

ROLE OF DRAMA ACTIVITIES ON FOREIGN LANGUAGE  
ANXIETY AND MOTIVATION OF HIGHER EDUCATION EFL STUDENTS

A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF SOCIAL SCIENCES  
OF  
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR  
THE DEGREE OF MASTER OF SCIENCE  
IN  
THE DEPARTMENT OF EDUCATIONAL SCIENCES

JULY 2013

Approval of the Graduate School of Social Sciences

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## **ABSTRACT**

### **ROLE OF DRAMA ACTIVITIES ON FOREIGN LANGUAGE ANXIETY AND MOTIVATION OF HIGHER EDUCATION EFL STUDENTS**

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July 2013, 241 pages

The study investigates into the role of drama activities on foreign language anxiety and motivation of English as a Foreign Language (EFL) students at Gazi University School of Foreign Languages. The participants included EFL students ( $N=123$ ) and their language instructors ( $N=7$ ). Through action research, quantitative and qualitative data collection instruments were incorporated into the study in three phases. Quantitative data were collected through a foreign language anxiety and motivation questionnaire, and qualitative data through student feedback slips, teacher/researcher observation protocol, and participant focus group interviews. In the pre-implementation phase, an informal needs assessment for EFL learners' anxiety and motivation was conducted, drama activities were selected and piloted, and the questionnaire was adapted and piloted. In the implementation phase, the students were given a pre-test and then drama activities were implemented. Meanwhile, student feedback was obtained and observations were made. Following,

the students were given a post-test. In the post-implementation phase, the interviews were held. The study revealed drama activities decreased the foreign language anxiety of EFL students. For motivation, the quantitative findings indicated drama activities had no significant effect on EFL learners' motivation. However, the qualitative findings indicated drama activities increased EFL learners' motivation. The findings recommend drama activities be incorporated into the EFL program at the data provider university as a part of school improvement practices. Drama activities are suggested to help comfort anxious students and bring out their oppressed motivation towards English. Through drama activities, the program makers may increase the effectiveness of their EFL education.

**Key Words:** Language Anxiety, Motivation, Drama Activities

## ÖZ

### DRAMA ETKİNLİKLERİNİN ÜNİVERSİTE DÜZEYİNDE İNGİLİZCE YABANCI DİL ÖĞRENCİLERİNİN YABANCI DİL KAYGISI VE MOTİVASYONU ÜZERİNE ROLÜ

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Tez Yöneticisi: Doç. Dr. Hanife AKAR

Temmuz 2013, 241 sayfa

Bu çalışma, drama etkinliklerinin Gazi Üniversitesi İngiliz Dili Öğretimi ve İngiliz Dili ve Edebiyatı bölümleri hazırlık sınıfı öğrencilerinin yabancı dil kaygısı ve motivasyonu üzerine etkisini araştırmaktadır. Katılımcılar, hazırlık öğrencileri ( $N=123$ ) ve öğretim elemanlarından ( $N=7$ ) oluşmuştur. Bu eylem çalışmasında nicel ve nitel veri toplama araçları, çalışmanın üç aşamasında kullanılmıştır. Nicel veri toplama araçları, yabancı dil kaygı ve motivasyon ölçeğinden oluşurken, nitel veri toplama araçları yazılı öğrenci dönütlerinden, okutman/araştırmacı gözlem notlarından ve katılımcı odak grup görüşmelerinden oluşmuştur. Uygulama öncesinde, öğrencilerin yabancı dil kaygısı ve motivasyonlarına yönelik bir ihtiyaç analizi yapılmış, drama etkinlikleri seçilmiş ve pilot çalışması yapılmıştır. Ayrıca anketin uyarlaması ve pilot çalışması yapılmıştır. Uygulama basamağında,

öğrencilere bir ön test verilmiş ve ardından drama etkinlikleri uygulanmıştır. Bu sırada öğrencilerden dönütler alınmış ve sınıf gözlemleri yapılmıştır. Devamında, öğrencilere bir son test verilmiştir. Uygulama sonrası basamağında, odak grup görüşmeleri yapılmıştır. Çalışma, drama etkinliklerinin öğrencilerin yabancı dil kaygısını azalttığını göstermiştir. Yabancı dil motivasyonu içinse, nicel veriler drama etkinliklerinin öğrencilerin yabancı dil motivasyonunu etkilemediğini gösterirken, nitel veriler drama etkinliklerinin öğrencilerin motivasyonu arttırdığını ortaya koymuştur. Sonuçlar, drama etkinliklerinin bu üniversitedeki okul geliştirme çalışmalarının bir parçası olarak dil programına dahil edilmesini önermektedir. Drama etkinliklerinin dil kaygısı çeken öğrencileri rahatlatmak ve İngilizceyi öğrenmedeki bastırılmış motivasyonlarını ortaya çıkartmak için yararlı olabileceği öngörülmektedir. Drama etkinlikleri sayesinde, çalışmanın yürütüldüğü üniversitedeki program hazırlayıcıları İngiliz Dili Öğretimi ve İngiliz Dili ve Edebiyatı bölümleri yabancı dil programının verimliliğini arttırabilir.

Anahtar Kelimeler: Dil Kaygısı, Motivasyonu, Drama Etkinlikleri

To my beloved family  
Gülay Erdoğan, A. Turan Erdoğan, and Emre Erdoğan

## ACKNOWLEDGMENTS

I wish to express my deepest gratitude to my supervisor Assoc. Prof. Dr. Hanife AKAR for her patience, guidance, advice, criticism, encouragements and invaluable insight throughout the research.

I am grateful to all my students and my colleagues Ms Asena ifti, Ms Yeřim ekiel, Mrs. Sevil Altıkulaođlu Kayaer, Ms Glden Tuna, Mrs. Mehtap nal alıřkan, Ms Duygu Aldemir, Ms Sinem Demir, and Ms Nurda Karadeniz for their friendship and constant support for the study.

I would like to thank my friends Ms Seda Aytuđ, Ms Selin Gneř, and Ms Evrim Iřıl zaydınlı for their friendship and suggestions for this study.

Finally, I would like to thank my mother Glay Erdođan, my father A. Turan Erdođan, and my brother Emre Erdođan for all their love, patience, understanding, and encouragement throughout this study.

## TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT .....	iv
ÖZ.....	vi
DEDICATION .....	viii
ACKNOWLEDGMENTS.....	ix
TABLE OF CONTENTS .....	x
LIST OF TABLES .....	xiii
LIST OF FIGURES.....	xv
LIST OF ABBREVIATIONS .....	xvi

### CHAPTER

1. INTRODUCTION.....	1
1.1. Background to Study .....	1
1.2. Purpose of Study .....	6
1.3. Significance of Study .....	7
1.4. Definition of Terms.....	8
2. LITERATURE REVIEW .....	9
2.1. Anxiety .....	9
2.1.1. Symptoms of Anxiety .....	12
2.1.2. Reasons for Language Anxiety .....	13
2.1.3. Language Anxiety and Language Learning .....	16
2.1.4. Affective Filter Hypothesis .....	17
2.1.5. How to Cope with Language Anxiety .....	18
2.2. Motivation .....	23
2.2.1. Theories of Motivation .....	24
2.2.2. Foreign Language Learning and Motivation .....	29
2.2.3. Motivating Learners .....	31

2.3. Drama .....	37
2.3.1. Drama and Learning .....	38
2.3.2. Phases of Drama .....	41
2.3.3. Drama and Social Constructivist Theory of Learning .....	43
2.3.4. Drama and Theory of Multiple Intelligences .....	45
2.3.5. Drama in EFL Context .....	47
2.3.6. Drama and Communicative Language Teaching (CLT) .....	54
2.3.7. Advantages of Drama in EFL Classrooms .....	59
2.4. Summary of Literature .....	64
3. METHOD .....	66
3.1. Overall Design of Study .....	66
3.2. Participants .....	75
3.3. Role of Researcher .....	76
3.4. Instruments .....	77
3.4.1. Foreign Language Anxiety and Motivation Questionnaire .....	77
3.4.2. Drama Activities .....	80
3.4.3. Student Feedback Slips .....	83
3.4.4. Teacher and Researcher Observation Protocol .....	83
3.4.5. Student Focus Group Interviews .....	84
3.4.6. Teacher Focus Group Interviews .....	85
3.5. Data Collection Procedures .....	86
3.6. Data Analysis .....	89
3.7. Trustworthiness of Study .....	92
3.8. Limitations of Study .....	95
4. RESULTS .....	97
4.1. Quantitative Results of Study .....	97
4.1.1. Pre-test and Post-test Item Frequencies for Anxiety .....	98
4.1.2. Pre-test and Post-test Item Frequencies for Motivation .....	104
4.1.3. Results of Paired Samples t-test Analysis .....	116

4.2. Qualitative Results of Study .....	119
4.2.1. Results of Student Feedback .....	119
4.2.2. Observation Results.....	131
4.2.3. Results of Focus Group Interviews .....	147
5. DISCUSSIONS, CONCLUSIONS, IMPLIMENTATION .....	166
5.1. Discussion of Results and Conclusions .....	166
5.2. Implications .....	180
5.2.1. Implications for Practice .....	180
5.2.2. Implications for Further Research.....	182
REFERENCES .....	185
APPENDICIES .....	196
APPENDIX A: Consent Forms .....	196
APPENDIX B: Foreign Language Anxiety and Motivation	
Questionnaire .....	199
APPENDIX C: Sample Lesson Plans .....	206
APPENDIX D: Student Feedback Slips .....	213
APPENDIX E: Pictures from EFL Classrooms .....	223
APPENDIX F: Teacher / Researcher Observation Protocol.....	227
APPENDIX G: Interview Questions .....	230
APPENDIX H: Approval of Ethics Committee .....	240
APPENDIX I: Consent Form for Copying Thesis .....	241

## LIST OF TABLES

### TABLES

Table 2.1. Extrinsic vs. Intrinsic Motivation .....	25
Table 2.2. Components of Foreign Language Motivation.....	30
Table 2.3. Multiple Intelligences in Drama .....	46
Table 3.1. Timetable of Study.....	73
Table 3.2. Teacher Participants.....	76
Table 3.3. Results of Reliability Analysis for Anxiety and Motivation ....	79
Table 3.4. Outline of Drama Activities.....	81
Table 4.1. Pre-test Results for English Use Anxiety .....	98
Table 4.2. Post-test Results for English Use Anxiety.....	99
Table 4.3. Pre-test Results for English Class Anxiety.....	101
Table 4.4. Post-test Results for English Class Anxiety .....	103
Table 4.5. Pre-test Results for Motivational Intensity .....	105
Table 4.6. Post-test Results for Motivational Intensity.....	106
Table 4.7. Pre-test Results for Integrative Orientation .....	107
Table 4.8. Post-test Results for Integrative Orientation.....	108
Table 4.9. Pre-test Results for Desire to Learn English.....	109
Table 4.10. Post-test Results for Desire to Learn English .....	110
Table 4.11. Pre-test Results for Interest in Foreign Languages.....	112
Table 4.12. Post-test Results for Interest in Foreign Languages .....	113
Table 4.13. Pre-test Results for Instrumental Orientation .....	114
Table 4.14. Post-test Results for Instrumental Orientation.....	115
Table 4.15. Paired Samples Statistics for Anxiety.....	116
Table 4.16. Paired Samples Correlation and Paired Samples t-test Results for Anxiety .....	117
Table 4.17. Paired Samples Statistics for Motivation.....	118
Table 4.18. Paired Samples Correlation and Paired Samples t-test Results for Motivation .....	118

Table 4.19. Emerging Themes in Student Feedback Slips .....	119
Table 4.20. Major Themes and Codes in Student Feedback Slips.....	130
Table 4.21. Content of Observation Protocol .....	131
Table 4.22. Major Themes and Codes in Observation Results .....	146
Table 4.23. Content of Interviews .....	148
Table 4.24. Major Themes and Codes in Student Focus Groups .....	159
Table 4.25. Major Themes and Codes in Teacher Focus Groups .....	164

## LIST OF FIGURES

### FIGURES

Figure 2.1. Function of drama teacher .....	59
Figure 3.1. Overall design of study.....	72
Figure 3.2. Organization of focus group interviews .....	86

## **LIST OF ABBREVIATIONS**

EFL	English as a Foreign Language
ELT	English Language Teaching
ELL	English Language and Literature

## **CHAPTER 1**

### **INTRODUCTION**

The aim of this section is to provide an introduction to 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. Following the purpose of the study, the chapter includes the definition of terms that are main focus of the study.

#### **1.1. Background to Study**

As a member of a globalized world in which change is inevitable, human beings feel the need of various means of communication. This need is felt even more especially with the momentum and importance international relations gain in a world which gets closely connected with the help of the latest advances in technology and science. In this global frame, English language is believed to be the most important component of the need for communication in a large scope from science to politics, economics, and culture. It is through English as a foreign language that all the countries in the four corners of the world find a common ground to communicate and establish relations with one another, which makes the learning of foreign languages a must for native speakers of different languages. Therefore, being aware of the place English holds in today's global context, many people want to learn a second language. The education systems in different societies, on the other side, try hard to encourage ways to improve the quality of their language instruction and seek alternative means of language teaching methodology and techniques which will guarantee optimum effectiveness for learners' language development.

As it is the case with any country in the world, English holds an undeniably important place in the Turkish educational system. Emphasizing the need for the citizens who speak English to keep up with the developing world, to maintain international relations, and to guarantee a job, the Turkish educational system encourages teachings of English from as early as its primary school education to university level. Despite the continuing language education until university level, students find it difficult to express themselves in the target language in major and minor language skills. Therefore, to maximize the effectiveness of language instruction and to help learners develop language skills, the Turkish educational system encourages its language instructors to keep their teaching practices up to date through pre-service, in-service trainings, and national, international funding and educational facilities. Nevertheless, these efforts do not always pay off for students in their long and tedious learning process, which has been scientifically proved to be stressful and demotivating on learner's side due to various factors (Cope, Horwitz, & Horwitz, 1986; Garau and Llinos, 2009). Feeling under stress in the learning process for different reasons, Turkish learners of English cannot proceed in English. When the traditional teaching practices within the Turkish education system do not appeal to learners' needs and expectations, it adds to the anxious learning experience of students, and learners lose their motivation to learn the language. They find it difficult to learn English and lose their will to develop their language skills further. Thus, they lose their learning track or drop out of the process, which causes all the effort to be lost in vain.

In any language learning process, one impactful factor is foreign language anxiety which is described by Gardner (cited in Garau & Llinas) as the feeling of tension and worry that is specifically related to second language learning context. Consisting of a set of unique self-perceptions, beliefs, feelings, and behaviors that are specific to in-class language learning and that arises from the uniqueness of the language learning process (Cope Horwitz, & Horwitz, 1986), foreign language anxiety stands for all the negative emotional experiences learners have in the course of learning or practicing a second language (Dörnyei, 2005). As research shows, foreign language anxiety is more anxiety provoking than any other learning subjects

with debilitating effects on the learners that impede the learning process (Ewald, 2007). Given the potential negative influences of language anxiety on the students, it is emphasized in research that language learners should be provided with positive, nonthreatening, less rigid, less formal, more friendly, flexible, enjoyable, and cheerful classroom environment in which all forms of support is provided to learners through authentic tasks that appeal to their needs, expectations, and interests (Anwar, Awan, Azher, & Naz, 2010; Ergür, 2004; Ewald, 2007; Hashemi, 2011; Riasati & Zare, 2012; Sioson, 2011; Subaşı, 2010; Woodrow, 2006; Wu, 2010).

In addition to language anxiety, language motivation seems to be another impactful factor for students while learning a foreign language. Literature defines motivation as the degree to which an individual tries hard to learn the language with a drive to do so and the level of satisfaction learners experience in the process of learning another language (Dörnyei, 2009). It also reveals that language learners might intrinsically be motivated to learn the target language for the sake of learning, extrinsically motivated to get a reward or avoid punishment in class, integratively motivated to integrate themselves with the target society and culture, or instrumentally motivated to get a job or better payment (Dörnyei, 2009). Whatever reasons learners have to be motivated to learn the target language, motivation stands out to be a key element in language learning process in that learners with high levels of motivation obviously learn and do better in languages than those with low levels of motivation (Csizer & Dörnyei, 1998; Dörnyei, 2009; Kozaki & Ross, 2011; Lashkarian & Sayadian, 2010). In relation to learner motivation, the literature points out to the existence of some demotivating factors such as teachers' personality, commitment, competence, or teaching method, inadequate school facilities, frequent change of teachers, reduced self-confidence as a result of failure, negative attitudes towards L2 and L2 communication, compulsory nature of L2 study, interference of another language being studied, attitudes of group members, course books, and exams (Dörnyei, 1998). Considering all these, the research suggests that language teachers, the choice of activities, tasks, and materials play a crucial role in creating a motivating classroom atmosphere.

Considering the importance of anxiety and motivation in education, it is crucial to decrease learner anxiety and increase learner motivation to guarantee effective learning and get fruitful results out of the learning process. This is why different studies have suggested the implementation of drama into language learning process as an alternative teaching and learning tool to deal with anxiety and motivation related concerns.

In literature, *drama* is suggested to be one of the most effective ways to deal with language anxiety and motivation by a large body of research. As an interactive process that involves creating imaginary worlds where learners turn into a character and act as if they are in the shoes of those characters, drama is an effective means to develop language skills in the target language through hands on practices and authentic materials that are directly related to the real life outside the class. As suggested by research, drama is helpful in reducing learners' language anxiety while increasing their willingness to learn the language in a game like learning environment which is positive, nonthreatening, less rigid, less formal, more friendly, supportive, collaborative, flexible, enjoyable, and cheerful (Chan, Lam, To, & Tsang, 2011; Even, 2008; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Piazzoli, 2011; Rothwell, 2011; Tüm, 2010; Xiao, 2011). In regards to the positive effects of drama in foreign language context, the present study aims to investigate into the roles of drama activities in EFL learners' anxiety and motivation at Gazi University Preparatory School, as it is one of the educational institutions in which language teachers encounter problems with learner anxiety and motivation.

Being one of most the most prestigious universities, Gazi University tries hard to provide its language learners with the best language education possible. Investing considerable amount of time, teacher effort, research, training, and money into a language teaching and learning process, it tries to come up with an effective language program that will not only satisfy learners' needs but also appeal to their interest and expectations. Despite these efforts, language teachers at this university sometimes find it hard to eliminate language anxiety and sustain language motivation of the learners high throughout the academic year with a long and intensive language program, which is especially the case with EFL students who need to develop a

proficient command of English as it will be their future profession. Hence, as suggested in literature, drama activities could be an effective means for the language instructors at Gazi University to deal with learner anxiety and motivation in their language classes through this study. Although there is considerable research into drama as alternative language teaching and learning tool, the scope of the present study is different in that none of the previous studies have investigated specifically into the role of drama activities in the anxiety and motivation of university level EFL students whose future profession will be English.

The previous studies in Turkey investigated the role of drama in different ways. Some of these studies focused on how drama affected primary school students' motivation (Aldağ, 2010), and university students' achievements in learning French (Aydeniz & Özçelik, 2012). Another study attracted attention to the implementation of drama in class and proper planning of drama classes (Çetingöz & Günhan, 2010), while a different study focused on vocabulary teaching through drama in primary level (Değirmenci, 2010). Some other studies explored the role of drama in Turkish reading strategies of primary school students (Kırmızı, 2008) and on the emotional development of university students (Kayaoğlu, 2011). In further studies, the level of drama implementation in primary education (Şahin, 2006) and achievement of Turkish as a foreign language at university level (Tüm, 2010). In this respect, different than previous studies, this study investigates the role of drama activities specifically in EFL language learners' anxiety and motivation in the target language at Gazi University preparatory school. Although there is a considerable amount of research into the role of in language anxiety in Turkey, the role of drama activities in foreign language motivation is rather less common in Turkey, and this study aims to makes up for this gap in research in.

## **1.2. Purpose of Study**

Regarding the place drama holds in English as Foreign Language (EFL) contexts, the main drive of this study is to question the role of in-class drama activities as an alternative method of language teaching in English Language Teaching (ELT) and English Language and Literature (ELL) students' foreign language anxiety and motivation at Gazi University, School of Foreign Languages, where the researcher is an instructor of English. The study investigates the learner anxiety and motivation in an action study in which data are collected through mixed method in which different quantitative and qualitative data collection instruments are used in three phases i.e. pre-implementation, implementation, and post-implementation. The quantitative data consists of pre and post tests that measure learner anxiety and motivation, while the qualitative data are collected through learner feedback, classroom observations by the instructors and the researcher, and focus group interviews with the learners and their instructors. Specifically, the present study aims to find an answer to the following research questions.

RQ1: How does the implementation of drama activities impact foreign language anxiety and motivation of EFL students at Gazi University Prep School?

RQ2: Is there a significant difference between the foreign language anxiety and the language learning motivation of EFL students prior to and after the implementation of drama activities at Gazi University prep school?

RQ3: What are the perceptions of EFL students and their language instructors on the impact of drama activities on foreign language anxiety and motivation?

### **1.3. Significance of Study**

The present study is significant in that it investigates an institutional concern through an action study. In an action research, researchers examine their own educational practices through careful scientific research. In addition, they reflect on and discuss their teaching practices in collaboration with other colleagues as a part of their research. In their studies, researchers seek solutions for real problems they encounter in their classes. According to the results of the data collected within their institution, they try to improve the quality of their teaching and learners' success. Rather than dealing with problems in theory, action research provides practical ideas for researchers to reflect, decide, and make necessary changes (Ferrance, 2000; Fraenkel & Wallen, 2005).

As an action research, this study focuses on the role of drama activities in the foreign language learning anxiety and motivation of EFL university students at Gazi University School of Foreign Languages. The study provides the researcher and language instructors to work in collaboration to reflect on the results and take curricular decisions. This study may help the language instructors within the institution to develop awareness into anxious and unmotivated EFL learners. Thereby, the academic coordinators and program makers may reconsider and adapt their existing programs in regards to learners' anxiety and motivation.

The results of the study are specific to Gazi University School of Foreign Languages, and they may not be transferable to other school settings. Nonetheless, the results might provide an insight to other language programs at different universities. The program makers might reconsider the incorporation of drama activities in their language programs in terms of learners' anxiety and motivation.

#### **1.4. Definition of Terms**

Anxiety: It is “the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system” (Cope, Horwitz, & Horwitz, 1986, p. 125).

Foreign language anxiety: It is the feeling of the subjective feeling of tension, apprehension, nervousness, and worry that is associated with foreign language learning process and it includes negative emotional experiences that might impede learners’ ability to perform in the target language (Cope, Horwitz, & Horwitz, 1986).

Motivation: It explains “why people decide to do something, how hard they are going to pursue it, and how long they are willing to sustain the activity” (Dörnyei, 2001, p.7).

Foreign language motivation: L2 motivation is the degree to which an individual tries hard to learn the language with a drive to do so and the level of satisfaction learners experience in the process of learning another language (Dörnyei, 2009).

Drama activities: Drama is as an interactive process of creating imaginary worlds in which learners adopt a role and behave ‘as ....if ...’ they were in the shoes of some other imaginary characters, through which they see the world from somebody else’s viewpoint and learn (Chan, Lam, To, & Tsang, 2011; Henry, 2010; Paris, Yussof, & Zainal, 2010). Drama activities refer to interactive real life like communicative role plays in which students act out the roles assigned to them.

## **CHAPTER 2**

### **LITERATURE REVIEW**

The aim of this chapter is to provide the relevant literature in theory and research on foreign language anxiety and motivation and the place of drama as a teaching and learning tool in EFL settings. In this section, anxiety is first explained as a concept, and the symptoms of anxiety, the reasons that lead to anxiety, the relationship between anxiety and language learning, and the ways of dealing with anxiety in language learning settings are discussed. Following the language anxiety, learner motivation is explained in relation to its definition and the theories related to it, and the importance of motivation in language learning and ways to motivate language learners in EFL contexts is put forward. Next, drama as a teaching and learning tool is discussed. The nature and the place of drama as a teaching and learning tool in EFL contexts is emphasized in relation to learner anxiety and motivation.

#### **2.1. Anxiety**

In literature, anxiety is mainly described as “the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system” (Cope, Horwitz, & Horwitz, 1986, p. 125). It is an unpleasant human feeling of fear, terror, horror, alarm, fight, panic, trepidation, dread, and scare in reaction to a recognizable threat (Bigdeli, 2010). Being a complex psychological construct that deals with individuals’ feelings such as frustration, fear, insecurity, apprehension, self-esteem, and self confidence, anxiety is likely to occur in various learning contexts (Garau & Llinas, 2009).

The field of psychology examines anxiety in three main categories i.e. *trait anxiety*, *state anxiety*, and *situation specific anxiety* respectively. By *trait anxiety*, psychologists refer to type of anxiety that is a stable personality characteristic. *State anxiety*, on the other side, refers to the type of anxiety that involves a response to a stimulus that leads one person to feel anxious at a particular time such as in an important exam. Finally, *situation specific anxiety* refers to an anxious experience in a specific situation or event, such as in public speaking, or foreign language classroom participation (Hashemi, 2011; Piniel, 2006; Woodrow, 2006). Being a situation specific anxiety in nature, language anxiety is a common phenomenon in language classrooms, as it is the case with any learning subjects.

In language learning context, Gardner (1986; cited in Garau & Llinas, 2009) defines language anxiety as the feeling of tension and worry that is specifically related to second language learning. It refers to a set of unique self-perceptions, beliefs, feelings, and behaviors that are specific to in-class language learning and that arise from the uniqueness of the language learning process (Horwitz, et. al., 1986 cited in Wu 2010; Kim, 2009; Woodrow, 2006).

Described by Dörnyei (2005) as all the negative emotional experiences language learners have in the course of learning or practicing a second language, language anxiety may be either facilitative or debilitating in nature. The facilitative language anxiety is the feeling of anxiety that leads learners to improved performance as there is an increase in their motivation to learn. However, it is the debilitating anxiety that impedes and hinders language learning as learners experience poor performance in fear, feeling insecure and withdrawn from the language class (Garau & Llinas, 2009).

Language anxiety might have a facilitating, debilitating, or no effect on language learners. However, its effects have been scientifically found to be debilitating on learners contributing to poor performance, and it is suggested that foreign language courses consist of more anxiety provoking situations than any other learning subjects in other disciplines that produce debilitating effects on the learners (Ewald, 2007). The symptoms of and reasons for debilitating language anxiety vary

from one learning context to another as to be discussed later in this chapter (Sheen, 2008; Woodrow, 2006).

In EFL context, foreign language anxiety has been reported by research to be high in receptive skills (listening and reading) in beginner levels and high in productive skills (speaking and writing) in more advanced levels. The reason stated by research for the difference is that in the early stages of language education, receptive skills are emphasized more over productive skills, and learners feel anxious in later stages as they have not been given enough chance to develop their productive skills properly in the early stages (Ay, 2010).

Of the receptive and productive skills, anxiety is mostly observed in listening and speaking skills in EFL classrooms, but it is the speaking as a productive skill in which anxiety is uttered as the most commonly encountered problem (Cope, Horwitz, & Horwitz, 1986; Kim, 2009; Subaşı, 2010). Encouraging learners to produce utterances in the target language, speaking leads to learner anxiety and causes the affective filter to be high in learners to the extent that it interferes with language learning and inhibits the ability to notice the corrective feedback to change and improve oral production (Sheen, 2008).

It is the public nature of speaking and the feeling of embarrassment in front of peers that increase the level of anxiety in oral production (Cope, Horwitz, & Horwitz, 1986). Besides, it is in this skill that learners compare their oral performance with their peers, teachers, and native speakers, which leads them to have a low perception of their speaking ability and to feel more anxious in return. Learners in language classes feel a kind of social anxiety which directly results in the “feelings of tension and discomfort, negative self-evaluations, and a tendency to withdraw in the presence of others” (Subaşı, 2010, p.33).

### **2.1.1 Symptoms of Language Anxiety**

The symptoms of anxiety manifest themselves behaviorally, cognitively, psycho-linguistically, physically, and socio-linguistically, as it will be discussed below (Garau & Llinas, 2009).

First, language anxiety manifests itself in the behaviors of language learners, and the symptoms usually include avoidance behavior in class (Cope, Horwitz, & Horwitz, 1986). Anxious learners come to the class late or tend to miss language classes. In addition to absenteeism problems, even if they attend the class, they tend to sit at the back of the class in the last row to skip teacher attention, or they prefer to remain silent in reluctance to participate whenever they are asked to. They also lack concentration on the learning tasks and they tend to postpone doing their homework or miss deadlines (Cope, Horwitz, & Horwitz, 1986; Ewald, 2007; Ghaemi & Kharaghani, 2011).

Besides, cognitive symptoms are related to the language aptitude and cognitive ability of the learners. The high level of language anxiety in individuals might impair their language aptitude and cognitive ability to the extent that they might have difficulty in understanding the written or spoken input, and they might misunderstand or cannot fully comprehend the content of the messages (Cope, Horwitz, & Horwitz, 1986; Garau & Llinas, 2009). That is why they tend to over study and feel they have to put more effort than usual into the learning process because they need constant rehearsal in language to make up for the anxious learning experience (Cope, Horwitz, & Horwitz, 1986; Ewald, 2007; Ghaemi & Kharaghani, 2011).

In addition to behavioral and cognitive symptoms, language anxiety might prove itself in language learners psycho-linguistically causing to low performance or complete inability to perform in the target language (Ewald, 2007). Learners with language anxiety might tend to forget words, and they might refuse to speak because they find it difficult to discriminate the sounds, to pronounce target words properly, and to use target grammar structures accurately (Cope, Horwitz, & Horwitz, 1986; Ewald, 2007; Ghaemi & Kharaghani, 2011). This is why anxious language learners

produce shorter sentences that are less complex in structure while communicating in the target language. They tend to have more errors, they are unable to notice their own mistakes, and they have less fluency, effectiveness, and competence in their communication with others (Toth, 2012).

Furthermore, anxiety in language learners might manifest itself physically. Anxious learners experience the feelings of apprehension, worry, and even dread to the extent that they feel extremely uncomfortable in delivering speech, or they might simply “freeze” and “go blank” in their responses (Cope, Horwitz, & Horwitz, 1986). They might appear to be tense and frustrated lapping, laughing in an exaggerated manner, or constantly nodding (Ewald, 2007) with extreme perspiration, sweaty hands, dry mouth, muscle tension, or strong and speedy heart palpitations (Grau & Llinos, 2009). They might seem bewildered or embarrassed about how to respond to the target messages and act in the class (Ghaemi & Kharaghani, 2011).

Finally, language anxiety might be obvious in learners socio-linguistically in their classroom interactions. Anxious learners especially in culturally diverse classrooms tend to have more transfers i.e. code-switching from their native language to the target language as they feel more comfortable expressing their messages in their mother tongue (Grau & Llinos, 2009; Toth, 2012).

### **2.1.2. Reasons for Language Anxiety**

There are different reasons that create language anxiety in learners. Cope, Horwitz, and Horwitz (1986) identify three major reasons for learners to feel anxious in the class: *communication apprehension*, *test-taking anxiety*, and *fear of negative evaluation*.

*Communication apprehension* refers to “a type of shyness characterized by fear of or anxiety about communicating with people” (p.127) and it is one of the main reasons to create anxiety in language learners, while they are expected to communicate in the target language in a social environment in which their performance is constantly monitored and (re)shaped by the interactions they have

with other learners (Cope, Horwitz, & Horwitz, 1986). Learners with communication apprehension fear that they will experience a communication breakdown in which they will not be able to understand other parties and get their message across. These learners have difficulty in producing utterances in the target language and prefer to remain silent in fear of any possible communication breakdown (Go, Lucas, & Miraflores, 2011).

*Test anxiety*, on the other side, refers to “a type of performance anxiety stemming from a fear of failure” (p.127) in a test. Learners experience test anxiety when they take formal tests or when they go through other similar situations in which their language performance is assessed and they fear that they might not be able to show their real knowledge and performance in the target language (Cope, Horwitz, & Horwitz, 1986). Individuals tend to have test anxiety especially when they perceive their performance to be a failure once they cannot achieve the high demands they have set for themselves (Go, Lucas, & Miraflores, 2011).

Finally, *fear of negative evaluation* refers to “apprehension about others’ evaluations, avoidance of evaluative situations, and the expectation that others would evaluate one-self negatively” (p.127). Learners, who fear that they will be negatively judged by their teacher and peers, tend to feel anxious in the learning process (Cope, Horwitz, & Horwitz, 1986). It is the possibility of negative evaluation in mind that causes language learners to feel under pressure and anxious to proceed in the target language (Go, Lucas, & Miraflores, 2011).

In addition to the three main reasons framed above, Anwar, Awan, Azer, and Naz (2010), Batumlu and Erden (2007), Genç (2009), Go, Lucas, and Miraflores (2011), and Garau and Llinas (2009) examine language anxiety from the perspective of language learners, language teachers, and institutions in which the target language is taught. According to them, language anxiety might be seen in individuals due to individual characteristics. Learner’s low or lack of self-esteem, their level of interest and motivation, their being competitive, their self-perceived low level of ability, their communication apprehension, their inability to form intrapersonal relationships or group membership, their attitudes and beliefs about language learning, their stage fright, their fear of being laughed at, their personality, learning styles and

preferences, the high goals they set for themselves, or parental expectations from learners might all lead to anxiety in learners. In addition to all above, the low proficiency in the target language could be a major contributing factor to language anxiety as Liu (2007) has shown.

Liu (2007) studied the oral anxiety of first-year non-English majors who enrolled in the English Listening and Speaking Course in a Chinese university in Beijing using FLCAS scale and written reflective journals. Students kept writing journals during a whole semester for eleven weeks in the middle of which they were given a survey. The data analysis proved that students felt anxious and helpless when speaking English in class. They felt more anxious when singled out to speak English in class or giving presentations in front of the classroom but less anxious while they work in pairs. The researcher pointed out that the reason for students to feel anxious in class was due to a number of reasons as lack of vocabulary, low English proficiency and memory disassociation contributed to student anxiety in class.

Besides, the researchers (Anwar, Awan, Azer, and Naz, 2010; Batumlu and Erden, 2007; Garau and Llinas, 2009; Genç, 2009; Go, Lucas, and Miraflores, 2011) argue that teachers might also be a source of language anxiety in learners. The teacher beliefs about language learning, their manners and attitudes, the way they interact with learners, correct and provide them feedback, their lack of support, their personality and unsympathetic teacher behavior, their instruction and teaching style, their judgmental attitude in the learning process, or their harsh manner of teaching might all create anxious language learners.

Finally, the institutions and the institutional practices in which language learning takes place are very influential in creating language anxiety according to the researchers (Anwar, Awan, Azer, and Naz, 2010; Batumlu and Erden, 2007; Genç, 2009; Garau and Llinas, 2009; Go, Lucas, and Miraflores, 2011). The traditional school context and education system which is rigid and non-supportive of learners' autonomy, the nature and difficulty of classroom activities, the classroom interactions and classmates' attitudes, the classroom procedures, and the type of the exams are all institution related factors that lead to anxious learning experience. In these contexts, as learners do not feel relaxed due to lack of room for flexibility, they

tend to feel more anxious to make mistakes or be unsuccessful in class (Batumlu & Erden, 2007; Garau & Llinas, 2009; Go, Lucas & Miraflores, 2011).

### **2.1.3. Language Anxiety and Language Learning**

Despite the fact that foreign language anxiety can sometimes be facilitative, it is mostly debilitating as shown by the research (Kim, 2009). It is one of the main reasons for poor learning and performance in the target language and is believed to be an important factor in language learning process since it has a “detrimental effect” on the learner’s performance to the level that it might impair learners’ ability to remember, concentrate, perform, and achieve competence in the target language (Sheen, 2008; Sioson, 2011).

Hewitt and Stephenson (2012) describe language anxiety as a “vicious circle” in which the more individuals feel anxious, the poorer their performance and improvement will be, and the poor performance will lead to more anxiety in the language learner. In this vicious circle, it is the high amount of language anxiety in individuals that is debilitating for learners and hinders “acquisition, retention, and production” in the target language. Being debilitating in nature, language anxiety might damage the whole cognitive language processing and achievement of the target language (Anwar, Awan, Azer, & Naz, 2010), as Gedikoğlu and Öner (2007) have also shown in their study in which they conducted a study on language anxiety with high school students and proved the existence of a negative correlation between the foreign language achievement of high school students and their anxiety scores. In other words, they stated that students with high levels of anxiety were found to be less successful than those students with low levels of anxiety. As a result, to increase learner achievement, they suggest that students be given more chance to practice the target language, with native speakers if possible, and be provided with less threatening and more relax classroom atmosphere where mistakes are tolerated.

Further, Cope, Horwitz, and Horwitz (1986) add that anxiety is a major barrier to overcome in the learning process as it is an unsettling psychological situation and a major threat to a learner's self-concept and improvement in the target language. It "represent(s) serious impediments to the development of second language fluency and performance" and it "can affect the communication strategies students employ in language class. That is, the more anxious student tends to avoid attempting difficult or personal messages in the target language" (pp 126-7). It is to say that learners with high levels of language anxiety tend not to take active part in language learning process, and their learning is blocked by language anxiety that "contributes to an affective filter which makes the individual unreceptive to language input. Thus, the learner fails to take in the available target language messages, and language acquisition does not progress" (p.127). In other words, language anxiety poses a major threat in the complex and intense cognitive process of language learning, and this cognitive processing can be seriously impaired due to the high level of anxiety that learners feel (Khan & Zafar, 2010), as explained in Krashen's Affective Filter Hypothesis in language acquisition.

#### **2.1.4. Affective Filter Hypothesis**

As Richards and Rodgers (2001) explain Krashen developed a theory called "Affective Filter Hypothesis" in which learners' emotional states and attitudes are seen as an adjustable filter that allows or blocks the input which is necessary for learners to acquire a language. "Being a mental block that impedes learners' full use of comprehensible input" (pp. 32-3), affective filter is influenced by language anxiety to the extent that if the affective filter is high, language learning is blocked; if the filter is low, language learning is facilitated (Eslami, Hu, & Huang, 2010).

In relation to his hypothesis, Krashen identified three kinds of affective factors that are directly related to acquiring a language i.e. *motivation, self-confidence, and anxiety*. He states that learners who are highly motivated, who have self-confidence and a good image of the 'self' and who experience low personal and

classroom anxiety tend to be more successful in the process of learning a foreign language. He emphasizes that a low affective filter but not a high one is what is desired in the process of learning a foreign language as there will be less blockage or impeding on the input that is necessary for language acquisition. Learners with a low affective filter will be more receptive to the input provided for them in their learning environment. On the contrary, learners with high filter will be less receptive to the input they are provided; thus, their learning will be impeded. Krashen believes that the affective filter is higher in early adolescence, which is why it is vital that the language learning context for that target group be suitable to promote a low affective filter (Richards & Rodgers, 2001).

#### **2.1.5. How to Cope with Language Anxiety**

Cope, Horwitz, and Horwitz (1986) point out that educators might follow two basic steps in dealing with language anxiety. As the first option, they can help individuals to learn how to deal with the situation that creates anxiety on them. To achieve this, more support and scaffolding from teachers on basic relaxation exercises, effective language learning strategies for each skill, peer collaboration, and journal keeping might be useful means of reducing the stress learners feel in language classes (Hashemi, 2011). As an alternative to coping strategies, on the other side, teachers can provide a learning context which is less stressful and less anxiety provoking for learners. As Ergür (2004) and Riasati and Zare (2012) point out, to deal with language anxiety in this manner, it is important that language teachers first identify the sources of language anxiety and then seek ways to remove these sources and create such a positive environment in which learners will feel less stressed or anxious.

## **Teacher and Peer Support**

In literature, any types of supportive facilities in language classes are considered to be effective in reducing the level of anxiety that language learners experience in the target language. Teacher and peer support especially is important in academic settings. Supported by their teacher and peers, learners become more active, get more engaged in their learning tasks, and feel less anxious in the learning process (Eslami, Hu, & Huang, 2010).

The support provided by teachers in learning process is very crucial for learners (Koçak, 2010), for foreign language anxiety can be prevented to an extent by a supportive teacher who shares learners' concerns and offers means and situations to help them overcome their language anxiety and build confidence (Cope, Horwitz, & Horwitz, 1986). In this respect, research points out to the presence of a negative correlation between teacher support and anxiety and fear of negative evaluation, just like it proves the presence of a positive correlation between the teacher support and student comfort with language learning (Eslami, Hu, & Huang, 2010). To put it another way, the more learners receive teacher support, the less anxious and more comfortable they feel with less fear of negative evaluation or failing in class.

In addition to the support by the teacher, peer support is also important in that it gives learners a sense of equal status and a chance to discover and learn together in cooperation (Eslami, Hu, & Huang, 2010). Learners who work in cooperation make use of different learning tasks to improve their understanding of the subject and they share responsibility for their learning as their interpersonal skills develop. Each learner with a different background, knowledge, and skills make up for the weakness the others have, and it is through this cooperation that individuals construct knowledge and skills in a supportive and positive environment, which helps reduce their anxiety by sharing and negotiating knowledge and creating meaning together (Suwantarathip & Wichadee, 2010). To help learners feel more relax, teachers should give students a chance to work in pairs or groups not to single them out in the stressful language learning experience (Ergür, 2004; Ewald, 2007; Hashemi, 2011, Koçak, 2010, Riasati & Zare, 2012).

As a part of peer support, teachers can help learners reduce anxiety providing opportunities for learners to learn through peer feedback (Atay & Kurt, 2007). Peer feedback is a means of giving students more control over their learning and helps them to be active decision makers as to whether or not use the comments of their peers. This way, learners do not passively rely on the feedback received from the teacher but control and decide on the feedback their peers provide to them. Peer feedback creates cooperation and collaboration between the peers, and it “increases a range of social and communication skills, including negotiation skills and diplomacy, verbal communication skills, giving and accepting criticism, and justifying one’s position assessing suggestions objectively” (p.15). In this respect, peer feedback is influential from a socio-cognitive approach in that learning is achieved in a process of cooperation and collaboration that helps create a relaxed and less anxious learning environment. This is also why authentic cooperative and collaborative learning settings are advised to be established and peer feedback is encouraged to help learners feel less anxious in language learning process (Atay and Kurt, 2007).

### **Choice of Learning Materials and Learning Environment**

It is basically teachers who play a major role in creating a positive learning atmosphere and environment which will help learners develop positive attitudes towards learning a language. It is through the teachers’ choice of learning tasks and materials in such an environment that learners develop a positive perspective towards learning a language and suffer less from anxiety (Sioson, 2011). Hence, being aware of the underlying reasons for the learners to feel anxious in the learning process, teachers should know that anxiety is a major barrier with a debilitating effect on language improvement, and they should choose learning activities and materials amongst the ones that will help learners to feel less anxious in class (Hashemi, 2011; Go, Lucas, & Miraflores, 2011).

Cope, Horwitz, and Horwitz (1986) argue that the type and nature of tasks should be considered in relation to learner anxiety before lack of ability, inadequate background, or poor motivation is blamed for learners with low performance. Learners who are extremely anxious are more likely to avoid the learning tasks that they fear the most, as a result, they may seem to be unprepared for, indifferent to, and unsuccessful in these tasks. This is why, taking students anxiety into consideration, teachers should help learners minimize their language anxiety through linguistically rich authentic tasks that represent the simulation of the real life as they develop knowledge, skills, and self-confidence in the process (Riasati & Zare, 2012; Woodrow, 2006). Teachers should also be careful in choosing the activities in which learners will develop a sense of self-success, and they should take into regard the learners' ideas, suggestions, and insights to help them feel successful (Iqbal & Mahmood, 2010). Anxiety can only be reduced when learners engage in activities they favor and feel a sense of achievement, as it is the interest one has towards language learning that reduces language anxiety, which will otherwise have a debilitating effect on the learning process (Anwar, Awan, Azher, & Naz, 2010; Ewald, 2007; Hashemi, 2011; Sioson, 2011).

In addition to the choice of tasks, there are a lot a teacher can do to reduce learner anxiety. One way is to promote a nonthreatening, less rigid, less formal but more friendly, flexible, enjoyable, and cheerful learning environment for the learners in which teacher is not the sole authority of the class but a helpful facilitative figure who follows a more student-centered approach in their practices. In such environments where learners are given a chance to rely more on themselves but less on the teacher and are motivated to be as active learners, they feel more comfortable and relaxed to learn the target language (Ergür, 2004; Hashemi, 2011; Subaşı, 2010; Wu, 2010).

