocabulary input can be adjusted to group level and purpose; question forms; speculative expressions/modals
Level	All
Time	30 minutes plus
Preparation	Write out about ten sentences on separate slips of paper. These will all relate to possible inquiries a guest might make to a hotel receptionist. Box 8 provides some examples which can be copied.

Procedure

1 Students work in groups of eight to ten. Explain that, in each group, one student will play the role of the hotel receptionist, and another will be a guest. The guest is completely unable to speak, so must convey everything by mime. The guest will have a slip of paper with a message on it. This must not be shown to anyone else in the group. In the first stage, the object is to convey the essence of the message to the hotel receptionist (and the group). In the second stage, the receptionist (with the help of the group) must identify the precise words which make up the message.

2 Students sit in a semi-circle behind the hotel receptionist, who faces the guest (see diagram). Distribute a different slip to each group, and the miming begins. Although the hotel receptionist is the main questioner/interpreter, anyone in the group can chip in with suggestions.

Other group members

Hotel receptionist

Guest
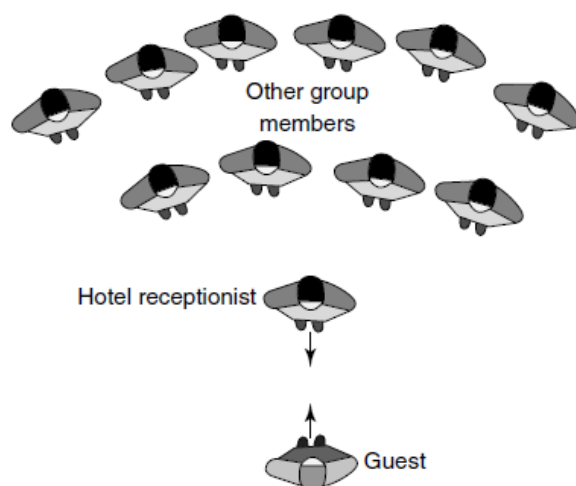
Box 8

Elementary or Lower-Intermediate

Can I leave a message for Mr Fish, please?

_____

My key doesn't work.

_____

I need a doctor, please.

_____

Can you change some Euros (or other currency) for me?

_____

How can I get to the airport?

_____

Intermediate

Do you know where I can buy a good umbrella?

_____

Can you tell me what time it is in Beijing now?

_____

My mother is arriving tomorrow. Can you send a car to meet her at the airport?

_____

There is a strange man asleep in my bed. Please do something!

_____

How do I get to the famous Bong Tombs?

_____

Advanced

Do you give a discount for large family groups?

_____

When I opened my cupboard door, I found a corpse hanging inside.

_____

Is there a doctor in the hotel? I think I may have food poisoning.

_____

Excuse me, but when I went to my room just now, I found a snake in the bed.

_____

Can you help me? I locked my passport and air ticket in my room safe last night. Now I've forgotten the combination.

_____

8.10 Mirror words

Aim	To develop a chant on the basis of words which mirror each other, e.g. *tip–pit*
Focus	Vocabulary based on mirror words (see below); language of discussion and evaluation
Level	Intermediate and above
Time	One class hour
Preparation	You need cards containing up to ten words which have a mirror equivalent. Box 40 provides some of the more common pairs based on this principle. Notice that some are precise (sound and spelling) mirrors; some are sound mirrors only; some are spelling (but not sound) pairs. On the cards, you only write one half of the pair. e.g. *lips* (*spill* is not written). You need enough cards for one per group of four.

Procedure

1 Spend a few minutes demonstrating to the class how many words in English have a 'mirror' partner. Write up three examples on the board, e.g. *tool* (*loot*), *kiss* (*sick*), *trap* (*part*). Make sure students get the idea clearly.

2 Students work in groups of four. Give each group a card containing the ten words you have prepared. Allow ten minutes for groups to find the mirror partners of these ten words. Check the results with the whole class.

3 Groups try to put each pair of words into a sentence, e.g. *After the accident he had nicks in his skin.*

4 Students exchange their ten sentences with another group. Each group then composes a chant using at least five of the ten sentences. At this stage, they can change or improve on the sentences they have received from the other group if they wish.

5 Groups perform their chants for the rest of the class or for another group.

Box 40

Precise fit	Sound only	Spelling (not sound)
dog–god	eyes–sigh	strap–parts
top–pot	name–mane	trap–part
tops–spot	make–came	ram–mar
stab–bats	card–dark	not–ton
pool–loop	side–dice	rail–liar
ten–net	lean–kneel	live–evil
arena–an era	fine–knife	star–rats

Variation

Apart from 'mirror words' like those in Box 40, there are other ways of pairing words, e.g.:

- on the basis of initial consonant clusters: *scratch, scramble, scraggy*, etc.; *groan, grumble, green*, etc.; *stretch, strain, strong*, etc.
- on the basis of words which can combine with a given stem word: *time-limit, time-lapse, time-bomb, time-capsule*; or conversely: *full-time, half-time, part-time, overtime, prime-time, closing time, quality time*, etc.
- on the basis of rhyme: *low, go, show, bow, mow, slow*, etc.

