

KARADENİZ TEKNİK ÜNİVERSİTESİ * SOSYAL BİLİMLER ENSTİTÜSÜ

BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI
UYGULAMALI DİL BİLİMİ YÜKSEK LİSANS PROGRAMI

**AN EXPERIMENTAL STUDY ON THE ROLE OF CREATIVE DRAMA IN
ALLEVIATING LANGUAGE ANXIETY IN SPEAKING CLASSES WITH
REFERENCE TO TEACHERS' AND LEARNERS' PERCEPTIONS OF
LANGUAGE ANXIETY**

YÜKSEK LİSANS TEZİ

Hasan SAĞLAM

TEMMUZ - 2009

TRABZON

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KARADENİZ TECHNICAL UNIVERSITY* INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

MA PROGRAM IN APPLIED LINGUISTICS

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**We certify that we have read this thesis and that in our combined opinion it is fully
adequate in scope and in quality as a thesis for the degree of
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02. Özet

Bu çalışmanın amacı öğrencilerdeki kaygı düzeyini saptamak, öğretmen ve öğrencilerin konuşma derslerindeki dil kaygısına yönelik tutumlarını belirlemek ve Karadeniz Teknik Üniversitesi Yabancı Diller Yüksek Okulundaki konuşma derslerinde yaşanan dil kaygısını azaltmak için alternatif bir yöntem aramaktır. Öncelikle, okulun dil kaygısı bakımından genel durumunun ne olduğunu saptamak için (Yabancı dil sınıfı kaygı ölçeğinden uyarlanmış)Yabancı Dil Konuşma Kaygısı Ölçeği, farklı öğrenim düzeylerinden (Başlangıç, orta seviye öncesi ve orta seviye) rastgele seçilen 565 kişiye uygulanmıştır. Daha sonra konuşma derslerindeki dil kaygısına yönelik tutumlarını öğrenmek üzere aynı okuldan 30 öğrenci ve 20 öğretim görevlisiyle yarı-yapılandırılmış mülakatlar yapılmıştır. Mülakata katılan öğrenciler rastgele seçilmiş, öğretim görevlileri ise amaçlı örneklem yöntemiyle belirlenmiştir. Bütün bu safhalardan sonra, daha önceden 123 saat yaratıcı drama ve liderlik çalıştayına katılan araştırmacı önderliğinde 6 haftalık bir yaratıcı drama programı düzenlenmiştir. Bu program çerçevesinde rastgele seçilen 22 katılımcıya bir tek gruplu öntest-sontest çalışması yapılarak, programın konuşma derslerindeki dil kaygısı üzerindeki etkisi ölçülmüştür. Anketlerden edinilen veriler SPSS yazılımı kullanılarak, mülakatlardan edinilen veriler ise içerik analizi yapılarak incelenmiştir. Bulgulara göre konuşma dersi performans notlarıyla kaygı düzeyleri karşılaştırıldığında anlamlı bir farklılık olmadığı görülmüştür. Anketlerden elde edilen diğer bir sonuç bayanların erkeklerden daha kaygılı olduğunu göstermiştir. Bayanların erkeklerden daha kaygılı olmasına rağmen, konuşma derslerindeki performans notlarının erkeklerden daha iyi olduğu ve bu farkın istatistiksel olarak anlamlı olduğu bulunmuştur. Bunun yanı sıra, yaratıcı drama programına katılan öğrencilerin dil kaygısı seviyelerinde kayda değer bir düşüş olduğu saptanmıştır. Çalışma, anketlerdeki bulgular ve öğretmen ve öğrencilerle düzenlenen mülakatlar ışığında kaygının sebepleri, etkileri ve dışavurumunu detaylı olarak inceler.