To increase the chances that learners are actively engaged in the learning process, teachers should establish a trusting environment in which mistakes are tolerated to be natural components of the learning process and their learning and progress is more important than being perfect in the target language as also emphasized by Aydemir (2011) in his study. He conducted a study on foreign

language classroom anxiety at a state university. He examined the changes in the anxiety levels of preparatory school students during an academic year. Nine hundred and thirteen preparatory school students participated in the study, and the researcher collected data through an anxiety scale in pre and post-tests. The results of the study showed that there was a significant change in the anxiety levels of the participants i.e. there was a meaningful increase in their anxiety. He suggested that being an important concern in different learning contexts, teachers should be aware of student anxiety and create a non-threatening learning environment in which students feel more relax and are welcomed to make mistakes. In such a learning environment, teachers should be patient, understanding, soft, encouraging, helpful, supportive, reassuring, non-judgmental or not critical, positive, and constructive while correcting mistakes and providing feedback (Ewald, 2007; Koçak 2010). Especially for speaking skills, teachers should emphasize that language fluency and developing a good accent takes a long time and constant practice. They should ensure that learners feel secure, liked, and valued through the positive feedback and reinforcement provided to them by their language teacher (Ewald, 2007; Garau & Llinas, 2009; Hashemi, 2011; Khan & Zafar, 2010; Riasati & Zare, 2012). As Ergür (2004) and Subaşı (2010) underline, to help them reduce their anxiety, teachers may even think of rewarding learners in language learning process preferably through the implementation of formative means of assessments rather than summative ones (Hashemi, 2011).

To summarize the first section, language anxiety is a major concern in EFL settings, and “ignorance, neglect, or lack of ... recognition of this concern in educational settings will lead to an ineffective and unsuccessful teaching and learning context” (Bigdeli, 2010, p. 677). As Week and Ferraro (2011) highlight, if language classes are changed into non-anxiety provoking settings, foreign language learning more meaningful, effective and successful for learners. It might be not possible to eliminate language anxiety totally in language learning settings; however, it could be useful to take some major factors such the nature of learning materials, and teacher and learner interactions into consideration in reducing learner anxiety. It is the teachers’ responsibility to create an anxiety-free, comfortable, supportive,

friendly, constructive, and student-centered environment in which learners are not forced for language production but develop language skills in a creative and natural way through the incorporation of authentic materials for skill enhancement and feeling of achievement. It will be through constant exposure to and practice in the target language that learners will feel less anxious, master the language in different real life like authentic contexts and situations, and develop their communication skills with the help of positive experiences in the target language (Anwar, Awan, Azher, & Naz, 2010; Ewald, 2007; Ferraro & Week, 2011; Subaşı, 2010).

## **2.2. Motivation**

Defined by Dörnyei (2001) as an abstract and hypothetical concept that is used to explain why people think and behave as they do, motivation is another factor that is influential in language learning process. In specific terms, motivation explains “why people decide to do something, how hard they are going to pursue it, and how long they are willing to sustain the activity” (Dörnyei, 2001, p. 7). It is “responsible for determining human behavior by energizing and giving it a direction” (Wang, 2008, p.30). However abstract and complex in itself, psychologists have tried to explain motivation through different motivation theories in history. Yet, it has commonly been thought to be “as an inner drive, impulse, emotion and desire that moves one to a particular action” (Brown, 1994:152; cited in Sadighi & Zarafshan, 2006, cited in Aldağ, 2010).

Specific to language learning contexts, foreign language learning motivation or L2 motivation “is one of the most important factors that determine the rate and success of L2 attainment: it provides the primary impetus to initiate learning the L2 and later driving force to sustain the long and often tedious learning process” (Csizer & Dörnyei, 1998, p. 203). As Dörnyei (2009) further explains, L2 motivation is the degree to which an individual tries hard to learn the language with a drive to do so and the level of satisfaction learners experience in the process of learning another language.

### **2.2.1. Theories of Motivation**

Following is a brief explanation of different theories of motivation in literature.

#### **Self - Determination Theory (SDT)**

In its explanation of motivation, self-determination theory distinguishes between intrinsically motivated, extrinsically motivated, and amotivated learners. The fathers of the theory, Deci and Ryan (2000) define *intrinsically* motivated learners as the type of learners who “do something because it is inherently interesting or enjoyable”, and *extrinsically* motivated learners as the type of learners who “do something because it leads to a separable outcome” (p.55). With *amotivated* learners, on the other hand, they refer to those individuals “who are neither intrinsically nor extrinsically motivated to learn, do not value academic tasks, and have low beliefs in their own abilities” (Anderman & Anderman, 2010, p. 4).

#### ***Extrinsic Motivation vs. Intrinsic Motivation***

In Dörnyei (2009) and Anderman and Anderman’s (2010) words, extrinsically motivated individuals carry out a behavior to receive a reward or to avoid punishment in learning settings. Intrinsically motivated learners, on the other hand, perform a behavior “for its own sake in order to experience the pleasure of doing a particular activity or satisfying one’s curiosity” (Dörnyei, 2009, p. 121). In other words, a student is accepted to be intrinsically motivated in an academic task if they truly want to learn about something and engage in that task for the sake of learning (Anderman & Anderman, 2010). As Deci and Ryan (2000) add, it is rather the intrinsic motivation which is pervasive and important in learning and the level of intrinsic motivation in individuals changes from one individual and learning context

to the other. Following is a very brief summary of the characteristics differences between extrinsically and intrinsically motivated learners as outlined by Boran and Emir (2011) in Table 2.1.

**Table 2.1.**  
*Extrinsic vs. Intrinsic Motivation (Boran and Emir, 2011)*

Extrinsically Motivated Learners	Intrinsically Motivated Learners
<ul style="list-style-type: none"> <li>• preference for easy work</li> <li>• pleasing a teacher/ getting high grades</li> <li>• dependence on teacher in figuring out problems</li> <li>• reliance on teacher's judgment about what to do</li> <li>• external criteria for success</li> </ul>	<ul style="list-style-type: none"> <li>• preference for challenge</li> <li>• curiosity and interest in the subject</li> <li>• independent mastery</li> <li>• internal judgment</li> <li>• internal criteria for success</li> </ul>

Cited to be a very influential factor in cognitive, social, and physical human development in literature, it is possible to establish intrinsic motivation in individuals through the learning tasks and materials that refer to the individuals' innate psychological needs of *autonomy, competence, belonging and relatedness, self-esteem, and involvement and enjoyment* as briefly discussed by Raffini (1996) and Deci and Ryan (2000) below. It is through the fulfillment of these specific needs that learners are intrinsically motivated in the learning process and learn more effectively.

#### *Need for Autonomy*

As Deci and Ryan (2000) argue, individuals are intrinsically motivated to learn when they have a sense that they are free to engage in activities on their own will but not because they feel they have an obligation to complete them. In other words, it is when individuals have the freedom to make decisions and have choices in their learning process rather than being forced by an authority then they are intrinsically motivated to engage in learning tasks (Raffini, 1996).

### *Need for Competence*

Individuals are born with an inner need for competence, and it is the sense of success in individuals that motivates them intrinsically towards learning and sustaining in the learning activity no matter how difficult it is. Individuals who feel themselves competent in the learning tasks are intrinsically encouraged to do what is required of them in the learning process (Deci & Ryan, 2000; Raffini, 1996).

### *Need for Belonging and Relatedness*

Learners' intrinsic motivation in the classroom is shaped significantly by their need to belong and relate to other individuals in the same learning environment. In a learning setting where learners feel to be a part of the class and maintain good relationships with their peers, it is possible to create intrinsic motivation in individuals, which will help them succeed in their learning in the long run (Deci & Ryan, 2000). However, in those environments in which learners feel rejected and isolated by their peers seeking for ways to gain acceptance and social belonging, it is not possible to evoke intrinsic learner motivation, which will eventually reduce the chance of being successful in learning (Raffini, 1996).

### *Need for Self-Esteem*

Referring to “the judgment of merit or value that an individual places on the various facets of the ‘self’”, self-esteem is another innate need that needs to be satisfied in learning atmosphere to motivate the learners intrinsically (Raffini, 1996). It is important that teachers help develop a strong sense of self and identity in individuals through the positive interactions they establish to increase their learning motivation.

### *Need for Involvement and Enjoyment*

Individuals also have a need for involvement and enjoyment, in other words, to have fun in the classroom, which is often neglected in curriculum designs and lesson plans. To be able to motivate students intrinsically towards learning, it is important to design the process of learning in relation to their need for fun and turn the classroom environment into an enjoyable setting in which they feel enthusiastic to get involved in activities to enhance their learning (Raffini, 1996).

In literature, the concept of motivation is further examined under *integrative* and *instrumental* motivation by Gardner (1986, cited in Boran & Emir, 2011). Integrative motivation refers to the type of motivation that individuals have to integrate with the people of the target community and have connections to its people through the language. Individuals with integrative motivation are willing to identify themselves with the members of the society that the target language belongs to. Instrumental motivation, on the other side, refers to the type of motivation that individuals have in relation to their utilitarian goals for learning the target language such as “being promoted in their jobs, earning more money, having better life standards, meeting the requirements of a school or university, requesting higher pay based on language ability, reading technical materials, translation work, or achieving higher social status etc.” (p.119). This type of motivation is “more utilitarian” in that learners are motivated to learn a language as it will serve a purpose in the life of the learner (Boran & Emir, 2011).

### **Attribution Theory**

As Anderman and Anderman (2010) explain, the basic assumption in attribution theory is that individuals attribute an event to a cause, and as a result, decide whether or not to engage in a similar task. For instance, when a student fails in an exam, they try to find out the reason that they have failed in a particular subject. Among the several possibilities, the learner comes up with a reason and develops

certain feelings towards the event as to whether to believe that they are incapable in that particular subject or to study more for the subject to be more successful. The attributions individuals have to the question of ‘why’ is what lies behind attribution theory. Affecting the level of academic motivation in learners, these attributions by individuals are determined by three main factors: *stability* referring to whether the event is constant over time across other situations, *locus* referring to the belief that whether the reasons for the event are internal or external to individuals, and *control* referring to the individuals’ perception whether or not they can control the causes of the event.

### **Expectancy -Value Theory**

As expectancy - value theory suggests, “motivation to perform different tasks is the product of two key factors: the individual’s expectancy of success in a given task and the value the individual attaches to success in the task” (Dörnyei, 2009, p. 119). The beliefs learners have in their own abilities to complete learning tasks successfully and the value they attach to these learning tasks are important in determining their level of motivation (Anderman & Anderman, 2010).

### **Social - Cognitive Theory**

The theorists in social cognitive approach to motivation underline the importance of the relationship between personal attributes, environmental characteristics and behaviors in academic motivation (Anderman & Anderman, 2010). As the prominent contributor to the field, Bandura emphasizes the concept of *self-efficacy* which, in Dörnyei’s (2009) explanation, “refers to the people’s own judgment of their capabilities to carry out certain specific tasks.” Accordingly, it is “their sense of efficacy (that) will determine their choice of the activities attempted, as well as the level of their aspirations, the amount of effort exerted, and the

persistence displayed” (p.119). As the theory suggests, individuals who have low levels of self- efficacy will focus more on their personal deficiencies than on tasks to perform, which will cause them to lose their willingness to sustain the activity. In contrast, individuals with a high level of self-efficacy will focus more on tasks to perform with self-confidence even if they face occasional failure in the learning process (Dörnyei, 2009).

### **Goal Orientation Theory**

The Goal Orientation Theory examines learner motivation in terms of learners’ reasons to engage in academic tasks. In this theory, it is assumed that “human action is caused by purpose, and for action to take place, goals have to be set and pursued by choice” (Dörnyei, 2009, p. 120). It is only when learners believe in the value of the goals to be achieved that real commitment to the learning tasks is achieved by learners.

#### **2.2.2. Foreign Language Learning and Motivation**

EFL motivation is an important element in learning in that motivated learners are more likely to learn a language more effectively than those who lack motivation. When individual do not have sufficient amount of motivation in the learning process, they will not be able to achieve the long term educational goals even if they have remarkable language abilities in the target language and are taught under a successful curricula with advanced teaching methods and techniques to ensure their achievement. On the contrary, researchers (Csizer and Dörnyei, 1998; Dörnyei, 2009; Kozaki and Ross, 2011; Lashkarian and Sayadian, 2010) express that when individuals have sufficient amount of motivation, they will be able to achieve the long term educational goals even if they do not have such remarkable language abilities in the target language or they lack good teaching methods to ensure their

success. Having high motivation is the key to make up for the deficiencies that learners have in their aptitude or in their learning context, which is why promoting motivation in language classes is important to encourage learning.

In EFL learning context, the teachers' personality, commitment, competence, teaching method, inadequate school facilities including the big groups with inappropriate levels or frequent change of teachers, reduced self-confidence due to previous experience of failure or lack of success, negative attitudes towards L2 and L2 communication, compulsory nature of L2 study, interference of another language being studied, attitudes of group members, course books, and exams have all been reported to be among the demotivating factors for language learners by Dörnyei (1998, cited in Alavinia & Sehat, 2012). In order to motivate learners, Dörnyei (1994) emphasizes that learner motivation in EFL context should be examined in three main dimensions as shown in Table 2.2. below: *language level, learner level, and learning situation level*, as in the center of effective learning lies sustaining student motivation (Csizer & Dörnyei, 1998).

**Table 2.2.**

*Components of Foreign Language Motivation (Dörnyei, 1994 p. 280)*

<b><i>Language Level</i></b>	Integrative Motivational Subsystem Instrumental Motivational Subsystem
<b><i>Learner Level</i></b>	Need for Achievement Self-Confidence * Language Use Anxiety * Perceived L2 Competence * Causal Attributions * Self-Efficacy
<b><i>Learning Situation Level</i></b>	Interest
<b>Course-Specific Motivational Interest Components</b>	Components Relevance Expectancy Satisfaction
<b>Teacher-Specific Motivational Components</b>	Affiliative Drive Authority Type Direct Socialization of Motivation * Modeling * Task Presentation * Feedback
<b>Group-Specific Motivational Components</b>	Goal-orientedness, Norm & Reward System Group Cohesion, Classroom Goal Structure

The first level of Dörnyei's (1994; cited in Maherzi, 2011) model is *language level* that refers to “the community that speaks it, the culture associated to it, and the utility that is linked to developing a competence in it” (p. 769). The second level is *learner level* that refers to learners’ “cognitive and affective tendencies that form their relatively stable personality traits” (p. 769). Finally the third level is the *learning situation level* that refers to intrinsic and extrinsic features of learning motivation consisting of three motivational conditions as follows (Dörnyei, 1994).

First, *course specific motivational components* include syllabuses, lesson plans, instructional designs, course materials, and learning activities that are designed in relation to learners’ interests, expectations, satisfaction, and the relevance of these materials to learners and their learning context. Second, *teacher specific motivational components* refer to teachers and their manners, personal characteristics, they way they present the subject in class and provide feedback to the learners in the learning process. Finally, *group specific motivational components* refer to “the group dynamics of the learner group including the goal orientedness, the norm and the reward system, and the classroom goal structure (competitive, cooperative, and individualistic)” (Dörnyei, 1994, Mazheri, 2011 p. 125). To be able to motivate learners and sustain their motivation over time, the ways to motivate learners should be thought carefully in all these dimensions suggested by Dörnyei (1994).

### **2.2.3. Motivating Learners**

In motivating language learners, learning tasks, materials, teaching methods, the classroom atmosphere, and teachers play crucial roles as it is discussed below.

#### **Learning Tasks, Materials and Teaching Method**

As Lashkarian and Soyadian (2010) discuss, one reason for the lack of motivation learners have is the school culture and the foreign language curriculum

that lacks the content, teaching method and classroom activities which will raise learners' interest, and thus, increase their motivation in the learning process.

As highlighted by Anderman and Anderman (2010), the choice of learning tasks and materials in academic settings is crucial in that the types of tasks and materials that are chosen for learners direct learner motivation and learning. The quality of the tasks and materials that are "used in language classes and the way these are presented and administered in class make an enormous difference in students' attitudes towards learning" (Dörnyei, 2003, p. 14). The tasks and materials that do not appeal to students' needs and interest, and do not meet learning objectives will not help students to be motivated to learn. On the contrary, they will lead to poor learning in individuals. This is why one of the main roles of the language teacher is to choose learning tasks and materials that will satisfy learners' expectations, needs, and interests to maximize and maintain their motivation towards learning a language (Boran & Emir, 2011; Chan, Lam, To, & Tsang, 2011). To increase individual's motivation, and thus, learning, the learning tasks and materials should not only be cognitively demanding, but they should also appeal to the personal interests of learners (Anderman & Anderman, 2010). Developing an insight into different learner interests will increase learner motivation and learning. To increase the situational interest of the learning tasks and materials, it is important that learners are offered choices in their learning context in which they are given an opportunity to connect what they already know to what they are learning through active interactions with their peers and their teacher as the guide and facilitator of the classroom. The course syllabus should also be made relevant to the language learners and the learning context, which will only be achieved through the integration of learners into the decision making process for their learning tasks and materials (Dörnyei, 1994).

In addition to appealing to learners' needs and interests, tasks and materials in language classes should focus on 'communication' in the target language and engage learners in different activities with different level of challenge in which their creativity, initiatives, and communication skills are reinforced through the integration of major and minor language skills under the guidance of a teacher in a cozy and relaxed language learning environment (Wang, 2008). The topics of these

communicative tasks should be prepared in relation to real life with which learners are familiar to produce utterances and the tasks should be authentic enough to help learners create a meaningful learning context in which they can relate their learning to real life outside the class. As Huang, Tsai, Wang, and Wu (2011) point out, learners are more likely to have positive attitudes towards authentic real life materials as they view those materials to be more language related and more beneficial in the long term retention of the learning in the target language. The authentic materials provided to learners in class “generate(s) learner motivation by enhancing the value of materials and help sustain the learner motivation” (p. 88). They help individuals to learn the target language in a meaningful context through interesting tasks that will help language teacher to sustain their motivation and encourage them to become more autonomous taking more responsibility for their own learning (Dörnyei, 1994; Dörnyei, 2009; Dörnyei & Guilloteaux, 2008; Huang, Tsai, Wang, & Wu, 2011). In providing autonomy to learners, the nature of the tasks should be neither too easy nor too difficult to achieve but within the learners’ capacity. It will be only when learners can relate their learning task to the real world outside with a sense of relevance and self achievement that their motivation to proceed in the target language will be stimulated, and they will be more willing to learn the target language as independent learners (Boran & Emir, 2011; Dörnyei & Guilloteaux, 2008; Lashkarian & Soyadian, 2010; Wang, 2008).

In short, as Lashkarian and Soyadian (2010) summarize learning tasks, materials, and teaching methodologies of language teachers in EFL settings should be “communicative, non-threatening, exciting, relevant, appropriately challenging, capable of stimulating successful performance, and presented according to learners’ needs to help reverse any negative attitudes that might harm learners’ motivation” (p. 145). It will be under these circumstances that learners will be motivated to engage in the target language.

## **The Learning Context**

Brown (1987) pinpoints that “human beings universally have needs and drives that are more or less innate; however, their intensity is environmentally conditioned” (cited in Boran & Emir, 2011). This is why in EFL learning motivation, external factors such as the nature of the environment in which learning takes place are equally important and influential in the motivational tendencies of learners as the internal factors such as cognitive differences in learners, their intentions, and understanding of the self (Kozaki and Ross, 2011; Maherzi, 2011). Given the importance of the learning context in learner motivation, it is crucial to provide learners with a pleasant, friendly, and supportive environment in which their curiosity and attention is aroused and sustained by the introduction of unexpected, novel, unfamiliar, and even paradoxical events. It should also be in this environment that the routine of the class is broken through different interactions patterns, seating arrangements, and in-class student movement, and that the active participation of the learners in the learning process is encouraged through cooperative and collaborative learning in class (Dörnyei, 1994; Huang, Tsai, Wang, & Wu, 2011).

Anderman and Anderman (2010) attract attention to the that cooperative learning (in the forms of pair or group work) is beneficial for learners. Especially the students who are low achievers, and thus, are unlikely to ask for the help of their teachers or peers with the fear of being judged might feel more comfortable to seek assistance as a part of the cooperative work. Being less threatening, cooperative work might be helpful for low achievers to feel safe to share responsibility and get the assistance they need while learning. Besides, it is through the cooperative work students are engaged in classes that possible social barriers between the peers disappear. As a result, this cooperative work leads to a cozy learning atmosphere in which learners develop a better understanding into their peers and learn to accept the differences in their interests and values as they share responsibility in learning. In return, learners’ motivation to learn is enhanced, for working in pairs or groups provides learners “a possible rich source of externally driven motivational influence in EFL setting” (Anderman &Anderman, 2010; Kozaki & Ross, 2011, p. 1329).

Through the cooperative work, learners are able to bring their own self, identity, knowledge, and perception into the learning context in which they are valued and respected as unique individuals with different levels of knowledge, skills, perceptions, and feelings (Wang, 2008). Given the place cooperation holds, it is teachers' responsibility to enrich their language classes through a rich context in which learners can take an active part and participate in their learning process through active interactions with others (Gorjian, Jabripour, & Moosavinia, 2010; Lashkarian & Soyadian, 2010).

### **Teachers and EFL Motivation**

Maintaining good teacher and student relationships in EFL settings is another important factor in EFL learning (Wang, 2008). It is commonly assumed that if students love the teacher and maintain good relationships with their teacher, they also love the subject. However, if they do not, they develop a resistance towards the subject and avoid any attempts to master it. A successful rapport can be built between the teacher and students in relation to the teacher characteristics, manners, and the opportunities they create for their learners in the learning contexts. A successful teacher student rapport in EFL classrooms helps learners to be motivated towards the target language (Dörnyei & Guilloteaux, 2008). In learner motivation, the characteristics and manners of teachers play an important role in that good teacher characteristics help learners be motivated toward the subject they engage in. Considering the effects of teacher characteristics on learner motivation, Dörnyei (1994) and Wang (2008) suggest that language teachers should be empathic, understanding, trust worthy, fair, genuine in their behaviors, and accepting towards their students, and they should guide their students effectively in their learning process as a skillful organizer, facilitator, and an ideal model of the target language.

In addition to personality characteristics, Dörnyei (1994), Dörnyei and Guilloteaux (2008), and Wang (2008) emphasize that the manners language teachers have and the opportunities they create for their learners have an influence on learner motivation in EFL classrooms. To increase motivation, it is essential that teachers create a supportive, respecting, accepting, friendly, cozy, pleasant, relaxed, interesting, and vivid learning environment in which they avoid any critical treatment towards learners and promote learning through cooperative learning techniques. To share responsibility with learners in organizing their time, effort, and the learning process, teachers should have students engaged in cooperative activities to promote learner autonomy through the integration of authentic learning tasks that help personalize the learning process, provide a means to get familiar with the target culture, satisfy students' needs, interest and emotions, and achieve the objectives of the learning process. In this process of cooperative work during which learners share genuine personal experiences, teachers should praise, encourage, and reinforce learners. They should provide students with a regular sense of success letting them feel proud of their performance through positive constructive and encouraging feedback with more emphasis on strengths rather than weaknesses. Mistakes, in this respect, should be seen as a natural component of the effective learning process to increase learners' linguistic self-confidence.

To summarize, EFL motivation is influenced by various factors as previously discussed in literature, and it is the combination of the learning tasks, materials, teaching methods, the classroom atmosphere, and teachers that make a difference in learners' motivation towards the target language. This is why each of these factors should be taken into perspective in relation to one another to promote and sustain language learner motivation in EFL settings.

### 2.3. Drama

One way of dealing with language anxiety and reinforcing language motivation in foreign language classes is considered to be *drama* which is “an interactive, living art form that reflects a variety of styles, genres, and approaches” (Readman & Lemont, 1994; cited in Kuching, 2010).

Chan, Lam, To, and Tsang (2011), Henry (2010), Paris, Yussof, and Zainal (2010) describe drama as an interactive process of creating imaginary worlds in which learners adopt a role and behave ‘as ...if ...’ they were in the shoes of some other imaginary characters, through which they are given a chance to see the world from somebody else’s viewpoint and learn. Leading participants to adopt the role of an imaginary person and perceive the world from a different perspective, drama provides learners with artistic form and focus to ability (Kuching, 2010). In drama, the learners, who are actors themselves, create their own imaginary world in which an idea or knowledge is turned into a contextualized application to serve as a means for learning. Drama serves as a bridge between the classroom and the real life, just like it serves the same mission between the inner world of an individual and outer worlds of others who are involved in the same process (Henry, 2010).

In addition, Rothwell (2011) and Simons (2010) perceive drama to be “professional craft knowledge” in that it is artistic, uncertain, and context-specific and is a means of learning in and through the actual use of body in the learning process. It is a creative and emotionally charged process in which students’ learning potential is greatly expanded and accelerated, and it is a ground for mutual recognition and understanding which requires putting up with what others contribute into the process (Kayaoğlu, 2011).

Moreover, as explained by Aydeniz and Özçelik (2012), drama is a teaching and learning method that helps individuals be more active in their own learning process, learn through experiencing, and be aware of their own potentials as creative and productive beings, their own growth, and development. It is through this method that individuals learn by having fun and enjoying the different roles assigned to them in a game like process (Chan, Lam, & To, & Tsang, 2011; Gorjian, Jabripour, &

Moosavinia, 2010; Rothwell, 2011; Tüm, 2010; Xiao, 2011). It places importance on the whole learning process but not necessarily the final outcome or the result in which students do not have to worry about being graded or scored.

Finally, Baldwin (2012) believes that drama is such a flexible active and interactive engagement process with demanding cognitive and affective efforts that the outcome of drama is not predictable. In other words, the way drama will turn out to be cannot be know in advance as it is the learner and their creative minds that shape the whole drama process and there are different ways of mean making, judgments, and interpretations (Ntelioglou, 2011; Rothwell, 2011). Drama provides a level of uncertainty that is safe for learners. It is motivating, engaging, dynamic, and evolving. Learners explore and create meaning together cooperatively, and there is not right or wrong in perspectives or one absolute way of problem solving, for there are different ways to create meaning (Chan, Lam, To, & Tsang, 2011) as also has been put forward by Ntelioglou (2011) in her study. The researcher studied the students in a Canadian high school in which Drama-ESL was a mandatory class for language learners across all levels. She tried to understand the role of drama pedagogy in second language learning by means of the data she collected through the ethnographic study of English language learners. Incorporating and analyzing the classroom observations, student journals, and participant interviews, the researcher concluded that drama provided a situational practice and different and unique ways of mean making for language learners, it created various personal and cultural experiences for them, and it helped them with their linguistic and social performances.

### **2.3.1. Drama and Learning**

Having a positive impact on students' motivation and confidence and enhancement of classroom learning (Gill, 2013; Stinson & Winston, 2011), drama support learners to become skilled, coherent, and perspective individuals and to broaden their horizon through the facilities that are provided for them by their

learning activities. It aims to maximize and prolong individuals' potential to learn through the hands on experiences in learning (Çetingöz & Günhan, 2010).

In drama, "...learning (is) in terms of experience rather than intellect, in terms of the whole self rather than cerebral activity, and in terms of interaction rather than isolation, and learning through drama is a learning for how to be, and a learning for the sake of being" (Henry, 2010, p. 51). Through drama, individuals master not only analytic and abstract skills, which are referred to as low context skills, but also independent skills of practicing knowledge within a cultural setting, which are referred to as high context skills (Henry, 2010).

The base of in learning through drama is carrying out dramatic play in which the whole class is encouraged to take an active part in cooperation under the guidance of a teacher with a set of shared and agreed rules and rituals. At first sight, drama at schools might seem to be linked to simply scripts and performance, but it is a teaching and learning methodology itself, and it places the learner and their personal, social and emotional skills into the center of all the learning experiences in a humanistic curriculum that accepts and welcomes all the differences in the same learning environment in mutual respect and understanding (Baldwin, 2012; Even, 2008; Kayaoğlu, 2011; Xiao, 2011).

With no room for memorization, every step in drama is spontaneous to the extent that there is not any final product to be taken into consideration but the whole creative process in which the content is created on the spot and students synthesize and turn their learning into a permanent meaningful personal experience (Demircioğlu, 2010, Gill, 2012; Gorjian, Jabripour, & Moosavinia, 2010; Rothwell, 2011; Tüm, 2010; Xiao, 2011). It is a very important part of learning in that it actually transforms the classical lecturing and rote learning into an interactive and experiential process. It helps learners to leave their "passive recipient of knowledge" role and have more control on their learning through developing mental, physical, emotional, and social abilities (Kayaoğlu, 2011). It makes the learning process less remote and transforms learner knowledge into a creative and hypothetical process which is the stimulated version of the real world outside the class (Chan, Lam, To, &

Tsang, 2011; Henry, 2010; Paris, Yussof, & Zainal, 2010; Rothwell, 2011; Tüm, 2010).

In relation to the role of drama in learning, Gorjian, Jabripour, and Moosavinia (2010), examined the dramatic performance in teaching the literature subject drama in EFL context. They conducted their study over a whole academic semester with sixty intermediate students who took English Drama II courses. These students were chosen based on a proficiency test. The experimental group carried out dramatic play in their classes, as the control group went on their traditional way of studying drama the literature form. A final achievement test was administered to the students in both groups, and the results indicated a significant difference between the academic performances of the two groups. The students in the experimental group could remember the content through dramatization better and longer, their learning in the subject was more permanent, and they were motivated towards the subject.

In another study, Tüm (2010) investigated the use of drama in teaching Turkish as a foreign language. Consisted of control and experimental groups, the study lasted for fourteen weeks and drama activities were incorporated into Turkish language program of Erasmus exchange students who learnt Turkish as a foreign language at a public university in Turkey. At the end of the program, the subjects were given a post test about their perception of drama and undertook an achievement test. The data analysis pointed that learners perceived drama as a very powerful tool to learn Turkish as a foreign language and drama had a significant effect in increasing learners' achievement in the target language. The researcher concluded that drama was especially effective in the permanent learning and long term retention of the target language, and it helped language learners develop cognitively through the presentation of contextually transferable knowledge and skills.

In a further study, Xiao (2011) examined the place of drama in EFL learning context of first year non English major university students in Thailand. Students were given a questionnaire to get their opinions on the inclusion of drama activities into the current language program, their perception about using drama activities in classroom, and their preferences for the activities. The data analysis showed that learners had positive feelings towards the integration of drama in the current

language program and language classes. Under the light of findings, the researcher suggested that drama was a powerful tool in language teaching and learning since it was helpful in developing students' ability to think, create, and communicate ideas more effectively in the target language. Raising learner self-esteem, drama helped learners develop self-confidence and gain affective and more meaningful insight and understanding towards the subject to learn through active hands on practices in group cooperation.

As Baldwin (2012) further discusses drama in learning has its roots in early childhood. Children learn imitating their parents or caregivers as they grow up and develop. They gradually get more skilled at practicing what they have observed in their role models even when the role model is not around. They start practicing their own actions and speech in creative imaginary experiences. For instance, in their imaginary world of play, they pour cups of tea, drive cars, or do shopping. When an empathic adult joins this process, it motivates children to pursue this creative and imaginary activity. The joining of an adult facilitates the practice of real skills in a context which is meaningful for children. The adult in children's play is the teacher in the school environment, who is present there to facilitate and support the learning of the students involved in drama activities. In time, the cooperation of the adult is lessened, but children are not left alone totally. The adult is still present to help with the exploration of what is unknown to students and provide assistance in the process of learning.

### **2.3.2. Phases of Drama**

Drama places the learner, as both actors and audience i.e. participant observers, in the center of the whole learning process which is flexible in that it is the learners who shape the whole drama process and the duration of drama sessions (Chan, Lam, To, & Tsang, 2011; Gorjian, Jabripour, & Moosavinia, 2010; Healy, 2008; Tüm, 2010; Xiao, 2011). It might be extended over several lessons or it may just take a part of a class hour. However long they are, there are three basic phases in

drama lessons in class: *warm-up, role play, and assessment* as (Aydeniz and Özçelik, 2012) as also suggested by Çetingöz and Günhan (2010) in their study. The researchers conducted a study on fourth year preschool teaching department university students as a part of their teaching practice course. They asked trainee teachers to plan, practice, and revise their drama plans on preschool students in real classrooms under the guidance of drama and pre-schooling experts according to the criteria prepared by the Ministry of Education. The lesson plans included drama activities in three basic steps i.e. warm-up, role play, and evaluation. At the end of the study, they concluded that drama is a means to help learners work together in harmony, which is why teachers should use drama in education more often, and they added that drama planning required careful thought, in-depth consideration, and planning to take the most advantage in each stage of drama.

In planning drama, there are three basic stages (Aydeniz & Özçelik, 2012; Çetingöz & Günhan, 2010). The purpose of the first phase is to help learners relax and discharge their energy, get used to one another in the learning context, and be aware of their own bodies. It is in this step that participants get mentally and physically ready for the next phase. In the second phase, participants take the roles of imaginary characters and experience situations from their life scope, through which they develop their imagination and empathy skills (Even, 2008; Kayaoğlu, 2011). It is in this step that they identify themselves with the characters to alter the reality and to create meaning (Henry, 2010). Role playing helps individuals to learn more permanently as they try out and practice the language that is suitable for the context and it also increases learners' willingness to learn. In the final phase, the objectives of the class, students' social, cognitive, and emotional skills and progress are evaluated, and participants have an overview of the whole learning experience. It is also in this phase that students receive active, instant, positive, and constructive feedback not only on their overall drama experience but also on their language performance by the teacher and peers.

### **2.3.3. Drama and Social Constructivist Theory of Learning**

In educational context, drama is considered to be a very powerful learning medium that finds roots in the social theory of learning (Even, 2008; Gomez, 2010) which in general holds “the view that individuals construct the world in which they live in. That is we come to understand our surroundings through the process of thinking based upon what is observed or otherwise experienced” (Pritchard & Woollard, 2010, p.2).

In constructivism, reality is individually interpreted to make sense of the outer world through unique experiences on the way to understand, and learning is constructed through unique individual experiences that depend on the previous knowledge, understanding and experience of the individuals. Knowledge is created, recreated, and assimilated as a result of the interactions learners have with their environment. It is the learners who are the active participants of the learning process, create and shape their own meaning out of their own experiences (Sağlamel, 2009). In this process, learners construct meaning from the inside but not from external agent i.e. learning occurs as a result of learners’ own exploration and experience with the environment. It is not the teacher’s role to impose previously determined goals on learners via teacher controlled activities but to guide, facilitate, and coach learners on the way to create their own meanings.

As discussed by Pritchard and Woollard (2010) and Wells (2000) in social constructivist approach to learning, the social culture and context and the interactions with more knowledgeable members are highly influential in the construction of knowledge. As suggested by Vygotsky, social constructivism holds the idea that learning occurs as a result of individual construction of knowledge in a context that is supported by social interactions. The people around the learner are vital throughout the learning process and have an impact on the learner in that they can influence the way the learner perceive the world and the way they develop intellectually. It is the social interactions with the others around in the same learning setting that shape the individuals’ cognitive and linguistic development, knowledge, values, attitudes, and level of thinking.

Language development, from the social constructivist perspective, is a social process that is enhanced through collaborative work in the classroom where learners are the active constructors of meaning and teacher acts as a facilitator who is aware of the Zone of Proximal Development (ZPD), a metaphoric definition to the boundary where learner cannot handle a problem alone but with an adult or peer who collaborates with the individual in the process. Vygotsky believes that social interactions are necessary for the cognitive and intellectual development of individuals, and that learning and development can be enhanced through these social interactions. The scaffolding provided by the teacher is very crucial in the learning process in that it helps the individual to develop further (Wells, 2000). This is why teachers should be aware of appropriate learning activities and tasks for the learners with different ZPDs and should decide on the nature and extent of the help they provide for learners. It is highly important to consider that language plays a significant role in the cognitive development of the learner, that learning activities and tasks should be in connection with and continuity of the real life experiences and learning outside the class, and that they should be meaningful enough for learner to make use of the knowledge presented to them in another context (Pritchard and Woollard, 2010).

Pritchard and Woollard (2010) further discuss that learners can benefit from the scaffolding process when they are taught in a purposefully structured and focused way in which they can clearly see the connections of the previous knowledge to the upcoming one. Besides these connections, for effective scaffolding, it is important to incorporate authenticity into the learning process to achieve learner motivation by stimulating activities and ‘real-life’ like situations in the learning process and to provide learners with an active and on-going process of teacher, peer, and self assessment throughout the whole learning experience (Alesandrini & Larson, 2010). Finally, for effective support, scaffolding should be temporal and task based lasting until the learner feels capable enough to deal with the task on their own.

Considering the social constructivist theory of learning, drama is an impactful tool that enables learners to have real hands-on practices as they learn the target language through their physical, mental, emotional, and social abilities (Chan, Lam,

To, & Tsang, 2011; Paris, Yussof, and Zainal 2010; Rothwell, 2011). It creates an energizing, motivating, and cozy atmosphere which helps participants have active contribution to language learning process (Healy, 2001). It introduces the target language “as an essential and authentic method of communication ... (that) sustains interactions between students within the target language, creating a world of social roles and relations in which the learner is an active participant” (Kao & O’Neill, 1998; cited in Stinson & Winston, 2011, p. 479). In drama, the interaction students have with one another leads to collaboration and trust between the participants, and they disclose the private self in the public sphere in a supportive atmosphere that enables learners to incorporate their creativity, interests, and life experience into their learning process (Chan, Lam, To, & Tsang, 2011; Healy, 2001; Ntelioglou, 2011). In addition, drama in language classes enables students to choose the themes, activities, pace, and direction of their learning independently under the guidance of a more advanced adult i.e. the teacher who is available in the learning context to help the learners. In other words, it is the learners as active participants who shape the content, scope, and process of drama according to their needs, interests, and expectations (Chan, Lam, To, & Tsang, 2011). Having a sense of being valued in class, they are welcomed to bring their whole personality and prior experience to their language classes (Healy, 2001; Ntelioglou, 2011). It is in a supportive, safe, relax, trust-worthy, active, interactive, creative, and cultural learning atmosphere that learners develop their language skills in collaboration with others, and their teacher provides the necessary scaffolding whenever needed (Baldwin, 2012; Even, 2008, Gorjian, Jabripour, & Moosavinia, 2010; Ntelioglou, 2011; Tüm, 2010).

#### **2.3.4. Drama and Theory of Multiple Intelligences**

Drama is a teaching and learning method through which students with different types of intelligences and learning preferences are reached in a multi-sensory way (Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2012; Healy, 2008). Under normal circumstances, learner differences in age, gender, interests,

needs, knowledge and skills, and types of intelligences and learning preferences create a negative impact in the learning environment. However, Aydeniz and Özçelik (2010) point out that these differences contribute to the richness of drama classes since drama “offer(s) multi-intelligent access to information, ideas, and concepts and gives opportunity to make, respond, express, and communicate meanings and ideas multi-intelligently through a range of aesthetic forms and the creative juxtaposition of images, movement, words, and sounds” (Baldwin, 2012, p. 59). In this respect, following is a brief explanation by Baldwin (2012) to how different learner intelligences are addressed in drama (Baldwin, 2012).

**Table 2.3.**  
*Multiple Intelligences in Drama (Baldwin, 2012)*

Types of Intelligence	Drama
1. Linguistic Intelligence	Learners are exposed to written and oral language in drama.
2. Logical Intelligence	Problem solving is in the heart of drama experience through presenting and performing.
3. Spatial Intelligence	The use of physical and personal space is an important component of drama.
4. Bodily Kinesthetic Intelligence	Students learn how to control their body language, gestures, and mimics.
5. Musical Intelligence	Music is an important component to create a safe and relaxing environment for learning.
6. Interpersonal Intelligence	Learning occurs as a result of cooperation between the individuals who work in harmony through listening, responding, sharing, and empathizing with others.
7. Intrapersonal Intelligence	Learners recognize the ‘self’ they have, and drama brings personal feelings and emotions to survive in the imaginary world.
8. Naturalistic Intelligence	Some activities focus on being in harmony with nature and the development of naturalistic intelligence.
9. Spiritual Intelligence	Reflection and contemplation on the self in imaginary situations, thus, learner imagination, growth, and transformation, is reinforced.

Although drama appeals to different intelligences and learning styles as shown by research, the physical and kinesthetic side of drama has been emphasized more in different studies. Investigating the physical environment of drama practices, Paris, Yussof, and Zainal (2010) focused on drama activities outdoors and carried out a survey in five point Likert scale among forty seven Pre TESL students after they

took drama sessions for five weeks first indoors and then five weeks outdoors. The results of the study revealed that drama activities held outdoors had many positive impacts as it encouraged learners to be in nature, more relax, creative, expressive, and confident. Students outdoors felt less anxious and more confident to use the language in drama classes, to explore the characters they turned into, and to express themselves in the target language. Leaving the formal and serious classroom environment, students felt less reserved and freer to express themselves, and they felt less stage frightened. Most importantly, the study showed that outdoors provided more space for learners to have more free physical movement and act freely without worrying about the noise created in class despite the anticipated problems of the outdoors such as lack of technology, the presence of uninvited audience, unpredictable weather conditions, and safety.

Finally, in parallel to Paris, Yussof, and Zainal (2010), Rothwell (2011) looked into the kinesthetic element of drama and conducted an action research study in a public secondary school in Australia with a total number of twenty one eight graders. The researcher collected data through class video recordings, student interviews, and questionnaires to explore ways in which the kinesthetic elements of a process drama provided the context and the space for language learners. The data analysis showed that the learners were positive towards kinesthetic components of language classes. The researcher concluded that a conscious integration of kinesthetic mode into language classes could reinforce and authenticate learners' verbal participation to the classroom activities and improve their engagement with the target language.

### **2.3.5. Drama in EFL Context**

Described by Demircioğlu (2010) as a process-oriented teaching and learning methodology which is guided by a leader who helps students imagine, reflect, and act on imagined and stimulated real life experiences, drama has an important role in language learning process in that it provides a creative means for language learners

to actively engage in the target language and be active participants of their own learning process (Rothwell, 2011). It is in this creative process that learners shape their own learning and they develop their language skills in the target language as active participants (Chan, Lam, To, & Tsang, 2011; Tüm, 2010).

Different studies in literature have shown that drama reinforces language development in a positive way. The implementation of drama in EFL context is especially helpful to develop students' listening and speaking skills across different language levels enhancing their spontaneity, fluency, linguistic competence and confidence, and articulation i.e. pronunciation, the use of vocabulary, and the actual use of the target language in different verbal skills and functions such as expression, recognition, explanation, reasoning, planning, persuasion, or convincing (Aydeniz & Özçelik, 2012; Demircioğlu, 2012; Evatt, 2010; Healy, 2008, Gill, 2013; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Stinson & Winston, 2011; Tüm, 2010). Speaking and listening skills are integral components of the learning process in drama in that learners actively engage in speaking and listening in order to achieve their learning tasks. This process is spontaneous depending on the contributions of the participants (Gill, 2012; Xiao, 2011). The speakers and listeners need to be active speakers and listeners to be able to complete the task successfully and proceed in the drama process (Healy, 2008).

In addition to developing speaking and listening skills, drama also enhances reading and writing skills across different levels. Reading and writing processes can be integrated into drama activities along with speaking and listening in different drama contexts. For instance, in a context where students act out the imaginary roles of a husband and wife on holiday, learners can read an authentic hotel brochure and write a letter of complaint to the hotel manager about the lack of proper service afterwards. Such a creative and authentic context will enable the integration of major and minor language skills along with non-verbal communication skills such as gestures, mimics, facial expressions and body language (Evatt, 2010; Even, 2008; Healy, 2008; Ntelioglou, 2011; Tüm, 2010).

In relation to skills development through drama, several studies have been carried out in literature. Demircioğlu (2010) investigated the role of drama in vocabulary teaching on third grade primary school students. Being an experimental design, the study consisted of five drama lesson plans, and thirty two words that had been previously chosen from the course book. The control group went on following their traditional program, but the words were presented in the experimental group through the implementation of drama activities in which the students were taught the words actively and in collaboration with others. The researcher collected data through post-tests after the implementation. The results indicated that the experimental group was more successful in vocabulary learning than the control group, and drama was found to be an effective means of teaching vocabulary to young learners. The study concluded that drama was an effective teaching technique that created supportive, intellectual, and emotional environments leading students to think, and it allowed students to apply their communication skills encouraging them to take risks. The study further pointed out that drama helped learners to learn and remember words for a long time through active integration of the learners into the learning process. Finally, learners could develop their communication skills and express themselves as individuals through drama, which motivated students to learn and use the target language as a means of communication.