Thought Tunnel		
	Working definition A means of helping students to articulate the thoughts of a character especially when s/he faces a dilemma in the role-play or improvisation	
	Stimulus	A character's dilemma or problem
	Grouping	Whole class group of 20
	Procedure	Students are divided into two equal lines facing each other and join hands to form a bridge. The character focused on slowly and deliberately walks down the human tunnel. As s/he passes, each student makes a statement about (a) what s/he is thinking; (b) what s/he needs to consider; (c) action and decisions that need to be made in response to a dilemma or problem that the character has.
	Used for	To develop a character and highlight considerations that need to be taken into account.
	Problems	Depending on the class profile, this activity may need to be run with fewer participants to ensure students stay on-task.

Thought-tunnel is to help…

- a character to speak more clearly by pronouncing his/her words
- develop a character by thinking about his/her role
- a character to understand different parts of a problem and make a decision

9.6 What are they saying?

Aim	To develop a playscript from a fiction extract
Focus	Vocabulary will depend on the texts chosen; spoken language derived from written (direct from indirect or reported speech)
Level	Intermediate–Advanced
Time	At least one class hour
Preparation	You need to find an extract from a novel or short story which has potential for dialogue, and which can be broken up into a number of fragments. Box 52 provides some examples.

Procedure

1 Divide the class into multiples of three (if you use stories with three episodes). Explain that each group will have a part of the text, and that they will have to rewrite their fragment as dialogue plus stage directions. You may need to show how this is to be done:

> Lakshmi accompanies him to the street. They stand by his car for a moment.
> Dick: *It was lovely to meet you.*
> Lakshmi: *It was for me too. When …* (she hesitates)
> Dick: *Sorry?*
> Lakshmi: *Oh, nothing.*
> Dick: *Lakshmi, when can we meet again?*
> Lakshmi: *Oh, Dick. I don't know. It's my father …*

2 Give out a different extract to each group. Allow up to 30 minutes for them to read and discuss it, and to write out their part of the playscript.

3 Each group performs its dialogue dramatisation for the rest of the class, in order from a) to c). If more than one group has the same extract, all the a) extracts perform together, then all the b) extracts, etc.

Example 1

a) The police report said that he met her outside the station. They spoke for a few minutes. Then they got into a taxi.

b) The taxi driver told us that the couple talked a lot, in whispers. She was showing him a letter. They seemed very tense.

c) In the café, the man and woman got into an argument. She kept waving a letter at him. He seemed very angry. Suddenly she got up, spilling her coffee over him, and ran out of the café.

Example 2

a) The three men were sitting by a lake. They were fishing. They were boasting about all the big fish they had caught in the past.

b) Suddenly, one man's line goes tight. He is very excited, and pulls in – an old boot. The others laugh. Then the second man pulls in – an old bicycle wheel. They all laugh at him too. Then the third man pulls in – a dead dog! They decide not to tell anyone at the pub about their catch of the day!

c) In the pub, the three men are boasting about the size of the fish they caught today. (Of course, they threw these enormous fish back into the lake!) No one believes them.

Example 3

a) While Lakshmi busied herself preparing lunch, Nagarajan told Dick that she was a widow. He had arranged her marriage to a boy from the same community, a computer software specialist. They had married at the boy's home town, near Udipi, when she was twenty-two. By then she had completed her MA in English literature. It was time for babies, grandchildren to warm old people's hearts, and to justify their years of work and struggle. But no children came. And, five years later Girijan, her husband, had died in a motorcycle accident.

b) Nagarajan's confused conversation was interrupted when Lakshmi brought them lunch. It was simple vegetarian food – rice, dal and vegetable masala with chappaties – but the aroma was delicious. Lakshmi, in traditional Indian style, did not eat with them – she would eat later.

c) It was some time before Lakshmi returned to clear the dishes. She said nothing and went about her work with her eyes lowered, not looking at Dick. As she was about to leave the room, Dick asked her, 'How is your father? What has happened to him?'

d) Dick left her father slumped in an old armchair in the corner of the darkening room, still smoking. The sound of his coughing followed Dick out. Lakshmi accompanied him to the street. His car was waiting. They stood for a moment before he got in.