Likewise, Carkin, Hsu, and Kao (2011) incorporated different drama techniques to help EFL students develop integrated language skills. Their study took place in a 3 week intensive summer course program at a university in Taiwan. The aim of the study was to find out how question functions, i.e. elicitation questions asked by the teachers and also peers, were used in class during the drama process. The participants consisted of university students who had low to intermediate English proficiency with little or no experience in the use of drama to learn languages. The researchers used pre and post course proficiency tests to measure students' achievement. The results of the achievement tests showed that EFL drama activities facilitated more interactive questioning than traditional approaches and were more helpful in increasing and enhancing the amount and length of speaking that learners had in the target language to communicate their ideas.

In another study, Gill (2013) studied the role of drama in enhancing the oral skills of ten university students with non-English speaking background over twelve weeks. Using a repeated measures methodology, the researcher observed, rated the students for the elements of their oral communication, and gathered the self-rating scores from the students. The results showed that quantitative data did not reveal much about the role of drama in the improvement of learners' oral skills, but the qualitative data revealed that the students benefited from the implementation of drama in their language classes as they had more speaking opportunities, gained confidence, was comfortable and found it easier to speak, understood different accents, and appreciated the way their classes were structured.

Similar to Gill (2013), Gomez (2010) focused on the role of drama in improving the oral skills of students in English as Second Language (ESL) classroom. The research took place in a public school with seven to twelve graders who spoke Spanish as their mother tongue. Two classes, i.e. one control and one experimental, from the same year received instruction in different methods for a three-week period, and they were administered pre and post tests to examine their oral skills in terms of fluency, pronunciation, grammar, vocabulary, and phonetics. The data analysis showed that teaching English through drama was more effective than using traditional methods, and drama did help the oral skills development of the subjects.

Lastly, Kırmızı (2008) conducted a study on the impact of drama on the reading strategies and attitudes of the fourth graders in Turkish language classes over seven weeks in control and experimental groups. The control group followed their traditional program, while experimental group had drama in their reading classes. The researcher collected data through reading comprehension and reading attitude scales in pre and post-tests. The results of the study showed that there was no significant difference between the control and experimental groups in terms of their attitude towards reading although drama classes were found to be more impactful than the traditional method in terms of the reading comprehension strategies of the subjects.

In addition to developing learners' language skills, drama in EFL context is influential in language learning anxiety and motivation to learn. Learners with language anxiety benefit from drama and their motivation is fueled for spontaneous communication in the target language through the implementation of authentic and real life like drama tasks in a cooperative, supportive, safe, friendly, and relax learning environment (Chan, Lam, To, & Tsang, 2011; Even, 2008; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Piazzoli, 2011; Rothwell, 2011; Tüm, 2010; Xiao, 2011). It is in this supportive and cooperative atmosphere that the affective space is established and participants are provided with a safe physical, cognitive, and emotional space in which they share responsibility and risks to experience and play with the target language in a natural setting with no fear of making mistakes, threat, or punishment (Chan, Lam, To, & Tsang, 2011; Even, 2008; Gorjian, Jabripour, & Moosavinia, 2010; Healy, 2008; Kayaoğlu, 2011; Rothwell, 2011; Tüm, 2010). As a result, their language anxiety is lowered, as their motivation to take active part in the language learning process is reinforced (Kayaoğlu, 2011; Piazzoli, 2011). The dramatic context in which students actively participate in individual and group activities helps lower the language anxiety and provides a motivating context for the development of language skills. It is through the independent, humanistic, collaborative, interactive, and constructivist nature of drama that foreign language learners feel less under stress and more motivated to experience the target language as it has been shown by different studies in literature (Chan, Lam, To, & Tsang, 2011; Healy, 2008).

On the role of drama in foreign language anxiety and motivation, several studies have been carried out in research. To start with, Aldağ (2010) conducted a study on the language motivation of fourth grade elementary students and examined the impact of creative drama on the motivation of learners in control and experimental groups. Over a four week study, she implemented creative drama lesson plans in an elementary school with a total number of fifty participants, and collected data through pre and post-test motivation questionnaire, personal information form, student and teacher interviews, individual diaries, and observational field notes. At the end of the study, she figured out a significant

difference in the motivation of the participants in language classes. She stated that the students in the experimental group were more motivated, successful, and self-confident in language classes. The researcher concluded that creative drama was impactful in increasing student language motivation, achievement, and self-confidence.

In another study, Aydeniz and Özçelik (2012) investigated the role of drama in French learners' foreign language achievement. In the study, they focused on thirty one university students in a public university in Turkey. The researchers formed control and experimental groups through appropriate sampling techniques and the experimental group had drama education for three weeks, at the end of which the students in both groups took an achievement test. Meanwhile, the researchers collected qualitative data through the journals students kept in the experimental group. The results showed that drama had a significant effect on the students' success in French. The qualitative data revealed that students have enjoyed drama classes, their interest towards the subject increased, and they learnt through having fun. The researchers further added that learners could see a connection between the class and the real life. They concluded that shy and timid students expressed themselves in the target language more comfortably through blending with others, and their communication with other members of the class got strengthened through drama sessions.

Similarly, Piazzoli (2011) examined the role of drama in foreign language anxiety of a group of third year university students who learnt Italian as an additional language. Through participatory action research, the researcher made use of video recordings, transcriptions, interviews, focus groups, concept mappings and video stimulated recalls. The results of the study showed that drama helped reduce language anxiety of the learners in that it reinforced a spontaneous willingness to communicate in the target language via authentic texts. The researcher concluded that drama also affected learner motivation in a positive way in that learners felt more confident and more motivated to express themselves in the target language.

Supporting the earlier findings, Punsiri (2011) studied the role of drama in foreign language anxiety of forty four Thai EFL students at the Departments of Primary and Secondary Education. The control and experimental groups were selected through convenience sampling process, and an anxiety scale and focus group discussions were used as data collection methods in the study. The quantitative and qualitative data analysis showed that drama was an effective tool in reducing learner anxiety. In the end, to lower learner anxiety, the researcher suggested that the drama teacher have a friendly appearance, have a sense of humor, be non-threatening, pay close attention to the learners and their performance, and find ways to encourage students to take active part in the learning process.

Furthermore, in parallel to other studies, Shand (2008) worked on the role of drama in reducing language anxiety and increasing motivation of language learners. A group of third, sixth, and seventh graders took part in the study. The researcher made use of pretest-posttests, observations, and interviews with both participants and their language teachers. The data analysis showed that for the third graders, drama was significantly successful in reducing their anxiety and increasing their confidence and motivation to speak English. However, for the sixth and seventh grade learners, there was little change in the students' anxiety, confidence, and motivation to speak the target language although drama had positive effects on them.

Finally, Sağlamel (2009) conducted a study on the impact of drama on the speaking anxiety of preparatory school students at a state university in Turkey. Over fifty hundred students took part in the study, and they went through a six week creative drama program. The researcher randomly selected twenty two students for a one-group pre-test/post-test study and used a foreign language anxiety scale to collect data. He also had interviews with the students and their speaking teachers. At the end of the study, the researcher concluded that the speaking anxiety levels of the participants changed according to their language proficiency level and gender i.e. beginner students and female learners were found to be more anxious than the others. He further stated that the results of the study were statistically significant and that creative drama reinforces enthusiasm in learners, and it could be a useful tool to lower the speaking anxiety of language learners.

### **2.3.6. Drama and Communicative Language Teaching (CLT)**

As a teaching and learning tool, drama can be incorporated into language classes with a communicative approach to language since it serves to the essence of communicative approach in terms of the importance of language in communication, the tasks and activities incorporated into the learning process, the classroom environment, and the roles of language teachers in learning (Aydeniz & Özçelik, 2012).

Freeman (2000) and Harmer (2007) emphasize that in CLT, language is perceived to be a means of communication, and language and communication are interdependent on each other. The goal of CLT, in this respect, is to develop the communicative competence of the learners and help them convey their messages in the target language, for which they need to know various linguistic forms, meanings, and functions and choose the most appropriate ones to use depending on the context. In this process, it is the learner who facilitates the classroom communication and comes up with situations to start the conversation. As an active guide, facilitator, co-communicator, and an observer in class, the teacher gets students to actively engage in negotiating meaning even though they have very limited knowledge of the target language. It is the student autonomy but not the teacher dominance in class that shapes the learning process through the implementation of games, role-plays, and problem-solving tasks. In the learning process, students are given a chance to decide on what to say and how to say the meanings they try to convey. It is through these interactive activities in which authentic materials are presented that students listen to one another, provide feedback, and negotiate meaning for a purposeful communication. The materials used in CLT are all authentic materials that replicate the real world to help students understand the real use of the target language in the real life, and these materials are presented to learners through pair, triad, small group or whole group processes. In this interactive and collaborative setting, teachers help students to express themselves as freely as possible creating a secure atmosphere in the class where students get motivated to study the target language with the awareness in mind that they use the language for the purpose of communication.

Errors in this process are tolerated as there is an emphasis on language functions rather than language forms. When the focus is on functions rather than forms, language development naturally takes place, and it is the constant exposure to the authentic and experiential use of the target language that matters most for learners' foreign language knowledge and skills.

Littlewood (1981) and Richards and Rodgers (2001) describe the nature of communicative activities as the whole task practices in which the training in the language and practice of the language are provided side by side, and their main aim is to communicate with others in the target language, the accomplishment of which sustains learner motivation. The communicative activities in CLT with authentic materials consist of basically two types of activities i.e. *functional activities* and *social interactional activities*. In functional activities, it is the teacher who structures the situation so that learners try to solve a problem or find out the information that they need (i.e. the information gap activities), and they work for a solution or to make a decision. Learners in these functional activities use the target language they have to communicate meanings as much and effectively as possible and to complete a task or solve a problem. These activities might include identifying pictures, discovering identical pairs or sequences, locations, missing information, features, differences, and secrets, reconstructing story sequences, following instructions, or pooling information to solve a problem. In social interactional activities, on the other side, learners try to convey their messages effectively in the target language paying attention to the social context they try to communicate in. Therefore, the choice of language is determined by the social context that communication takes place in. These activities might include simulations, role-plays, improvisations, debates, and discussions. Further, in relation to the communicative activities, Richards and Rodgers (2001) attract attention to three types of instructional materials in CLT classrooms: *text-based materials* including the textbooks, *task-based materials* including games, role plays, simulations, and task-based communication activities, and *realias* including the use of authentic 'from life' materials such as magazines, pictures, maps, graphs, charts, or objects.

Littlewood (1981) and Richards and Rodgers (2001) explain that the teachers role in communicative activities is to act as a co-communicator who is able to help and intervene as an active agent whenever necessary, and it is the teacher who initiates the context, but it is students' responsibility to conduct the activity through interactions to the end. It is this way that a supportive learning context is created through the positive personal relationships between peers and between learners and their teacher. It is only when learners are given a chance to express themselves in relation to the people around them that they get motivated, develop their language skills in integrated way, and learn the target language as a natural sequence of the active interactions in which they construct meaning together with others through trials and errors. Considering all, drama is an effective means to serve to CLT in language classes in terms of the nature of its tasks, the classroom environment it creates, and the role of its teacher in class.

### **Drama Tasks**

In parallel to CLT, the goal and medium of the drama tasks is meaningful and purposeful communication. Through drama tasks, learners use the target language to convey their messages in the target language as active listeners and speakers who negotiate meaning in different contexts through the use of different functions in the target language. Drama tasks “furnishes a bridge between the cozy, predictable classroom language and the unpredictable language of the outside world” (p. 229), and they provide meaningful opportunities for the practice of target language across various situations (Healy, 2008).

The drama tasks are improvised in nature, and the process of learning is shaped according to students' different needs, interests, and characteristics and the level of relevancy to their lives. The objectives of the drama classes are pre-determined in relation to these unique needs, interests, and characteristics. Besides, drama activities reinforce learner creativity and problem solving ability, and they develop internal discipline, responsibility, and collaboration in the learning process

(Çetingöz & Günhan, 2010; Evatt, 2010; Even, 2008; Kayaoğlu, 2011; Tüm, 2010). In addition, drama provides a safe environment for learners to perform their tasks in which they feel relax with no fear of failure. This is each and every effort by the learner is equally appreciated, mistakes are welcomed and perceived as a natural component of the learning process, and there is no winner or loser in drama (Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Even, 2008, Healy, 2008).

Learning in drama takes place when learners are actively engaged in activities in which they can create meaning for themselves and connect their learning to their real lives outside the class through role plays. In this respect, drama is a valuable means for language learners to develop skills and get intrinsically motivated since it takes learner interests into consideration through a range of interesting and real life authentic tasks in the classroom that allow constant exposure to the target language on the learners' side (Gorjian, Jabripour, & Moosavinia, 2010; Healy, 2008; Rothwell, 2011; Stinson & Winston, 2011). One point to bear in mind, though, is that the challenge presented to learners through drama tasks should not be either too high to create anxiety or too low to cause lack of motivation in class. If the challenge is too high, students may be stressed about not understanding the task, feel incompetent to finish it, worry about looking ridiculous in front of the others involved in the process, and might feel unmotivated to complete it. On the other hand, if these tasks are far too easy and are not challenging enough, they might lead to a lack of student motivation and create boredom, which will spoil the spirit of the whole class. In short, drama tasks should be achievable and appropriate to the learner level so that they do not feel anxious or unmotivated in the learning process (Baldwin, 2012).

### **Classroom Environment**

Drama supports a social learning environment that requires active cooperation and collaboration of the participants. As a CLT task, it aims the development of language through the engagement of the whole class cognitively, socially, and affectively (Tüm, 2010). As researchers (Chan, Lam, To, & Tsang, 2011; Ntelioglou,

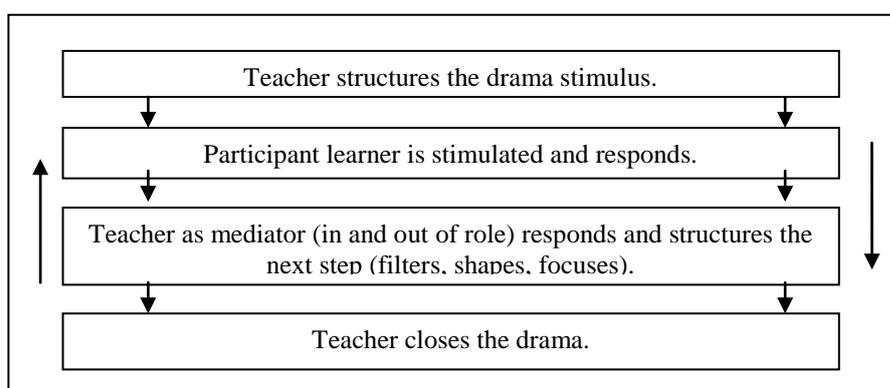
2011; Piazzoli, 2011; Stinson & Winston, 2011) argue, drama provides a chance to learn through first-hand experience, action, interaction, corporation and collaboration, discovery, exploration, discussion, and trust to the leader, the group members, and the others involved in the process (Xiao, 2011). It is an active learning process in which emotional, social, and cognitive learning take place simultaneously through the actual use of the target language (Tüm, 2010).

The context and the outcome of the whole process in drama is not known and cannot be predicted in advance because the learning process is shaped by the contributions students have in class through active human relationships and interactions in the learning environment which is flexible enough for language development (Baldwin, 2012). It is in this flexible environment that students generate, listen to, analyze, stimulate, learn and practice a language, as they collaborate closely with other students and use language meaningfully for different purposes. They also bring real life issues to the classroom and deal with them in a powerful, unique, and playful, but still a serious social environment in which they try out the different ideas and attitudes of the imaginary characters (Rothwell, 2011; Tüm, 2010). Meanwhile, although the teacher is aware of what to teach in class, students do not realize that they actually learn; but still, they have a chance to reflect on themselves and become aware of their own 'self' in a social context which is free of negativity (Aydeniz & Özçelik, 2012; Baldwin, 2012; Gorjian, Jabripour, & Moosavinia, 2010; Tüm, 2010).

### **Role of Language Teacher**

As a guide and facilitator in the classroom, the research (Aydeniz & Özçelik, 2012; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Simons, 2010) agrees on the qualities of an effective teacher in a communicative language classroom in which drama takes place. As argued by researchers, teachers in drama classes should be a facilitator, mediator, contributor, good listener, co-participant, and observant who scaffolds thinking and meaning making process in a creative and sharing classroom

environment in which they can maintain respect, safety, and control without worrying too much about their role as a teacher. Empathizing with the participants and their roles, teachers in drama classes should help their students recognize, develop, and communicate ideas, and be aware of their own capabilities as creative beings, respondents, and performers. They should also enable learners to maintain their self-esteem through safe, challenging, but still achievable tasks and active and reflective strategies to support them cognitively, socially, and affectively (Tüm, 2010). Bringing the necessary content, pedagogical, and personal knowledge and skills to their classrooms, language teachers should be constructive in their communication with learners and remind them that the purpose of the class is to create a meaningful learning context to communicate themselves rather than evaluating their performance in scores (Tüm, 2010). Following is the summary of the function of drama teachers in language classes as suggested by Baldwin in Figure 2.1. (2012).



*Figure 2.1.* Function of drama teacher

### **2.3.7. Advantages of Drama in EFL Classrooms**

Drama activities in foreign language classrooms have proved to create positive effects, as shown in the literature. The following is a brief discussion of the positive effects drama creates in EFL context in terms of reinforcing learner creativity, evoking learner emotions, appealing to different intelligences and learning

styles, providing a means for self reflection, inner speech, and critical thinking, and sustaining learner autonomy.

### **Learner Creativity**

Starko (2005) explains the concept of creativity in terms of ‘novelty and appropriateness’ and to be considered creative, it is necessary for an idea to be new and original to the person who created it in such a fashion that it is appropriate to the cultural context. In this respect, a creative idea is considered to be appropriate if it is “purposeful, meaningful, and communicative”.

Starko (2005) stresses that the underlying reasons for people to be creative might differ; however, conveying messages, communication, and solving problems stand out to be the main drives for individuals to generate original and appropriate ideas in different contexts. In this respect, the process of thinking that involves creativity is one of the key tools to learn and is one of the “core component of contextual teaching and learning system” in which learners develop knowledge and skills through asking questions, working on authentic problems, personalize knowledge and ideas, and communicate the outcomes (Rothwell, 2011; Tüm, 2010). Starko (2005) further discusses that one way to promote creative thinking in classroom is to provide learners with authentic problems and communicate their messages in new and original ways, for which drama forms the base, for it provides learners an opportunity to come up with creative, original, and appropriate ideas in the target language. Based on creativity and imagination, drama provides an infinite number of chances for learners to develop real skills and knowledge through the links between the real world and the imaginary ones (Rothwell, 2011), and it is through drama that learners are engaged in learning activities which have been designed to increase their creativity through authentic and communicative problem solving tasks (Chan, Lam, & Tsang, 2011; Gorjian, Jabripour, & Moosavinia, 2010; Tüm, 2010).

To see the relationship between drama and creativity in a study, Hui and Lau (2006) examined the role of drama in the psychological development of the first and fourth grade students who went through drama education after school for sixteen weeks. In the study, the researchers had experimental and control groups in which the students attended drama education classes and took part in the other unstructured extra-curricular activities respectively. The researchers gave learners pre and post-tests of creative thinking, drawing production, and story-telling. The results of the study indicated that the experimental group scored higher than the control group in their creativity and that students had improvement in their communicative expressive ability. The study showed that drama did create a significant difference in the creative thinking of the students.

Baldwin (2012), Healy (2008) and Rothwell (2011) agree with Hui and Lau (2006) in that drama stimulates creativity in class in a playful manner though a triggered stimulus which is balanced by the teacher in the forms of a visual, story, music, or event that evokes learner curiosity and leaves room for creative thinking. It helps learners to generate ideas and work on them with an aim and willingness to collaborate and produce their own works that are original and unique. It is in this original and creative process that learners work together, take the risks and ownership of their art, manipulate ideas, build connections between the already existing and new coming information, and use it in new contexts. They develop their ability to create ideas that are original through the activities that allow them to free their minds, to break the “habit of mind”, and take safe risks by taking the roles of imaginary characters (Even, 2008; Xiao, 2011).

### **Emotions and Learning**

Negative emotions can hinder the ability to learn in educational settings, and it is only under a rational and emotional balance that human beings can make use of their full potential to learn. Drama, in this respect, has a “feel good” factor, which motivates learners intrinsically (Gorjian, Jabripour, & Moosavinia, 2010), and it

provides such a safe and positive means of teaching and learning that it enables teachers to recognize and support the learners' physical, cognitive, and emotional development through visual, aural, and kinesthetic stimuli (Baldwin, 2012; Even, 2008; Ntelioglou, 2011; Rothwell, 2011).

Examining the relationship between learners' emotional intelligence and drama, Kayaoğlu (2011) conducted a study with English majoring students at a public university. The study included quantitative and qualitative data collection procedures i.e. the researcher made use of a structured questionnaire and interviewed some participants at the end of the implementation of drama activities in their language program. The results of the study showed that learners' personal, social, and emotional intelligences developed through drama in their language classes. The results also revealed that the students were able to recognize and monitor their own emotions for self-awareness, manage their emotions for positive change, motivate themselves and exercise self-control for productivity, recognize and empathize with the emotions of the others, and display social competence in their interpersonal relationships.

Supporting the findings of Kayaoğlu (2011), other researchers (Aydeniz & Özçelik, 2010; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Demircioğlu, 2010; Even, 2008; Henry, 2010; Paris, Yussof, & Zainal, 2010; Piazzoli, 2011; Simons, 2010) hold the idea that learners in drama learn how to be aware of, control, and take responsibility for their actions and emotions through conscious and rational action and reflection. The results of these actions are examined in rational and emotional levels with peers and the teacher who acts as a mediator and a facilitator in the learning environment. Even though the actions are imaginary, the decision making process and the results of this process still reflects the real world the individuals live in (Rothwell, 2011; Tüm, 2010). It is in this environment that they also practice observing, emphasizing, and understanding the feelings and actions of only their own 'self' but also the others they interact with and the imaginary characters they turn into (Even, 2008; Kayaoğlu, 2011; Xiao, 2011).

## **Inner Talk and Self-Reflection**

In his theory of cognitive development, Vygotsky states that cognitive development takes place through social interactions with a more skilled and competent adult or peer, for learners' potential to learn is enhanced with the help they receive (Pritchard & Woollard, 2010). Language, in this interactive process, is an effective means of thinking, and the "inner talk" individuals engage in helps learners develop and internalize a thought and solve problems (Wells, 2000).

From social constructivist perspective, drama helps learners acquire knowledge, organize it, and proceed to the next stage of development usually with the help of drama teacher and the social interactions with peers. Meanwhile, it leads to an inner talk in language learners, and this self-communication guides learners' cognitive development and actions. It provides means for language use in such fashion that it "supports, challenges, and extends" learners' inner talking and thinking skills, and creates opportunities to use language to engage in communicating, exploring, clarifying, and shaping their thoughts and ideas (Baldwin, 2012).

In addition to inter talk, drama reinforces self-reflection in individuals. As Demircioğlu (2010) underlines, drama is a teaching technique with supportive, intellectual, and emotional contexts that guide students to think and reflect on their own learning. It allows learners to be conscious in their learning through the activation of their reflective intelligence and reflection in drama is usually maintained with the help of a reflective and supportive teacher who constitutes a model for a continuous reflection. The reflective process under the guidance of teacher covers making personal choices, solving problems, creative thinking, learning in new contexts, and knowing oneself as a learner (Baldwin, 2012; Chan, Lam, To, & Tsang, 2011). The individual and in group reflective practices are carried out in drama class through the imaginary experiences, and during the reflections, learners think actively of the context in relation to what they have mastered and see the connections between their prior knowledge and what comes next (Healy, 2008).

## **Learner Autonomy**

Drama is an effective teaching and learning tool that reinforces learner autonomy in class (Even, 2008; Healy, 2008; Henry, 2010). Although teacher is present in the classroom as a guide and facilitator, it is the learners in drama who shape and guide the learning process with the choices and decisions they make in collaboration with others. Engaging in the imaginary worlds of the characters they turn into, individuals in drama learn to take risks and share responsibilities for their actions in a safe, relax, cozy, and friendly learning environment in which the themes, activities, pace, and direction of the whole process is determined by the individuals' needs, interest, and expectations (Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Even, 2008; Gill, 2013; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Rothwell, 2011; Tüm, 2010). Having control in class, learners in drama feel more independent of the teacher and rely more on their knowledge and skills to learn through hands on practices in the classroom.

In conclusion, literature points out that drama is a very impactful teaching and learning tool. It enhances learning in a positive way in which learners construct and shape their own learning through hands-on practices in collaboration with others in a social, friendly, relax, and supportive classroom environment. It is the positive environment drama creates in class that encourages different types of learners to be creative, independent of their teacher, and responsible for their own learning. In language learning especially, drama helps develop different language skills in various levels and reduce language anxiety, while it increases learner motivation.

## **2.4. Summary of Literature**

In relation to the body of research in literature, it has been seen that anxiety and motivation are two major concerns in foreign language education. Literature has shown that anxiety and lack of motivation might be debilitating in nature to the extent that they might impede with learning. Therefore, different researchers have

emphasized that it is highly important that students feel less anxious and more motivated in learning settings to succeed in learning a foreign language, and teachers reconsider their roles as a teacher, and the nature of their teaching tools and teaching environments.

In relation to learner anxiety and motivation in language learning, drama is suggested to be one alternative language teaching and learning method to help language learners feel more comfortable and willing to learn. The studies indicate that it is through the independent, collaborative, supportive, encouraging, creative, relax, warm, cozy, and positive atmosphere of drama that students get over their anxiety and fuel their motivation to learn and develop knowledge and skills in the target language.

Under the light of the research in literature, this study focuses on the role of drama activities in language anxiety and motivation of university students. Different than other studies, it examines the role of drama activities especially in the language anxiety and motivation of EFL learners at Gazi University School of Foreign Languages. It is hoped that the results of this study will contribute to the field of language education in theory and practice through attracting attention to the role of drama activities in learner anxiety and motivation.

## CHAPTER 3

### METHOD

The purpose of this section is to present the overall design of the study, and it includes the research questions, the participants, the data collection instruments, data collection procedure, data analysis, and limitations of the study.

#### 3.1. Overall Design of Study

The purpose of the study is to figure out how the implementation of drama activities in English as Foreign Language (EFL) classes influences the foreign language learning anxiety and motivation of the preparatory students at Gazi University School of Foreign Languages, the institution where the researcher teaches English. It investigates whether drama activities can be implemented as an effective means to increase the motivation and decrease the language anxiety of students in this intuition. The participants of the study were the students of English Language Teaching (ELT) and English Language and Literature (ELL) departments ( $N=123$ ), and language instructors ( $N=7$ ) of this preparatory school at Gölbaşı campus.

Investigating the role of drama activities in the foreign language anxiety and motivation of EFL students at Gazi University, the present study is an action research. Action research is defined as “self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understanding of these practices and the situations in which the practices are carried out” (Carr and Kemmis, 1986; cited in Hien, 2009). It is a type of research which is commonly used in educational settings to improve the performance of educational institutions or practices of educationists. The main aim in action research is to identify the intuitional problems, reflect on them, and make

some necessary changes and adaptations in the system through commitment and collaboration of teachers within the intuition. Being a dynamic and ongoing process, action research equips teachers with necessary knowledge, skills, and self-awareness to come up with innovative approaches to their practices and develop remedies or improvements for specific situations in their teaching and learning context (Hien, 2009). In this respect, this study is an action research in that it looks into an institutional concern, and it tries to figure out how the implementation of drama activities influences the foreign language learning anxiety and motivation of EFL school students at Gazi University School of Foreign Languages. Specifically, the present study aims to find an answer to the following research questions in three main phases i.e. pre-implementation, implementation, and post-implementation in which data were gathered through a mixed method design of data collection.

**RQ1:** How does the implementation of drama activities impact foreign language anxiety and motivation of EFL students at Gazi University Prep School?

**RQ2:** Is there a significant difference between the foreign language anxiety and the language learning motivation of EFL students prior to and after the implementation of drama activities at Gazi University prep school?

**RQ3:** What are the perceptions of EFL students and their language instructors on the impact of drama activities on foreign language anxiety and motivation?

Denzin and Lincoln (2005) and Thomas (2003) explain qualitative research as the type of research in which the researcher intends to describe the characteristics of people or events without being concerned about comparing them in terms of measurements or amounts. With an interpretive, naturalistic approach to the subjects studied, qualitative research studies events in their natural environment and tries to understand and interpret the phenomena in terms of the meanings attributed to them by people. It emphasizes the qualities of beings or processes which are not

experimentally studied or measured in statistical terms and the immediate relationship between the researcher and the subject the researcher inquires into.

Denzin and Lincoln (2005) and Thomas (2003) further explain that quantitative research, on the other side, is the type of research that deals with measurements and amounts of the characteristics of people and events that are investigated into. Using numbers and statistical methods, quantitative research tends to have a numerical measurement of a phenomenon and it tries to come up with a general description of the case or tests a hypothesis, which can be replicated by other researchers easily. It tries to explain, predict, and generalize the people, places, and cases studied with objectivity i.e. in a way that the researcher does not get involved in data personally.

Under the light of the literature, this study had a mixed method design in which both quantitative and qualitative data were collected through various means of data collection instruments. The reason that the study incorporated a mixed-method design is that mix-method designs are advantageous in that the combination of different qualitative and quantitative instruments is helpful in gaining a broader insight into the issue than a single approach to collect data. In mix-method data collection, qualitative and quantitative research focus on different aspects of the phenomena studied, and they complete each other in such a way that they draw a better picture of the issue and mutually validate the findings of the other. In some cases, they might produce results that are contradictory. Even in such cases, qualitative and quantitative data are helpful in developing deeper insights to the phenomena being studied from a larger scope (Flick, 2009). The combination of quantitative and qualitative research instruments in the study is helpful the researcher develop a deeper insight into the role of drama activities in the foreign language anxiety and motivation of EFL students at Gazi University.

## **Pre-Implementation Phase**

The pre-implementation phase of the study consisted of two stages. First, a rather informal needs assessment procedure was carried out in regular teaching meetings and everyday interactions with EFL students at Gazi preparatory school. It was in regular teacher meetings that teachers share their classroom observations with the researcher about their students' foreign language learning anxiety and motivation. Students, on the other hand, were asked their ideas about how they felt towards learning English, the language program, materials, and activities in everyday interactions with the researcher.

In the second stage of the pre-implementation phase, first the drama activities to be implemented in the study were collected from two different source books for drama and drama lesson plans were prepared with the help of two drama experts and three experienced EFL language instructors. The content of the drama activities were selected and lesson plans were prepared in relation to the content and objectives of traditional language program and the language level of EFL students. In the selection and preparation process, the needs, interests, and expectations of EFL students were also taken into consideration under the guidance of their language instructors. After the drama lesson plans were prepared, the drama activities were piloted in six pre-intermediate language classes by six different voluntary language instructors. The pilot study was carried out with the preparatory school students of engineering, architecture, economic and administrative sciences faculties. After the piloting, necessary changes and adaptations were carried out in the structure and content the drama lesson plans. Meanwhile, Gardner's (2004) Attitude/Motivation Test Battery in six point agreement rating scale was chosen to implement in the study. Since the main focus of the study was anxiety and motivation, the items that measured learner attitude towards foreign languages were left out in the questionnaire, and the new anxiety and motivation questionnaire was piloted on three hundred pre-intermediate preparatory school students ( $N=300$ ) of engineering, architecture, economic and administrative sciences faculties at Gazi University.

## **Implementation Phase**

In the implementation phase, various drama activities were implemented. However, before the implementation took place, the students ( $N=123$ ) in eight EFL classes were first given the pre-test to measure their anxiety and motivation levels. Consisting of six point agreement rating scale, the translated and adapted Turkish version of Gardner's (2004) The Attitude/ Motivation Test Battery questionnaire was used in the pretesting. Following the pretest, the drama activities were conducted in EFL classes for a total implementation period of six weeks for one and a half to two full class hours.

During the implementation of the activities, the students were regularly asked to reflect on their drama experience in class over the six weeks. To provide feedback, they filled in different feedback slips in the forms of words, short phrases and sentences, rating scales, and simple pictures and drawings after each drama session in class. Besides, the instructors were asked to reflect in a written observation form on their students' drama experience in class once in every two weeks. In addition, the researcher visited different drama classrooms once during the whole implementation process and observed the implementation of the activities. To validate the teacher observations, the researcher obtained camera pictures and video recordings from different classrooms upon their consent of the participants. The researcher herself also had a chance to implement two drama activities over the last two weeks of the study in one EFL class, as one of the teachers could not participate in the study due to some health problems.

After the drama activities were implemented in the classrooms over six weeks, the student participants ( $N=123$ ) were given the same questionnaire to measure their anxiety and motivation levels one again. The aim was see whether there was a significant difference between their language anxiety and motivation before and after the implementation of the activities in class. A summative evaluation of the activities was also conducted to decide whether to include these activities in the program or not in the following academic years.

## **Post-Implementation Phase**

In the post-implementation phase, focus group interviews were held with EFL students and their language instructors. The student interviews consisted of a total number of thirty ( $n=30$ ) students in 6 focus groups. 4 of these focus groups ( $n=18$ ) were formed out of the students who had shown to have lower motivation and higher anxiety in class. The remaining 2 focus groups ( $n=12$ ) were formed out of students who had shown to have higher motivation and lower anxiety in class. The observations by the instructors and the researcher were taken as basis while selecting the students to participate in the interviews. The language instructors ( $n=6$ ), on the other hand, were interviewed in 2 focus groups ( $n=3$ ) with equal number of teachers in each depending on their teaching schedule. Of the seven language instructors ( $N=7$ ), one instructor could not participate in teacher interviews because she was on sick leave.

The students and the instructors who had implemented the drama activities were asked structured and open-ended interview questions. They were asked to reflect on their overall drama experience. Their answers were audio recorded and transcribed. Finally, the quantitative and qualitative data were analyzed in relation to research questions. Following is a figure that summarizes the overall design of the study in Figure 3.1.

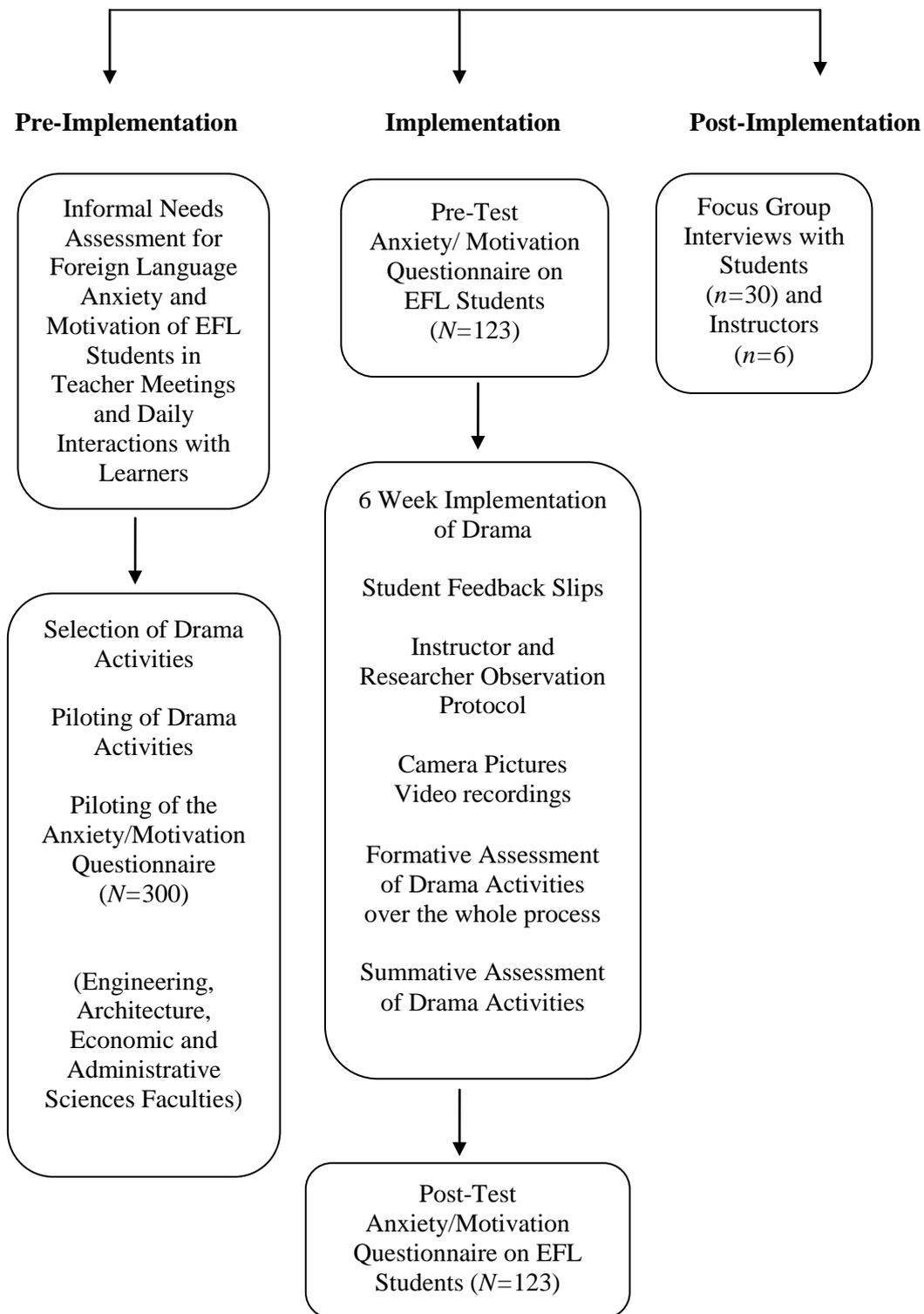


Figure 3.1. Overall design of study

This study was initiated in the beginning of the academic year 2012-2013 in EFL program at this university and was extended over the whole academic year from September to June. Following is the overall timetable of the study in Table 3.1.

**Table 3.1.**

*Timetable of Study*

<b>Months</b>	<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>
Review of the literature	X	X	X	X	X	X				
Needs assessment, preparation of drama lesson plans, piloting of lesson plans and foreign language anxiety and motivation questionnaire		X	X	X	X	X				
Qualitative and quantitative data collection (pre and post test questionnaires, implementation of drama activities, student feedback, teacher and researcher observations protocol, focus group interviews with students and teachers)							X	X	X	
Results and reporting								X	X	X

### School Context

Gazi University School of Foreign Languages is located in Gölbaşı. It provides language education to approximately one thousand preparatory school students in English, German, French, and Arabic, and the majority is consisted of English language learners from the faculties of engineering, architecture, economic and administrative sciences, art and sciences, and education. The academic year starts in September and finishes in June, and the language education lasts for nine months. The language learners take a proficiency exam in the beginning of each academic year, and those students who score sixty out of a hundred points in the exam go directly to their departments, as the others who scored less than sixty points in the exam start their preparatory school education.

The English language program at Gazi University School of Foreign Languages is prepared mainly for groups. The students of engineering, architecture, economic and administrative sciences faculties constitute the first group. In the first group, the students start their language education from starter level and finish their education in intermediate level. The students of art and sciences and education faculties constitute the second group. The students in the second group start their education in pre-intermediate level and finish their language education in upper-intermediate level. The language programs of these two groups of learners differ in terms of their course materials and number of the exams. A material unit and a test unit prepare language materials and exams for all of the students. In addition, the classes of the students in the first group are shuffled twice, whereas the students in the second group are shuffled once in an academic year. No transitions are allowed between the different language levels during the whole year.

EFL education at Gazi University School of Foreign Languages mainly covers the students in the second group, and it consists of English Language Teaching (ELT) and English Language and Literature (ELL) students in eight language classes ( $N=123$ ) with a total number of fifteen or sixteen students in each. EFL students' language program extends from pre-intermediate level to upper-intermediate level. Their course syllabus integrates all language skills with equal emphasis on each. During the year, the students mainly follow their course book and skills books, and they engage in some extra activities within their program. They prepare presentations, posters, writing portfolios, skits, and magazine projects. They also have film sessions per month. The students are graded formatively throughout the semester by means of these extra activities. The summative assessment of the students, on the other side, is carried out through quizzes in every two weeks, midterm exams in every month, and one final exam at the end of the academic year. The language instructors teach for five hours a day and twenty five hours a week. The school time is divided into morning and afternoon sessions. The language instructors teach for three class hours with fifty minutes each in the morning and two class hours with forty minutes each in the afternoon. They work in partners i.e. two teachers share one class, and some of them have administrative responsibilities.

### **3.2. Participants**

EFL students ( $N=123$ ) at Gazi University preparatory school and their voluntary language instructors ( $N=7$ ) participated in this study,

#### **Student Participants**

The study included all the upper intermediate level EFL students ( $N=123$ ). The students consisted of 29 boys ( $n=29$ ) and 94 girls ( $n=94$ ) between the ages of 18 and 22. They were graduates of Anatolian High School ( $n=55$ ), Anatolian Teacher Training High School ( $n=45$ ), General High School ( $n=17$ ), Science High School ( $n=1$ ), Vocational High School ( $n=3$ ), and others ( $n=2$ ).

The student participants consisted of those preparatory school students who were to enroll in English Language Teaching (ELT) ( $n=91$ ) and English Language and Literature (ELL) ( $n=32$ ) departments within Gazi University, where the medium of instruction is a hundred percent English. The students had taken the proficiency language exam held by the School of Foreign Languages in the beginning of the academic year 2012-2013 and scored less than sixty points. They were randomly distributed to eight language classes with a total number of fifteen or sixteen in each class.

#### **Teacher Participants**

In addition to student participants, language instructors ( $N=7$ ) participated in the study. The study included only seven language instructors ( $N=7$ ) out of thirteen in total. The teachers who participated in the study were selected among those teachers whose teaching schedules were more flexible and who were willing to take an active part in the drama activities. They were graduates of Middle East Technical University (METU), Hacettepe University, Marmara University, and Anadolu

University, and their teaching experience ranged from three years to fifteen years of teaching. They had been working at Gazi University School of Foreign Languages preparatory school at least for one and a half years to twelve. Specifically the number of years they had been working with ELT and ELL students ranged from at least one academic semester to nine years. Two of them also had their MA and PhD degrees. The identities of the teacher participants were kept confidential and they were given numbers to identify their contribution throughout the study. Following is a description of the teachers who participated in the study in Table 3.2.

**Table 3.2.**  
*Teacher Participants*

<b>Teachers</b>	<b>Years of Experience</b>	<b>Years of Experience in the Institution</b>	<b>Years of EFL Experience in the Intuition</b>	<b>BA/ University</b>	<b>MA</b>	<b>PHD</b>
<b>T1</b>	12	12	4	Hacettepe		
<b>T2</b>	3	3	one semester	METU		
<b>T3</b>	3	1.5	one semester	Marmara		
<b>T4</b>	8	2	2	Anadolu		
<b>T5</b>	12	12	9	Hacettepe	✓	✓
<b>T6</b>	15	12	3.5	Hacettepe	✓	
<b>T7</b>	5	2	2	METU		

### **3.3. Role of Researcher**

The researcher was one of the language instructors who teach English to EFL students and a teacher trainer in Professional Development Unit (PDU) at Gazi University preparatory school. The EFL teaching practices of the researcher as a language instructor provided a basis in exploring the anxiety and motivation of EFL students within this educational institution. In this study, it was the researcher who guided the language teachers in the implementation of tie drama activities over the six weeks in one and a half to two class hours. The researcher also worked in collaboration with the teachers and sought their help to carry out the formative and

summative evaluation of the activities under the light of the qualitative data gathered in the study through the student feedback, teacher and researcher observation protocol, and student and teacher focus group interviews. The researcher also had a chance to observe the implementation of different drama activities once in each class. In addition, the researcher held interviews with the participants of the study in several focus groups on their drama experience in class over the six weeks.

### **3.4. Instruments**

In this study, different quantitative and qualitative data collection instruments were used. The quantitative data collection instruments consisted of pre and post language anxiety and motivation questionnaires. The qualitative data collection instruments, on the other hand, consisted of regular written teacher and researcher observation notes, short student reflections, and audio recorded focus group interviews with the teachers and students.

#### **3.4.1. Foreign Language Anxiety and Motivation Questionnaire**

The Turkish version of Gardner's Attitude/Motivation Test Battery in six point agreement rating scale was implemented in the study as pre and post tests upon the requested permission of the owner.

In the pre-implementation phase of the study, Gardner's (2004) Attitude/Motivation Battery (see Appendix B) in six point agreement rating scale went through some necessary adaptations in relation to this study. The items related to language attitude in the questionnaire were omitted since language attitude was not the main concern of this study. Only the items that were related to language anxiety and motivation were taken into consideration under the guidance of questionnaire key developed by Gardner (1986). After the omission of attitude related items in Gardner's (2004) questionnaire, a new questionnaire was prepared by the researcher

with fifty eight items in two sections. The first section included the personal questions related to the participants' age, gender, department, high school, and the perceived level of proficiency. The second section, on the other side, consisted of the questionnaire items on students' foreign language anxiety and motivation. The items related to anxiety measured anxiety in two main dimensions: English use anxiety and English class anxiety, whereas the items related to motivation measured motivation in five main dimensions: interest in foreign languages, motivational intensity, integrative orientation, desire to learn English, and instrumental orientation. In the questionnaire, the students were asked to put a tick to the items if they strongly, moderately, slightly agreed or strongly, moderately, and slightly disagreed.

The new questionnaire was adapted by the researcher out of Gardner's (2004) Attitude/Motivation Test Battery went through opposite wording and reverse-coding process in which the original English items were first translated into Turkish and then back into English. The original items in English and the translated version in Turkish were compared for any discrepancies in content. Five experienced English language instructors at Gazi University and one experienced Turkish language instructor were consulted in the translation and comparison process. Necessary adaptations in content context took place for clarity and content validity concerns. For the item 48, the context which aimed at Japanese language was changed into Turkish language to provide relevancy to the context of the study.

The pilot study of the anxiety and motivation questionnaire was conducted on three hundred ( $N=300$ ) pre-intermediate preparatory school students who were to attend the faculties of engineering, architecture, economic and administrative sciences. In the statistical analysis, the participants' responses to the questionnaire items were coded in the numbers 1, 2, 3, 4, 5, 6 representing strongly disagree, moderately disagree, slightly disagree, slightly agree, moderately agree, and strongly agree respectively. Besides, the items that measured English class anxiety (3, 15, 27, 39, 51); the items that measured English use anxiety (12, 24, 36, 48, 58); the items that measured motivational intensity (2, 14, 26, 38, 50); that the items measured interest in foreign languages (7, 19, 31, 43, 54); and the items that measured desire to learn English (11, 23, 35, 47, 57) were reversed as they were keyed negatively in the

original questionnaire. Then the data went through reliability analysis on SPSS. The items with low reliability scales i.e. the item number 14 that measured motivational intensity, 43 that measured interest in foreign languages, and 57 that measured desire to learn English were omitted from the questionnaire. Following the deleted items, the Cronbach Alpha was calculated to be .94 and 0.87 for anxiety and motivation related items respectively as shown in Table 3.3. below. The calculated Cronbach' Alpha levels showed that the questionnaire was satisfactorily reliable.

**Table 3.3.**  
*Result of Reliability Analysis for Anxiety and Motivation*

	Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N
Anxiety	.940	.941	20
Motivation	.872	.893	35
Total			55

The finalized questionnaire consisted of fifty five questions in two parts. The first part consisted of the personal questions related to the participants' age, gender, department, high school, and the perceived level of proficiency, and the second part consisted of the questionnaire items on students' foreign language anxiety and motivation. These items in the new questionnaire aimed at measuring the participants' language anxiety in the dimensions of English use anxiety and English class anxiety, and motivation in the dimensions of interest in foreign languages, motivational intensity, integrative orientation, desire to learn English, and instrumental orientation. The finalized version of the new anxiety/motivation questionnaire was implemented as pre and post-tests before and after the implementation of the drama activities over six weeks. During the statistical analysis, the participants' responses to the questionnaire items were coded in the numbers 1, 2, 3, 4, 5, 6 representing strongly disagree, moderately disagree, slightly disagree, slightly agree, moderately agree, and strongly agree respectively. Besides, the items that measured English class anxiety (3, 14, 26, 38, 49); the items that measured English use anxiety (12, 23, 35, 46, 55); the items that measured motivational intensity (2, 25, 37, 48); that the items measured interest in foreign languages (7, 18,

30, 52); and the items that measured desire to learn English (11, 22, 34, 45) were reversed with regards to the original questionnaire.

### **3.4.2. Drama Activities**

In the study, various drama activities that were communicative in nature were conducted. The drama activities were compiled from the drama resource books that were prepared for classroom use by Duff and Maley (2005) and Farmer (2011). The topics of these drama activities were selected in parallel to the course book content that students use in their traditional language program, and they covered conflict situations, split cartoons, making a machine, drawing pictures from music, tension situations, and festivals. In the selection of these activities and the preparation of their lesson plans (see Appendix C), two drama experts and three experienced EFL language instructors were consulted, and six drama activities were chosen to be implemented in the study with respect to the content and objectives of the language program and language level of EFL students. In the selection process, the needs, interests, and expectations of EFL students were also taken into consideration under the guidance of their language instructors. Following is a summary of the activities in Table 3.4.

**Table 3.4.**  
*Outline of Drama Activities*

Activity	The Aim of the Activity	Intelligences	Skills
<b>Week 1:</b> <i>Conflict Situations</i>	to use a scenario involving conflict to develop a dramatic improvisation	Linguistic Logical Bodily Kinesthetic Interpersonal	<b>Listening, Speaking, Reading, Writing</b>
<b>Week 2:</b> <i>Split Cartoons</i>	to use a cartoon sequence as the stimulus for a dramatized reconstruction	Linguistic Spatial Bodily Kinesthetic Interpersonal	
<b>Week 3:</b> <i>Making a Machine</i>	to involve students in discussion, physical movement and presentation of an original machine	Linguistic Spatial Bodily Kinesthetic Interpersonal	
<b>Week 4:</b> <i>Pictures from Music</i>	to build up a ‘gallery’ of pictures stimulated by listening to music, which will form the basis for an art gallery guided tour	Linguistic Musical Interpersonal Intrapersonal Spiritual	
<b>Week 5:</b> <i>Tension</i>	to use a situation involving tension to develop a dramatic improvisation	Linguistic Logical Bodily Kinesthetic Interpersonal	
<b>Week 6:</b> <i>Festival</i>	to develop a dramatized festival based on an invented culture	Linguistic Musical Interpersonal Intrapersonal Naturalistic Spiritual	

The lesson plans covered basically three phases of the drama activities in class i.e. warm-up, role-play, and evaluation. In the warm-up phase, students got ready mentally and physically for the lesson through different warm up activities. In the role-play phase, they got ready for the selected activities in class individually and in groups. In the final phase, they performed their roles, and they had an overview of the activities and their performances. The final stage was also the stage where students had immediate feedback and evaluation by the teacher and peers on the overall drama experience in class.

The pilot study of these drama activities was conducted on pre-intermediate preparatory school students who were to attend the faculties of engineering, architecture, economic and administrative sciences next year. The piloting of the activities was carried out over two weeks in six different language classes by six

different voluntary language instructors whose teaching experience ranged from three years to eight years. The researcher had a meeting with each one of the piloting teachers before they piloted the activities and informed them about the lesson plans, the drama activities, and how to implement the activities in class. Following the piloting process, the researcher had another meeting with each one of the instructors who piloted the drama activities and received their feedback and suggestions on the implementation of the drama activities. The instructors mostly commended on the content of the activities and how they worked out with the students, and they suggested some adaptations with regards to the structure of the lesson plans and the content of the activities. Afterwards, the researcher made the necessary changes and adaptations in the lesson plans and the content of the drama activities under the guidance of the six language instructors who implemented these drama activities. During this process, the researcher consulted two drama experts and three experienced EFL instructors again to finalize the lesson plans to be used in EFL language program.

Next, the drama activities were implemented in EFL classes by 7 language instructors ( $N=7$ ) over six weeks. Before each implementation, the researcher had regular meetings with EFL language instructors every week and informed and trained them about the lesson plans, nature of the drama activities, and how to implement the activities in class. In the implementation process, at least one and a half to two full class hours over six weeks were allocated to the drama activities in eight EFL classes. Of the seven teachers, one teacher voluntarily implemented the activities in two of her classes as there was not enough number of teachers to implement the activities due to their busy schedules and administrative responsibilities. Meanwhile, a formative assessment of the activities went on before and during the whole implementation process. All the qualitative data collected through regular student feedback, the instructor and the researcher observation protocol were taken into consideration for the formative assessment of the activities during the implementation process. At the end of the implementation process, a summative assessment was also conducted to decide on whether to adopt the activities in the following year or not.

### **3.4.3. Student Feedback Slips**

The drama activities were implemented in eight different EFL classes with a total number of a hundred and twenty three EFL students ( $N=123$ ). Over the six week implementation period, the students were asked to fill in a feedback slip on their experience with the drama activities at end of each drama session. The purpose of the student slips was not only to provide feedback to the whole drama experience in class and evaluate the activities formatively but also pinpoint any indicators of language anxiety and motivation in EFL students. The feedback slip included words, short phrases and sentences to be completed, rating scales to be circled, and simple pictures to be drawn (see Appendix D). The students were given a different reflection slip each week, and they were asked to reflect on their drama experience in Turkish. The reason the students were asked to provide feedback in Turkish was the common consensus among the language instructors that the students would express themselves better in their mother tongue. Each feedback slip was examined several times by the researcher in relation to learners' drama experience, the implementation of the drama activities, and indicators of learner anxiety and motivation. In this process, the researcher sought the help of language instructors.

### **3.4.4. Teacher and Researcher Observation Protocol**

In the study, seven language instructors ( $N=7$ ) implemented the drama activities in eight EFL classes over six weeks. The instructors were asked to share their observations in class through a written observation protocol with a set of guide questions to reflect in English on drama their students' drama experience. The purpose of the observation protocol was to provide feedback to the whole drama experience in class, evaluate the activities formatively, and pay attention to any indicators of language anxiety and motivation in EFL students. The observation protocol included four open-ended questions basically about students' reaction to the drama sessions and the implementation of the activities (see Appendix F). In each

observation protocol sheet, the teachers shared their observations on two different drama activities, and by the end of the implementation, they had filled in three observation protocols in total. To validate the teacher observations and student reflections, the researcher visited different drama sessions in each class and observed the sessions under the guidance of the same observation protocol provided to the language instructors. The researcher herself also had a chance to implement the drama activities in one of EFL class for two weeks, as one of the teachers could not go on with the study due to some health problems.

During the study, camera pictures and video recordings were used to provide further insight to the research questions, validate the student feedback and teacher observations, and help the formative assessment of the drama activities. The pictures and recordings were especially useful for the researcher as she could only visit each class once throughout the whole implementation period due to time restrictions. The pictures and recordings were received from each EFL class upon the consent of all the participants, and their content was closely examined by the researcher in relation to learners' drama experience, the implementation of the drama activities, and indicators of learner anxiety and motivation. In this process, the researcher sought the help of language instructors.

### **3.4.5. Student Focus Group Interviews**

At the end of the six week implementation, the researcher carried out focus group interviews with the thirty student participants ( $n=30$ ) in 6 focus groups. Of the 6 focus groups, 4 of these focus groups consisted of the eighteen students ( $n=18$ ) who had shown to have lower motivation and higher anxiety in class. The other 2 focus groups consisted of twelve ( $n=12$ ) students who had shown to have higher motivation and lower anxiety in class. The observations by the instructors and the researcher were taken as basis in the selection of the students to participate in the interviews, and the students were interviewed in focus groups with four or five participants in each. During the interviews, they were asked to reflect on and

evaluate their drama experience through semi-guided open-ended interview questions that address not only to the affective but also cognitive aspects of their experience (see Appendix G). The interviews were held in Turkish and were transcribed for content analysis in which learners' drama experience, the implementation of the drama activities, and indicators of learner anxiety and motivation were noted down.

#### **3.4.6. Teacher Focus Group Interviews**

A focus group interview was conducted with the language instructors ( $n=6$ ) who implemented the drama activities in class for six weeks. Of the teachers ( $N=7$ ), one teacher was on sick leave and could not attend the focus group interviews. The remaining 6 teachers ( $n=6$ ) were asked semi-guided open-ended interview questions in 2 focus groups with three participants ( $n=3$ ) in each. During the interviews, they were asked to reflect on and evaluate their students' drama experience through semi-guided open-ended interview questions that address not only to the affective but also cognitive aspects of their experience (see Appendix G). The interviews were held in Turkish and were transcribed for content analysis in which learners' drama experience, the implementation of the drama activities, and indicators of learner anxiety and motivation were noted down. Following is the overall design of the interviews in Figure 3.2.

## Design of Focus Groups

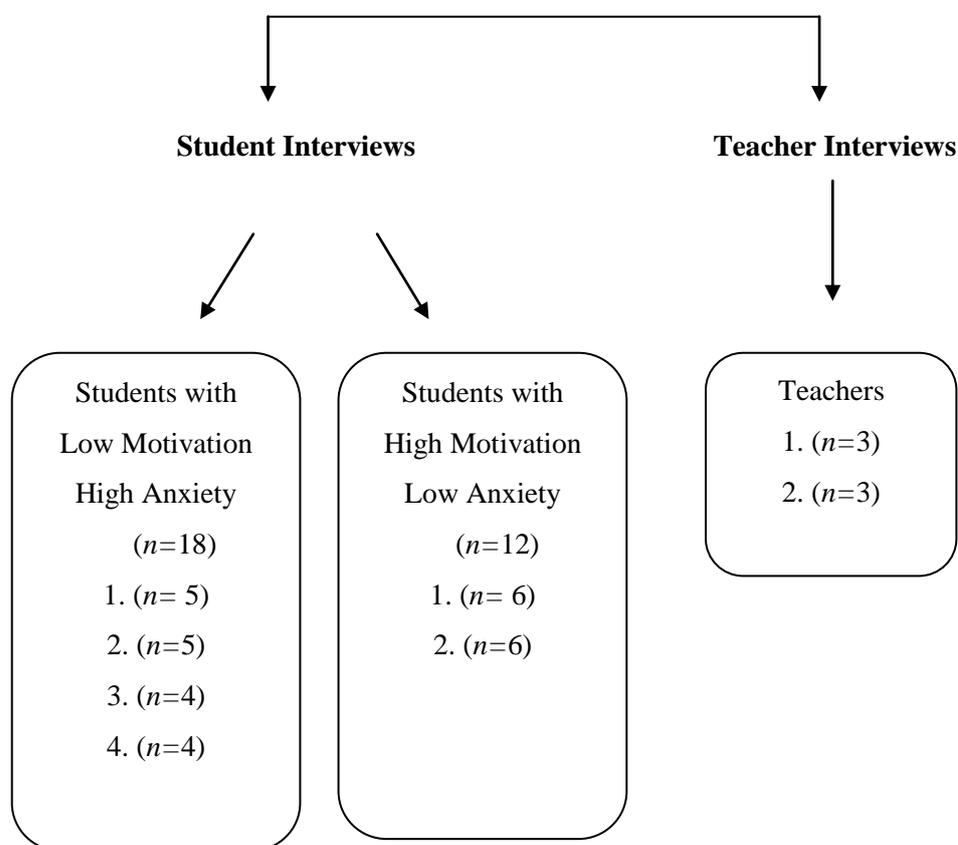


Figure 3.2. Organization of focus group interviews

### 3. 5. Data Collection Procedures

The data collection process included all EFL students at Gazi university preparatory school ( $N=123$ ), their seven language instructors ( $N=7$ ), and the researcher in the pre-implementation, implementation, and post-implementation stages of the study.

In the pre-implementation process, the researcher conducted a needs assessment rather informally in regular teacher meetings and everyday interactions with EFL students to develop an insight into EFL learners' language anxiety and motivation. The first hand EFL teaching practices of the researcher also provided a

basis for this procedure. Following the informal needs assessment, the researcher chose the drama activities and prepared the drama lesson plans with the help of two drama experts and three experienced EFL teachers in relation to the students' needs, interests, expectations, language levels, and the content and the objectives of their language program. The selected drama activities and drama lesson plans were piloted on pre-intermediate preparatory school students from the faculties of engineering, architecture, economic and administrative sciences. The pilot study was carried out in six different language classes by six different voluntary language teachers for two weeks at the end of the first academic semester. Necessary changes and adaptations took place in the lesson plans and content of the drama activities following the piloting process. Meanwhile, Gardner's (2004) Attitude/Motivation Battery was adapted by the researcher with the help of five experienced EFL teachers at Gazi University. The adapted Turkish version of the questionnaire was piloted on three hundred pre-intermediate preparatory school students ( $N=300$ ) from the faculties of engineering, architecture, economic and administrative sciences at the end of the first semester. Following the piloting, the questionnaire went through reliability analysis, and the items with low reliability scales were omitted. The new anxiety/motivation questionnaire included fifty five questions in two sections. The first section consisted of personal questions, as the second section consisted of the items that aimed to measure the learners' anxiety and motivation in English.

In the beginning of the second semester, the researcher gave the new anxiety/motivation questionnaire that was adapted from Gardner's (2004) Attitude/Motivation Battery to EFL students ( $N=123$ ) as a pre-test. Towards middle of the second semester, the drama activities were conducted in eight EFL classes in six weeks. EFL language instructors ( $N=7$ ) implemented the drama activities for at least one and half hour to two class hours each week on specified time slots they arranged for their classes according to their weekly plan. At the end of each session, the students filled in feedback slips to reflect on their drama experience and submit it to their language instructors to be given to the researcher afterwards. Meanwhile, the instructors who implemented the activities in class for six weeks shared their observations with the researcher in a written observation protocol that they filled in

once in every two weeks. In the observation protocol, they were asked to share their observations on students' reactions to the drama activities and the implementation process. To validate the student feedback and teacher observations, the researcher herself visited all the drama classrooms once over six weeks in different sessions. The researcher also had a chance to implement the drama activities in one of EFL classes for two weeks, as one of the instructors could not go on her drama sessions for due to some health problems. During the observations, the researcher also made use of the observation protocol prepared for the teacher observations. In addition, the researcher obtained camera pictures and video recordings from different classes upon the permission of the participants of the study to validate the observations. The language instructors took the pictures and recordings of the learners during their drama sessions and submitted them to the researcher. The student feedback slips, written teacher and researcher observation protocols along with the camera pictures and video recordings to validate the observations were all collected to provide data for the research questions and to be a means for formative evaluation of the drama activities throughout the implementation. At the end of the six weeks, the researcher gave EFL students ( $N=123$ ) the same anxiety/motivation questionnaire as a post-test to see the difference between the anxiety and motivation scores of the students prior to and after the implementation of the drama activities in their language classes.

Finally, the researcher held interviews with the student and teacher participants in focus groups after the drama implementation over six weeks. The student focus groups consisted of six focus groups with four or five students in each. The four of these focus groups were formed with the students ( $n=18$ ) who had been observed to have high anxiety and low motivation, whereas the two of these focus groups were formed with the students ( $n=12$ ) who had been observed to have low anxiety and high motivation. The teacher and researcher observations were considered in the selection of the student participants to be interviewed. On the other hand, the teacher participants ( $n=6$ ) were interviewed in two focus groups with three members in each. Of the seven teachers ( $N=7$ ) who implemented the activities in class, one teacher could not participate in the interviews because she was on sick leave. The student and teacher participants were asked semi-structured open-ended

interviews questions that addressed the cognitive and affective aspects of their overall drama experience. The researcher recorded and transcribed the interviews for content analysis. Further, as a result of the interviews, a summative evaluation of the activities was conducted with the teachers to decide whether the activities should be incorporated into the upcoming EFL language programs or not.

### **3.6. Data Analysis**

In this action research study, both quantitative and qualitative data analysis procedures were implemented. The quantitative data provided an opportunity for the cross validation of the data collected, and it increased the reliability of the study. By means of the numeric and comparable estimates that were provided through quantitative data, the study was more credible, and the research questions could be answered on a safer basis (Sağlamel, 2009). The qualitative data, on the other hand, made it possible to answer the research questions in the natural setting through an inquiry from the inside with the aim of an in-depth understanding of the phenomena (Ospina, 2004). It enabled the researcher to look deeply into the influence of the drama activities on EFL learners' foreign language anxiety and motivation. To achieve this, simultaneous data collection procedure, in other words a triangulation of learner feedback, written teacher and researcher observation protocol, and focus group interviews with the participants, was implemented. The data collected through the triangulation process tried to answer the research questions "from the perspective of the actors involved, rather than explaining it (unsuccessfully) from the outside" (Ospina, 2004, p. 9) using "different *sources* of information in order to increase the validity of the study" (Diehl, Guion, and McDonald, 2011, p.1). The triangulation process increased the reliability of the findings, created different ways to understand the case in detail, and provided a clear picture of the phenomena in detail (Diehl, Guion, & McDonald, 2011).

## **Quantitative Data Analysis**

The quantitative data collection instruments in the study consisted of pre and post-test anxiety/motivation questionnaire that was adapted from Gardner's (2004) Attitude/Motivation Test Battery. The questionnaire consisted of fifty five questions and aimed at measuring EFL students' anxiety and motivation in two sections. The first section consisted of personal questions, and the second section consisted of the anxiety/motivation questionnaire items.

The pre and post-test questionnaire scores of the students went through statistical analysis on the statistics program SPSS 20.0. First, EFL students' gain scores from the pre and post-test were calculated for the subscales of anxiety and motivation. Then the gain scores went through paired samples *t*-test analysis to see whether there was a significant difference between the pre and post anxiety and motivation scores of the students. The alpha level were fixed at .05 taking the risk of committing 5 % Type I error. The item frequencies, mean scores, and standard deviations of the items in the pre and post-test anxiety/motivation questionnaire were clearly summarized in tables under related sections according to APA guidelines. While reporting the item frequencies, the students' percentages were reported in a way that the responses strongly, moderately and slightly agree or strongly, moderately, and slightly disagree were reported together only as agreement or disagreement in sum percentages. In the presentation of the participants' agreement percentages, the numbers 1, 2, 3, 4, 5, 6 represented strongly disagree, moderately disagree, slightly disagree, slightly agree, moderately agree, and strongly agree respectively.

## **Qualitative Data Analysis**

The qualitative data in this study were collected through written student feedback slips, written teacher and researcher observation protocol, and focus group interviews with the students and their teachers. The qualitative data collected in the

study went through content analysis that consisted of four major steps as outlined by Şimşek and Yıldırım (2008). First, codes were driven from the student feedback slips, observation protocol, and focus group interviews; second, major themes were outlined in relation to the codes driven; third, data were organized and reported according to the codes and emerging themes; finally, the findings were interpreted and discussed with regards to the research questions of the study.

The qualitative data collected through student feedback slips ( $f=581$ ) were analyzed in-depth by the researcher with the help of EFL language instructors and codes were driven out of the most commonly repeated ideas in the feedback slips. The frequencies of the codes were manually calculated by the researcher and one language instructor to be reported. After the codes were driven and their frequencies were calculated, they were examined in detail by the researcher with the help of the language instructors and major emerging themes were outlined regarding the relationship between the codes (Şimşek & Yıldırım, 2008). Following this procedure, the data were organized and reported according to the codes and emerging themes that included the use of language, learner autonomy, creativity, fun, collaboration and socialization, empathy, different intelligences, learning styles and preferences, classroom environment, thinking skills, and emotions. Finally, the findings were interpreted and discussed in relation to the research questions of the study.

The written teacher and researcher observation protocols were all analyzed in-depth by the researcher, and codes were driven out of the written protocols. The codes were basically driven by the researcher with regards to the guiding questions on the observation protocol that basically covered the themes of drama lesson plans in three stages, the objectives of the plans, the strengths and weakness of the drama activities, and possible alterations. In this process, the researcher sought the help of language instructors for clarification in the analysis of their observation notes and the camera pictures and video recordings that were collected to validate the teacher observations. Following this procedure, the data were organized and reported according to the codes and themes that included the guiding questions on the observation protocol. Finally, the findings were interpreted and discussed in relation to the research questions of the study.

The audio recorded interviews were transcribed by the researcher for content analysis. In the content analysis, codes were outlined by the researcher in relation to the themes of the interview questions. The responses of the student and teacher participants were reported mainly in terms of the differences of the drama sessions from the traditional classes, the strengths and weaknesses of the drama classes, the contribution of drama activities to learners' foreign language development and performance, the personal views on the incorporation of drama activities into the foreign language program, and the participants' willingness to go on teaching and learning English with drama activities in the language education process. During the analysis, the participants were occasionally consulted for the clarification of the transcriptions whenever necessary. Following the procedure, the data were organized and reported according to the codes and the themes that included the interview questions. Finally, the findings were interpreted and discussed in relation to the research questions of the study.

All quantitative and qualitative data gathered in the study were triangulated and reported along with the additional emerging issues. Finally, the results were interpreted and discussed further for the conclusions and implications of the study.

### **3.7. Trustworthiness of Study**

Guba and Lincoln (2002) underline the importance of four criteria in determining the level of trustworthiness in a study i.e. *credibility*, transferability, *dependability*, and *confirmability* respectively, and following is a discussion of the trustworthiness of this study across these major themes.

Guba and Lincoln (2002) suggest that for a study to be considered trustworthy, it should first have credibility which refers to whether the analysis and interpretations of the results are believable. They suggest that the credibility of a study can be increased through prolonged engagement at a site, persistent observations, peers' debriefing, triangulation, referential adequacy materials, and member checks. In this respect, this study can be considered credible since the

researcher has been engaged in the study site as a language instructor for the three years. As a language instructor at the university in which the study takes place, the researcher is familiar with the language teaching practices and the concerns of the institution about EFL students' foreign language anxiety and motivation. Besides the prolonged engagement in the site, the researcher had a chance for persistent observations during the implementation of the drama activities over the course of the study. It was the researcher who visited each EFL class in which the drama activities were implemented over the six weeks. As a part of the observation, the researcher collected referential adequacy materials through camera pictures and video recordings and shared EFL teachers' class observations. In addition, the study can be considered credible since the qualitative data collected in the study went through peers' debriefing and member check throughout the study. Especially, the student feedback slips, and camera pictures with video recordings to validate the observation protocols were examined and analyzed with the help of EFL instructors who implemented the drama activities in class. Although the final report did not go through member check at the end of the study due to time restriction, the student feedback slips were continuously debriefed and checked by EFL teachers in the analysis procedure. Most importantly, the study can be considered credible because the data collected in the study were triangulated by different quantitative and qualitative data collection instruments. In this action study, the quantitative data collected through anxiety/motivation pre-test and post-test questionnaire were triangulated with the qualitative data. The qualitative data were further triangulated in itself through a combination of student feedback slips, teacher and researcher observation protocol, camera pictures and video recordings, and focus group interviews with the student and teacher participants. The triangulation of quantitative and qualitative data increased the credibility of the study.

Besides, as the second criterion of being trustworthy, Guba and Lincoln (2002) suggest transferability which refers to the generalizability of the results of the study to other settings. Given that the study was an action research which included EFL language instructors ( $N=7$ ) and EFL learners at Gazi University School of Foreign Languages preparatory school ( $N=123$ ), the findings of the study are

considered to be unique for the given setting, and therefore, they might not totally account for the anxiety and motivation related concerns in other institutions. Nevertheless, the study might still provide some valuable insight to the program makers and language instructors who are concerned about the anxiety and motivation of their language learners within their institution.

In addition, Guba and Lincoln (2002) attract attention to dependability that refers to whether the study can be repeated under the same circumstances in another place and at another time. In this respect, it can be said that this study is dependable as it can easily be repeated in another educational setting at another time, for each and every step of the study is described and reported in detail along with the quantitative and qualitative data collection instruments. Nonetheless, it might not be possible to obtain the same results as each setting is unique to itself with different learner profiles.

Finally, Guba and Lincoln (2002) underline the importance of confirmability which refers to whether the data are collected without any bias and the results are reported and interpreted objectively in the study. In this respect, the study can be considered confirmable since the quantitative and qualitative data collected in the study were triangulated through the incorporation of different quantitative and qualitative data collection instruments that included the anxiety/motivation questionnaire, student feedback slips, teacher and researcher observation protocol, and focus group interviews with the student and teacher participants. The triangulation process helped reduce the possibility of any bias in reporting the results of the study. In conclusion, considering the points mentioned above, this study can be considered trustworthy as it is credible, transferable, dependable, and confirmable as suggested by Guba and Lincoln (2002).

### **3.8. Limitations of Study**

The results of the study is hoped to be helpful in understanding the role of drama activities in EFL learners' language anxiety and motivation. Nonetheless, there were some limitations in the study.

One of the limitations of the study might be the mortality threat to internal validity. This is some students were absent in some of the drama sessions due to various reasons, and one of the teachers could not finish the implementation process as she was on sick leave during the last two weeks of the implementation. Besides, there might be a threat to internal validity due to testing effect. The difference found in the anxiety levels of the student in pre and post-test could be due to the testing effect other than the implementation of the drama activities in class. In other words, it is possible that the difference was due to the students who had become more aware of the case after the first testing. Their awareness into the scope of the study could be influential in the answers they provided for the second testing. The same difference might be due to the maturity threat i.e. they mastered and proceeded in the target language over the six weeks. However, since this study is not an experimental study but an action research for school improvement practices, these possible threats do not constitute a major concern for the study.

In addition, it is possible that the results of the study were affected by the implementation threat in that the characteristics of teachers who implemented the drama activities in class were different than one another. In the study, seven language instructors ( $N=7$ ) implemented the drama activities in their classes. Having unique teaching skills and qualities, the language instructors carried out the drama lessons in non-identical ways although they were guided by the researcher during the whole process. The extent to which the drama activities were implemented as effectively as possible differed amongst the teachers with different skills and approaches to teaching. However, regarding that the study was an action research as a part of school improvement practices, the teacher effect do not constitute a major threat for the results of the study.

Next, learner characteristics were a limitation for the study. The drama activities were chosen under the guidance of language instructors and drama experts in relation to learners' expectations, needs, and interests. However, it is possible that the choice of tasks and the design of the activities could not meet all of the learner needs, expectations, or interests due to the individual differences within the learners. It is possible that the tasks were not equally appealing or satisfactory for the unique needs, expectations, and interests of the students.

What is more, that the researcher visited each class once over the six weeks might have caused observer effect during the implementation of the drama activities in class. The presence of a second party apart from their language instructor might have influenced the learners' anxiety and motivation in the implementation of the drama activities.

Furthermore, the participants were asked to provide sincere answers in the feedback slips and interviews, but still there might be a possibility that they avoided reflecting their real feelings or ideas due to some personal concerns or because of the fact that the researcher was both a colleague and teacher with some administrative responsibilities within the institution. Therefore, their answers might be influenced and it is possible that did not want to say anything negative about their drama experience and the role of these activities in the learners' anxiety and motivation in English. Nevertheless, since the study was conducted for the sake of institutional development, the participants were well-informed about the role of the researcher.

Finally, the duration of the study was a limitation for the study. Due to the time constraints in the current program, the drama sessions were limited to one and a half to two class hours over the six weeks. However, it was not enough for such abstract constructs as anxiety and motivation to change over such a short period of time. It could have been better if the duration of the activities in the program and the duration of the study could be extended over time.

Despite these limitations cited above, the study could provide valuable insight into the research questions and was helpful in understanding the role of the drama activities in EFL learners' language anxiety and learning motivation through quantitative and qualitative data gathered from different sources.

## **CHAPTER 4**

### **RESULTS**

The purpose of the study is to figure out the role of drama activities in the foreign language anxiety and motivation of EFL students at Gazi University School of Foreign Languages Preparatory School. This chapter includes the results of the study that were obtained through various quantitative and qualitative data collection instruments in the study. First, the quantitative results of the pre and post-test anxiety/motivation questionnaire are reported. Then qualitative results of student feedback slips, teacher and researcher observation protocol, and student and teacher focus group interviews are reported in the related sections.

#### **4.1. Quantitative Results of Study**

The quantitative data in this study were collected through pre and post-test anxiety/motivation questionnaire that was adapted and translated into Turkish from Gardner's (2004) Attitude/Motivation Test Battery. The questionnaire consisted of fifty five questions in six point agreement rating scale, and it aimed at measuring language anxiety in the subscales of English use anxiety and English class anxiety, and language motivation in the subscales of motivational intensity, integrative orientation, desire to learn English, interest in foreign languages, and instrumental orientation. The questionnaire was submitted to EFL learners at Gazi University before and after the implementation of the drama activities for six weeks.

#### 4.1.1. Pre-test and Post-test Item Frequencies for Anxiety

Following are the results of the pre and post-test item frequencies for the construct of anxiety in the subscales of English use anxiety and English class anxiety

##### English Use Anxiety

In the questionnaire, there were ten questions that aimed at measuring learners' English use anxiety, and following is the pre and post-test questionnaire results presented in Table 4.1. and Table 4.2. below.

**Table 4.1.**  
*Pre-Test Results for English Use Anxiety*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>6</b>	9 (7.3)	11 (8.9)	8 (6.5)	26 (21.1)	39 (31.7)	30 (24.4)	4.34	1.50
<b>12</b>	4 (3.3)	15 (12.2)	28 (22.8)	41 (33.3)	28 (22.8)	7 (5.7)	3.77	1.93
<b>17</b>	22 (17.9)	57 (46.3)	18 (14.6)	15 (12.2)	10 (8.1)	1 (.8)	2.49	1.20
<b>23</b>	4 (3.3)	9 (7.3)	14 (11.4)	28 (22.8)	36 (29.3)	32 (26)	4.46	1.35
<b>29</b>	30 (24.4)	40 (32.5)	29 (23.6)	9 (7.3)	9 (7.3)	6 (4.9)	2.55	1.38
<b>35</b>	6 (4.9)	14 (11.4)	24 (19.5)	37 (30.1)	33 (26.8)	9 (7.3)	3.85	1.28
<b>41</b>	24 (19.5)	63 (51.2)	12 (9.8)	15 (12.2)	6 (4.9)	3 (2.4)	2.39	1.21
<b>46</b>	6 (4.9)	16 (13)	33 (26.8)	20 (16.3)	36 (29.3)	12 (9.8)	3.81	1.37
<b>51</b>	16 (13)	44 (35.8)	16 (13)	31 (25.2)	12 (9.8)	4 (3.3)	2.93	1.35
<b>55</b>	3 (2.4)	17 (13.8)	13 (10.6)	42 (34.1)	30 (24.4)	18 (14.6)	4.08	1.30

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
(N=123)

The pre-test results for English use revealed that in item, most of the students ( $n=95$ , 77.2 %) agreed (strongly, moderately, and slightly) they would get nervous if they had to speak English to a tourist, and more than half of them ( $n=79$ , 61.8 %) agreed they feel very much at ease when they have to speak in English. The students mostly disagreed (strongly, moderately, and slightly) speaking English anywhere made them feel worried ( $n=97$ , 78.8 %), while they agreed it did not bother them at all to speak English ( $n=96$ , 78.1 %). Besides, most of the students ( $n=99$ , 80.5%) disagreed (strongly, moderately, and slightly) it would bother them if they had to speak English on the phone, and more than half of them ( $n=79$ , 64.2%) agreed they would feel quite relaxed if they had to give street directions in English. In addition, a lot of students ( $n=99$ , 80.5%) disagreed (strongly, moderately, and slightly) they would feel uncomfortable speaking English anywhere outside the classroom, whereas slightly more than half of them ( $n=68$ , 55.4%) agreed they would feel comfortable speaking English where both Turkish and English speakers were present. Finally, more than half of the students ( $n=76$ , 61.8 %) disagreed (strongly, moderately, and slightly) they feel anxious if someone asks them something in English, and almost three quarter of them ( $n=90$ , 73.1%) agreed they would feel calm and sure of themselves if they had to order a meal in English. In sum, the pre-test results for English language use anxiety showed that students in general felt comfortable using English; however, they still showed anxiety especially in items 6 and 46 that included a social context in which the language is used to interact with non/native speakers.

**Table 4.2.**  
*Post-test Results for English Use Anxiety*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>6</b>	9 (7.3)	21 (17.1)	12 (9.8)	36 (29.3)	32 (26)	13 (10.6)	3.81	1.45
<b>12</b>	3 (2.4)	6 (4.9)	28 (22.8)	37 (30.1)	34 (27.6)	15 (12.2)	4.12	1.18
<b>17</b>	23 (18.7)	54 (43.9)	18 (15.4)	18 (14.6)	5 (4.1)	4 (3.3)	2.51	1.25
<b>23</b>	4 (3.3)	5 (4.1)	12 (9.8)	28 (22.8)	49 (39.8)	25 (20.3)	4.53	1.22

**Table 4.2. (continued)***Post-test Results for English Use Anxiety*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>29</b>	26 (21.1)	35 (28.5)	37 (30.1)	12 (9.8)	9 (7.3)	4 (3.3)	2.63	1.30
<b>35</b>	4 (3.3)	9 (7.3)	16 (13)	30 (24.4)	42 (34.1)	22 (17.9)	4.33	1.29
<b>41</b>	32 (26)	56 (45.5)	16 (13)	15 (12.2)	4 (3.3)	0 (0)	2.21	1.06
<b>46</b>	9 (7.3)	15 (12.2)	29 (23.6)	23 (18.7)	35 (28.5)	12 (9.8)	3.78	1.42
<b>51</b>	11 (8.9)	61 (49.6)	11 (8.9)	30 (24.4)	7 (5.7)	3 (2.4)	2.76	1.22
<b>55</b>	2 (1.6)	6 (4.9)	18 (14.6)	30 (24.4)	49 (39.8)	18 (14.6)	4.40	1.15

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
 2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree    (N=123)

The post-test results for English use indicated that most of the students ( $n=81$ , 65.9 %) agreed (strongly, moderately, and slightly) they would get nervous if they had to speak English to a tourist, and more than half of them ( $n=86$ , 69.9 %) agreed they feel very much at ease when they have to speak in English. The students mostly disagreed (strongly, moderately, and slightly) speaking English anywhere made them feel worried ( $n=96$ , 78 %), while they mostly agreed it did not bother them at all to speak English ( $n=102$ , 82.9 %). Besides, many of the students ( $n=98$ , 79.7%) disagreed (strongly, moderately, and slightly) it would bother them if they had to speak English on the phone, and three quarters of them ( $n=94$ , 76.4%) agreed they would feel quite relaxed if they had to give street directions in English. In addition, a lot of students ( $n=104$ , 84.5%) disagreed (strongly, moderately, and slightly) they would feel uncomfortable speaking English anywhere outside the classroom, whereas slightly more than half of them ( $n=53$ , 57%) agreed they would feel comfortable speaking English where both Turkish and English speakers were present. Finally, more than half of the students ( $n=83$ , 67.4 %) disagreed (strongly, moderately, and slightly) they feel anxious if someone asks them something in English, and three quarter of them ( $n=97$ , 78.8 %) agreed they would feel calm and sure of themselves if they had to order a meal in English. In sum, the post-test results

for English language use anxiety showed that compared to the previous results, more students felt comfortable using English. Nonetheless, as seen earlier in the pre-test results, the students still showed anxiety across different items.

### English Class Anxiety

In the questionnaire, there were ten questions that aimed at measuring learners' English class anxiety. Following is the pre and post-test questionnaire results presented in Table 4.3. and Table 4.4. below.

**Table 4.3.**  
*Pre-test Results for English Class Anxiety*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>3</b>	5 (4.1)	17 (13.8)	13 (10.6)	32 (26)	25 (20.3)	31 (25.2)	4.20	1.48
<b>10</b>	15 (12.2)	29 (23.6)	26 (21.1)	35 (28.5)	13 (10.6)	5 (4.1)	3.14	1.33
<b>14</b>	3 (2.4)	12 (9.8)	31 (25.2)	21 (17.19)	40 (32.5)	16 (13)	4.07	1.31
<b>21</b>	39 (31.7)	40 (32.5)	13 (10.6)	17 (13.8)	6 (4.9)	8 (6.5)	2.47	1.50
<b>26</b>	10 (8.1)	8 (6.5)	24 (19.5)	35 (28.5)	35 (28.5)	11 (8.9)	3.89	1.35
<b>33</b>	14 (11.4)	25 (20.3)	12 (9.8)	32 (26)	25 (20.3)	15 (12.2)	3.60	1.57
<b>38</b>	18 (14.6)	52 (42.3)	17 (13.8)	17 (13.8)	11 (8.9)	8 (6.5)	2.80	1.43
<b>44</b>	16 (13)	34 (27.6)	19 (15.4)	35 (28.5)	10 (8.1)	9 (7.3)	3.13	1.43
<b>49</b>	18 (14.6)	48 (39)	18 (14.6)	26 (21.1)	8 (6.5)	5 (4.1)	2.78	1.33
<b>54</b>	32 (26)	43 (35)	12 (9.8)	19 (15.4)	9 (7.3)	8 (6.5)	2.63	1.51

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
(N=123)

The pre-test results of English class anxiety showed that almost three quarters of the students ( $n=88$ , 71.5%) agreed (strongly, moderately, and slightly) they do not get anxious when they have to answer a question in their English class. Slightly more than half of them ( $n=70$ , 56.9 %) disagreed (strongly, moderately, and slightly) they never felt sure of themselves when they were speaking in their English class, whereas, almost half of them ( $n=53$ , 43.2 %) agreed with the statement. Besides, more than half of the students ( $n=77$ , 62.6%) agreed they felt confident when asked to speak in their English class, and almost three quarters of them ( $n=92$ , 74.8%) disagreed it embarrassed them to volunteer answers in their English class. More than half of the students ( $n=81$ , 65.9%) agreed they were calm whenever they have to speak in their English class, but they agreed ( $n=72$ , 58.5%) it worried them that other students in their class seemed to speak better English than they did and disagreed ( $n=87$ , 70.7%) they did not understand why other students felt nervous about speaking English in class. Slightly more than half of the students ( $n=69$ , 56%) disagreed they got nervous when they were speaking in their English classes, as almost half of them ( $n=54$ , 43.9%) stated the opposite. Finally, more than half of the students ( $n=84$ , 68.2%) disagreed with the idea that students who claimed that they got nervous in English classes were just making excuses and disagreed ( $n=87$ , 70.8%) they were sometimes anxious that the other students in class would laugh at them when they spoke English. In sum, the pre-test results for English class anxiety indicated that more than half of the students felt comfortable in their English class, whereas the others showed anxiety especially in the items 10, 14, 33 and 44. The majority seemed that could understand other students' anxiety in their language classes (items 38 and 49) even if they do not feel it themselves, and half of the students felt worried about their performance in class (item 33).