ALAN MALEY *He Knows Too Much*

Follow on

1   In a later class, you might have groups performing the whole sequence as a complete play. They could add a concluding scene.
2   The way that speech is rendered in writing is far more complex than most of the simplified grammar books we use would have us think. If it is appropriate, you could analyse the way speech is dealt with in these texts.

Note

The dialogue can sometimes be retrieved from the text. Sometimes, however, dialogue can be added where it contributes to a better flow of the conversation.

APPENDIX-E. Student Interview Questions

The questions of the interview (Görüşme soruları):

1. Which class activity did you find the most beneficial with learning English among all the activities you did? Why? **(Bütün uygulamalar içinde hangi uygulamayı İngilizce konuşma becerine en faydalı buldun ve neden?)**

2. Which class activity did you find the least effective with learning English among all the activities you did? Why? **(Bütün uygulamalar içinde hangi uygulamayı İngilizce konuşma becerine en az etkili buldun ve neden?)**

3. Do you think the drama activities help you decrease your anxiety in speaking English? How? Please explain. **(bu uygulamaların İngilizce konuşurken yaşadığın kaygıyı azalttığını düşünüyor musun? Nasıl?)**

4. Did the use of drama affect your feelings/ attitudes towards English lessons? **(bu uygulamalar İngilizce derslerine karşı duygularını tutumunu etkiledi mi?)**

5. How do you feel about the class atmosphere during drama activities? **(uygulamalar sırasında atmosferi nasıl buluyorsun?)**

6. What three words can describe your drama experience in class? Please explain. **(bu uygulamalardaki deneyimini üç kelimeyle nasıl tanımlarsın?)**

7. Do you want to continue learning English with drama activities in the future? Please explain. **(İlerde bu uygulamalar yoluyla İngilizce öğrenmeye devam etmek ister misin?)**

8. Is there anything else you'd like to share about your experiences during drama activities? **(bu uygulamalar sırasında yaşadığın deneyimle ilgili olarak paylaşmak istediğin başka bir şey var mı?)**

APPENDIX-F. Weekly Analytic Memo Draft

Name: _____Date: _____

Week:_____   Drama activity:_____

1. How do students react to the drama session? Please explain.

2. What was the purpose of the activities i.e. *Advertising an Invention (Week 7)*? Do you think the students were able to understand the purpose of the activities? Please explain.

3. How did the drama session work out?

4. How could the drama session be different for your students? Please explain.

APPENDIX-G. Student Mini Reports

HAFTA 1

Lütfen aşağıdaki cümleleri en uygun şekilde tamamlayınız.

a. Bugün sınıf dışı gerçekleştirdiğimiz **drama aktivitesinde** en sevdiğim şey

....

....

b. Bugün sınıf dışı gerçekleştirdiğimiz **drama aktivitesinde** en sevmediğim şey

....

....

WEEK 1

Please complete the sentences below.

a. The thing I **liked most** about drama session today is

....

....

b. The thing I **disliked most** about drama session today is

....

....

HAFTA 2

Bu haftaki uygulama sırasında İngilizce konuşurken kendinizi nasıl değerlendiriyorsunuz ve aktiviteyi nasıl buldunuz, lütfen açıklayınız.

WEEK 2

How do you evaluate your speaking performance during the drama session today and how did you find the activity? Please explain.

HAFTA 3

Bugün gerçekleştirilen sınıf dışı uygulamayı 3 sıfatla anlatacak olsanız hangi sıfatları kullanırdınız? Sebebini belirtiniz.

210

WEEK 3

Which **three adjectives** would you use to describe the extracurricular activity you had today? Why?

HAFTA 4

Bu haftaki uygulamayı ve uygulama sırasında kendinizi nasıl değerlendiriyorsunuz? Bugünkü aktivite derse yönelik tutumunuzu nasıl etkilemektedir? Kısaca bahsediniz.

WEEK 4

How do you evaluate yourself and the activity in this drama session? How does this session affect your attitude towards learning English? Please explain.

HAFTA 5

Bugün sınıfta yaptığınız aktivite sırasında konuşurken nasıl hissettiniz? Açıklayınız. İngilizce konuşurken kaygı düzeyinizi numaralandırınız ve sebebini belirtiniz. (1 = Çok Rahat; 10 = Çok Gergin)

1-2- 3 - 4- 5- 6- 7- 8- 9-10

Çünkü...

WEEK 5

How did you feel while speaking in this drama session? Please explain and score your speaking anxiety and share your reason (1= Completely Relaxed, 10 = Completely Anxious)

1- 2- 3- 4- 5- 6- 7- 8- 9-10

Because...............................

HAFTA 6

Bugünkü aktivite sırasında kendinizi konuşurken hangi yüz ifadesi sizi yansıtır? Lütfen bir resim seçiniz. Nedenini detaylıca açıklayınız.