**Table 4.4.**  
*Post-test Results for English Class Anxiety*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>3</b>	4 (3.3)	6 (6.5)	7 (5.7)	35 (28.5)	51 (41.5)	18 (14.6)	4.42	1.20
<b>10</b>	20 (16.3)	46 (37.4)	25 (20.3)	18 (14.6)	13 (10.6)	1 (.8)	2.68	1.25
<b>14</b>	3 (2.4)	5 (4.1)	30 (24.4)	17 (13.8)	45 (36.6)	23 (18.7)	4.34	1.29
<b>21</b>	39 (31.7)	43 (35)	14 (11.4)	17 (13.8)	4 (3.3)	6 (4.9)	2.37	1.39
<b>26</b>	4 (3.3)	7 (5.7)	25 (20.3)	24 (19.5)	46 (37.4)	17 (13.8)	4.24	1.26
<b>33</b>	21 (17.1)	31 (25.2)	15 (12.2)	29 (23.6)	16 (13)	11 (8.9)	3.17	1.57
<b>38</b>	14 (11.4)	33 (26.8)	16 (13)	31 (25.2)	18 (14.6)	11 (8.9)	3.32	1.51
<b>44</b>	16 (13)	51 (41.5)	19 (15.4)	25 (20.3)	9 (7.3)	3 (2.4)	2.75	1.26
<b>49</b>	16 (13)	45 (36.6)	20 (16.3)	19 (15.4)	15 (12.2)	8 (6.5)	2.97	1.45
<b>54</b>	32 (26)	46 (37.4)	12 (9.8)	19 (15.4)	11 (8.9)	3 (2.4)	2.51	1.38

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree (N=123)

The post-test results of English class anxiety revealed that more than three quarters of the students ( $n=104$ , 84.6%) agreed (strongly, moderately, and slightly) they do not get anxious when they have to answer a question in their English class. Almost three quarter of them ( $n=91$ , 74 %) disagreed (strongly, moderately, and slightly) they never felt sure of themselves when they were speaking in their English class, whereas. Besides, more than half of the students ( $n=85$ , 69.1%) agreed they felt confident when asked to speak in their English class, and more than three quarters of them ( $n=96$ , 78.1%) disagreed it embarrassed them to volunteer answers in their English class. Many of the students ( $n=87$ , 70.7%) agreed they were calm whenever they have to speak in their English class, and slightly more than half of them disagreed ( $n=67$ , 54.5%) it worried them that other students in their class seemed to speak better English than they did. Slightly more than half of them ( $n=63$ , 51.2%) also disagreed they did not understand why other students felt nervous about

speaking English in class. Many of the students ( $n=86$ , 69.9%) disagreed they got nervous when they were speaking in their English classes. Finally, more than half of the students ( $n=81$ , 65.9%) disagreed with the idea that students who claimed that they got nervous in English classes were just making excuses and disagreed ( $n=90$ , 73.2%) they were sometimes anxious that the other students in class would laugh at them when they spoke English. In sum, compared to the pre-test results for English class anxiety, the post-test results showed that more students felt comfortable in their English class across the items 3, 10, 14, 26, 33, 44, and 54.

To conclude, the pre and post-test results for English use anxiety and English class anxiety showed that the students in general felt comfortable in English, and more students indicated that felt comfortable after the post-test.

#### **4.1.2. Pre-Test and Post-Test Item Frequencies for Motivation**

Following are the results of the pre and post-test item frequencies for the construct of motivation in the subscales of motivational intensity, integrative orientation, desire to learn English, interest in foreign languages, and instrumental orientation.

##### **Motivational Intensity**

In the questionnaire, there were nine questions that aimed at measuring learners' motivational intensity. Following is the pre and post-test questionnaire results presented in Table 4.5. and Table 4.6. below.

**Table 4.5.**  
*Pre-test Results for Motivational Intensity*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>2</b>	37 (30.1)	51 (41.5)	10 (8.1)	13 (10.6)	9 (7.3)	3 (2.4)	2.31	1.33
<b>8</b>	0 (0)	1 (.8)	9 (7.3)	35 (28.5)	46 (37.4)	32 (26)	4.80	.93
<b>19</b>	1 (.8)	23 (18.7)	20 (16.3)	48 (39)	24 (19.5)	7 (5.7)	3.75	1.64
<b>25</b>	30 (24.4)	45 (36.6)	6 (4.9)	19 (15.4)	13 (10.6)	10 (8.1)	2.76	1.61
<b>31</b>	1 (.8)	10 (8.1)	11 (8.9)	35 (28.5)	37 (30.1)	29 (23.6)	4.50	1.22
<b>37</b>	35 (28.5)	47 (38.2)	15 (12.2)	11 (8.9)	10 (8.1)	5 (4.1)	2.42	1.40
<b>42</b>	6 (4.9)	13 (10.6)	17 (13.8)	45 (36.6)	35 (28.5)	7 (5.7)	3.90	1.23
<b>48</b>	25 (20.3)	41 (33.3)	24 (19.5)	23 (18.7)	7 (5.7)	3 (2.4)	2.63	1.28
<b>53</b>	8 (6.5)	11 (8.9)	17 (13.8)	28 (22.8)	42 (34.1)	17 (13.8)	4.11	1.40

1= Strongly Disagree      3= Slightly Disagree      5= Moderately Agree

2= Moderately Disagree      4= Slightly Agree      6= Strongly Agree

(N=123)

The pre-test results for motivational intensity showed that most of the students ( $n=98$ , 79.7%) disagreed (strongly, moderately, and slightly) they did not pay much attention to the feedback they received in their English class, and a large number of them ( $n=113$ , 91.9%) agreed (strongly, moderately, and slightly) they make a point of trying to understand all the English they see and hear. More than half of the students ( $n=79$ , 64.2%) agreed they keep up to date with English by working on it almost every day and disagreed ( $n=81$ , 65.9 %) they put off their English homework as much as possible. A large portion of students ( $n=101$ , 82.2%) agreed that when they had a problem understanding something in their English class, they always had their teacher for help and disagreed ( $n=97$ , 78.9%) they tended to give up and not pay attention when they did not understand their English teacher's explanation of something. Almost three quarters of the students ( $n=87$ , 70.8%) agreed they really worked hard to learn English and disagreed ( $n=90$ , 73.1%) they cannot be bothered trying to understand the more complex aspects of English.

Finally, almost three quarters of the students ( $n=87$ , 70.7%) agreed when they were studying English, they ignored distracters and paid attention to their task. In sum, the pre-test results for motivational intensity showed that most of the students were motivated in their language class.

**Table 4.6.**  
*Post-test Results for Motivational Intensity*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>2</b>	37 (30.1)	51 (41.5)	15 (12.2)	8 (6.5)	9 (7.3)	3 (2.4)	2.27	1.29
<b>8</b>	0 (0)	3 (2.4)	5 (4.1)	23 (18.7)	42 (34.1)	50 (40.7)	5.07	.99
<b>19</b>	8 (6.5)	18 (14.6)	22 (17.9)	46 (37.4)	17 (13.8)	12 (9.8)	3.67	1.33
<b>25</b>	20 (16.3)	35 (28.5)	18 (14.6)	20 (16.3)	14 (11.4)	16 (13)	3.17	1.64
<b>31</b>	0 (0)	6 (4.9)	13 (10.6)	31 (25.2)	37 (30.1)	36 (29.3)	4.68	1.14
<b>37</b>	41 (33.3)	41 (33.3)	11 (8.9)	14 (11.4)	7 (5.7)	9 (7.3)	2.45	1.54
<b>42</b>	4 (3.3)	20 (16.3)	22 (17.9)	40 (32.5)	26 (21.1)	11 (8.9)	3.79	1.28
<b>48</b>	17 (13.8)	63 (51.2)	22 (17.9)	12 (9.8)	6 (4.9)	3 (2.4)	2.48	1.14
<b>53</b>	6 (4.9)	9 (7.3)	17 (13.8)	39 (31.7)	33 (26.8)	19 (15.4)	4.15	1.32

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
( $N=123$ )

The post-test results for motivational intensity showed that the majority of the students ( $n=103$ , 83.8%) disagreed (strongly, moderately, and slightly) they did not pay much attention to the feedback they received in their English class, and a large number of them ( $n=115$ , 93.5%) agreed (strongly, moderately, and slightly) they made a point of trying to understand all the English they saw and heard. More than half of the students ( $n=75$ , 61%) agreed they kept up to date with English by working on it almost every day and disagreed ( $n=73$ , 59.4%) they put off their English homework as much as possible. A large portion of students ( $n=94$ , 84.6%) agreed when they had a problem understanding something in their English class, they

always had their teacher for help and disagreed ( $n=93$ , 75.5%) they tended to give up and not pay attention when they did not understand their English teacher's explanation of something. More than half of the students ( $n=77$ , 62.5%) agreed they really worked hard to learn English and disagreed ( $n=102$ , 82.9%) they cannot be bothered trying to understand the more complex aspects of English. Finally, almost three quarters of the students ( $n=91$ , 73.9%) agreed when they were studying English, they ignored distracters and paid attention to their task. In sum, the post-test results showed that most students were motivated in their English class and compared to the pre-test scores, they scored higher in the items 2, 8, 31, 48, and 53 despite of the decrease in the percentages of the other items.

### Integrative Orientation

In the questionnaire, there were four questions that aimed at measuring learners' integrative orientation. Following is the pre and post-test questionnaire results presented in Table 4.7. and Table 4.8. below.

**Table 4.7.**  
*Pre-test Results for Integrative Orientation*

Item No	1 <i>f</i> (%)	2 <i>f</i> (%)	3 <i>f</i> (%)	4 <i>f</i> (%)	5 <i>f</i> (%)	6 <i>f</i> (%)	<i>M</i>	<i>SD</i>
4	1 (.8)	2 (1.6)	0 (0)	14 (11.4)	38 (30.9)	68 (55.3)	5.36	.90
15	2 (1.6)	0 (0)	1 (.8)	7 (5.7)	37 (30.1)	76 (61.8)	5.48	.86
27	7 (5.7)	20 (16.3)	10 (8.1)	26 (21.1)	27 (22)	33 (26.8)	4.18	1.58
39	1 (.8)	2 (1.6)	0 (0)	6 (4.9)	43 (35)	71 (57.7)	5.45	.84

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
 2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
 ( $N=123$ )

The pre-test results for integrative orientation showed that almost all of the students ( $n=106$ , 97.6%) agreed (strongly, moderately, and slightly) studying English was important because it would allow them to be more at ease with people who speak English, and agreed ( $n=120$ , 97.6 %) studying English was important because it would allow them to meet and converse with more and varied people. Besides, more than half of the students ( $n=86$ , 69.9%) agreed studying English was important because it would enable them to better understand and appreciate the English way of life, and almost all of the students ( $n=120$ , 97.6%) agreed that studying English was important because they would be able to interact more easily with speakers of English. In sum, the majority of the students were integratively oriented towards English.

**Table 4.8.**  
*Post-test Results for Integrative Orientation*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b><i>M</i></b>	<b><i>SD</i></b>
<b>4</b>	0 (0)	1 (.8)	2 (1.6)	6 (4.9)	31 (25.2)	83 (67.5)	5.57	.73
<b>15</b>	0 (0)	0 (0)	1 (.8)	12 (9.8)	28 (22.8)	82 (66.7)	5.55	.70
<b>27</b>	9 (7.3)	15 (12.2)	10 (8.1)	19 (15.4)	29 (23.6)	41 (33.3)	4.36	1.64
<b>39</b>	0 (0)	0 (0)	3 (2.4)	6 (4.9)	35 (28.5)	79 (64.2)	5.54	.70

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
 2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
 (N=123)

The post-test results for integrative orientation showed that almost all of the students ( $n=120$ , 97.6%) agreed (strongly, moderately, and slightly) studying English was important because it would allow them to be more at ease with people who speak English, and agreed ( $n=122$ , 99.3 %) studying English was important because it would allow them to meet and converse with more and varied people. Besides, almost three quarters of the students ( $n=89$ , 72.3%) agreed studying English was important because it would enable them to better understand and appreciate the English way of life, and almost all of the students ( $n=120$ , 97.6%) agreed that

studying English was important because they would be able to interact more easily with speakers of English. In sum, the majority of the students was integratively oriented to English, and they scored higher in the items 15 and 27 compared to the pre-test results.

### Desire to Learn English

In the questionnaire, there were nine questions that aimed at measuring learners' desire to learn English. Following is the pre and post-test questionnaire results in Table 4.9. and Table 4.10. below.

**Table 4.9.**

*Pre-test Results for Desire to Learn English*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>5</b>	1 (.8)	0 (0)	1 (.8)	29 (23.6)	42 (34.1)	50 (40.7)	5.12	.89
<b>11</b>	75 (61)	32 (26)	10 (8.1)	2 (1.6)	2 (1.6)	2 (1.6)	1.62	1.01
<b>16</b>	4 (3.3)	17 (13.8)	14 (11.4)	39 (31.7)	34 (27.6)	15 (12.2)	4.03	1.31
<b>22</b>	65 (52.8)	29 (23.6)	12 (9.8)	9 (7.3)	6 (4.9)	2 (1.6)	1.93	1.27
<b>28</b>	0 (0)	0 (0)	0 (0)	3 (2.4)	17 (13.8)	103 (83.7)	5.81	.45
<b>34</b>	45 (36.6)	44 (35.8)	9 (7.3)	17 (13.8)	5 (4.1)	3 (2.4)	2.20	1.31
<b>40</b>	0 (0)	0 (0)	0 (0)	4 (3.3)	26 (21.1)	93 (75.6)	5.72	.51
<b>45</b>	83 (67.5)	31 (25.2)	3 (2.4)	3 (2.4)	1 (.8)	2 (1.6)	1.49	.93
<b>50</b>	0 (0)	0 (0)	0 (0)	4 (3.3)	20 (16.3)	99 (80.5)	5.77	.49

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
 2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
 (N=123)

The pre-test results for learners' desire to learn English indicated that a great number of students ( $n=92$ , 98.4%) agreed (strongly, moderately, and slightly) they had a strong desire to know all aspects of English and disagreed ( $n=117$ , 95.1%) knowing English was not really an important goal in their life. Almost three quarter of the students ( $n=88$ , 71.5%) agreed it were up to them, they would spend all of their time learning English and (strongly, moderately, and slightly) disagreed ( $n=106$ , 91.6%) they sometimes daydreamed about dropping English. Almost all of the students ( $n=123$ , 99.9%) agreed they wanted to learn English so well that it would become natural to them and disagreed ( $n=98$ , 79.7%) they were losing their desire to know English. Besides, all of the students ( $n=123$ , 100%) agreed that they would like to learn as much English as possible. Finally, a great number of students ( $n=117$ , 95.1%) disagreed that they really had no desire to learn English and agreed ( $n=123$ , 100%) they wish they were fluent in English. In sum, the results of the pre-test for desire to learn English showed that the majority of the students were willing to learn English.

**Table 4.10.**  
*Post-test Results for Desire to Learn*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>5</b>	0 (0)	1 (.8)	1 (.8)	14 (11.4)	46 (37.4)	61 (49.6)	5.34	.77
<b>11</b>	73 (59.3)	31 (25.2)	9 (7.3)	3 (2.4)	3 (2.4)	4 (3.3)	1.73	1.20
<b>16</b>	5 (4.1)	14 (11.4)	12 (9.8)	32 (26)	40 (32.5)	20 (16.3)	4.20	1.36
<b>22</b>	60 (48.8)	28 (22.8)	10 (8.1)	18 (14.6)	6 (4.9)	1 (.8)	2.07	1.31
<b>28</b>	1 (.8)	0 (0)	0 (0)	2 (1.6)	15 (12.2)	105 (85.4)	5.80	.59
<b>34</b>	41 (33.3)	51 (41.5)	11 (8.9)	11 (8.9)	3 (2.4)	6 (4.9)	2.20	1.32
<b>40</b>	0 (0)	1 (.8)	0 (0)	7 (5.7)	25 (20.3)	90 (73.2)	5.65	.66
<b>45</b>	88 (71.5)	25 (20.3)	5 (4.1)	5 (4.1)	0 (0)	0 (0)	1.41	.75
<b>50</b>	0 (0)	0 (0)	0 (0)	2 (1.6)	20 (16.3)	101 (82.1)	5.80	.43

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree    ( $N=123$ )

The post-test results for learners' desire to learn English indicated that a great number of students ( $n=121$ , 98.4%) agreed (strongly, moderately, and slightly) they had a strong desire to know all aspects of English and disagreed ( $n=113$ , 91.8%) knowing English was not really an important goal in their life. Almost three quarter of the students ( $n=92$ , 74.8%) agreed that it were up to them, they would spend all of their time learning English and (strongly, moderately, and slightly) disagreed ( $n=98$ , 79.7%) they sometimes daydreamed about dropping English. Almost all of the students ( $n=122$ , 99.2%) agreed they wanted to learn English so well that it would become natural to them and disagreed ( $n=103$ , 83.7%) they were losing their desire to know English. Besides, almost all of the students ( $n=122$ , 99.2%) agreed they would like to learn as much English as possible. Finally, a great number of students ( $n=118$ , 95.9%) disagreed they really had no desire to learn English and agreed ( $n=123$ , 100%) they wish they were fluent in English. In sum, the results of the post-test pointed out that the majority of the students had a desire to learn English and compared to the pre-test results, they scored higher in the items 16 and 34, whereas there was a decrease in the item percentage of the question 22.

### **Interest in Foreign Languages**

In the questionnaire, there were nine questions that aimed at measuring learners' interest in foreign languages. Following is the pre and post-test questionnaire results presented in Table 4.11. and Table 4.12. below.

**Table 4.11.***Pre-test Results for Interest in Foreign Languages*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>1</b>	1 (.8)	1 (.8)	1 (.8)	6 (4.9)	15 (12.2)	99 (80.5)	5.68	.79
<b>7</b>	87 (70.7)	26 (21.1)	4 (3.3)	4 (3.3)	2 (1.6)	0 (0)	1.44	.84
<b>13</b>	0 (0)	3 (2.4)	1 (.8)	8 (6.5)	33 (26.8)	78 (63.4)	5.48	.85
<b>18</b>	100 (81.3)	21 (17.1)	1 (.8)	1 (.8)	0 (0)	0 (0)	1.21	.48
<b>24</b>	1 (.8)	1 (.8)	2 (1.6)	5 (4.1)	22 (17.9)	92 (74.8)	5.62	.82
<b>30</b>	92 (74.8)	27 (22)	2 (1.6)	0 (0)	1 (.8)	1 (.8)	1.33	.71
<b>36</b>	1 (.8)	0 (0)	0 (0)	4 (3.3)	36 (29.3)	82 (66.7)	5.60	.68
<b>47</b>	0 (0)	1 (.8)	2 (1.6)	9 (7.3)	44 (35.8)	67 (54.5)	5.41	.76
<b>52</b>	37 (30.1)	47 (38.2)	13 (10.6)	15 (12.2)	8 (6.5)	3 (2.4)	2.34	1.33

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
 2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree (N=123)

The pre-test results for the learners' interest in foreign languages revealed that almost all of the students ( $n=120$ , 97.6%) agreed (strongly, moderately, and slightly) they wish they could speak many foreign languages perfectly and disagreed ( $n=117$ , 95.1%) studying foreign languages was not enjoyable. A great number of students ( $n=111$ , 96.7%) agreed they wish they could read newspapers and magazines in many foreign languages and disagreed ( $n=122$ , 99.2%) they really have no interest in foreign languages. Besides, the majority of the students ( $n=119$ , 96.8%) agreed they would really like to learn many foreign languages, as almost all of them ( $n=121$ , 98.4%) disagreed it was not important for them to learn foreign languages. In addition, almost all of the students ( $n=122$ , 99.3%) agreed if they planned to stay in another country, they would like to learn their and agreed ( $n=120$ , 97.6%) they enjoyed meeting people who speak foreign languages. Finally, slightly more than three quarters of the students ( $n=97$ , 78.9%) disagreed they would rather see a TV program dubbed into their language than its own language with subtitles. In sum, the

pre-test results for the interest in foreign languages indicated that the majority of the students were interested in foreign languages.

**Table 4.12.**  
*Post-test Results for Interest in Foreign Languages*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>1</b>	0 (0)	1 (.8)	2 (1.6)	1 (.8)	16 (13)	103 (83.7)	5.77	.62
<b>7</b>	90 (73.2)	25 (20.3)	4 (3.3)	1 (.8)	1 (.8)	2 (1.6)	1.41	.88
<b>13</b>	0 (0)	1 (.8)	2 (1.6)	5 (4.1)	28 (22.8)	87 (70.7)	5.61	.72
<b>18</b>	97 (78.9)	17 (13.8)	3 (2.4)	2 (1.6)	3 (2.4)	1 (.8)	1.37	.91
<b>24</b>	1 (.8)	2 (1.6)	0 (0)	7 (5.7)	17 (13.8)	98 (78)	5.64	.84
<b>30</b>	85 (69.1)	31 (25.2)	3 (2.4)	1 (.8)	0 (0)	3 (2.4)	1.45	.91
<b>36</b>	1 (.8)	1 (.8)	0 (0)	10 (8.1)	25 (20.3)	86 (69.9)	5.56	.82
<b>47</b>	0 (0)	3 (2.4)	2 (1.6)	8 (6.5)	36 (29.3)	74 (60.2)	5.43	.87
<b>52</b>	36 (29.3)	40 (32.5)	18 (14.6)	14 (11.4)	3 (10.6)	2 (1.6)	2.46	1.38

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
(N=123)

The post-test results for the learners' interest in foreign languages revealed that almost all of the students ( $n=120$ , 97.5%) agreed (strongly, moderately, and slightly) they wish they could speak many foreign languages perfectly and disagreed ( $n=119$ , 96.8%) studying foreign languages was not enjoyable. A great number of students ( $n=120$ , 97.6%) agreed they wish they could read newspapers and magazines in many foreign languages and disagreed ( $n=117$ , 95.1%) they really have no interest in foreign languages. Besides, the majority of the students ( $n=120$ , 97.5%) agreed they would really like to learn many foreign languages and disagreed ( $n=119$ , 96.7%) it was not important for them to learn foreign languages. In addition, almost all of the students ( $n=121$ , 98.3%) agreed that if they planned to stay in another country, they would like to learn their and agreed ( $n=118$ , 96%) they enjoyed

meeting people who speak foreign languages. Finally, slightly more than three quarters of the students ( $n=94$ , 76.4%) disagreed they would rather see a TV program dubbed into their language than its own language with subtitles. In sum, the post-test results showed that the majority of the students were interested in foreign languages although there were slight differences in the item frequencies compared to the pre-tests.

### Instrumental Orientation

In the questionnaire, there were four questions that aimed at measuring learners' instrumental orientation in foreign languages. Following is the pre and post-test questionnaire results in Table 4.13. and Table 4.14. below.

**Table 4.13.**

*Pre-test Results for Instrumental Orientation*

Item No	1 <i>f (%)</i>	2 <i>f (%)</i>	3 <i>f (%)</i>	4 <i>f (%)</i>	5 <i>f (%)</i>	6 <i>f (%)</i>	<i>M</i>	<i>SD</i>
9	1 (.8)	2 (1.6)	1 (.8)	8 (6.5)	31 (25.2)	80 (65)	5.49	.89
20	0 (0)	2 (1.6)	2 (1.6)	10 (8.1)	34 (27.6)	75 (61)	5.45	.84
32	3 (2.4)	1 (.8)	2 (1.6)	9 (7.3)	38 (30.9)	70 (56.9)	5.34	1.03
43	13 (10.6)	18 (14.6)	10 (8.1)	33 (26.8)	28 (22.8)	21 (17.1)	3.88	1.59

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
 2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
 (N=123)

The pre-test results for learners' instrumental orientation showed that a high number of students ( $n=119$ , 96.7%) agreed (strongly, moderately, and slightly) studying English was important because they would need it for their career and agreed ( $n=119$ , 96.7%) studying English was important because it would make them more educated. Besides, the majority of the students ( $n=117$ , 95.1%) agreed studying English was important because it would be useful in getting a good job. Finally, more than half of the students ( $n=82$ , 66.7%) agreed studying English was important

because other people would respect them more if they knew English. In sum, the pre-test results for instrumental orientation showed that the majority of the students were instrumentally oriented towards English.

**Table 4.14.**  
*Post-test Results for Instrumental Orientation*

<b>Item No</b>	<b>1</b> <i>f (%)</i>	<b>2</b> <i>f (%)</i>	<b>3</b> <i>f (%)</i>	<b>4</b> <i>f (%)</i>	<b>5</b> <i>f (%)</i>	<b>6</b> <i>f (%)</i>	<b>M</b>	<b>SD</b>
<b>9</b>	0 (0)	3 (2.4)	1 (.8)	8 (6.5)	29 (23.6)	82 (66.7)	5.51	.85
<b>20</b>	0 (0)	4 (3.3)	1 (.8)	12 (9.8)	33 (26.8)	73 (59.3)	5.38	.93
<b>32</b>	1 (.8)	1 (.8)	5 (4.1)	8 (6.5)	34 (27.6)	74 (60.2)	5.40	.93
<b>43</b>	12 (9.8)	15 (12.2)	9 (7.3)	32 (26)	32 (26)	23 (18.7)	4.02	1.57

1= Strongly Disagree    3= Slightly Disagree    5= Moderately Agree  
2= Moderately Disagree    4= Slightly Agree    6= Strongly Agree  
(N=123)

The post-test results for learners' instrumental orientation showed that a high number of students ( $n=119$ , 96.8%) agreed (strongly, moderately, and slightly) studying English was important because they would need it for their career and agreed ( $n=118$ , 95.9%) studying English was important because it would make them more educated. Besides, the majority of the students ( $n=116$ , 94.3%) agreed studying English was important because it would be useful in getting a good job. Finally, more than half of the students ( $n=87$ , 70.7%) agreed studying English was important because other people would respect them more if they knew English. In sum, the post-test results showed that the majority of the students were instrumentally oriented towards English despite of the slight changes in the item percentages.

To summarize, the pre and post-test results for English use anxiety and English class anxiety showed that the students were generally comfortable in English, and the frequencies indicated a general decrease in the students' anxiety in English between pre and post-test results. On the other hand, the pre and post-test results for motivational intensity, integrative orientation, desire to learn English, interest in foreign languages, and instrumental orientation pointed out that that the

students were mostly motivated in English despite of a general slight increase in their pre and post-test item frequencies.

### 4.1.3. Results of Paired Samples *t*-test Analysis

In this study, the quantitative data which were gathered from pre and post-test anxiety/motivation questionnaire went through paired samples *t*-test analysis to see whether there was a significant difference between the language anxiety and motivation levels of EFL students at Gazi University preparatory school before and after the implementation of the drama activities in class over the six weeks. The results are as shown below.

#### Language Anxiety

A paired samples *t*-test analysis was carried out to understand whether there was a significant difference between the language anxiety of the students before and after the implementation of the drama activities in class. The results indicated that there was a significant difference in the pre ( $M_D=61.95$ ,  $SD=18.83$ ) and post anxiety levels of the students ( $M_D=56.96$ ,  $SD=17.00$ );  $t(122) = 4.82$ ,  $p<.05$ .

**Table 4.15.**  
*Paired Samples Statistics for Anxiety*

		<i>M</i>	<i>N</i>	<i>SD</i>	Std. Error Mean
Pair 1	PREANX	61.95	123	18.83	1.69
	POSTANX	56.96	123	17.00	1.53

The results indicated a decrease in the mean scores of students' anxiety levels after the implementation of the drama activities.

**Table 4.16.**  
*Paired Samples Correlations and Paired Samples t-test Results for Anxiety*

	<i>N</i>	Correlation	Sig.
PREANX	123	.800	.000
POSTANX			

	Paired Differences				<i>t</i>	<i>df</i>	Sig. (2-tailed)
	<i>M</i>	<i>SD</i>	Std. Error Mean	95% Confidence Interval of the Difference Lower Upper			
PREANX POSTANX	4.99	11.47	1.03	2.94 7.03	4.82	122	.000

The results of the *t*-test analysis on SPSS showed that the implementation of the drama activities in class decreased EFL students' anxiety, and this decrease is statistically significant.

### Language Motivation

A paired samples *t*-test analysis was carried out to understand whether there was a significant difference between the language motivation of the students before and after the implementation of the drama activities in class. The results indicated that there was no significant difference in the pre ( $M_D=176.26$ ,  $SD=16.15$ ) and post anxiety levels of the students ( $M_D=177.04$ ,  $SD=17.55$ );  $t(122) = -.59$ ,  $p>.05$ .

**Table 4.17.**  
*Paired Samples Statistics for Motivation*

		<i>M</i>	<i>N</i>	<i>SD</i>	Std. Error Mean
Pair 2	PREMOT	176.26	123	16.15	1.45
	POSTMOT	177.04	123	17.55	1.58

The increase in the mean scores of students' motivation levels after the implementation of the drama activities was not statistically significant.

**Table 4.18.**  
*Paired Samples Correlations and Paired Samples t-test Results for Motivation*

		<i>N</i>	Correlation	Sig.
Pair 2	PREMOT	123	.616	.000
	POSTMOT			

	Paired Differences				<i>t</i>	<i>df</i>	Sig. (2-tailed)	
	<i>M</i>	<i>SD</i>	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower				Upper
PREMOT								
POSTMOT	-.78	14.83	1.33	-3.43	1.85	-.59	122	.556

The results of the *t*-test analysis on SPSS showed that after the implementation of the drama activities, there was an increase in the mean scores of the students' motivation but the increase was not statistically significant.

To summarize the quantitative results, the drama activities were found to be significantly effective in decreasing EFL learners' language anxiety, as it had no significant effect on the motivation of EFL students. In other words, it was figured out that the drama activities helped lower the anxiety of EFL students, but it did not significantly change the motivation levels of the students.

## 4. 2. Qualitative Results of Study

The qualitative data in this study were collected through student feedback slips, written teacher and researcher observation protocol, and student and teacher focus group interviews. Following are the results of the qualitative data collected through these instruments.

### 4.2.1. Results of Student Feedback

The qualitative data for the study was gathered through the written feedback slips ( $f=581$ ) that the students provided over the six-week implementation of the drama activities in class. The feedback slips were examined by the researcher in detail with the help of language instructors at the end of the implementation period. The common themes that emerged from the codes driven out of the feedback slips were categorized under several headings. Following is the results of the feedback received from the students in relation to their drama experience in class over the course of the study. Below is a list of the themes that emerged out of the codes driven from the student feedback slips in Table 4.19.

**Table 4.19.**

*Emerging Themes in Student Feedback Slips*

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- Use of Language
  - Learner Autonomy
  - Creativity
  - Fun
  - Collaboration
  - Empathy
  - Different Intelligences and Learning Styles / Preferences
  - Classroom Environment
  - Thinking Skills
  - Emotions
-

## Use of Language

The student feedback forms revealed the students thought the drama activities were helpful for them as they gave them a chance to practice the target language more in class. The students especially seemed content with that the drama activities were useful for them to practice speaking in the target language ( $f=107$ ). Given the intense language program they followed, the students stated although they did not have much chance to practice speaking in their usual language classes, the drama sessions were quite effective because they could practice speaking more often in a more natural way. In other words, they could improvise the target language without memorizing it. Some students added that the lack of strict rules or limitations on the use of language in the drama activities helped them produce more natural utterances to which they had more personal contributions. Besides, the students stated that the more often they practiced speaking in the classroom, the more relaxed and motivated they felt, and they got more courageous and developed self-confidence over time in speaking the target language spontaneously in front of an audience without feeling anxious or shy. They stated that the drama activities helped them get over their language anxiety, and be more motivated and more self-confident in the target language as they kept practicing and felt competent in the language through drama act-outs. However, there were also a number of students who stated quite the opposite. These students made it explicit that they got nervous, stressed, painful, and anxious in class because they were expected to act out in front of an audience ( $f=26$ ). They felt uncomfortable and unsafe to the extent that they blushed, felt shy, and quite forgot what they would say next in their role. They stated that the improvised nature of the drama activities in which they did not memorize anything but were expected to produce natural utterances triggered their public speaking anxiety and stage fright.

In addition to practicing English orally more often in the classroom, the students emphasized that the drama sessions were quite useful to practice other skills namely listening, writing, and reading, and vocabulary ( $f=65$ ). They highlighted that under various activities, they actively listened to the teacher and others, wrote their own scripts, and read what others had produced, and thus, the drama activities helped

them to further practice the language skills that they had acquired through their traditional language program. Some of these students further added that drama activities created a context that necessitated the use of the words they had never thought they would need before ( $f=13$ ). The drama activities guided them to find out and use new words in such authentic contexts that as the students stated they could remember the words even after the class. For instance, one student wrote on their feedback form that they had never needed to use the Turkish word ‘çıtçıt’ i.e. fastener in English before, but while acting their role out, they needed to use this word, and they stated that they would easily remember the English equivalent of the word even after the class.

What is more, the students mentioned that drama activities provided them with everyday situations ( $f=51$ ). Thus, they brought the real life outside to the classroom. As the students pointed out, they encountered different real life situations in the drama classroom and the activities helped them practice the language in a real world in which they could get away from the formality of their school life and use daily, and if necessary, the colloquial language in their learning process. For instance, in one of the drama activities, the students were asked to assume and act out that they invited their best friend to a beach party, but s/he told them s/he was busy with a meeting at work. They changed their plans and go to a restaurant with some other friends instead and saw the best friend happily enjoying dinner with someone they had never seen before. For this activity, one of the students wrote in the feedback slip they experienced or witnessed similar situations before outside the class but had never thought how to react in English for a similar situation. The same student wrote that this activity helped them to think in and practice the target language through real life situations which created such a motivating authentic context that they could practice informal everyday language with no limits or boundaries to their language production. In short, the idea of practicing the language in relation to a real life event was motivating on the learners’ side as far as the students mostly indicated in their feedback.

To conclude, the feedback slips overall revealed that despite of some cases, the drama activities were an effective means for the students to convey their messages in the target language without feeling anxious or shy, and they provided a motivating authentic context in which the students practiced different language skills in the target language through real life like situations.

### **Learner Autonomy**

The student feedback forms indicated that the drama activities reinforced learner autonomy in the classroom ( $f=41$ ). The students wrote they were content that they were given a chance to be active learners who were not supposed to sit still and listen but rather respond and spend their energy in making choices, giving decisions, and producing ‘something’ to guide their own learning. In this respect, they described the drama activities as a ‘dead well’ in which one could never be sure what would come out in the end because it was the different choices they made and the ultimate decisions they came up with the others that determined and shaped the final product of the whole drama process. The students further wrote that having choices in the class and being the ‘captain’ of their learning felt great for them, and presenting their own product to the others was exciting and motivating, and thus, even greater.

### **Creativity**

The in-depth examination of the feedback slips revealed that the students thought the drama activities were helpful for them to be creative in the classroom because the activities reinforced their imagination ( $f=149$ ). In one of the drama activities, the students were asked to make a new machine, something never seen before on earth. In groups, they were asked to decide on and act bodily out the how their machine worked, what its function was, what it would be called, what the

advantages and slogan or chant to sing for the machine were. In the feedback slip for this activity, one of the students wrote that they created a machine called “Triple Machine” and it would be helpful for students to get ready less than five minutes especially when they overslept. The student wrote this machine would help other students in three main functions as dressing, making up, and hair design. Just clicking on some buttons in less than a few seconds, students could be ready in five minutes for school and would not worry about being late. The student wrote they worked with all her group members, imagined the existence of such machine, thought hard about its components and acted it out in front of the class using their body, and it felt great. As other students indicated in their feedback, the drama activities helped the students to imagine in and beyond the class and create in the learning process. The more they imagined and created, the more they felt motivated and the more they could contribute to their own learning process.

In addition, it was seen in the feedback slips that some students believed their imagination and creativity was fostered through the amount of time that was allocated in the program to the drama activities ( $f=7$ ). They stated that the time limit they had in class to have the drama activities helped them to think faster than usual and come up with more creative ideas in return. However, there were some students who thought quite the opposite and stated that the time limit was a disadvantage since they did not have enough time to be creative enough and had to rush to perform their roles before having enough time to get prepared for them ( $f=19$ ). These students thought that their performance was not worth watching as they could not put much effort, preparation, and creativity into the process due to time restrictions.

In some cases, as the feedback slips revealed, it was not the time restrictions but rather the students’ self perceptions that hindered their creativity in the drama activities. Some students stated that they found it very hard to be creative in class and they forced themselves hard enough to imagine and create but they felt that they lack any skills for being imaginative and creative given their educational background in which they were used to memorize the already available knowledge rather than create their own ( $f=15$ ). In addition to lack of skills, some of them also stated that they had no desire, no interest, or no love for engaging in the drama activities, which

was why they felt inhibited during the drama activities ( $f=16$ ). In short, the students indicated in their feedback that the drama activities were helpful for their learning since the activities helped the students to be imaginative, innovative, and creative in class, but the drama activities were not appealing to some students either because they were not used to being creative in their learning process or they perceived that drama was not the right way for them to learn through. In spite of these students, the majority stated that enjoyed being creative through the drama activities.

### **Fun**

The student feedback showed that the students thought the drama activities brought fun into their classes ( $f=244$ ). Attracting attention to the fact that their current language program was highly intense and there was usually not enough room to have fun in the classroom, the students emphasized the drama activities helped them to breathe a little and get away from the scope of the traditional language program. With no fear of being graded in mind, they stated they engaged in the drama activities for the sake of learning while having fun. The monotonous classroom atmosphere, many pointed out, vanished into the air through interesting and enjoyable the drama activities which enabled them to leave their formal learner responsibilities aside and rediscover the little child in them who could learn through game-like drama activities. The game-likeness of the drama activities, they further explained, helped them to get more motivated to learn and practice the target language unconsciously without feeling anxious or under pressure. However, some students disagreed with the others in that they did not like dealing with game-like drama activities ( $f=5$ ). They perceived themselves as young adults at university and believed their learning environment should feel more like a university rather than a kinder garden where they engaged in activities that could more appeal to young learners. The university environment, they believed, should be more serious and formal and should provide English instruction in a more traditional way. They stated they disbelieved in the merit of the drama activities as a learning tool and viewed the

activities to be unnecessarily compulsory rather than enjoyable. Still some other students added that in some cases, they found the content and nature of their drama activities neither interesting or nor appealing enough for them and therefore could find nothing worth to participate in ( $f=31$ ). They further expressed, the situations provided for them to work on in class were very limited and shallow in content and they could not think of or create anything. To summarize, the student feedback held two different views on the drama activities in class. While the students generally expressed the drama activities brought the element of fun into their learning process and helped them learn through fun in class, some students disregarded the drama activities as a learning tool due to their own perception to language education or the nature of the drama activities in class.

### **Collaboration**

Another point the students made in their written feedback was collaborating with the peers in class ( $f=85$ ). They pointed out that they engaged in the drama activities through collaborating with others, which, as they discussed, helped them to put their caps together and be more creative and productive in the process. As the students explained, working with the other peers was effective in that everybody in the group constituted one equal ring of the whole chain and shared responsibility in the learning process, and it motivated them towards English and lessened the pressure and stress they felt in their language class. In other words, they explained, being aware that the success of one peer meant the success of the whole group, everybody in the group tried their hardest to contribute to the group work. The more effort the peers put into the process and share responsibility, the more motivated and the less under pressure the other members of the group felt. It was, as they further pointed out, in this collaborative work that the students felt more integrated and belonged to the class ( $f=22$ ), especially after their classes were shuffled in the beginning of the second semester and they found it somehow challenging to adapt to their new class. The students wrote the drama activities helped them develop more

sense of belonging to their classmates, get to know one another better in class, get more socialized, and discover the real 'self' of their peers with 'hidden' language skills and acting abilities.

Despite that the students were positive about the collaborative work in class, there was still some feedback that explained that the collaborative work sometimes unmotivated the students because in some cases, the groups consisted of peer members who were not willing to take active part in the drama activities due to various reasons ( $f=9$ ). These students who lacked eagerness to collaborate and take part in the drama activities caused other group members to be discouraged and lose willingness to engage in the collaborative work and participate in the drama activities. One student wrote that these unwilling students in the groups destroyed the group dynamics. In some other cases, some of the students further expressed that there was not equal distribution of the responsibilities among group members ( $f=10$ ), as some members were more active than the others either because of their different personalities or the nature of the task. The unequal role distribution within the group caused them to lose their motivation and get nervous as they did not have a chance for an effective collaboration. In short, although the students felt the collaborative work in the drama activities was very beneficial for them since they shared the responsibility and the pressure of the class, some students could not benefit from proper collaboration due to ineffective groupings within the class.

## **Empathy**

The student feedback indicated that the students thought the drama activities were useful in developing their empathy skills ( $f=41$ ). As they pointed out, the different roles they took up in the drama sessions assisted them to be in the shoes of imaginary characters, identify themselves with these characters in imaginary situations, and perceive the world from a different perspective than their own. The students stated taking up a new identity and behaving in their shoes also gave them a chance to express themselves more comfortably in an enjoyable way in which they

could think, act, and use language however they liked with no limitation into their role. They also observed and understand other students' non-identical perspectives through the characters they acted out. As they explained, through the drama activities, they could see what their classmates experienced and felt and identify themselves further with their friends. They concluded the drama activities helped them learn through observing others and also being observed by the others in the same process.

### **Different Intelligences and Learning Styles /Preferences**

In the feedback, the students attracted attention to that the drama activities were an effective tool to their learning, for they could appeal to different types of learners through hands on practices ( $f=29$ ), which led to more permanent learning. From the feedback, it was obvious that the students with different intelligences, learning styles and preferences could find the most appealing way for their own learning in the drama activities. As seen in the student feedback, different students liked different aspects of the drama hours and found them appealing for their learning. For instance, some stated the visuals incorporated into the drama activities helped them understand the lesson better (visual learners) ( $f=6$ ), some indicated the music they listened to during the drama activities helped them focus more onto the process (auditory learners) ( $f=7$ ), some expressed the pictures they themselves drew were really effective for their learning (tactile learners) ( $f=13$ ), some wrote the students liked the different conflicts (learners with logical intelligence) ( $f=3$ ). From the feedback, it was obvious the students felt motivated in the class since they could find a way to learn through in the drama activities.

## **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 ( $f=58$ ). As seen in the feedback, the students attributed the presence of such relax and motivating atmosphere not only to the nature of the drama activities but also to their teacher who guided them in the drama hours and the peers they collaborated with. The students felt more comfortable and motivated in classroom towards the target language because their teacher was friendly, understanding, patient, motivating, willing, energetic, supportive, and empathetic, and their friends were equally positive ( $f=17$ ). In such a positive learning environment, the students pinpointed, they felt safe, less stressful, and less anxious in the target language, and they had their teacher whenever they needed help. Besides, the students stated the positive and constructive feedback their teachers and peers provided for them after their performances soothed their anxiety and motivated them further to the extent that they wanted to do their bests in the next sessions ( $f=24$ ). In addition, the students added that the sense of being appreciated by the teacher and peers increased their self-confidence, and the sense of achievement in the language class made them feel more courageous. However, one pitfall observed in the student feedback slips was the presence of the some students with high expectations in relation to their performances in the target language ( $f=25$ ). It was seen that even if they received positive and constructive feedback from their teacher and peers for their performances, these high stake students tended to compare their performance to the others' and regarded their performance quite low in quality, which caused them to feel anxious and lose their motivation in class as pointed out by the students in the feedback slips. In short, it was seen that the drama classroom provided a safe ground for the students to practice English with the help of the teacher and peers who helped create a relaxed and motivating language learning environment for the students despite some personally demotivating factors.

## **Thinking Skills**

In addition to all the points discussed previously, the findings showed that the drama activities empowered the students' thinking beyond the classroom, enlarged their vision in the language learning process, and helped them reflect into their own learning. As some of the students wrote in the feedback forms, it was through the drama activities that they got more conscious and reflective of what and why they were doing in the language classroom and they could see the connection between the objectives of the lesson and the activities they engaged in the class ( $f=39$ ). In their words, the more they developed more self awareness into their own learning and understood the purpose of their presence in class, the more motivated they felt in the classroom.

## **Emotions**

The final point attained by the analysis of the written student feedback was that the students liked the way the drama activities moved them from one feeling to the other in the target language ( $f=42$ ). It was through different imaginary characters in different imaginary situations, most of the students discussed, that they had a chance to experience and observe different emotions in the classroom. The students further explained that bringing emotions to the classroom was especially useful for them to be aware of their own spiritual and physical self. Empathizing with the characters, they could identify their feelings with the feelings of the imaginary characters. Meanwhile, they learnt how to train and control their own body language, mimics, and gestures in the best way to reflect in the target language the emotional status of the characters they adopted, which motivated them in class. The affective element the drama activities brought into the learning context helped the students to be more aware of their own emotions and the others' and use the target language in achieving this. The activities also helped some of them to identify the borders of physical capabilities. To conclude the student feedback results, following is the

overall frequencies of the major themes along with the codes related to each theme in Table 4.20.

**Table 4.20.**  
*Major Themes and Codes in Student Feedback Slips*

<b>Themes</b>	<b>Codes</b>	<b>f</b>
<b>Use of Language</b>	practicing speaking	107
	public anxiety	26
	practicing integrated skills	65
	real-life events	51
<b>Learner Autonomy</b>	active learners	43
<b>Creativity</b>	creating original pieces of work	149
	advantage of time restrictions	7
	disadvantage of time restrictions	19
	lack of skills	15
	lack of interest	16
<b>Fun</b>	enjoyment in class	244
	lack of enjoyment	5
	the nature content and nature of drama activities	31
<b>Collaboration</b>	working together in groups	85
	socialization	22
<b>Empathy</b>	understanding others	41
<b>Different Intelligences and Learning Styles / Preferences</b>	visuals	6
	music	7
	pictures	13
	conflicts	3
<b>Classroom Environment</b>	no fear of making mistakes	58
	teacher effect	17
	positive feedback	24
	high expectations	25
<b>Thinking Skills</b>	reflection and self-awareness	39
<b>Emotions</b>	different emotional experiences	42

To summarize, the students indicated that the drama activities reinforced the practice of the target language and provided learner autonomy to the learners with different intelligences and learning styles in a creative, positive, and emotional classroom environment that made empathy and reflection possible through collaboration within the peers. In relation to the research questions, the overall examination of the student feedback revealed that the students were positive towards

having drama activities in class, as the drama activities helped them to overcome their anxiety and feel more motivated towards the target language. However, the feedback forms still indicated the presence of some students who got more anxious and less motivated due to the nature of the drama activities that involved public speaking and acting out in front of an audience, the content of the drama activities, and the way they were carried out in their language classes. The personal characteristics and perceptions of the students also seemed to play an active role in their negativity towards the drama activities.

#### 4.2.2. Observation Results

Another body of qualitative data came from teacher and researcher observations which were validated through camera pictures and video recordings taken in the drama sessions in eight different classes. The data gathered through these instruments were examined by the researcher with the help of language instructors. Following is the overall results of the observations that included teacher and researcher observation protocol. In the reporting of the results, the major focus points in the observation protocol were taken into consideration in the order they appeared in the protocol. These focus points included the implantation and objectives of the lesson plans, the strengths and weaknesses of the drama activities, and possible adaptations to the drama activities as shown in Table 4. 21.

**Table 4.21**  
*Themes of Observation Protocol*

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• Lesson Plans	➤ Warm-up
	➤ Presentation
	➤ Evaluation
• Objectives of the Lesson Plans	
• Strengths of Drama Activities	
• Weaknesses of Drama Activities	
• Alterations	

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## **Lesson Plans**

During the observations, one major observation focus was the implementation of the drama activities in three stages i.e. warm-up, presentation, and evaluation. The written teacher and researcher observation protocols were examined in terms of how students reacted to the implementation of the drama activities in the different stages of drama in class. Following is the presentation of the results under each phase of the lesson.

### ***Warm-up***

The warm up phase of the drama lesson was where the students got physically and mentally ready for the following phases of the drama activities. The observations showed that the students' tension was lowered and their imagination and enthusiasm towards the subject was fueled through the incorporation of different warming up activities before the role plays started. Engaging in physical and mental warming up exercises, the students felt more comfortable and showed willingness to pass on to the next stage of the class. From the teachers' point of view, this stage was especially helpful for those shy and timid students who perceived themselves incapable of, therefore unwilling to try something new in class in front of the other peers. The warming up activities presented in the beginning of each session helped the students change their attitudes not only towards the subject but also towards their capabilities, and be more positive, relaxed, and motivated to practice the target language in class. As one of the teachers reflected on the observation protocol, the students enjoyed themselves to such an extent that they did not give up the warming up activities until they got physically tired, which was also why they exceeded the suggested amount of warming up activities in some of their lesson plans. In some other cases, though, some students could not go on with the warming up activities as they found them either difficult to follow or not enjoyable enough, which was why some teachers preferred to make some adaptations in the warming up activities to

keep their students going. For instance, as one experienced teacher wrote on her first observation protocol for one of the warming up activities in which the students shook hands greeting one another in different emotions.

(The students) greeted one another shaking hands, saying the same (greeting) sentence, but changing their tone of voice on the emotions I told them. They mostly had fun, but some of them got bored and did not want to continue at some point. I encouraged them more and they started doing it again. One of the students asked if she could change the sentence they were using and I said they could. This made them focus again and we were able to finish the activity. I left out some of the emotions, though. As 'surprised' and 'shocked' are similar words (meanings), I only told them to change their tone of voice only to 'shocked'. As I thought it would not be so noticeable, I left out the emotion of 'neutral (T1).

The little adaptations in the content of these warming up activities according to the dynamics of the target group of learners seemed to be rather helpful for the teachers to go on to the next stage.

### ***Presentation***

Following the warming up activities, the students passed on to the next stage i.e. presentation. In this stage, they were assigned the roles of imaginary characters in different imaginary situations which were the simulations of the real life outside the class. Engaging in collaborative group work, the students got prepared for their roles under the guidance of their teachers. The observations showed that in this process, the students were enthusiastic and motivated towards producing original piece of work in the target language and that they took their roles very seriously as one of the experienced teachers stated in her first observation protocol.

(The students) took the task very seriously and prepared their dialogues and rehearsed as if they were getting prepared for the leading role in a movie (T6).

Taking their roles seriously, the students did their best to be creative and contribute to the lesson making use of the limited classroom resources. This is even though they lacked some certain equipment they needed for their roles, they worked on their imagination and created equipments out of nothing. For instance, in an activity, the students were given a set of cartoon sequences in which they were asked to put the sequences into an order, come up with a story for the characters involved, and act them out in class. As observed in one of the video recordings, the students in one class came up with different ideas for the relationship between the characters. In one of the classes, for instance, the students imagined that of the four characters in the cartoon, two of them were a couple who were going through difficult times as the husband was an alcoholic, and the other two characters were their gossip-lover neighbors who were eavesdropping into their private life. The creative context they came up with lacked equipment, but the students were eager and successful in creating their own equipments. For the activity mentioned above, the students could not find glasses to show how the neighbors were eavesdropping, but they found plastic bottles, cut them, and used them as fake glasses to show that they listened to the walls of their neighbors. Their creativity helped the students to have fun in the class and to be more willing to participate in the process as it was observed in the video recording.

As the observations revealed, the creativity the students brought to the class was appreciated by the teachers in that they could not believe how creative the students were, how serious they took the drama activities, and how carefully they worked in great detail and organization to achieve the tasks. In one of the observation protocols, one experienced teacher commended in her third observation protocol on an activity in which the students created their own festivals in class and decided on three special objects essential to their festival, one item of clothing used in the festival, one special ritual and one taboo on the day of their festival, and the roles of men and women in the festival. The teacher wrote on the observation form as follows.

My students worked wonderfully together and I must say this activity was the one that affected me the most in terms of my students' creativity and imagination. I thought I wished that the festivals/cultures they had created were real. The posters they prepared for their festival were a great way to express their opinions and they did a lovely job! I saw that they had a great time and they thought of every detail working meticulously in a well organized manner. They made a lot of effort honestly. They were very enthusiastic, and I could see that even the most timid, the most inhibited, the shiest or the most anxious students were trying hard to contribute and produce something and were sharing the joy (T1).

It was observed that the teachers were deeply content with the learners' production, and at some points, it was the teacher who provided help and support to the students to be more creative in the drama activities. One relatively less experienced teacher in her second observation protocol took note of the machine activity in which the students were asked to create a machine, decide on how it worked, what its function and advantage was, what name it had, and what its slogan or chant was, and act the machine out to a group of consumers only using their body.

In the process part, they needed some support for making a machine. I supported them providing some ideas to them, and I also helped them while they demonstrated their machines through their body. They created nice machines to help us in a variety of ways. Triple Machine: a machine for dressing, making up, and designing hair early in the morning; Self-Drope 5000: a machine for making a nice dress for you by using the fabric given to it; Superwoman: a machine to carry out all the house chores at once; FH2013: a machine to wash, dry, iron, and fold all the clothes. Their ideas were really creative and most importantly they had fun and wanted to go on forever (T3)!

Being mentally and physically active, the learners seemed to enjoy the process and get motivated to display their original piece of work to other students in the target language under the guidance of their teacher. This process was especially helpful for students to acquire the words that they needed for language production in the drama sessions. The previous teacher stated that while the creating machines

above, the students needed a lot of new words to use, some of which even she did not know but looked it up from a dictionary and learnt together.

As a final point in relation to the drama activities, the observations revealed that the drama activities were a little difficult for some students. The teachers observed that some students found it difficult to prepare their performances in the target language either because they did not have full command of English yet or they were not happy with the roles they chose because the topic was dull for them or they could not come up with ideas for the situations given. The teachers also observed that the drama activities were challenging for some students in the very beginning because it created some public speaking anxiety in some students as two experienced teachers explained respectively in their first and second observation protocols below.

... Then, when they were ready, I asked them to act out their roles in front of their friends. Although a few of them looked worried and nervous, they didn't refuse and acted brilliantly. I recorded them using my mobile phone. It was obvious that even the worried and nervous ones had fun and looked more relaxed and calm after some time and started enjoying the class. We applauded all the groups (T4).

In the very beginning of the session, the students were generally shy, nervous, and anxious because they did not know what they were going to do and how their peers would react and they could not be sure if they were going to be brave enough to reveal what they had inside. .... However, it was no sooner than they realized that they were really having fun and revealing the inner power they had inside through cooperating with others. Even the most anxious and shiest students in the classroom were actively participating in class and having fun. They were all satisfied with what they experienced and felt comfortable enough for the next sessions with the help of other peers with whom they not only enjoyed but also learnt without noticing it (T5).

Other teachers also agreed that the drama activities caused some anxiety in the students in the very beginning but in time, the more students got used to the drama activities. The more they involved in collaborative work, the better they could handle their anxiety feeling more relaxed in the process. In addition, that they

worked with a different peer each time had a positive impact on their enthusiasm and willingness to engage and produce in the target language.

### *Evaluation*

The final phase of the drama activities was the evaluation phase in which the students received feedback from the teacher and their peers on their overall drama experience. The observations revealed that what the students liked the best about the final phase of the drama activities was that they were not going to be graded for their performance as one relatively less experienced teacher mentioned in her first observation protocol.

My students were really happy to figure out that they did something which was not to be graded (T7).

The teachers stated they avoided choosing the best among the performances, for they did not want the competition to get in the way of the learner achievement. However, the observations showed that some students liked competitions in class and tended to compare their group performance to that of other groups, which, as some teachers observed, increased the anxiety of some students. The teachers successfully tried to prevent these incidences in their language classes as one relatively less experienced teacher explained in her second observation protocol.

My students preferred not to be evaluated and graded. Their friends' constant attempts to choose the best performance added to the anxiety of some students, but it was OK because I ensured everybody was appreciated equally (T3).

In addition, as observed, some students in the drama class tended to be “perfectionist” in their work, held high standards of achievement and tended to compare their performances with that of the others’, and it caused disappointment in the learners because even if they tried their hardest, they thought they could have

performed even better. Despite their self-perceptions, the students were observed to appreciate the feedback they received from the teacher and their peers as one of the experienced teachers highlighted in her third observation protocol as a result of her observation in class.

The students obviously felt more comfortable and relaxed in class compared to previous weeks. .... Everyone watched one another's performances very carefully, they were interested in their friends' work, and they had a lot of fun. ... They were content that they were able to create such things and felt proud of themselves when we approached their performances in a positive way. The others were really interested and amused, as they could see what their friends were capable of creating. They listened to one another paying great attention (T1).

The observations revealed that the feeling of being appreciated in front of the others who showed respect and interest to their performances made them feel more competent and more self-confident in the target language. The sense of self-achievement and confidence soothed their anxiety and fueled their motivated in the drama sessions as the teachers and the researcher pointed out in their observation protocols.

### **Objectives of Lesson Plans**

Each drama lesson plan over the six weeks had the objectives to achieve for each session in addition to some suggested use of target structures and vocabulary. The results of the observations showed that the teachers carried out the drama lesson plans keeping the objectives of the week in mind and checking whether the students could achieve them. Obviously, the students were aware of what and why they were doing in class, as one of the teachers made explicit in her first observation protocol.

Students were aware of what they were expected to do, and they did the activity accordingly. ... To be honest, as an instructor, I did not limit the structures or vocabulary that my students would use in

the task. For example, according to the 2<sup>nd</sup> week's lesson plan, students were supposed to use expressions of degrees of likelihood such as *might be*, *could be*, *must be*, and so on. While giving the instruction, I wrote these structures on the board and told my students that they could use them; however, this was just a suggestion, and I did not force them or I did not check whether they used them or not while putting the events of the story in an order. For this reason, one might say students could not achieve the objectives of the lesson especially in terms of the target structures, on which I strongly disagree (T5).

As it was seen, the teachers guided the learners towards achieving the objectives of the drama sessions, but they never forced students in the use of the target structures or vocabulary the lesson plans suggested, as the nature of the drama activities required. They wanted to leave the students as free as possible while they were engaged in the target language.

### **Strengths of Drama Activities**

Another major focus point in the observations was the strength of the drama activities in that the teacher and researcher observation notes were examined in detail for the strengths of the drama activities over the six weeks. The results revealed that the drama activities created such a context in which the students were given the sense of choice in their language classes. This is it was the students but not the top-down decisions of the teacher in class who decided on the theme, layout, and sequence of their language production through the role plays in which they organized and planed ideas, and made a decision all together with other group members. The collaborative work helped them share responsibilities and develop a zone of comfort and safety while they enjoyed being creative in the target language as one relatively less experienced and three experienced teachers pointed out in their observation notes.

..... they (the students) had a lot of fun in the class while doing the activities and consequently, they seemed to feel very relaxed. They also felt successful as they were able to use the target language while they were acting out, and they were content

because their friends liked their performances. This motivated them a lot. Their friendship bond strengthened thanks to this experience (T2 - Teacher's Protocol 1).

They had the opportunity to work together and create things and they had fun while doing so. They got to know each other better and they lost their feelings of stress and worry. There is no limitation to what they are doing, so this made them feel free (T1 - Teacher's Protocol 2).

In the first week, the students were provided with alternative solutions, which meant they were given the right to make a choice, and this enabled them to feel relaxed if they were not happy with the situation. ... In addition, they worked in pairs or groups in these activities. Thus, they felt safe. .... Working together, they got more creative, forced themselves to think, and see beyond, and they avoided to be ordinary. In time, they also forced themselves to talk, produce, and present in front of the whole class and learnt how to be more courageous in English (T5 - Teacher's Protocol 1).

Obviously my students could use the target language through the collaborative work they engaged in. With their friends, they organized their work, planned it, came to a decision about it, and acted their decisions out very successfully. I could see that this way they stayed motivated and enthusiastic as they were creative and imaginative and they had fun in class (T6 - Teacher's Protocol 3).

The observations indicated that the creative and collaborative context that the drama activities brought to the language classes helped students stay focused and motivated, while it relaxed and comforted them through the element of fun. It provided them with a chance to develop friendship bonds between the peers with whom they could make choices given a set of options in their learning process, increased their motivation in class.

Besides, the teachers and the students were observed to be content with the fact that the tasks were the simulations of real life outside the class with which the learners were familiar. The real life like tasks gave students a chance to practice the language in a more meaningful context and come up with creative ideas easily in drama activities, which motivated the students as one experienced teacher highlighted in her first observation protocol.

Furthermore, the situations in the activities were the ones that the students needed to deal with in their daily lives. In other words, the situations were not unfamiliar to the students. They could practice English in real life situations, and they were enthusiastic about it because they knew they might need it later in life. Besides, because they were familiar with the contexts, they did not have difficulty in coming up with ideas in their scripts (T5).

In addition, the real life like and familiar content of the drama activities were observed to help the learners reflect their true personalities into the learning process in that the students tended to choose their roles according to their own characteristics, which was thought to be a strength for one relatively less experienced teacher and one experienced teacher as expressed in their second and third observation protocols respectively.

The students would like to act according to their personalities. The more mature ones would like to be the mother or mother-in-law. The more childish ones would like to be the daughter or the baby of the family (T3).

They learnt to work and discover their personalities and the personalities of the others in class. They tended to have the roles that appealed to their personality the best and got their voice to be heard better (T5).

Nonetheless, in some situations, the reflection of the true personalities in the process was observed to fire back. It caused some learners to have more active and dominant roles than the others, and it led to a sense of inequality in the group members as one relatively less experienced teacher indicated in her first observation protocol.

Moreover, I think some characters were too dominant and some were not, and when we generally divided them into the groups, the silent ones usually chose the less dominant but more passive roles (T7).

Despite the unequal role distribution, most of the teachers were happy with the fact that whatever their role was, the students had a chance for the improvisation of the target language that reflected the real world communication outside in which communicators had no in advance preparation for a different set of daily conversations. These improvisations, as observed in different classes, were useful for the students in that the more they tried the language out, the better they could see that they achieved the target language and the more they felt competent in English, which in return made them feel less anxious, more self-confident, and motivated to take active part in class as one experienced teacher expressed in her first observation protocol.

I suppose their success is the result of being free to come up with the content and topic for their dramatization in which they mostly improvised on the spot and developed a sense of success in the language. I recognized that the more they were free, the more they could create. The more they could create, the more enjoyable the lesson went on. The more they created and enjoyed, the more they could feel successful and achieve something in the class. And... the more they developed a sense of achievement, the less they felt anxious, and the more they got motivated and self-confident. The improvisations helped them to discover their own foreign language potential and capabilities. Hence, the activities were helpful in this aspect (T4).

A final strength observed in the drama activities was that it was the teachers who copiloted the students in their decisions and who created opportunities for them to be creative, enjoy the process, and feel more comfortable and relaxed in their drama experience. Being aware that they were the ones who shaped the process, the students seemed to have their teachers for help whenever necessary, as also stated by one relatively less experienced teacher in her second observation protocol.

In general, the drama activities were really good in terms of the students' creativity and enthusiasm. They were really eager to do the activity and each member of the group participated in the process actively. One group was made of three students and needed one more member, so I contributed to their role play as the fourth one. I think it was a nice idea to include the teacher into this process. As the teacher, I took part in these role plays and could

monitor the class and as well, and I believe this also increased their motivation and relaxed them as I was there to help. I really enjoyed my part, so did the students with me (T2).

It was seen that the presence of a teacher who was willing to offer help whenever necessary motivated the students and helped feel more comfortable in their language production. The cooperation the teacher provided seemed to contribute to the friendly and supportive atmosphere of the classroom in which the students practice the language through fun.

### **Weaknesses of Drama Activities**

In addition to the strengths of the drama activities, another major focus point in the observations was their weaknesses in that the teacher and researcher observation notes were examined in detail for the weaknesses of the drama activities over the six weeks. It was seen that the very first weakness related to the drama activities in class was that although the content of the activities were observed mostly to appeal the interests of the students, some students were not very willing to take active part in the activities as they found the topics less interesting than the other students or, as one relatively less experienced teacher wrote in her first observation protocol, they were not in their participation mood on that day.

During the sessions, some students did not seem to be interested in the drama activities, I could see that. It was obvious that they did not find the topics useful or interesting enough. Or maybe, I thought, they were not in their drama-mode then. However, despite these one or two students in the class, other students seemed to be satisfied with the activities, and we went on (T3).

Besides, another reason for some students to be unwilling to participate in class was their personality as it could be seen through the observations. Some students seemed to have difficulty in acting out in class because they were more timid and shy than others in their nature, and therefore, they seemed to be worried

and anxious in their drama experience as three experienced teachers stated in their first observation protocols and third observation protocol respectively.

One student still felt worried and anxious as she was going to act out in class, but this was because she is normally a very shy person and having difficulty in speaking in public (T1).

I don't know why exactly but some students at the beginning of the activity felt that acting out would be difficult for them. Especially joining the introvert students into the process was a little bit difficult but in the end, they did a great job and they were the number one of the activities! (T4).

Shy students were having trouble with how their peers would react to their product, how they acted, or how they spoke (T5).

As further observed, the differences in learner personalities also caused to an unequal distribution of roles and responsibilities within the groups as seen in the observations. The more silent students tended to take up the roles that would help them to be less active, and the more active students tended to take up the roles of the characters that were more dominant, as one relatively less experienced teacher stated in her first observation protocol.

Moreover, I think some characters were too dominant and some were not, and when we generally divided them into the groups, the silent ones usually chose the less dominant but more passive roles (T7).

Furthermore, another weakness witnessed in the drama sessions was that there was a time limit. Due to the time constraints in the traditional language program within the institution, one and a half to two class hours could be devoted for the drama activities in class. The allocated time in the activities was observed to be limited for the students to have language production in drama. As it could be observed by two experienced teachers in their third and first observation protocols respectively, the students needed extra time to create ideas and rehearse the target language in a fashion that would satisfy them more.

The students wanted to produce the bests; that is why they needed to have more time. But for me, what they produced in the given time was already satisfying (T5).

For our dramatizations in class, we definitely needed more time. If we had more time, it could have been better for students. They would not have had to rush. (T4).

However in some cases, it was not the time limit but the lack of proper arrangement of time on the students' side that caused the students to rush and had less satisfaction from the experience. That is some students seemed to get absorbed in details so much that they lost not only the track of time but the point of having the drama activities in class, as also noted down by one relatively less experienced teacher in her second observation protocol.

Sometimes, the students forgot the purpose of the activities or the target language, and they focused more on the details that would take them maybe nowhere. I needed to warn them not to get lost in too much detail as we had limited time. But still, seeing them on task willing was great (T3).

That the students were sometimes lost in detail seemed to be because they wanted to show their bests in the language class; nevertheless, the students were observed to have high standards for themselves to accept that they were successful. Being perfectionists, some students were observed to compare their performances to that of others and seemed to be rather more stressful and less satisfied with their performance even though they received very constructive and positive feedback about their performance from the teacher and peers.

### **Alterations**

The close examination of the teacher and researcher observation protocols revealed that the drama activities were to yield better results with some adaptations. It was seen that some adaptations in the lesson plans along with the materials would

be helpful. For instance, as observed, the types of music in some of the activities could be chosen amongst the more upbeat music that would attract the students more, or the pictures used could be much bigger and more colorful to catch attention. As further observed, the students could be informed about the context of the next activity in advance so that they could bring their own equipments to use in class during their performances. Lastly, as for the lesson plans, more time could be allocated for the drama activities, if possible they could be extended over the whole academic year, and more smooth transitions between the warm-up activities and the role plays should be ensured. To conclude, following is the overall observation results in Table 4.22.

**Table 4.22.**  
*Major Themes and Codes in Observation Results*

<b>Themes</b>	<b>Codes</b>
<b>Warm-up</b>	fulfillment of motivation and enthusiasm tension relieving for timid and shy students enjoyment necessary adaptations in the content of the warm-up activities
<b>Lesson Plans</b>	collaboration creativity teacher help and support <b>Presentation</b> learning new words difficulty in the activities due to lack of full command of English or the content of the drama activities public speaking anxiety
<b>Evaluation</b>	no grading presence of competitive students students with high expectations the sense of being appreciated
<b>Objectives</b>	clear objectives
<b>Strengths of Drama Activities</b>	learner choices collaboration and fun creativity real life events reflection of personalities into the roles unequal role distribution real life communication improvisation of the target language sense of success teacher support

**Table 4.22. (continued)**

*Major Themes and Codes in Observation Results*

<b>Weaknesses of Drama Activities</b>	uninteresting content individuals' personality and unequal role distribution time restrictions students with high expectations competitive students
<b>Alterations</b>	adaptations in content and time arrangement

To summarize the observation results, in relation to the research questions, it was seen that the drama activities generally had positive effects on most of the students in terms of lessening their language anxiety and fueling their motivation despite the presence of the students who were occasionally reported to be anxious and less motivated due to the public speaking nature of the drama activities and the content of the activities. The drama activities helped EFL students to feel less anxious and more motivated in the creative, fun, collaborative, and supportive environment of the drama activities which made the practice of the target language more possible and helped the students to develop a sense of competence in English. It was in the drama activities that students felt more relaxed and enthusiastic in English with the positive and constructive the drama experiences they had in class.

#### **4.2.3. Results of Focus Group Interviews**

In the study, as the last part of the qualitative data collection, focus group interviews were held with the students ( $N=30$ ) and their instructors ( $n=6$ ) in a total number of eight focus groups. In the interviews, the students and their instructors were asked semi-guided open-ended interview questions in Turkish, and they were asked to reflect on and evaluate their drama experience and the activities over the six weeks of implementation. Their responses were recorded, transcribed, and went through content analysis by the researcher in relation to the research questions. The results of the interviews were provided separately for the students and teachers under the related sections with regards to the interview questions indicated in Table 4.23. below.

**Table 4.23.**

*Content of Interviews*

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- differences of drama classes
  - three adjectives to describe drama experience
  - strengths of drama classes
  - weaknesses of drama classes
  - the contribution of drama activities to learners' language development and performance
  - perceptions on the incorporation of drama activities into preparatory school language program
  - perceptions on whether to go on language learning/teaching through drama activities in the future
- 

### **Students with Low Motivation and High Anxiety**

Of the total six focus group interviews with the students, four of them consisted of the students ( $n=18$ ) who were observed to have low motivation and high anxiety in class. There were four or five students in each of these focus groups.

First, when they were asked **how different their drama classes were than other classes**, the students replied that their drama sessions were far more enjoyable than their traditional program in that they were the ones who shaped their drama experience and who were actively on task from the beginning to the end through collaboration with the other students in class. Two students in the second and third focus groups indicated that they felt like they were forced to follow the top-down traditional language program in which they felt suffocated and under stress. However, in the drama activities, they had fun and got willing to participate in a relax manner as the drama activities were not monotonous class activities or homework, and everybody were there in their group to make a decision, create themselves, enjoy, and learn together. They stated that it was them but not the teacher who guided the course of the lesson and created new ideas with other members in collaboration. This helped them to be in close contact with their peers who had different interest and language skills and learn something new from their cooperation. It was also this way, the students highlighted, that they had a chance not only to get socialized with the peers they had not interacted before but also to

develop their imagination and creativity with them. Especially, as one student in the fourth group stressed, group work allowed anxious and shy students to be in more interaction with the others and express themselves better in class. This is the students in the drama activities helped one another to be more active and courageous in class while they were creating new ideas and having fun together. The students in the first group further stated that the drama activities provided them with spontaneous interactions in the target language. Thus, they helped them improve ‘the-hardest-to-develop-skill’ speaking without in-advance preparation. That they created and acted out in class helped them mostly got over their anxiety over time. As two students in the second group made it explicit, it was very difficult and stressful for them to act out and speak English in front of the whole class at first. Even one of them stated that she trembled and stuttered for the first time although her teacher (T1) tried to comfort her. Nevertheless, as they went on explaining, they could see in the end they were able to speak in English and felt more comfortable in the following weeks.

... (Drama activities) might be enjoyable because students participate in the activities but it is stressful indeed because we ourselves write and act out in front of the others. It is a little stressful actually. Most probably, I was the one who experienced this the most because I was trembling as you might understand. Our teacher tried to help, but later the more I practiced, I realized that I felt more relaxed. I could achieve it. In the beginning, however, I was really trembling and stuttered, and could not speak. But now it is better (second group - female).

As a final point, one student in the second group stated that unlike the other classes, the drama hours helped her a lot in developing her vocabulary in that she could learn and remember the new words easily as she herself could use them in a relevant context through the drama activities.

Second, when the students were asked **what three adjectives they would use to describe their drama experience in class**, they mostly preferred to use the adjectives *enjoyable*, *interesting*, *funny*, *creative*, *hilarious*, *informative*, *encouraging*, *sociable*, and *socializing*. However, among the answers, one student in the third group used a different adjective in that he referred to the drama activities as

*attention-grabbing*. He explained that the drama activities were powerful in connecting back the students like him who were more likely to get lost and disconnected from the class. He further stated that when it was time for the drama activities, he lifted his head over his desk to see what the drama activities offered for him. In other words, he said he got curious in class to see what was to come next.

You know Ma'm, you were in our sessions from time to time, I am not one of those students who are very enthusiastic in class, especially in the second semester, I felt disconnected from the school. When we started drama activities, though, I felt relaxed. and raised my head above the desk, I was curious what was happening. They attracted our attention really, at least my attention. That was good. It was motivating for me (group three - male).

Third, when the students were asked **what the strengths of their drama classes were**, they replied that the drama activities created a natural classroom environment in which they mostly improvised the target language in an enjoyable way without being tied to course books. They stated that because they were free to create whatever they wanted, they felt independent of the teacher and stress-free. Besides, the improvised nature of the language in which they had constant practice of the oral language helped them to learn how to be more comfortable in front of the public and enjoy being on the stage. One student in the fourth group stated that they had self-control in their learning process to the extent that they created and performed their own creations. This process helped them to develop their imagination and increased their ability to produce in the target language. One student in the fourth group added that the collaborative work the students engaged in created equal chances for the students to practice and show their abilities in the target language.

The strongest aspect of drama activities for me was that each student was equally responsible in the group work and practiced and performed their language abilities equally... I liked the sense of equality the best. Normally, in our classes, the more one or two active students lead the course, but the passive ones are usually left behind. This is why I believe drama was helpful (fourth group - female).

The students also had a chance to get socialized and discover their peers' hidden skills and language capabilities. Another student in the second group further added that they could develop empathy into the characters they performed in their groups.

Next, when the students were asked **what the weaknesses of their drama classes were**, they agreed that they were not given enough time to complete their tasks, and they needed more time to produce and act out. One student in the second group emphasized that they should have been given more time as they were creating and performing at the same time. The lack of time sometimes caused them to rush and forgot the words to utter.

We had very limited time. We tried to prepare and perform our roles within the given time. We needed to be really fast and we felt under pressure. We forgot our words and sometimes could not speak (second group - female).

Besides, one student in the first group expressed that some students talked more, whereas the others talked less due to the time limit, and it sometimes caused inequality. Nonetheless, one student in the fourth group stated that she took the time limit as an advantage as it taught the students effective time management. In addition, the students added that they did not like some topics and could not be creative in them, and one student in the first group expressed that although the content of the topics were related to real life events, their number could have been higher to learn more informal everyday structures that she could make use of outside the class. Finally, the students mentioned that they had some problems with the available space to carry out the activities in class. Stating that some classes were too small for the drama activities, they found it difficult to move in the classroom.

In addition, when the students were asked **how the drama activities contributed to their language development and performance**, they replied that the drama activities were helpful for them in different skills, but they highlighted that they found the activities especially useful in terms of developing their speaking in the target language. They stated they could use the target language naturally as they could improvise the language on the spot. Developing a sense into the proper use of

stress and intonation, they tried to use their emotions, body language, and language skills to produce the language just like a native speaker. They also added that the drama activities provided them with some topics and situations that were related to the real life outside the class. It was in the drama activities, as one student in the third group pointed out, that they had those familiar non-academic real life situations on which they had some ideas to put forward and create. The drama activities were different than the classic books activities in which they felt it an obligation to participate, and they forced themselves to be creative but could not find much to speak on. Besides, they mentioned that although it was difficult in the beginning, they could develop their public speaking because the drama activities helped them to be more comfortable in speaking English. One student in the fourth group pinpointed that she found it very difficult to speak at all in class, but it was with the drama activities that she felt she could produce the target language just like the others did and expressed herself in her own sentences maybe for the first time.

For me, it is really difficult to speak in class. I, for the first time maybe, could express myself in my own sentences as the other students did. It felt great (fourth group - female).

The students added they got socialized more with the peers and had more chance to practice speaking as they communicate with different people more. As a result, they could get over their speaking anxiety more easily. Finally, the students stressed that although they had opportunities to practice reading, they practiced writing more as they needed to make use of different words and try out different structures while writing scripts under some activities.

Further, when the students were asked **what they thought about the incorporation of the drama activities into the future preparatory school program as a teaching and learning tool**, they were positive about it. One student in the first group stated that she definitely agreed with the idea because the current language program and the topics related to it were not very appealing for them but the drama activities. She believed that being closely related to what they needed outside the class, the drama activities consumed their interests, appealed to their

needs, and provided more chance to practice the language. She said she could understand how the drama activities were effective in learning because it provided learning by doing. Another student in the same group added that it was through the drama activities in class that they got more energetic and motivated in the lesson.

I agree with my friends because these (drama) activities help use to be more energetic and motivated in class. We are students and we sometimes get bored, but when we have these activities, we really make our lessons enjoyable (first group, male).

However, one student in the second group stated more time should be allocated for the drama activities and drama should be seen as a skill just like the other language skills if the activities were to be included in the program. She stated it should be perceived as a separate class on its own and should be extended over an academic year. Another student in the third group added on the condition that the drama activities were not to be turned into formally enforced, monotonous, and boring activities, as it was the case with their course books, it was a great idea to incorporate them into the language program. Finally, the students in the first and fourth group added the drama activities should definitely be incorporated into future language programs because they socialized the students and taught them to learn with different people who work in collaboration. The students agreed that the more interaction there was in the class, the more comfortable they felt in the language. One student repeated her previous idea that the collaborative work created equal chances for the students to practice the language. It was, as she concluded, not only one or two more active students in class but the more silent and less capable ones who also contributed to the whole learning experience.

Finally, when the students were asked **whether they would like to go on learning English via drama activities in the future**, they agreed that they would like to go on learning English via drama activities in the future. They stated that when they go to their departments after the preparatory school, they would like to get engaged in drama activities more as they believed drama would help them to develop their language skills, especially speaking, further and be more comfortable and

motivated in English. Two students in the second group and the fourth group added that it would be especially helpful for anxious, timid, and shy students.

We adopt a role different than our when we engage in drama activities and we get more active in class and express ourselves more comfortably. This develops our self-confidence. This is why I want to go on learning English with drama activities in the future (second group - female).

They stated that drama activities would help these students to be more active and develop more self-confidence in the target language while they create and enjoy.

### **Students with High Motivation and Low Anxiety**

Of the total six focus group interviews with the students, two of them consisted of the students ( $n=12$ ) who were observed to have high motivation and low anxiety in class. There were six students in each of these focus groups.

First, when they were asked **how different their drama classes were than other classes**, the students replied that the drama activities were more enjoyable than their traditional classes as they could demonstrate their language skills in class through thinking, creating, and enjoying together. They stated that although only one or two students were active in normal hours, it was everybody in the drama activities that were active dealing with more creative tasks rather than the mechanic and already-decided activities of the traditional classes. They further added that the real life events of the drama activities helped them see the connection between the school and the real life outside. One student in the second group stated that she could normally learn in real life through doing, and in the drama activities she had the same chance especially in learning vocabulary. She explained that during the act outs, she learnt new words which would be useful for her in real life communication outside the class, and she would always remember them because she practiced them in a meaningful context in the drama activities.

Drama activities were really different for us. I, for instance, usually learn more quickly when I experience what I try to learn. In drama activities, I myself acted English out. I even did not forget and will not forget the new practical real life words that I used in drama activities. I can say, in terms of learning new words, drama activities helped a lot (second group - female).

In addition, as another student added, they actually experienced the language in front of the others, and doing it in front of the class helped them to learn how to express themselves more comfortably with the presence of an audience.

Second, when the students were asked **what three adjectives they would use to describe their drama experience in class**, they mostly used the adjectives *enjoyable, interesting, creative, informative, encouraging, active, relaxing* and *comforting*. However, among the answers, one student in the second group used a different adjective than these and he said that the drama experience was a little bit *competitive* within the groups.

(Drama activities mean) competition, enjoyment, race ... (They are) beautiful and fun (second group - male).

Third, when the students were asked **what the strengths of their drama classes were**, they agreed on that they practiced the target language in an effective way through fun. The drama activities created a natural environment for language development in that the students were not expected to memorize the target language but rather practice it through improvisation.

... Normally, I would memorize what I would say to be able to speak in front of the other students. But in drama activities, I did not memorize, but rather I developed my speech at that moment and acted my role out... Just because there was no memorization, it was really good (second group, female).

As one student in the second group mentioned, they were not limited with the already-decided contents to practice but were left to on their own to enhance their imagination and as a result, create more in the given set of situations which were the simulation of the real life they were used to. The students further added that they

were able to practice the language and display their language skills in class. Lastly, they stated that the characters they turned into in class helped them feel different emotions at the same time and develop more insights into their characters.

Next, when the students were asked **what the weaknesses of their drama classes were**, they responded that some topics were not very appealing for them, and the lack of the available materials to use during their performances was limiting them to an extent.

The activity in which we listened to music and drew picture was not really interesting for me (first group - female).

We had some problems with our class. We had very limited room for drama activities and we lacked some materials. At least, it was a problem for us (first group - male).

As the last drawback, one student in the first group mentioned that they could have given the drama activities more importance in class and allocated more time for them within their traditional program.

In addition, when the students were asked **how the drama activities contributed to their language development and performance**, they expressed that they found the drama activities to be useful for their speaking. One student in the first group mentioned that until preparatory school, they had never given much importance to speaking under their traditional school curriculum, and they did not have a chance to practice English outside the class. However, the same student went on explaining, it was through the drama activities that they practiced speaking English naturally improvising the language and developed their ability to produce natural and original responses in English.

We do not speak much English outside the class, actually we almost never use English in daily life and I can say that until university we went on learning English without speaking it. But in drama activities, we spoke improvising the language. It helped our speaking in this respect (first group - male).

Some other students in the second group agreed and added that they could think and produce creatively, spontaneously and fast in English without memorizing and feeling under pressure. As another student in the first group elaborated on these comments, the practice of speaking also initiated the practice of listening since they needed to listen to the others to communicate with them. Nonetheless, one student in the second group thought that the number of the activities in which they had more opportunities to listen to external sources could be higher in the drama activities. In terms of writing, on the other hand, one student in the first group stated the more they wrote their scripts in activities, the more they could practice their writing, and it contributed to their vocabulary development. They finally added although they usually practiced academic words in class, the drama activities created a context in which they could use more everyday expressions in class.

Further, when the students were asked **what they thought about the incorporation of the drama activities into the future preparatory school program as a teaching and learning tool**, they were positive about it. One student in the first group stated that the drama activities were a means that gave them opportunities to get away from the serious atmosphere of their formal language education and get motivated. Another student in the second group agreed with this comment and stated that the drama activities were so motivating that even those students who did not want to participate in class contributed, thought, and created with others.

... Drama activities motivated us. Even those students who never participated in class started to think with us and create new things and they did something for themselves. Ask them, they will agree that they benefitted from drama activities (second group - male).

One more student in the second group stated they would like to have drama activities regularly every week, with which another student in the first group agreed and added they needed to be provided with more time, a larger space, and more materials to use in class.

Finally, when the students were asked **whether they would like to go on learning English via drama activities in the future**, they agreed they would like to go on learning English via drama activities in the future. One student in the first group stated that they would use English as their profession, and thus, they needed to learn English in the best way possible, for which drama activities would be helpful because they would acquire English effectively in a natural way. Another student in the same group added that drama activities would be helpful for prospective language professionals to be more comfortable with English over time adding to their sense of self-confidence.

The act-outs increase self-confidence. Those students who engage in drama activities feel more self-confident especially because they improvise the language (first group - female).

The students in the second group agreed with this comment, and one student finally stated that drama activities would also be helpful for the students to get over the stress and boredom of being a student.

We got bored of our classes - we have no spring break, either. Drama activities came in at the right moment and we felt great over those weeks (second group-female).

To conclude the student interviews, following is the content summary of the student focus group interviews in Table 4.24.

**Table 4.24.***Major Themes and Codes in Student Focus Groups*

<b>Themes</b>	<b>Codes</b>
differences of drama classes	enjoyment, collaboration, student autonomy, enthusiasm, public speaking and stress relief, socialization, creativity, spontaneity in language, vocabulary enhancement, active student involvement, real life events,
adjectives to describe drama experience	enjoyable, interesting, funny, creative, hilarious, informative, encouraging, sociable, socializing, attention-grabbing, active, relaxing, comforting, competitive
strengths of drama classes	natural setting for language development, creativity, constant practice of speaking and less public speaking anxiety, socialization and equality through collaboration, fun, no memorization, learner autonomy, real life events, emotions
weaknesses of drama classes	lack of time and inequality in student talking times, lack of available classroom space, lack of interesting topics, lack of equipment
the contribution of drama activities to learners' language development and performance	practice of integrated skills, speaking development through improvisation, real life events, public speaking skills, socialization
perceptions on the incorporation of drama activities into preparatory school language program	interesting, energizing, and motivating activities, more time allocation, socialization, relaxed and motivating class atmosphere,
perceptions on whether to go on language learning/teaching through drama activities in the future	speaking development, active involvement of students, increasing self-confidence, decreasing language stress, professional development

**Teacher Interviews**

Focus group interviews were held with the language instructors ( $n=6$ ) in two groups with three teachers in each. During the interviews, the teachers' identities were kept confidential, and the teachers were given numbers to identify their opinions. T4, T5, and T6 were in the first focus group, as T1, T2, and T3 were in the second focus group in the interviews.

First, when they were asked **how different their drama classes were for their students than other classes**, the teachers responded that the drama activities were enjoyable to the extent that the students perceived them as extracurricular activities in which they could be as creative and productive as they wanted. This way, as the teachers all agreed, the students got more motivated in the target language. This is the more they created, enjoyed, and shared responsibilities, the better they could see their capabilities, and the more they felt successful, and it motivated them in the end. The teachers also stated that the drama activities in class helped them learn through joy without being aware, and they added that the students practiced English in a relaxed environment in which they did not feel under stress because they were aware that even if they made some mistakes, it was a part of having fun in class.

(Drama) decreases the students' feelings of 'have to do it right.' Indeed, they think they come to class to have fun anyway ...I will do something but I do not have to. ... Knowing this, the students feel more comfortable I believe lifting up the barrier they set for themselves and develop their creativity without any having limits or restrictions on the self or fear of making mistakes (first group - T5 - experienced).

The more comfortable they felt, the better they could express themselves in English. The teachers further stated that it was the students who got the control in class and made decisions. That the students decided on the content of their creations and the division of their responsibilities helped them enjoy the process even more and be more courageous in English to convey their messages.

Second, when the teachers were asked **what three adjectives they would use to describe their students' drama experience in class**, they agreed on the adjectives *creative, enjoyable, and funny*. In her explanation of the adjectives *enjoyable and funny*, T5 shared an anecdote in that after the drama sessions, she witnessed some students share their joyful experience of the drama activities in a social network on the internet stating that they did not remember having had such an enjoyable and funny day in their preparatory school life.

... I agree with all of these adjectives used for drama because after we had drama activities in class, some of my students provided feedback on Facebook. ... I saw that they wrote 'I do not remember a day at prep school when we had such a great time.' (first group - T5 - experienced).

Different than the others, T6 used the adjective *bonding* referring to the collaborative nature of the activities and T3 used the adjective *innovative* referring to the students' new experience with the drama activities under the current program.

Third, when the teachers were asked **what the strengths of their drama classes were for the students**, they replied that the drama activities helped students to get more motivated as they could see that they could create and enjoyed their production. T5 stated that they had a chance to improvise the target language without being afraid of making mistakes as they knew well that they were just having fun in class through the topics that were relevant to their lives. The same teacher went on explaining that the drama activities helped them to take up the roles of different characters, see the world from their perspective, and pretend to be somebody else. That the students were in the shoes of some imaginary beings helped them to be more free and express themselves more comfortably with control in their hands and no limitation to their creativity, as also agreed by T6. T4 added that the drama activities created a humanistic classroom environment in which the students could positively interact in collaboration and could develop empathy into one another, which would also be helpful for their future teaching profession because most of them would be English teachers. T6, T1, T3 agreed with T4 in that the collaboration the students engaged in allowed different students to work together and incorporate the most anxious, timid, or shiest students into the learning process.

... The strongest aspect of drama was that the students created new characters in groups and acted them out. As my friends stated just a minute ago, this made it possible for them to express themselves more comfortably, even for the shiest, the most silent, and anxious students ... I believe they acted their characters really comfortably and enjoyed at the same time as I could see. This is the strongest side of drama activities I can tell (second group - T2- relatively less experienced).

Thus, it made these students feel more comfortable and confident over time. Further T3 added that the students developed awareness into their capabilities as they created more, and as T1 stated that they were appreciated by their teacher and the peers increased their motivation and self-confidence. Finally, T6 stressed that it was the students in control and they could find a context in which they could use the target words and structures appropriately.

Next, when the teachers were asked **what the weaknesses of their drama classes were for their students**, they stated that the drama activities had more strengths than weaknesses, and there were only a few weaknesses. T4 and T5 stated that although they had no problem with timing, T5 found the physical environment of their classes as a limitation in the drama activities. She stated that their class was not big enough to move around and it was sometimes difficult to control the students in the small class especially when all the students started speaking at the same time in some activities. It was tiring on the teachers and students' sides. Thus, she stated that she had some problems in the classroom management as agreed by T1.

The students were very so excited about their roles that even when it was time for other students to act out, they kept talking and discussing among themselves. It was difficult to make them quiet ... but it is not something difficult to overcome in time (second group - T1 - experienced).