Çünkü..

WEEK 6

Which facial expression reflects your feelings about your speaking today? Please choose a picture and explain why.

I felt this way because..

HAFTA 7

Lütfen aşağıdaki ifadeyi bir benzetme ile tamamlayınız.

Bugün gerçekleştirdiğimiz sınıf dışı drama uygulaması_____gibidir;

çünkü_____

WEEK 7

Please complete the statement with a simile.

Drama activity as extracurricular activity today is like _____

because_____.

HAFTA 8

Bugün gerçekleştirilen uygulamayı 3 sıfatla anlatacak olsanız hangi sıfatları kullanırdınız? Nedenleriyle açıklayınız.

Bugünün sınıf dışı uygulamasında nasıl hissettiğinizi lütfen paylaşınız.

....

....

WEEK 8

Which **three adjectives** would you use to describe the drama session you had today.

Please explain how in today's drama session you felt.

....

....

APPENDIX-H: Ethics Committee Approval

**T.C.
HACETTEPE
ÜNİVERSİTESİ
Rektörlük**

Sayı   : 35853172-101.02.02
Konu   : Kübra OKANDAN Hk.

EĞİTİM BİLİMLERİ ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Enstitünüz Yabancı Diller Eğitimi Anabilim Dalı İngiliz Dili Eğitimi Bilim Dalı tezli yüksek lisans programı öğrencilerinden **Kübra OKANDAN**'ın **Dr. Öğr. Üyesi İsmail Fırat ALTAY** danışmanlığında yürüttüğü **"İngilizceyi Yabancı Dil Olarak Öğrenen Öğrencilerde Drama ve Konuşma Kaygısı İlişkisi"** başlıklı tez çalışması, Üniversitemiz Senatosu Etik Komisyonunun **6 Kasım 2018** tarihinde yapmış olduğu toplantıda incelenmiş olup, **etik açıdan uygun bulunmuştur.**

Bilgilerinizi ve gereğini saygılarımla rica ederim.

e-imzalıdır
Prof. Dr. Rahime Meral
NOHUTCU
Rektör Yardımcısı

APPENDIX-I: Declaration of Ethical Conduct

I hereby declare that…

- I have prepared this thesis in accordance with the thesis writing guidelines of the Graduate School of Educational Sciences of Hacettepe University;

- all information and documents in the thesis/dissertation have been obtained in accordance with academic regulations;

- all audio visual and written information and results have been presented in compliance with scientific and ethical standards;

- in case of using other people's work, related studies have been cited in accordance with scientific and ethical standards;

- all cited studies have been fully and decently referenced and included in the list of References;

- I did not do any distortion and/or manipulation on the data set,

- and **NO** part of this work was presented as a part of any other thesis study at this or any other university.

17/06/2019

Kübra Okandan

APPENDIX-J: Thesis/Dissertation Originality Report

17/06/2019

HACETTEPE UNIVERSITY

Graduate School of Educational Sciences
To The Department of Foreign Language Education

Thesis Title: TEACHER TO RESEARCHER: REFLECTIONS ON DRAMA AS EXTRACURRICULAR ACTIVITY AND SPEAKING ANXIETY

The whole thesis that includes the *title page, introduction, main chapters, conclusions and bibliography section* is checked by using **Turnitin** plagiarism detection software take into the consideration requested filtering options. According to the originality report obtained data are as below.

Time Submitted	Page Count	Character Count	Date of Thesis Defence	Similarity Index	Submission ID
20/03/2019	199	299,858	17/06/2019	5%	1092570942

Filtering options applied:
1. Bibliography excluded
2. Quotes included
3. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Educational Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

Name Lastname:	KÜBRA OKANDAN
Student No.:	N17127620
Department:	Foreign Language Education
Program:	English Language Teaching
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

Signature

ADVISOR APPROVAL

APPROVED
DR. İSMAİL FIRAT ALTAY

APPENDIX-K: Yayımlama ve Fikrî Mülkiyet Hakları Beyanı Sayfası

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan **"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına ilişkin Yönerge"** kapsamında tez aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- o Enstitü/Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihinden itibaren 2 yıl ertelenmiştir. [1]

- o Enstitü/Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. [2]

- o Tezimle ilgili gizlilik kararı verilmiştir. [3]

17. 06. 2019

(imza)

Öğrencinin Adı SOYADI

Kübra Okandan

"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"

(1) Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.

(2) Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkânı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulunun gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.

(3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, tezin yapıldığı kurum tarafından verilir*. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü üzerine üniversite yönetim kurulu tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir. Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

* Tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu tarafından karar verilir.