T3 added it could have been better if the students could have used more materials in class and could have been informed in advance about what to bring for the next sessions. Further, T2 stated that the students tended to use Turkish in their collaboration and it was sometimes difficult to control their speaking in Turkish. Finally, T6 stated that she did not think it was the weakness of the drama activities, but some students were difficult to satisfy and negative in their nature that they did not want to participate in the activities.

In addition, when the teachers were asked **how the drama activities contributed to the language development and performance of their students**, T3 and T4 stated it was the students who were in control of their own language

development, and the drama activities guided them to improvise the language on the spot. Besides, T1, T3, T5, and T6 mentioned that the students had more chance to practice the previously learnt structures, functions, and verbal components of the target language such as stress and intonation. In this process, as T6 added, they had more chance to self-monitor their process.

... The students easily managed to use all those structures and expression they learnt before while they were speaking. What I mean actually is that they practiced how to use these appropriately. There were some things they were confused about and misused but this led to self-monitoring. ... They trained themselves by trial and error, indeed (first group - T6 - experienced).

The teachers also pointed out that the more the students felt successful, the more comfortable and self confident they felt, and as T1, T2, and T4 emphasized, more anxious and inhibited students could participate more actively and use the target language more comfortably in the drama sessions.

Further, when the teachers were asked **what they thought about the incorporation of drama activities into the future preparatory school program as a teaching and learning tool**, they all agreed that it would be useful for the students. T4 suggested that drama activities should be in the program throughout the year, and T3 agreed with her in that each drama activity should be one to one correspondent of the topic of the week, which would make drama activities more meaningful and motivating for students. T2 and T5 concluded added that drama activities should be incorporated into their language program in the future because it was also a motivating element for the teachers.

... I myself was feeling over the moon going to the drama class because I, as a teacher, knew that we definitely were to have fun in class on that day (first group - T5 - experienced).

They explained that more they could see their students were capable of achieving the target language, the more motivated they became to guide them and the more proud they felt of their students in class.

Finally, when they were asked **whether they would like to go on teaching English via drama activities in the future**, all of the teachers were positive about drama activities. Agreeing with the others, T5 strongly put forward that drama activities should be used as a tool to teach English because the real life applicability of drama activities would persuade and motivate the students towards English as they would be able to see whatever they learnt and practiced would be useful for them in real life. All the others further highlighted that they needed more training, practice, and resource to be able to incorporate drama activities into their teaching.

... We learnt a lot over the six weeks, but though we exchanged ideas all the time about how to implement the activities, I can say we were born into practice before theory. When we back up our practice with theory, the activities will be more effective I believe .... (second group - T2- relatively less experienced).

I would like to receive more training on drama activities and incorporate the activities in class more appropriately - at least on my part. I decided on this when I was implementing the activities in class, I can tell (first group - T4 - experienced).

To conclude the teacher focus groups, following is the content summary of the student focus group interviews in Table 4.25.

**Table 4.25.**  
*Major Themes and Codes in Teacher Focus Groups*

<b>Themes</b>	<b>Codes</b>
differences of drama classes	enjoyment, creativity, productivity, student motivation, collaboration, sense of success, relaxed learning environment, learner autonomy, student encouragement
adjectives to describe drama experience	creative, enjoyable, funny, bonding, innovative
strengths of drama classes	creativity, fun, language improvisation, no fear of making mistakes, real life events, identification with different characters, student autonomy, humanistic, motivating, and relaxed language learning environment, empathy, collaboration, sense of self-development, language skills enhancement
weaknesses of drama classes	lack of available classroom space, lack of equipment, difficulty in classroom management, L1 interference, the presence of pessimist students

**Table 4.25. (continued)***Major Themes and Codes in Teacher Focus Groups*

the contribution of drama activities to learners' language development and performance	learner autonomy, practice of previously mastered language skills
perceptions on the incorporation of drama activities into preparatory school language program	more time allocation, regular implementation, teacher motivation
perceptions on whether to go on language learning/teaching through drama activities in the future	real life applicability, learner motivation, more teacher training and resource on implementation of drama activities

In relation to the research questions, the overall results of the interviews with the students and the teachers indicated that the drama activities were effective in the language anxiety and motivation of EFL students. This is, as far as the interviews revealed, the incorporation of the drama activities helped students to feel more relaxed, comfortable and less anxious in their language classes as the drama activities provided a learning environment in which the learners practiced the language more, worked, created through fun, and learnt in collaboration with the others involved in the process. It also helped them to get more motivated towards the target language as they could be more autonomous and active in the creative and collaborative environment of the drama activities which offered them the practice of skills that were applicable to the real life.

## **CHAPTER 5**

### **DISCUSSION, CONCLUSIONS, IMPLICATIONS**

In this chapter, the discussion, conclusions, and implications of the study for practice and research are presented. First, the discussion of the results and conclusions are presented. Following the discussion of the results and conclusions, the implications for practice are presented in the next section. The chapter concludes with the implications of the study for research.

#### **5.1. Discussion of Results and Conclusions**

In this section, the discussion of the results and conclusions of the study are presented. First, the role of the drama activities in the foreign language anxiety of EFL students at Gazi University School of Foreign Languages is discussed in relation to the quantitative and qualitative data collected in the study. Next, the role of drama activities in the foreign language motivation of EFL students at this university is discussed in relation to the quantitative and qualitative data gathered. The chapter concludes with the implications of the study for future practice and research.

#### **Foreign Language Anxiety**

In this study, one of the main aims was to see the role of drama activities in the foreign language anxiety of EFL students at Gazi University School of Foreign Languages preparatory school. The data were gathered through quantitative and

qualitative means of data collection which included the pre and post-tests to measure anxiety, student feedback, teacher and researcher observations, and teacher and student focus group interviews. The data collected through various instruments indicate that the drama activities have a positive effect on the foreign language anxiety of EFL students. Following is the discussion of the results in terms of the quantitative and qualitative data collected in the study.

The quantitative data collected in the study indicate that the drama activities have a positive effect on the foreign language anxiety of EFL students at Gazi University School of Foreign Languages. The results of the pre and post-test questionnaire to measure language anxiety pointed out to a significant decrease in the anxiety levels of EFL students before and after the implementation of the drama activities in EFL classrooms. In this respect, the findings of the study is in line with the previous studies carried out on the role of drama in language anxiety (Paris, Yussof, and Zainal, 2010; Piazzoli, 2011; Punsiri, 2011; Sağlamel, 2009; Shand, 2008). The test results showed that EFL learners at this university felt less anxious in their language class as there was a statistically significant decrease in their anxiety gain scores before and after the implementation of the drama activities over six weeks. The quantitative results are supported further by the qualitative results of the study which also indicate that the drama activities have a positive effect on EFL learners' foreign language anxiety. The student feedback, in-class observations, and teacher and student focus group interviews reveal that the drama activities are an impactful teaching and learning tool that decreases foreign language anxiety of EFL students.

The student feedback in the study reveals that the drama activities reduced the foreign language anxiety of EFL learners as it reinforced the integrative language development through a constant practice of the target language in different skills. It was through the drama activities that the students had a chance to practice and develop the receptive and productive skills further integratively under different drama activities as emphasized in research (Aydeniz & Özçelik, 2012; Carkin, Hsu, and Kao, 2011; Evatt, 2010; Even, 2008; Demircioğlu, 2012; Healy, 2008, Gill, 2013; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Kırımı, 2008;

Ntelioglou, 2011; Stinson & Winston, 2011; Tüm, 2010; Xiao, 2011). The students stated that the drama activities helped them to practice the target language in different major and minor skills and the more practice they had, the further they developed competency in their language skills and the less anxious they felt while using the language. The sense of competence development in the target language helped the learners feel less anxious in their language class as it is supported in research (Anwar, Awan, Azher, & Naz, 2010; Ewald, 2007; Ferraro & Week, 2011; Subaşı, 2010).

Besides, the analysis of the student feedback showed that the students benefitted the most in terms of the productive skill speaking, which is considered in literature to be the most anxiety provoking skill among the major language skills (Ay, 2010; Cope, Horwitz, & Horwitz, 1986; Kim, 2009; Sheen, 2008; Subaşı, 2010). The student feedback pointed out that the drama activities were mostly helpful for students to practice the listening and speaking skills in class (Aydeniz & Özçelik, 2012; Evatt, 2010; Demircioğlu, 2012; Healy, 2008, Gill, 2013; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Stinson & Winston, 2011; Tüm, 2010; Xiao, 2011). The students had more chance to practice speaking in English than they had in their traditional program, and the constant practice of speaking mostly helped the students feel more comfortable over time in speaking English spontaneously in front of an audience. However, the student feedback also revealed that the drama activities provoked public speaking anxiety in a number of students as suggested earlier in research (Cope, Horwitz, & Horwitz, 1986; Subaşı, 2010). Some students felt more anxious than usual due to the public speaking nature of the drama activities. It caused these students to blush, feel shy, and forgot the content of the messages they tried to convey in the target language. Despite this, it was figured out in the student feedback that the drama activities were mostly effective in the oral language production anxiety of EFL students to a great extent.

In addition, the student feedback revealed that the drama activities decreased learner anxiety because it brought fun into the language classroom. The students stated that the drama activities were helpful for their language anxiety in English because they helped them leave their formal learner responsibilities aside and

rediscover the child in them who could learn through the game-like drama activities in which they only enjoy the roles assigned to them with no fear of being graded (Aydeniz & Özçelik, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Rothwell, 2011; Tüm, 2010; Xiao, 2011). The appealing nature of the learning tasks for the students helped them lower their anxiety as it is suggested in research (Anwar, Awan, Azher, & Naz, 2010; Cope, Horwitz, and Horwitz, 1986; Ewald, 2007; Hashemi, 2011; Go, Lucas, & Miraflores, 2011; Iqbal & Mahmood, 2010; Riasati & Zare, 2012; Sioson, 2011; Woodrow, 2006).

Next, the student feedback pointed out that the drama activities decreased the language anxiety of EFL students because it reinforced collaboration during the fun the drama activities. The learners stated that the collaborative nature of the drama helped them share responsibly in developing their language (Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Demircioğlu, 2010; Evatt, 2010; Even, 2008, Gorjian, Jabripour, & Moosavinia, 2010; Healy, 2001; Kayaoğlu, 2011; Ntelioglou, 2011; Piazzoli, 2011; Stinson & Winston, 2011; Tüm, 2010; Xiao, 2011). Sharing the responsibility and support with the peers in class through collaboration, the students felt less anxious and more relax in their language learning process as it is supported by research (Atay & Kurt, 2007; Ergür, 2004; Eslami, Hu, & Huang, 2010; Ewald, 2007; Hashemi, 2011, Koçak, 2010; Riasati & Zare, 2012; Suwantarathip & Wichadee, 2010).

What is more, the student feedback revealed that the students felt less anxious as they acted like somebody else in the drama activities. The students emphasized that they took up the roles of imaginary characters, identify themselves with these characters, and develop empathy into the characters (Aydeniz & Özçelik, 2012; Chan, Lam, To, & Tsang, 2011; Even, 2008; Henry, 2010; Kayaoğlu, 2011; Paris, Yussof, & Zainal, 2010; Rothwell, 2011; Tüm, 2010; Xiao, 2011). Being in the shoes of someone else and exhibiting their manners in the learning process helped them reduce their language anxiety and feel more comfortable in their learning process. This way they could think, act, and use the target language in the way they wanted

without any limitations on their role, and it helped them feel less under pressure and more comfortable in the language class.

Furthermore, the student feedback supported that the students felt less anxious in the target language because the drama activities created a very positive learning environment. As the learners pointed out in their feedback, the drama activities provided them with a very positive, calm, relax, cozy, friendly, warm, cheerful, nonjudgmental, welcoming, enjoyable, and supportive language environment in which mistakes were seen as a part of the learning process (Aydeniz & Özçelik, 2012; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Even, 2008; Healy, 2008; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Ntelioglou, 2011; Piazzoli, 2011; Rothwell, 2011; Tüm, 2010; Xiao, 2011). It was in this positive drama classroom, the students reflected in the feedback, that they expressed themselves more comfortably without worrying about making mistakes or being judged critically either by the teacher or the peers. They added that the presence of a warm, friendly, understanding, patient, willing, energetic, supportive, and empathetic teacher and peers in the positive drama classroom helped them feel more comfortable and self-confident in the target language as it is suggested in research (Cope, Horwitz, & Horwitz, 1986; Eslami, Hu, & Huang, 2010; Koçak, 2010). Nevertheless, in the positive learning environment the drama activities created, the characteristics of some students affected the level of anxiety they had in class as shown in literature (Anwar, Awan, Azer, & Naz, 2010; Batumlu & Erden, 2007; Genç, 2009; Garau & Llinas, 2009; Go, Lucas, & Miraflores, 2011). It was figured out in the student feedback that some students were academically competitive in nature and tended to compare their performance to that of the others, which added to their anxiety in class.

The observations by the teachers and researcher are in line with the student feedback in that the drama activities decreased the foreign language learning anxiety of EFL students. The drama activities brought the element of fun into EFL classes through creative learning activities. It was seen that the creative aspect of the drama activities helped incorporate even the most anxious and inhibited students into the process and have fun with the others. The more the students created, the more they

had fun performing their roles in the target language and observing the others in the process. The cozy, creative, and enjoyable atmosphere of the drama activities helped the anxious learners to feel more relaxed over time and participate more actively in the drama activities as the observations revealed. Besides, the collaborative work the students engaged in class during the drama activities helped them feel safer, more comfortable and relax in the language class with the help of their friends while they had fun. In addition, the positive and constructive feedback the students received and the sense of being appreciated by the teachers and the peers helped the learners feel more competent in the target language and feel less anxious on the way to learn as previously put forward in literature (Atay & Kurt, 2007).

During the observations, it was seen that the drama activities created some anxiety due to the improvised public speaking nature of the drama activities as it is suggested in literature (Cope, Horwitz, & Horwitz, 1986; Subaşı, 2010), but it was observed by the teachers that the students could overcome their anxiety with more practice over the whole process. The more they tried out the language, the more sense of self-achievement the learners developed. Thus, they felt less anxious in class. Nonetheless, it was still observed that the characteristics of some students affected the level of anxiety they had in class as shown in literature (Anwar, Awan, Azer, & Naz, 2010; Batumlu & Erden, 2007; Genç, 2009; Garau & Llinas, 2009; Go, Lucas, & Miraflores, 2011). It was observed that some students were academically competitive and tended to compare their performances to that of the others' in class and it created some anxiety in several students. The teachers were observed to prevent these instances successfully by providing equal support and constructive and positive feedback to every member of the class. This way the teacher support helped reduce the anxiety in class.

The results of the student interviews are in line with the student feedback and observations in that the drama activities reduced the foreign language anxiety of EFL students in English. The interviews indicated that the students felt less anxious in the target language through the drama activities. Different than their traditional language program in which the students were dependent on course books, the drama activities made the students less teacher-dependent and more autonomous as suggested by

research (Even, 2008; Healy, 2008; Henry, 2010). In this independent environment, EFL students stated that they controlled their own learning and had more opportunities to practice the target language through creative and enjoyable learning activities in which they collaborated with their peers. The creative and enjoyable nature of the drama activities that supported learner collaboration helped the learners feel less anxious in their learning process. The learners stated that the more they created in the target language through collaboration in the drama activities, the more they had fun. The more they enjoyed, the more self-confident and relaxed they felt in their language class. Even though they found it somehow difficult to improvise the language and speak in front of an audience in the beginning, they started to overcome their anxiety over time through the creative, enjoyable, and collaborative drama activities.

The results of the teacher interviews are in line with the student feedback, observations, and student interviews in that the drama activities reduced learner anxiety in EFL classrooms. During the interviews, the teachers stated that the drama activities provided the students with creative and joyful activities in which the students felt competent as they produced in the target language. It lowered their anxiety because the students developed the awareness that even if they made mistakes, it was a part of the creative and fun learning process in which they had the control to shape their learning. The creative, enjoyable, and autonomous learning atmosphere helped them to feel more comfortable and relax in the language classroom. The collaborative work they engaged in also lowered the anxiety of the most anxious and inhibited students as they felt safe amongst their peers.

To conclude, the quantitative and qualitative data are in line with one another in that the drama activities are effective in EFL learners' anxiety in English class. The *t*-test results for anxiety, the students' feedback, class observations, and focus group interviews with the teachers and EFL learners all indicate that the drama activities reduce language anxiety of the learners EFL classes.

## **Foreign Language Motivation**

In this study, another main aim was to see the role of drama activities in the foreign language motivation of EFL students at Gazi University School of Foreign Languages preparatory school. The data were gathered through quantitative and qualitative means of data collection which included the pre and post-tests to measure motivation, student feedback, teacher and researcher observations, and teacher and student focus group interviews. The data collected through various instruments indicate that the drama activities generally had a positive effect on the foreign language motivation of EFL students. Following is the discussion of the results in terms of the quantitative and qualitative data collected.

The quantitative data collected in the study indicate that the drama activities did not have a significant effect on the foreign language motivation of EFL students at Gazi University School of Foreign Languages. The results of the pre and post-test questionnaire to measure language motivation pointed out to the presence of a statistically non-significant increase in the motivation levels of EFL students before and after the implementation of the drama activities in EFL classrooms. In this respect, the result of the quantitative data is in contrast with the previous studies which found out that the drama activities had a significant effect on language motivation (Aldağ, 2010; Shand, 2008). The test results in this study showed that the students were already motivated towards the target language and there was no significant change in the motivation of EFL learners before and after the implementation of the drama activities over six weeks. Although the results indicated that the gain scores of the students for motivation were higher after the implementation of the drama activities in class, it was seen that this increase was not statistically significant. However, the qualitative results of the study showed that the drama activities had a positive effect on EFL learners' foreign language motivation. The student feedback, in-class observations, and teacher and student focus group interviews reveal that the drama activities are an impactful teaching and learning tool that increases foreign language motivation of EFL students.

The student feedback in the study revealed that the drama activities increase the foreign language motivation of EFL learners. The student feedback proved the drama activities to be an effective element in learner motivation since it was through the drama activities that the students could engage in fun activities in the learning environment. The students stated that the drama activities motivated them in English because the students had fun activities in which they enjoyed the roles of imaginary characters they turned into without being worried about their student responsibilities. The game-likeness of the drama activities helped them learn through fun and with no fear of being graded, as it was previously pointed out in literature (Aydeniz & Özçelik, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Rothwell, 2011; Tüm, 2010; Xiao, 2011). The more they had fun in class, the more motivated they felt towards the target language. The appealing nature of the learning tasks for the students helped increase their motivation as it is suggested in research (Anderman & Anderman, 2010; Boran & Emir, 2011; Chan, Lam, To, & Tsang, 2011; Dörnyei, 2003; Lashkarian and Soyadian, 2010; Raffini, 1996).

Besides, the student feedback pointed out that the drama activities increased the language motivation of EFL students, for the students worked in collaboration during the fun drama activities. In the fun environment of the drama activities, the students engaged in collaborative work in which they worked on the language with the help of the other peers and shared responsibilities in the process of learning (Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Demircioğlu, 2010; Evatt, 2010; Even, 2008, Gorjian, Jabripour, & Moosavinia, 2010; Healy, 2001; Kayaoğlu, 2011; Ntelioglou, 2011; Piazzoli, 2011; Stinson & Winston, 2011; Tüm, 2010; Xiao, 2011). The students expressed that the teamwork they engaged in the drama sessions motivated them to be successful in English class because everybody knew that they were a part of a learning chain in the classroom and the success of a group member meant the success of the whole group. Thus, they tried their hardest to bring the best out of their groups in the language class. The students also indicated in their feedback that the more they engaged in English together, the more they felt connected and belong to their friends and their class. In

this respect, the collaborative work motivated the learners as suggested in research (Anderman and Anderman, 2010; Deci & Ryan, 2000; Dörnyei, 1994; Huang, Tsai, Wang, & Wu, 2011; Gorjian, Jabripour, & Moosavinia, 2010; Kozaki & Ross, 2011; Lashkarian & Soyadian, 2010; Raffini, 1996; Wang, 2008). However, some student feedback indicated the presence of a number of students who were not content with the groups they worked with. These students stated that the presence of some unwilling students in their team to contribute to the group work sometimes caused them to lose their motivation in the language class.

In addition, the student feedback supported that the students felt more motivated in the positive, calm, relax, cozy, friendly, warm, nonjudgmental, welcoming, enjoyable, and supportive language environment of the drama activities in which mistakes were seen as a part of the learning process (Aydeniz & Özçelik, 2012; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Even, 2008; Healy, 2008; Gomez, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Ntelioglou, 2011; Piazzoli, 2011; Rothwell, 2011; Tüm, 2010; Xiao, 2011). The student feedback revealed that the nature of the drama activities and the language environment in which they had positive interactions with a warm, friendly, understanding, patient, willing, energetic, supportive, and empathetic teacher and peers motivated the learners in the language class (Dörnyei, 1994; Dörnyei & Guilloteaux, 2008; Kozaki and Ross, 2011; Maherzi, 2011; Wang, 2008). The more positive constructive feedback they received from their teachers and peers for their language performance in a positive learning environment, the more competent students felt in class, and the sense of achievement helped the students get more motivated as emphasized in literature (Deci & Ryan, 2000; Raffini, 1996). Nevertheless, in the positive learning environment the drama activities created, it was revealed in the student feedback that some students were academically competitive in nature and tended to compare their language performances to that of the others in class, and this sometimes caused them to lose their motivation in class.

Next, the student feedback indicated that EFL learners felt more motivated in the drama activities because the drama activities provided them with real life events in which they could practice the language in relation to their real life outside the class

as suggested in research (Aydeniz & Özçelik, 2012; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Demircioğlu, 2010; Healy, 2008; Henry, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Paris, Yussof, & Zainal, 2010; Pritchard & Woollard, 2010; Rothwell, 2011; Stinson & Winston, 2011; Tüm, 2010). The learner feedback indicated that it was through the drama activities that the students could more often practice different language skills in relation to the real life events, and the constant practice of the target language for real life helped develop their language skills and thus, self-esteem as they could achieve the language. It was this way that they could see the purpose, value, and relevancy of their learning tasks to their real life and felt more motivated in the target language as research previously emphasized (Boran & Emir, 2011; Deci & Ryan, 2000; Dörnyei, 2009; Dörnyei & Guilloteaux, 2008; Huang, Tsai, Wang, & Wu, 2011; Lashkarian & Soyadian, 2010; Raffini, 1996; Wang, 2008). As further observed in the student feedback, the more self-awareness the learners developed in their learning and understood why they engaged in the drama activities, the more motivated they felt in the classroom (Baldwin, 2012; Chan, Lam, To, & Tsang, 2011, Demircioğlu, 2010).

What is more, the student feedback showed that the drama activities increased learner motivation because being creative in the drama activities was a motivating source for EFL learners. The students indicated that the drama activities helped them to reinforce their imagination and creativity in the classroom and to be more autonomous learners who could control and contribute to their own learning through creative activities (Aydeniz & Özçelik, 2012; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Demircioğlu, 2010; Even, 2008; Healy, 2008; Henry, 2010; Hui & Lau, 2006; Gill, 2012; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Ntelioglou, 2011; Rothwell, 2011; Tüm, 2010; Xiao, 2011). The learner feedback revealed that the more the students created ideas and produced ‘something’ in the target language, the more autonomous they felt in the target language, and the sense of autonomy helped increase their motivation in the target language as research indicated (Dörnyei, 1994; Dörnyei, 2009; Dörnyei & Guilloteaux, 2008; Huang, Tsai, Wang, & Wu, 2011).

Furthermore, the student feedback revealed that the drama activities increased the foreign language motivation of EFL students because they could appeal to different learner types through the materials incorporated into the language learning. The students stated that they could find a way of learning in the drama activities that appealed to different intelligences and learning styles through a rich multi-sensory way as suggested in literature (Aydeniz and Özçelik, 2010; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2012; Healy, 2008). The results of the student feedback further indicated that in addition to providing a rich source of information for different learners, the drama activities took the affective domains of the students into consideration. The students stated that the drama activities provided them a chance to be aware of their own emotions and that of others and learn how to control their emotions and body to reflect the feelings of different imaginary characters they adopted (Aydeniz & Özçelik, 2010; Baldwin, 2012; Chan, Lam, To, & Tsang, 2011; Çetingöz & Günhan, 2010; Demircioğlu, 2010; Even, 2008; Henry, 2010; Gorjian, Jabripour, & Moosavinia, 2010; Kayaoğlu, 2011; Ntelioglou, 2011; Paris, Yussof, & Zainal, 2010; Piazzoli, 2011; Rothwell, 2011; Simons, 2010; Tüm, 2010; Xiao, 2011). They concluded that incorporation of the emotions into their learning setting increased their motivation in their language class.

The observations are in line with the student feedback in that the drama activities increased the foreign language learning motivation of EFL students. During the observations, it was seen that the drama activities helped the students to have more fun in the class through creative learning activities. The creative and fun aspect of the drama activities increased the learner motivation to the extent that the learners took the drama activities very seriously working in great detail and organization. As observed, the more the students created, the more they had fun performing their roles and observing the others in the process. The cozy, creative, and enjoyable atmosphere of the drama activities helped the students get more motivated in English through the collaborative work in which they worked with different peers each time and developed strong friendship bonds. Besides, the positive feedback the students received and the sense of being appreciated by the teachers and the peers helped the learners to feel more competent and motivated in the target language to take an

active part in their learning (Deci & Ryan, 2000; Raffini, 1996). Despite the positive feedback they received in class, some students were observed to be academically competitive in nature and tended to compare their language performances to that of the others in class, and this sometimes caused them to lose their motivation in class. In addition, it was seen that the real life like activities in drama motivated the students, for they could see the relevancy of the activities to their real life in which they might need to use the language in similar situations. It was observed that the improvisations the learners had in these activities helped the learners develop a sense of success as they tried out the language more and increased their motivation. Furthermore, the drama activities reinforced learner autonomy as they allowed learners to be independent of their teacher but receive help whenever they needed (Even, 2008; Healy, 2008; Henry, 2010). The sense of autonomy and control in their learning process under the teacher's supervision motivated the learners in class.

The results of the student interviews are in line with the student feedback and observations in that the drama activities increased the foreign language learning motivation of the students. In the interviews, the students expressed that they felt more motivated towards the target language in the drama activities because the drama activities provided them with interesting activities in which they could be as creative as possible and enjoy in the learning process through the collaboration with the other students. The creative, enjoyable, and collaborative nature of the drama activities helped the learners feel more enthusiastic in their learning process. The learners stated that the more they created in the target language through collaboration in the drama activities, the more they had fun. The more they created and enjoyed, the more self-confident and enthusiastic they felt in their language class.

The results of the teacher interviews are in line with the student feedback, observations, and student interviews in that the drama activities increased learner motivation in EFL classrooms. The teachers stated that the creative and joyful activities of drama in which the students worked in collaboration with the others helped them feel competent as they produced in the target language. This increased their motivation because the learners felt they could achieve the target language. Besides, the more they were appreciated by the teacher and peers, the more

enthusiastic they became in class. The sense of being appreciated by the teacher and peers added to their sense of motivation. In addition, the teachers highlighted that the students felt more motivated in class as they could see the applicability of the drama activities to the real life situations and communication. The teachers concluded that the more the students could practice the target language in the drama activities in relation to real life events, the more willing they felt in their language class.

To conclude, while the *t*-test results on motivation showed that the drama activities did not have a statistically significant effect on the learners' language motivation as the students were already motivated towards learning the target language, the students' feedback, class observations, and focus group interviews with the teachers and EFL learners all indicated that the drama activities increased learner motivation in EFL class. Considering the results of the study, it can be said that EFL students were implicitly motivated to learn the target language but their motivation was suppressed and drama activities were helpful for the students to uncover and make explicit the suppressed motivation they had towards learning the target language. The fun, creative, collaborative, autonomous, empathetic, emotional, reflective, and positive learning environment that supported communicative language skills in a multi-sensory way helped EFL learners to make explicit the motivation they had towards learning English.

To summarize the discussion, the results of the quantitative and qualitative data in the study are in line in that the drama activities decrease the foreign language anxiety of EFL students at Gazi University School of Foreign Languages. On the other hand, the quantitative data in the study show that the drama activities have no statistically significant effect on the motivation of EFL students as they are already motivated in their test scores, but the qualitative data indicate that the drama activities help the learners to uncover and make explicit the suppressed motivation they have to learn English and increase the foreign language motivation of EFL students at Gazi University.

## **5.2. Implications**

Following the discussion of the results, this chapter concludes with implications for practice and research. First, the implications for practice are presented. Following the implications for practice, the chapter concludes with the implications for further research.

### **5.2.1. Implications for Practice**

The results of the study showed that the drama activities were effective in decreasing the foreign language anxiety and increasing the foreign language motivation of EFL learners at Gazi University School of Foreign Languages as the previous studies shown (Aldağ, 2010; Paris, Yussof, and Zainal, 2010; Piazzoli, 2011; Punsiri, 2011; Sağlamel, 2009; Shand, 2008). Under the results of this action study, it is suggested that the drama activities should be incorporated into the future EFL language program at Gazi University as a part of the preparatory school improvement practices. Considering the place of the drama activities in EFL settings, the program makers at the preparatory school should cover the drama activities in their language program as a teaching and learning tool to help the learners overcome their language anxiety and sustain their motivation in their language learning process, and thus, to increase the effectiveness of their English language education. It might be through the implementation of the drama activities under the preparatory school language program at this university that program makers and language instructors can prevent their efforts from being lost in vain, increase the effectiveness of their language instruction, and help candidate English language professionals to develop more effective communicative skills in the target language.

In the implementation of the drama activities in EFL classes, it is suggested that the activities should be selected according to the learners' needs, expectations, and interests to lower their foreign language anxiety (Anwar, Awan, Azher, & Naz, 2010; Cope, Horwitz, and Horwitz, 1986; Ewald, 2007; Go, Lucas, & Miraflores,

2011; Hashemi, 2011; Iqbal & Mahmood, 2010; Riasati & Zare, 2012; Sioson, 2011; Woodrow, 2006) and promote their foreign language motivation (Anderman & Anderman, 2010, Boran & Emir, 2011; Chan, Lam, To, & Tsang, 2011; Dörnyei, 2003; Lashkarian and Soyadian, 2010; Raffini, 1996). In this study, although the topics for the drama activities were chosen in relation to the learners' interests through an informal needs assessment with the teachers and students prior to the study, the results indicated that the topics chosen for the study were not equally appealing to EFL learners. This is why it is suggested that the interests of the target group should be investigated formally and preferably through a questionnaire in which the students indicate their preferences for the content of the drama activities. If possible, instead of using already-planned drama activities, the program makers should design their own drama activities in relation to their learners' unique needs, expectations, and interests. If available, the program makers should set up a committee of teachers to prepare these activities and consult drama experts during the preparation of these drama activities.

Besides, when drama activities are used as a teaching and learning tool in language classrooms, teachers should make sure that they create equal learning opportunities for each student in class and try to eliminate the element of competition in drama classrooms as students might feel anxious and less motivated when their language performance is compared to that of the others in the classroom.

In addition, in the incorporation of drama activities into EFL classes, it is suggested that more time should be allocated to drama activities in the language program. If possible, drama activities should be extended over one academic year and should be systematically in relation to the content of the foreign language program which is designed with regards to the learner needs, expectations, and interests. If possible, a separate drama room should be arranged for EFL classes to have drama activities, and this room should be specially designed and equipped with costumes and furniture that students might need during their dramatic performances.

Finally, language teachers to implement drama activities in class should receive special training on drama activities. This training should focus on how to prepare drama activities and drama lesson plans according to different learner needs,

expectations, and interests. The training should also emphasize to how to conduct drama activities effectively in class. In this respect, as the results of the study indicated the teachers should especially receive training on effective grouping techniques in drama classes so that they could make sure that their students equally benefit from the collaborative work they engage in class. Drama training of the language teachers could start as early as their pre-service education at university and the candidate language teachers could receive drama education as a part of their undergraduate program in which they will learn about the innovative teaching strategies through drama.

In conclusion, literature points out that language anxiety and lack of motivation has debilitating effect on language learners because anxious and unmotivated learners will not be able to achieve long term educational goals and language development in the target language (Csizer & Dörnyei, 1998; Dörnyei, 2009; Ewald, 2007; Garau & Llinas, 2009; Kozaki & Ross, 2011; Lashkarian & Sayadian, 2010). That is why drama activities are suggested as an alternative language teaching and learning tool to reduce language anxiety and increase learner motivation in EFL classes. In this respect, the implications of the study for practice aim at increasing the effectiveness of drama activities in EFL classes.

### **5.2.2. Implications for Further Research**

The results of this study have some implications for future research given that the role of drama activities in the foreign language anxiety and motivation of EFL learners raised different concerns worth investigating.

To start with, this study shows that action research is an important tool for school improvement practices in that it provides a chance for program makers at Gazi University preparatory school to adapt their current EFL program and to provide more effective language education for their language learners. Considering this, other educational settings might carry out action research within their institution on their specific situations and can contribute to their school improvement practices.

It might be through action research that they could develop self-awareness and remedies for their specific concerns in their own educational context.

Besides, this study was conducted as an action research by an internal researcher as a part of the school improvement practices. The researcher was a language instructor investigating into the role of drama activities in the foreign language anxiety and motivation of EFL students at the school where she was teaching English. Apart from an internal researcher, presence of an external researcher could provide a different perspective and valuable insight for the study and could contribute further for the school improvement practices.

Next, the present study was an action research but the same study could be repeated through an experimental design in which control and experimental groups are formed to see the role of drama activities on foreign language anxiety and motivation of EFL learners. In such an experimental design, the threats to interval validity such as maturation could also be investigated into.

In addition, given that the results of the study indicated that the drama activities triggered public speaking anxiety in some language learners, future research could investigate into the relationship between drama activities, public speaking anxiety, and on the achievement of oral foreign language skills. The implications of such a study may provide further insight into the incorporation of drama activities in language classes.

What is more, the results of this study showed that some students did not favor the drama activities as a learning tool in their language class. A study could be conducted into the learner attitudes towards drama activities outlining the major reasons behind their attitudes. Such a study could yield insight for the incorporation of drama activities in language classes.

Furthermore, it was seen in the study that language teachers played an important role in the foreign language motivation of EFL students. Considering the teacher role in drama activities, a study could be conducted on the attitudes and self-efficacy levels of teachers, especially that of novice teachers, in drama activities as a teaching tool. The implications of such a study may reveal valuable insights into pre-service and in-service teacher training programs.

Finally, during the teacher interviews conducted in the study, one of the teachers expressed that the drama activities were a motivating factor not only for the learners but also for language teachers. This is seeing their students' enthusiasm to learn through the drama activities, the language teachers felt more motivated in their profession. Therefore, a study could be conducted in relation to the role of drama activities in teacher motivation and burn-out in the work place.

To conclude, the implications for further research are suggested in the last section of the study. It is hoped that further research into the issues that came up in this study will provide deeper insight into the role of drama activities as a teaching and learning tool in language learning settings.

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## APPENDICES

### APPENDIX A

#### CONSENT FORMS

##### Anket Gönüllü Katılım Formu

Bu çalışma, Pelin Erdoğan tarafından yürütülen, bir tez çalışmasıdır. Çalışmanın amacı, katılımcıların sınıf içi yabancı dil kaygısı ve dil öğrenme motivasyonları hakkında bilgi toplamaktır. Bir eylem araştırması olan bu çalışmada elde edilen bilgiler, Gazi Üniversitesi Yabancı Diller Yüksek Okulu İngiliz Dili Eğitimi ve İngiliz Dili ve Edebiyatı bölümlerinde eğitim görececek olan öğrencilerin hazırlık programının geliştirmesi açısından önem taşımaktadır. Çalışmaya katılım tamamıyla gönüllülük temelindedir. Anket sorularına vereceğiniz cevaplarınız olup sadece araştırmacı tarafından değerlendirilecektir; elde edilecek bilgiler bilimsel yayımlarda kullanılacaktır.

Anket, genel olarak kişisel rahatsızlık verecek soruları içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz cevaplama işini yarıda bırakıp çıkmakta serbestsiniz. Böyle bir durumda anketi uygulayan kişiye, anketi tamamlamadığınızı söylemek yeterli olacaktır. Anket sonunda, bu çalışmayla ilgili sorularınız cevaplanacaktır. Bu çalışmaya katıldığımız için şimdiden teşekkür ederiz.

Çalışma hakkında daha fazla bilgi almak için araştırmacı Pelin Erdoğan (E-posta: peliner18@hotmail.com) ve/veya çalışmada danışmanlık görevi yürütmekte olan Doç.Dr. Hanife Akar (hanif@metu.edu.tr) ile iletişim kurabilirsiniz.

*Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel amaçlı yayımlarda kullanılmasını kabul ediyorum.* (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

İsim/Soyadı

Tarih

İmza

## Gönüllü Görüşme Katılım Formu

Bu çalışma, Pelin Erdoğan tarafından yürütülen, bir tez çalışmasıdır. Çalışmanın amacı, katılımcıların sınıf içi yabancı dil kaygısı ve dil öğrenme motivasyonları hakkında bilgi toplamaktır. Bir eylem araştırması olan bu çalışmada elde edilen bilgiler, Gazi Üniversitesi Yabancı Diller Yüksek Okulu İngiliz Dili Eğitimi ve İngiliz Dili ve Edebiyatı bölümlerinde eğitim göreceğ olan öğrencilerin hazırlık programının geliştirmesi açısından önem taşımaktadır. Çalışmaya katılım tamamıyla gönüllülük temelindedir. Görüşme sırasında yöneltilen sorulara vereceğiniz cevaplarınız kayıt altına alınacak olup sadece araştırmacı tarafından değerlendirilecektir; elde edilecek bilgiler bilimsel yayımlarda kullanılacaktır.

Görüşme soruları, genel olarak sınıf içinde 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. Görüşme sonunda, bu çalışmayla ilgili sorularınız cevaplanacaktır. Bu çalışmaya katıldığınız için şimdiden teşekkür ederiz.

Çalışma hakkında daha fazla bilgi almak için araştırmacı Pelin Erdoğan (E-posta: peliner18@hotmail.com) ve/veya çalışmada danışmanlık görevi yürütmekte olan Doç.Dr. Hanife Akar (hanif@metu.edu.tr) ile iletişim kurabilirsiniz.

***Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel amaçlı yayımlarda kullanılmasını kabul ediyorum.*** (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

İsim/Soyadı

Tarih

İmza

## Sınıf İçi Görüntü Alımına İlişkin Gönüllü Katılım Formu

Bu çalışma, Pelin Erdoğan tarafından yürütülen, bir tez çalışmasıdır. Çalışmanın amacı, katılımcıların sınıf içi yabancı dil kaygısı ve dil öğrenme motivasyonları hakkında bilgi toplamaktır. Bir eylem araştırması olan bu çalışmada elde edilen bilgiler, Gazi Üniversitesi Yabancı Diller Yüksek Okulu İngiliz Dili Eğitimi ve İngiliz Dili ve Edebiyatı bölümlerinde eğitim göreceğ olan öğrencilerin hazırlık programının geliştirmesi açısından önem taşımaktadır. Çalışmaya katılım tamamıyla gönüllülük temelindedir. Elde edilecek bilgiler bilimsel yayımlarda kullanılacaktır.

Sınıf içinde alınacak olan her türlü resim ve video görüntüleri sadece araştırmacı tarafından değerlendirilecektir; elde edilecek görseller bilimsel yayımlarda kullanılacaktır. Çalışma sırasında görüntü alınmasından ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz görüntü alınmasını istemediğınızı belirtmeniz yeterli olacaktır. Bu çalışmaya katıldığınız için şimdiden teşekkür ederiz.

Çalışma hakkında daha fazla bilgi almak için araştırmacı Pelin Erdoğan (E-posta: peliner18@hotmail.com) ve/veya çalışmada danışmanlık görevi yürütmekte olan Doç.Dr. Hanife Akar (hanif@metu.edu.tr) ile iletişim kurabilirsiniz.

***Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel amaçlı yayımlarda kullanılmasını kabul ediyorum.*** (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

İsim/Soyadı

Tarih

İmza

## APPENDIX B

### FOREIGN LANGUAGE ANXIETY AND MOTIVATION QUESTIONNAIRE

Following are the items adapted from Gardner's Attitude/Motivation Test Battery.

1. I wish I could speak many foreign languages perfectly.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
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3. I don't pay much attention to the feedback I receive in my English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

4. I don't get anxious when I have to answer a question in my English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

8. Studying English is important because it will allow me to be more at ease with people who speak English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

9. I have a strong desire to know all aspects of English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

11. I would get nervous if I had to speak English to a tourist.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

12. Studying foreign languages is not enjoyable.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

13. I make a point of trying to understand all the English I see and hear.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**15.** Studying English is important because I will need it for my career.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**16.** I never feel quite sure of myself when I am speaking in our English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**17.** Knowing English isn't really an important goal in my life.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**19.** I feel very much at ease when I have to speak English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**21.** I wish I could read newspapers and magazines in many foreign languages.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**24.** I feel confident when asked to speak in my English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**28.** Studying English is important because it will allow me to meet and converse with more and varied people.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**29.** If it were up to me, I would spend all of my time learning English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**31.** Speaking English anywhere makes me feel worried.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**32.** I really have no interest in foreign languages.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**33.** I keep up to date with English by working on it almost every day.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**35.** Studying English is important because it will make me more educated.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**36.** It embarrasses me to volunteer answers in our English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**37.** I sometimes daydream about dropping English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**39.** It doesn't bother me at all to speak English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**42.** I would really like to learn many foreign languages.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**44.** I put off my English homework as much as possible.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**45.** I am calm whenever I have to speak in my English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**50.** Studying English is important because it will enable me to better understand and appreciate the English way of life.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**51.** I want to learn English so well that it will become natural to me.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**54.** It would bother me if I had to speak English on the telephone.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**55.** It is not important for us to learn foreign languages.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**56.** When I have a problem understanding something in my English class, I always have my teacher for help.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**59.** Studying English is important because it will be useful in getting a good job.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**60.** It worries me that other students in my class seem to speak English better than I do.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**61.** I'm losing any desire I ever had to know English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**63.** I would feel quite relaxed if I had to give street directions in English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**65.** If I planned to stay in another country, I would try to learn their language.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**67.** I tend to give up and not pay attention when I don't understand my English teacher's explanation of something.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**68.** I don't understand why other students feel nervous about speaking English in class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**72.** Studying English is important because I will be able to interact more easily with speakers of English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**73.** I would like to learn as much English as possible.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**75.** I would feel uncomfortable speaking English anywhere outside the classroom.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**76.** Most foreign languages sound crude and harsh.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**77.** I really work hard to learn English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**79.** Studying English is important because other people will respect me more if I know English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**80.** I get nervous when I am speaking in my English class.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**81.** To be honest, I really have no desire to learn English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**83.** I would feel comfortable speaking English where both Japanese and English speakers were present.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**85.** I enjoy meeting people who speak foreign languages.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**87.** I can't be bothered trying to understand the more complex aspects of English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**88.** Students who claim they get nervous in English classes are just making excuses.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**92.** I wish I were fluent in English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**94.** I feel anxious if someone asks me something in English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**95.** I would rather see a TV program dubbed into our language than in its own language with subtitles.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**96.** When I am studying English, I ignore distractions and pay attention to my task.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**98.** I am sometimes anxious that the other students in class will laugh at me when I speak English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**99.** I haven't any great wish to learn more than the basics of English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
----------------------	------------------------	----------------------	-------------------	---------------------	-------------------

**101.** I would feel calm and sure of myself if I had to order a meal in English.

Strongly Disagree	Moderately Disagree	Slightly Disagree	Slightly Agree	Moderately Agree	Strongly Agree
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## APPENDIX C

### SAMPLE LESSON PLANS

#### CARTOON SEQUENCE

**Date:**

**Level of Proficiency:** Upper Intermediate

**Students:**

**Duration of lesson:** One and a half class hour

**Lesson Theme:** Split Cartoons

**Materials:** a number of sets of a cartoon sequence

**Intelligences:** Linguistic, spatial, bodily kinesthetic, interpersonal intelligences

**Skills:** Integration of listening, speaking, writing, and reading

**Aim:** By the end of the course, students will be able to:

- decide on the series of events on the pictures given.
- develop a story using the expressions of likelihood and sequence in the target language.
- perform the story they created in the target language.

**Aim of the activity:** To use a cartoon sequence as the stimulus for a dramatized reconstruction

**Focus:** Expression of degrees of likelihood: *might be, could be, must be*, etc.; sequencing expressions: *first, next, after that, before that, last*, etc.; vocabulary specific to the cartoons selected

## Stages of Lesson

### Warm - Up: Handshakes (10 min.)

- Students go around in class.
- They greet one another shaking hands.
- As they greet one another, they say  
“**Hey, how are you doing? Nice to see you again!**”
- Each time the teacher claps hands, students change their peers and their tone of voice depending on the emotions written on the board:

*Excited - Cheerful - Surprised - Shocked - Angry - Disappointed - Neutral - Bored - Sleepy-  
Confused - Uncomfortable - Disgusted*

### Presentation (40 - 45 min.):

- When the students finish the warm-up activity, teacher divides the class into groups of four.
- Each student in a group is given different frames of the sequence. This is not to be shown to anyone else in the group.
- Teacher allows a few minutes for students to study their cartoons carefully so as to be able to describe them using the expression of degrees of likelihood: *might be, could be, must be*, etc.; and sequencing expressions: *first, next, after that, before that, last*, etc.
- Teacher explains that the pictures form part of a sequence making up a complete story and asks students, in turn, to describe (not show) their pictures to the rest of the group.
- Students (may) act out, as well as simply explain, their picture, try to see where their own picture fits and ask supplementary questions.
- When a sequence will suggest itself, students lay down their frames and collaborate in telling the story, frame by frame. The group may decide to rearrange the sequence. When groups have the story clear, they prepare a short dramatization of the cartoon sequences via some dialogue and movement.

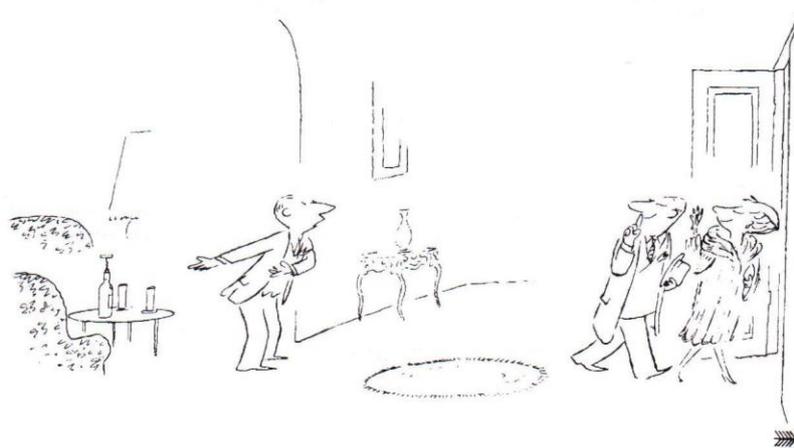
### Evaluation: (20 min.)

- Groups perform their dramatizations for the whole class.
- Teacher and students give feedback to the performances.

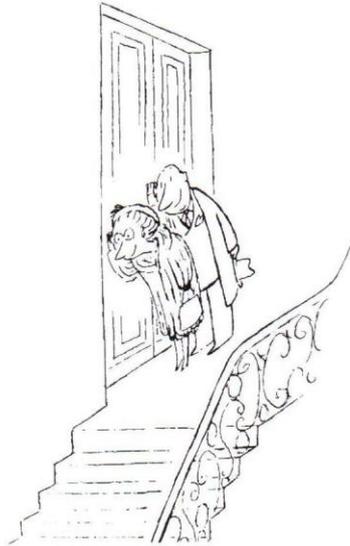
Box 27



**Box 27 continued**



**Box 27 continued**



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## MAKING A MACHINE

**Date :**

**Level of Proficiency:** Upper Intermediate

**Students:**

**Duration of Lesson:** One and a half class hour

**Lesson Theme:** Making a Machine

**Materials:** any kind of materials students might need to prepare a machine

**Intelligences:** Linguistic, spatial, bodily kinesthetic, interpersonal intelligences

**Skills:** Integration of listening, speaking, writing, and reading

**Aim:** By the end of the course, students will be able to:

- create a machine.
- decide on the components, function, name, advantages, and slogan of the machine.
- perform the machine using their body.
- give an oral presentation in the target language.

**Focus:** Vocabulary will depend partly on the machine chosen, but will also involve parts of

**Aim of the activity:** To involve students in discussion, physical movement and presentation of an original machine

**Focus:** Vocabulary will depend partly on the machine chosen, but will also involve parts of the body, movement, direction, etc.; imperatives, instructions; language of discussion: suggestion and counter-suggestion, agreement, etc.; presentation language/sales talk.

### Stages of Lesson

#### Warm-up: Guess the leader (10 min.)

- The class stands in a circle.
- One person (the detective) leaves the room. Somebody in the circle is chosen as the leader.
- The leader begins making a simple repeating movement which everybody else copies.
- The detective returns and stands in the centre of the circle. Every now and again the leader should change the movement.
- The detective tries to spot the leader and as soon as he does, the game is over and a new detective is chosen.

**Presentation: (40-45 min.)**

- Teacher forms 3 or 4 groups.
- Each group has to make a new machine, something never before seen on earth.
- While forming their machine, students need to use their creativity and imagination.
- Teacher allows 20 minutes for groups to work out

how their machine works,  
what its function is,  
what it will be called,  
what the advantages are,  
slogan or chant to sing during the presentation.

- Every member of the group has to be a component in the machine, **except one, who will direct the others and present the machine publicly at the end at a big fair.**
- Teacher encourages students to prepare a poster of their machine with the previous points to bear in mind.

The examples are:

- a machine for extracting chlorophyll from leaves and using it to make toothpaste
- a machine for collecting broken glass, melting it down and making windows from it
- a machine for compressing used tin cans and processing them into colored wire
- a machine for transforming old car tires into garden furniture.

**Evaluation: (20 min.)**

- Each group demonstrates its machine to the others, while the director gives the presentation.
- Students ask questions after each presentation.
- Teacher and students give feedback to the performances.

**APPENDIX D**

**STUDENT FEEDBACK SLIPS**

**WEEK 1**

Please complete the sentences below.

a. The only thing I **liked** about our in-class drama activity today is

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b. The only thing I **disliked** about our in-class drama activity today is

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**WEEK 2**

How did you feel during the drama activity today? Why? (1= Completely Terrible, 10 = Completely Great)

1      2      3      4      5      6      7      8      9      10

---

Because

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**WEEK 3**

Which **three adjectives** would you use to describe the drama activity you had in class today? Why?

a. \_\_\_\_\_ because

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

b. \_\_\_\_\_ because

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

c. \_\_\_\_\_ because

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

**WEEK 4**

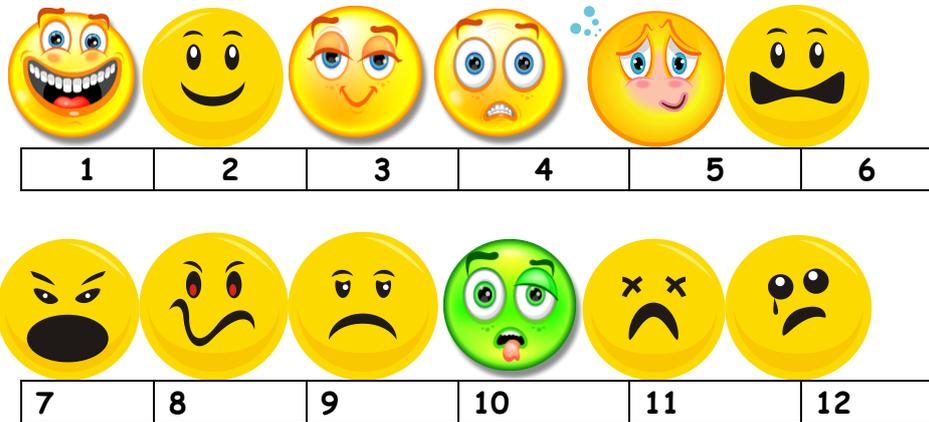
Please complete the statement with **a simile**.

Having drama activities in class is like \_\_\_\_\_ because

\_\_\_\_\_  
\_\_\_\_\_.

**WEEK 5**

How did you feel during the drama activity today? Please choose a picture and explain why.



I felt this way because

---

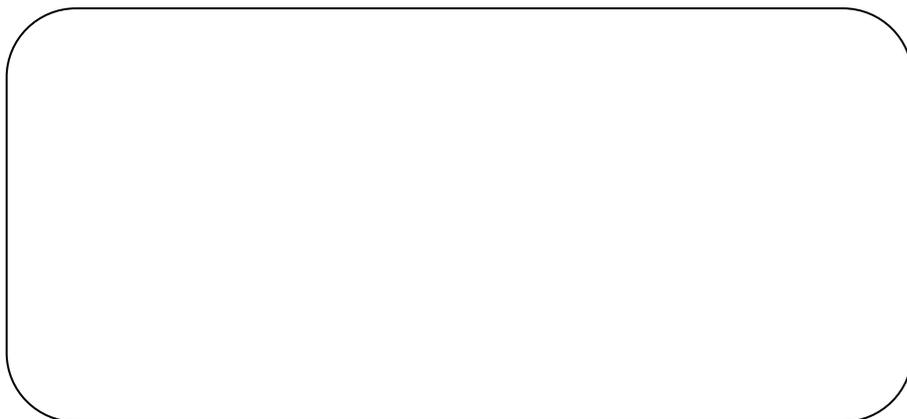
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**WEEK 6**

Please draw a picture to describe how you felt about this week's drama activity? 😊



## HAFTA 1

Lütfen aşağıdaki cümleleri en uygun şekilde tamamlayınız.

a. Bugün sınıfta yaptığımız drama aktivitesinde sevdiğim tek şey

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b. Bugün sınıfta yaptığımız drama aktivitesinde sevmediğim tek şey

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## HAFTA 2

Bugün sınıfta yaptığınız drama aktivitesi sırasında nasıl hissettiniz? Sebebini belirtiniz. (1 = Çok kötü; 10 = Çok İyi)

1 2 3 4 5 6 7 8 9 10

Çünkü:

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## HAFTA 3

Bugün sınıfta yaptığınız drama aktivitesini 3 sıfatla anlatacak olsanız hangi sıfatları kullanırdınız? Sebebini belirtiniz.

a. \_\_\_\_\_ çünkü

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---

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b. \_\_\_\_\_ çünkü

---

---

---

c. \_\_\_\_\_çünkü

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

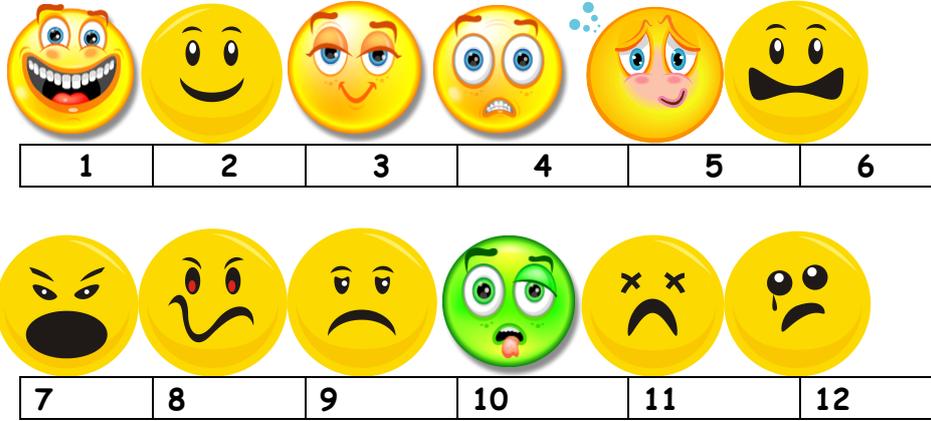
#### HAFTA 4

Lütfen aşağıdaki ifadeyi bir benzetme ile tamamlayınız.

Sınıf içinde drama etkinliğinde bulunmak \_\_\_\_\_ gibidir;  
çünkü \_\_\_\_\_

#### HAFTA 5

Bugünkü drama aktivitesi sırasında kendinizi nasıl hissettiniz? Lütfen bir resim seçiniz. Nedenini belirtiniz.



Bu şekilde hissettim çünkü

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

## HAFTA 6

Bu haftaki drama aktivitesi hakkında neler düřündüğünüzü anlatan bir resim çiziniz. 😊 😊😊



## Hafta 1

Lütfen cümleyi en uygun şekilde tamamlayınız.

a. Bugün sınıfta yaptığımız drama aktivitesinde <sup>en çok</sup> sevdiğim ~~şey~~ şey

Sınıf içersinde kendimizi çok rahat tutarmadık ifade etme sayısı bulduk.

b. Bugün sınıfta yaptığımız drama aktivitesinde sevmediğim tek şey

Herkes aynı konular gelmedi. Başları kötü başları eğilimsizli. Dolayısıyla başları için konuşuldu oldu.

## Hafta 2

Bugün sınıfta yaptığınız drama aktivitesi sırasında nasıl hissettiniz? Sebebini belirtiniz. (1 = Çok kötü; 10 = Çok İyi)

1 2 3 4 5 6 7 8 9 10

Çünkü:

Drama aktivitesini sevdim ve oldukça güzel vakti geçirdim. Kendime olan güvenimim daha da arttığını ve İngilizceyi öğrenme olarak kulübümüzü gördüm.

### Hafta 3

Bugün sınıfta yaptığınız drama aktivitesini 3 sıfatla anlatacak olsanız hangi sıfatları kullanırdınız? Sebebini belirtiniz.

- a. Eğlenceli çünkü  
Dramalarımızı sunarken gülüyoruz.
- b. Yaratıcı çünkü  
Ne yapacağımıza kendimiz karar veriyoruz. Grupça düşünürüz,  
başka fikirleri yapıyoruz.
- c. Birleştirici çünkü  
sınıfca kaygılarımızı sağlıyor.

### HAFTA 4

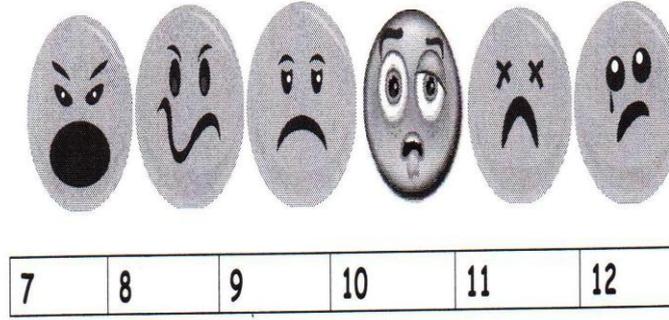
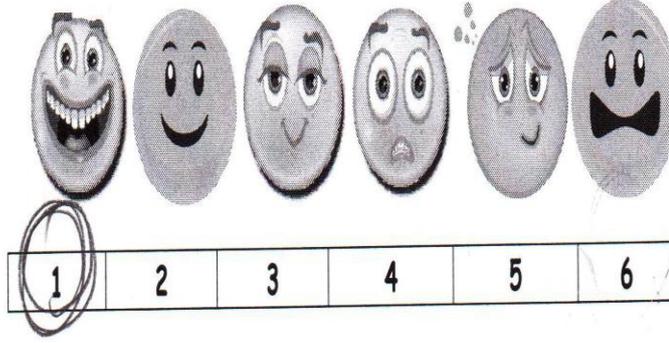
Lütfen aşağıdaki ifadeyi bir benzetme ile tamamlayınız.

Sınıf içinde drama etkinliğinde bulunmak yenek yapmak gibidir; çünkü  
kendi yaratıcılığını ve emeğini gösterir.

## HAFTA 5

Bugünkü drama aktivitesi sırasında kendinizi nasıl hissettiniz? Lütfen bir resim seçiniz.

Nedenini belirtiniz.



Bu şekilde hissettim çünkü

Arkadaşların yaratıcılığı yine her zaman ki gibi  
etkileyecekti ve bu saat içinde bir yere  
dram hareketi yapıyor. Neden hep drama  
görüyoruz? Sahnede bundan daha çok şey  
öğreniyor izleyiciyi gündelik dilde kullanmayı öğrenme  
fırsatı yakalıyoruz.

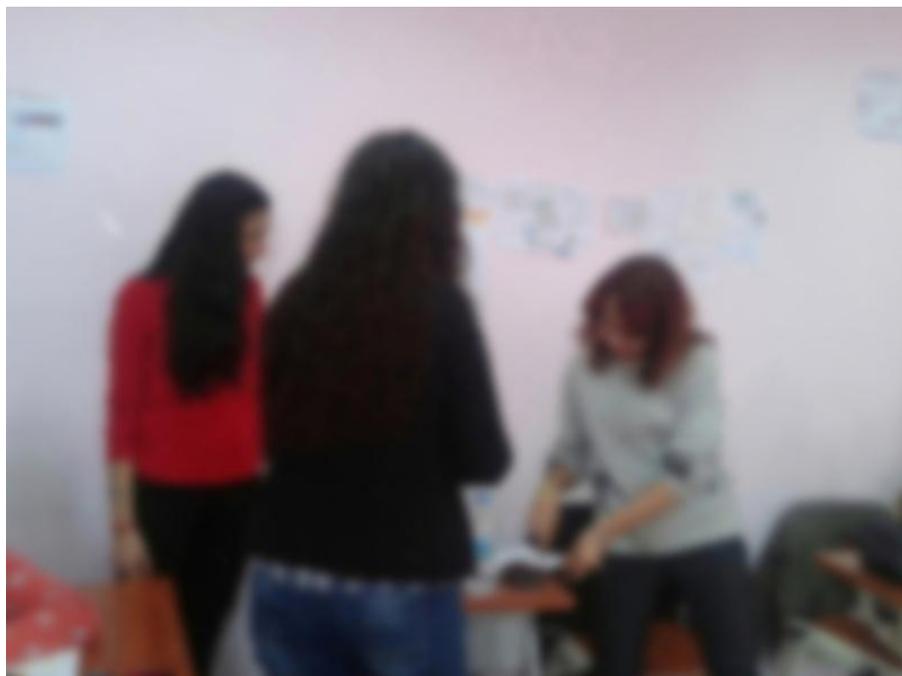
## HAFTA 6

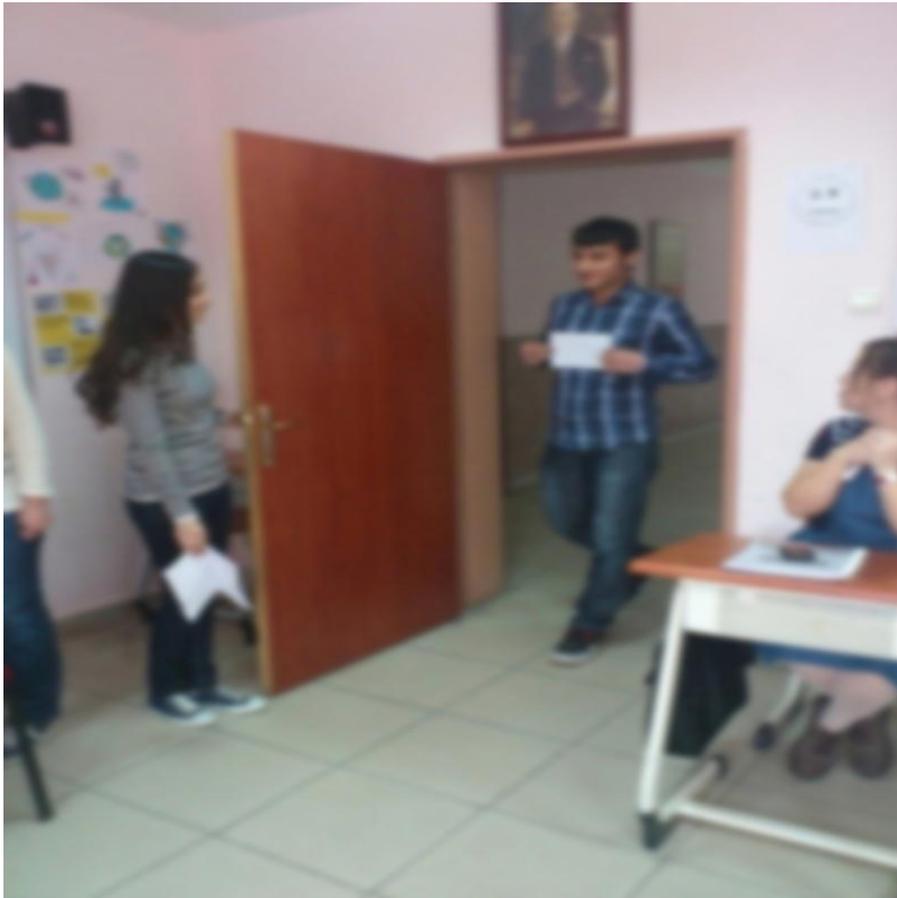
Bu haftaki drama aktivitesi hakkında neler düşündüğünüzü anlatan bir resim çizin.



## APPENDIX E

### PICTURES FROM EFL CLASSROOMS









## APPENDIX F

### TEACHER / RESEARCHER OBSERVATION PROTOCOL SAMPLE

**Teacher Name:**

**Class:**

**Observation Protocol 2**

**1.** Please explain in detail: How do students react to the integration of drama activities in the following stages of the lesson? Please explain.

a) Warm-up

b) Presentation

c) Evaluation

**2.** What was the purpose of the activities i.e. *Making a Machine (Week 3)* and *Pictures from Music (Week 4)*? Do you think the students were able to understand the purpose of the activities? Please explain.

**3.** How did the drama activities work out? Please explain in detail from the perspective of your students.

a) What were the strengths of the drama activities for the students?

b) What were the weaknesses of the drama activities for the students?

**4-** How could these activities be different for your students? Please explain.

1. Please explain in detail: How do students react to the integration of drama activities in the following stages of the lesson?

- a) the introduction
- b) the process
- c) the conclusion

2. What was the purpose of the activities i.e. *Making a Machine (Week 3)* and *Pictures from Music (Week 4)*? Do you think the students were able to understand the purpose of the activities?

3. How did they work out? Please explain in detail from the perspective of your students.

- a) What were the strengths of the activities for the students?
- b) What was the weakness of the activities for the students?

4- How could these activities be different for your students?

① Week 3 = Introduction; The ss had fun doing this activity. We played it four times. Then it started to be boring so we stopped. After a while, they guess more quickly.

Process = After being given the instructions, the students started to prepare. They had fun at this stage, too. They were laughing and making jokes all the time. I monitored them closely and they asked me some vocabulary from time to time. After they finished planning their machines, they performed their parts. One person from each group presented their machines. The others acted as parts of the machines and volunteers who were trying the machines.

Conclusion; The ss let me record them. They obviously got more comfortable than the previous weeks and were used to being recorded. Everyone watched each other's performances very carefully. They were very interested and having a lot of fun. We didn't choose a winner.

Week 4 = Introduction; We started with skip-clap-click-click activity. One of them became the leader, voluntarily. I started music. The music was firstly slow, but then I played a faster one. They started to do the activity faster and faster and one of them made mistakes. Then she started again. After 5 minutes, as they said their hands

and thighs hurt because of me sitting, we stopped. Then I divided them into 3 groups (groups of 3) - the way they were standing.

Process = I gave them the instructions and they started to draw their pictures. They asked me if they were supposed to draw them together as a group or individually. I told them to do it as a group because I thought it didn't make sense otherwise. When I stopped the music, they swapped their pictures and this went on until the groups got their original pictures back. Then, they found a theme, a name for their pics & who painted them and what each picture represented. Then they went to the board, put their pics up and talked about their pictures while I recorded them. They were very comfortable.

Conclusion: They were really happy, relaxed and having fun and interested in each other's work. They clapped after each presentation.

② The purpose of the activities was for the ss to be as creative as possible, to get rid of their feelings of stress and to be motivated to be in class and use the target language. I think the ss understood these as they always talk about how creative they are and how much fun they're having while doing these activities in their feedback forms.

③ a) They had the opportunity to work together and create things and they had fun while doing so. They got to know each other better and they lost their feelings of stress and worry. There is no limitation to what they are doing, so this makes them feel free.

b) In the second one, some of the ss drew too much and others didn't. When they swapped pictures, the other groups found it hard to draw something else. Some ss paid attention to even the smallest detail, so they couldn't draw much, others were bored so they drew too much.

④ I don't think they could be any different. They're nice the way they are.

## **APPENDIX G**

### **INTERVIEW QUESTIONS**

#### **Student Interview Questions**

- 1.** How different were your drama classes than other classes? Please explain.
- 2.** What three adjectives would you use to describe your drama experience in class? Please explain.
- 3.** What were the strengths of your drama classes? Please explain.
- 4.** What were the weaknesses of your drama classes? Please explain.
- 5.** How did drama activities contributed to your language development and performance? Please explain.
- 6.** What do you think about the incorporation of drama activities into the future preparatory school program as a teaching and learning tool? Please explain.
- 7.** Would you like to go on learning English via drama in the future? Please explain.
- 8.** Is there anything else you would like to share?

## Öğrenci Görüşme Soruları

1. Drama dersleriniz diğer derslerden ne yönden farklıydı? Lütfen açıklayınız.
2. Sınıf içindeki drama deneyiminizi tanımlamak için 3 sıfat kullanmanız istense, hangi sıfatları kullanırdınız? Neden? Lütfen açıklayınız.
3. Drama derslerinin en güçlü yanları nelerdi? Lütfen açıklayınız.
4. Drama derslerinin en zayıf yanları nelerdi? Lütfen açıklayınız.
5. Drama aktiviteleri sizce yabancı dil gelişiminize ve dil performansınıza nasıl katkı sağladı? Lütfen açıklayınız.
6. Drama aktivitelerinin ileriki dönemlerde hazırlık okulu yabancı dil programa öğretme ve öğrenme aracı olarak dahil edilmesi hakkında ne düşünüyorsunuz? Lütfen açıklayınız.
7. Drama aktiviteleri ile İngilizce öğrenmeye ileride devam etmek ister misiniz? Lütfen açıklayınız.
8. Eklemek istediğiniz diğer hususlar nelerdir?

## **Teacher Interview Questions**

1. How different were your drama classes for your students than other classes? Please explain.
2. What three adjectives would you use to describe your students' drama experience in class? Please explain.
3. What were the strengths of your drama classes? Please explain.
4. What were the weaknesses of your drama classes? Please explain.
5. How did drama activities contributed to your students' language development and performance? Please explain.
6. What do you think about the incorporation of drama activities into the future preparatory school program as a teaching and learning tool? Please explain.
7. Would you like to go teaching English via drama in the future? Please explain.
8. Is there anything else you would like to share?

## Öğretmen Görüşme Soruları

1. Drama dersleriniz diğer derslerden öğrencileriniz için ne yönden farklıydı? Lütfen açıklayınız.
2. Öğrencilerinizin sınıf içindeki drama deneyiminizi tanımlamak için 3 sıfat kullanmanız istense, hangi sıfatları kullanırdınız? Neden? Lütfen açıklayınız.
3. Drama derslerinin en güçlü yanları nelerdi? Lütfen açıklayınız.
4. Drama derslerinin en zayıf yanları nelerdi? Lütfen açıklayınız.
5. Drama aktiviteleri sizce öğrencilerinizin yabancı dil gelişimine ve dil performansına nasıl katkı sağladı? Lütfen açıklayınız.
6. Drama aktivitelerinin ileriki dönemlerde hazırlık okulu yabancı dil programa öğretme ve öğrenme aracı olarak dahil edilmesi hakkında ne düşünüyorsunuz? Lütfen açıklayınız.
7. Drama aktiviteleri ile İngilizce öğretmeye ileride devam etmek ister misiniz? Lütfen açıklayınız.
8. Eklemek istediğiniz diğer hususlar nelerdir?

## A Sample Teacher Interview

### I: Interviewer T: Teacher (Focus Group 1)

I: Hocalarım merhaba!

T4: Merhabalar!

I: Öncelikle görüşmeye katılmayı kabul ettiğiniz için teşekkür ediyorum, sorularıma başlıyorum. Drama dersleriniz öğrencileriniz için diğer derslerden ne yönden farklıydı? İlk sorum bu olacak, farklılıklarını arıyorum.

T6: Ne yönden farklıydı? Esasında şöyle bir şey var. Daha rahat hareket edebildiler diyeyim. Konuşurken daha rahat oldular. Birbirleriyle, yani gruplar halinde yaptıkları için drama aktivitelerini, birazcık görevleri dağılmış oldu. O yüzden de daha iyi kendilerini ifade ettiler. Daha korkusuzca kendilerini ifade ettiler açıkçası.

T4: Öncelikle derslerimiz yani hali hazırdaki müfredatımızda tabii ki biz de öğrencilerimize eğlenceli şeyler sunmaya çalışıyoruz. Fakat çoğunlukla bu çok fazla mümkün olmuyor. Fakat drama aktiviteleri tamamıyla onlar için yeni eğlenceli ve yaratıcılıklarını sonuna kadar kullanabilecekleri aktivitelerdi. En belirgin özellikleri bunlar diyebilirim ben.

T5: Ben de şey diye düşünüyorum: Biz normal program hazırlarken genellikle dört dil becerisi üzerinden değerlendirmeye çalışıyoruz Yani böyle bir program hazırlamaya çalışıyoruz; fakat ne olursa olsun, öğrenci her şeyin bilincinde. Bir okuma parçası yapacağım, burada kelimelere çalışacağım, burada birkaç tane dilbilgisi konusu öğreneceğim ve bunu pratik edeceğim, bunun bilincinde oluyor. Ama biz drama aktivitesi yapacağız dediğimiz an ‘Aaaaa! Tamam, eğleneceğiz şimdi’ diyorlar. Hani farkında olmadan dilbilgisi konusunu pratik etmiş oluyorlar, ama bunun farkında değiller. Bu dolayısıyla bir anlamda şeyi düşürüyor: doğru yapma zorunluluğunu düşürüyor. Doğru yapmak zorunda hissini düşürüyor. Daha doğrusu hani, nasıl olsa ben buraya eğlenmeye

## A Sample Teacher Interview

### I: Interviewer T: Teacher (Focus Group 1)

I: Hocalarım merhaba!

T4: Merhabalar!

I: Öncelikle görüşmeye katılmayı kabul ettiğiniz için teşekkür ediyorum, sorularıma başlıyorum. Drama dersleriniz öğrencileriniz için diğer derslerden ne yönden farklıydı? İlk sorum bu olacak, farklılıklarını arıyorum.

T6: Ne yönden farklıydı? Esasında şöyle bir şey var. Daha rahat hareket edebildiler diyeyim. Konuşurken daha rahat oldular. Birbirleriyle yani gruplar halinde yaptıkları için drama aktivitelerini, birazcık görevleri dağılmış oldu. Ö yüzden de daha iyi kendilerini ifade ettiler. Daha korkusuzca kendilerini ifade ettiler açıkçası.

T4: Öncelikle derslerimiz yani hali hazırdaki müfredatımızda tabii ki biz de öğrencilerimize eğlenceli şeyler sunmaya çalışıyoruz. Fakat çoğunlukla bu çok fazla mümkün olmuyor. Fakat drama aktiviteleri tamamıyla onlar için veni eğlenceli ve yaratıcılıklarını sonuna kadar kullanabilecekleri aktivitelerdi. En belirgin özellikleri bunlar diyebilirim ben.

T5: Ben de şey diye düşünüyorum: Biz normal program hazırlarken genellikle dört dil becerisi üzerinden değerlendirmeye çalışıyoruz. Yani böyle bir program hazırlamaya çalışıyoruz; fakat ne olursa olsun, öğrenci her şeyin bilincinde. Bir okuma parçası yapacağım, burada kelimelere çalışacağım, burada birkaç tane dilbilgisi konusu öğreneceğim ve bunu pratik edeceğim, bunun bilincinde oluyor. Ama biz drama aktivitesi yapacağız dediğimiz an 'Aaaaa! Tamam, eğleneceğiz şimdi' diyorlar. Hani farkında olmadan dilbilgisi konusunu pratik etmiş oluyorlar, ama bunun farkında değiller. Bu dolayısıyla bir anlamda şeyi düşürüyor; doğru yapma zorunluluğunu düşürüyor. Doğru yapmak zorunda hissini düşürüyor. Daha doğrusu hani, nasıl olsa ben buraya eğlenmeye

not stressful  
comfortable  
relax

speaking  
comfortably

collaboration  
confidence

self  
expression

enjoyable

creativity

4 skills ✓

awareness

learning through  
fun

no fear of  
making mistakes

## A Sample Student Interview 1

### I: Interviewer S: Student (Focus Group 2)

**I:** Merhaba arkadaşlar, katılmayı kabul ettiğiniz için çok teşekkür ederim. İlk sorum drama dersleriniz diğer derslerden ne yönden farklıydı? Sırayla konuşmak durumunda değilsiniz. Biriniz başlar, diğeriniz devam eder. Nasıl isterseniz.

**S1:** Diğer derslerden bence daha eğlenceli geçiyor. Çünkü bizim nasıl desem? Biz onları yazıyoruz ve kendi yazdığımız şeyleri oynuyoruz. Hem onları hareketlerle gösterdiğimiz için daha etkili geçiyor daha eğlenceli.

**S2:** Bilmediğimiz kelimeleri öğrenme açısından da benim için çok faydası oldu. Ayrıca kendimizi daha rahat hissediyoruz. Dersteyken daha baskı altındayız ama drama aktivitesinde daha rahat hissediyoruz hepimiz kendimizi.

**S3:** Klasik geçen dersten daha çok hani böyle hem eğlenip hem öğrendiğimiz için daha etkili oluyor. Eğleniyoruz.

**S4:** Öğrenciler katıldığı için eğlenceli olabilir ama biraz daha stresli oluyor açıkçası çünkü kendimiz yazıyoruz kendimiz toplum içinde geçip oynuyoruz. O biraz stresli oluyor açıkçası. Herhalde en çok yaşayan bunu bendim. Çünkü böyle titriyordum bildiğiniz. Hocamız falan yardım etmeye çalıştı. Ama yaptıkça hani daha hani sonra gördüm ki hani gayette rahattım. Hani yapabildim yani. Ama en başta gerçekten titriyordum, kekeledim, konuşamıyordum falan ama şimdi çok daha iyi.

**S5:** ...ve kesinlikle yaratıcılığın konuştuğu bir şey. Sonuçta bizi yaratıcı yaptığına inanıyorum.

**I:** Peki arkadaşlar, drama deneyiminizi tanımlamak için 3 tane sıfat kullanmanızı istesem, ne kullanırdınız?

**S3:** Ben eğlenceli derdim.

**S5:** Yaratıcı.

**S2:** Öğretici.

**S1:** Güldürücü.

**I:** Peki arkadaşlar, drama derslerinin en güçlü yanları nelerdi?

## A Sample Student Interview 1

### I: Interviewer S: Student (Focus Group 2)

I: Merhaba arkadaşlar, katılmayı kabul ettiğiniz için çok teşekkür ederim. İlk sorum drama dersleriniz diğer derslerden ne yönden farklıydı? Sırayla konuşmak durumunda değilsiniz. Biriniz başlar, diğeriniz devam eder. Nasıl isterseniz.

S1: Diğer derslerden bence daha eğlenceli geçiyor. Çünkü bizim nasıl desem? Biz onları yazıyoruz ve kendi yazdığımız şeyleri oynuyoruz. Hem onları hareketlerle gösterdiğimiz için daha etkili geçiyor daha eğlenceli.

S2: Bilmediğimiz kelimeleri öğrenme açısından da benim için çok faydası oldu. Ayrıca kendimizi daha rahat hissediyoruz. Dersteysen daha baskı altındayız ama drama aktivitesinde daha rahat hissediyoruz hepimiz kendimizi.

S3: Klasik geçen dersten daha çok hani böyle hem eğlenip hem öğrendiğimiz için daha etkili oluyor. Eğleniyoruz.

S4: Öğrenciler katıldığı için eğlenceli olabilir ama biraz daha stresli oluyor açıkçası çünkü kendimiz yazıyoruz kendimiz toplum içinde geçip oynuyoruz. O biraz stresli oluyor açıkçası. Herhalde en çok yaşayan bunu bendim. Çünkü böyle titriyordum bildiğiniz. Hocamız falan yardım etmeye çalıştı. Ama yaptıkça hani daha hani sonra gördüm ki hani gayette rahattım. Hani yapabildim yani. Ama en başta gerçekten titriyordum, kekeleydim, konuşamıyordum falan ama şimdi çok daha iyi.

S5: ...ve kesinlikle yaratıcılığın konuştuğu bir şey. Sonuçta bizi yaratıcı yaptığımıza inanıyorum.

I: Peki arkadaşlar, drama deneyiminizi tanımlamak için 3 tane sıfat kullanmanızı istesem, ne kullanırdınız?

S3: Ben eğlenceli derdim.

S5: Yaratıcı. ✓

S2: Öğretici. ✓

S1: Güldürücü. ✓

I: Peki arkadaşlar, drama derslerinin en güçlü yanları nelerdi?

fun  
auderonly  
vocab learning  
relax  
stressful first  
comfortable  
anxiety  
creativity  
pressure  
enjoyment  
public speaking anxiety

## A Sample Student Interview 2

### I: Interviewer S: Student (Focus Group 3)

**I:** Arkadaşlar merhaba, katılmayı kabul ettiğiniz için teşekkürler öncelikle diyip sorularıma başlıyorum. İlk sorum drama dersleriniz diğer derslerden ne yönden farklıydı?

**S1:** Ben başlayım isterseniz.

**I:** Başla hadi, bakalım.

**S1:** Genellikle bizim derslerimizde belli bir programa göre gitmemiz gerekiyor. Önümüze bir şey koyuluyor, onları yapmak zorundasınız, hani bir zorunluluk var. Fakat dramalarda şöyle bir şey oldu. Hani yine belli bir konu var yine, hani o konu üzerinden gideceğiz ama herkes kendi yaratıcılığını kullanacaktı. Ve biz onu ne yaptık, eğlenceye çevirdik. Hani eğlendik yani gayet. Bir zorunluluk yok hani, şunu yapacağım demiyorsun içinden gelerek yapıyorsun. Hani içinden gelerek yapınca da içimizde istek oluyor. Sırayla bütün arkadaşlarımız yapınca onları izliyoruz, gülüyoruz, eğleniyoruz.

**S2:** Yani şey oldu, daha rahat diye hissediyorum, çünkü ödev falan gibi değil, istediğin şeyi yapıyorsun orda, bir de daha çok eğlenceli hale geliyor ders çünkü biz bir ye üretiyoruz.

**S3:** Normal derslerde mesela hocalar sürekli dersi ayakta tutmaya çalışıyordu ama dramada hani biz kendi yaratıcılığımızı kullandık, hani dramayı biz yönettik. O yüzden bence bizim için çok daha iyi oldu. Hem İngilizcemizi geliştirmemiz açısından hem yaratıcılığımızı geliştirmemiz açısından iyi bir alıştırma oldu bence.

**S4:** Ben de katılıyorum arkadaşlarımdın dediklerine kesinlikle. Yaratıcı, eğlendirici, eğitici bir programdı drama. Faydalıydı çok.

**I:** Teşekkür ederim. Zaten bir sonraki soruma da geçmiş olduk. Drama deneyiminizi üç sıfatla tanımlamanızı istesem hangi sıfatları kullanırdınız?

**S1:** Biliyorsunuz hocam, böyle dersimize de girdiniz arada, ben çok ders düşkününü birisi değilim özellikle de ikinci dönem çok soğudum okuldan. Hani sınıfta dramaya başlayınca ben bir rahatladım, yani hani kafam kalkıyordu dramada sıradan. Ne olduğunu merak ediyordum. Gerçekten dikkatimizi çekiyordu.

## A Sample Student Interview 2

### I: Interviewer S: Student (Focus Group 3)

I: Arkadaşlar merhaba, katılmayı kabul ettiğiniz için teşekkürler öncelikle diyip sorularına başlıyorum. İlk sorum drama dersleriniz diğer derslerden ne yönden farklıydı?

S1: Ben başlayım isterseniz.

I: Başla hadi, bakalım.

S1: Genellikle bizim derslerimizde belli bir programa göre gitmemiz gerekiyor. Önümüze bir şey koyuluyor, onları yapmak zorundasınız, hani bir zorunluluk var. Fakat dramalarda şöyle bir şey oldu. Hani yine belli bir konu var yine, hani o konu üzerinden gideceğiz ama herkes kendi yaratıcılığını kullanacaktı. Ve biz onu ne yaptık, eğlenceye çevirdik. Hani eğlendik yani gayet. Bir zorunluluk yok hani, şunu yapacağım demiyorsun içinden gelerek yapıyorsun. Hani içinden gelerek yapınca da içimizde istek oluyor. Sırayla bütün arkadaşlarınız yapınca onları izliyoruz, gülüyoruz, eğleniyoruz.

S2: Yani şey oldu, daha rahat diye hissediyorum, çünkü ödev falan gibi değil, istediğin şeyi yapıyorsun orda, bir de daha çok eğlenceli hale geliyor ders çünkü biz üretiyoruz.

S3: Normal derslerde mesela hocalar sürekli dersi ayakta tutmaya çalışıyordu ama dramada hani biz kendi yaratıcılığımızı kullandık, hani dramayı biz yönettik. O yüzden bence bizim için çok daha iyi oldu. Hem İngilizcemizi geliştirmemiz açısından hem yaratıcılığımızı geliştirmemiz açısından iyi bir alıştırmaya oldu bence.

S4: Ben de katılıyorum arkadaşlarımdan dediklerine kesinlikle. Yaratıcı, eğlendirici, eğitici bir programdı drama. Faydalıydı çok.

I: Teşekkür ederim. Zaten bir sonraki soruma da geçmiş olduk. Drama deneyiminizi üç sıfatla tanımlamanızı istesem hangi sıfatları kullanırdınız?

S1: Biliyorsunuz hocam, böyle dersimize de girdiniz arada, ben çok ders düşkününü birisi değilim özellikle de ikinci dönem çok soğudum okuldan. Hani sınıfta dramaya başlayınca ben bir rahatladım, yani hani kafam kalkıyordu dramada sıradan. Ne olduğunu merak ediyordum. Gerçekten dikkatimizi çekiyordu.

## APPENDIX H

### APPROVAL OF ETHICS COMMITTEE

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ  
APPLIED ETHICS RESEARCH CENTER



ORTA DOĞU TEKNİK ÜNİVERSİTESİ  
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24 Nisan 2013

Gönderilen: Doç.Dr. Hanife Akar  
Eğitim Programları ve Öğretim Bölümü

Gönderen : Prof. Dr. Canan Özgen  
IAK Başkanı

İlgi : Etik Onayı

Danışmanlığını yapmış olduğunuz Eğitim Programları ve Öğretim Bölümü Yüksek Lisans öğrencisi Pelin Erdoğan'ın "Drama Activities in Foreign Language Classroom Anxiety and Motivation of EFL Students at Gazi University Preparatory School" isimli araştırması "İnsan Araştırmaları Komitesi" tarafından uygun görülerek gerekli onay verilmiştir.

Bilgilerinize saygılarımla sunarım.

Etik Komite Onayı

Uygundur

24/04/2013

Prof.Dr. Canan ÖZGEN  
Uygulamalı Etik Araştırma Merkezi  
( UEAM ) Başkanı  
ODTÜ 06531 ANKARA

## APPENDIX I

### TEZ FOTOKOPİSİ İZİN FORMU

#### ENSTİTÜ

Fen Bilimleri Enstitüsü	<input type="checkbox"/>
Sosyal Bilimler Enstitüsü	<input checked="" type="checkbox"/>
Uygulamalı Matematik Enstitüsü	<input type="checkbox"/>
Enformatik Enstitüsü	<input type="checkbox"/>
Deniz Bilimleri Enstitüsü	<input type="checkbox"/>

#### YAZARIN

Soyadı: Erdoğan  
Adı: Pelin  
Bölümü: Eğitim Programları ve Öğretim

**TEZİN ADI** (İngilizce) : Role of Drama Activities on Foreign Language Anxiety and Motivation of Higher Education EFL Students

**TEZİN TÜRÜ** : Yüksek Lisans  Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz.

**TEZİN KÜTÜPHANEYE TESLİM TARİHİ:** 20.07.2013