03. Summary

The aim of the study is to identify the language anxiety level of students, explore students' and teachers' perceptions of language anxiety in speaking classes and seek an alternative way to reduce language anxiety in speaking classes at the School of Foreign Languages at Karadeniz Technical University. First of all, to have an overall picture of the school in terms of language anxiety, the Foreign Language Speaking Anxiety Scale (an adapted version of the Foreign Language Classroom Anxiety Scale) was administered to 565 students who were randomly selected from different levels, namely beginner, pre-intermediate and intermediate. Next, semi-structured interviews were carried out with 30 students and 20 speaking teachers to get their perceptions of language anxiety in speaking courses. The students for the interviews were randomly selected and a purposive sampling procedure was employed in the selection of the teachers. After all these, a one-group pre-test/post-test study was carried out with 22 randomly selected students who attended a 6-week creative drama program run by the researcher who received creative drama and leadership training for 123 hours. The FLSAS was administered to the participants before and after the 6-week study, and the findings were compared to see the impact of the treatment. The findings from the questionnaires were analyzed through the SPSS and the interviews were analyzed through qualitative content analysis. The results reveal that there is not a significant difference when speaking classroom performance grades and anxiety levels are correlated. Another finding from the questionnaires is that females were found to be more anxious than males according to the FLSAS. Although the females were found to be more anxious than the males, their speaking performance grades were found to be significantly better than the males. Moreover, a statistically significant decrease was found in the language anxiety levels of students who participated in the creative drama program. The study also elaborates on the possible sources, effects and manifestations of anxiety with reference to the findings from the questionnaires and interviews carried out with students and teachers.

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07. List of Abbreviations

CPG	: Classroom Performance Grade
EFL	: English as a Foreign Language
ELT	: English Language Teaching
ESL	: English as a Second Language
FLCAS	: Foreign Language Classroom Anxiety Scale
FLSAS	: Foreign Language Speaking Anxiety Scale
KTU	: Karadeniz Technical University
LAD	: Language Acquisition Device
M.A.	: Master of Arts
N	: Number
PhD	: Doctor of Philosophy
Sig	: Significance
SLA	: Second Language Acquisition
SOBE	: School of Basic English
SPSS	: Statistical Package for the Social Sciences
Std	: Standard
TEFL	: Teaching English as a Foreign Language
TESL	: Teaching English as a Second Language

CHAPTER ONE

1. INTRODUCTION

10. Presentation

Tyger, Tyger, burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

(W. Blake)

Portraying a vivid picture of those who have a “fearful symmetry” is relatively difficult, if not impossible. What makes the task more demanding is that it is a mortal eye that endeavours to shoulder this responsibility. In one way or another it is possible to see learners who experience anxiety and distress when learning a new language. Thus, learners whose minds mysteriously go blank, who continuously pray not to be delivered a turn or who just freeze when they are called upon have been the very reality in our teaching situations. Wörde (1998) points at the gravity of the problem by suggesting that anxiety is a problem experienced probably by one-third to one half of the students. That language anxiety could “interfere with acquisition, retention and production of new language” (McIntyre & Gardner, 1991, p. 86) highlights the problem of language anxiety and its potential impact on learning and teaching situations.

Considering language anxiety as a separate construct from other types of anxiety has enabled researchers to go far beyond speculative evidence or anecdotal findings and have a clearer opinion of what language anxiety is and what it does. Though anxiety as a general construct has been studied extensively by educators and psychologists, its recent recognition as a distinct variable has resulted in a precise definition of the construct. Thus, language anxiety has gained pronounced importance over the last few decades and extension of its impact on learners’ performance, proficiency, motivation,

achievement in different skills has been a fruitful field to be investigated. Every aspect of language instruction from curriculum planning to program organization have turned their attention to the study of language anxiety, thereby paving the way for interdisciplinary research.

However, since anxiety is only one of the variables to be studied under the category of “learner variables”, a clear examination of the relationship to language learning is relatively difficult (Scovel, 1978; Daly, 1991). Therefore, it is not surprising that the probe into establishing a relationship between language anxiety and foreign language performance has not yielded a clear-cut result (Horwitz, in Horwitz & Young, 1991).

So far, many researchers have held the notion that a high anxiety context could produce a threatening atmosphere which might lead to inhibition. Thus, there has been an emphasis on helping students overcome foreign language anxiety. However, some of the methods which are supposed to be of great help in alleviating language anxiety have not been tailored to foreign or second language teaching contexts (Foss & Reitze, 1988). The reason why some of the methods are not applicable to foreign language contexts is that these methods put extra burden on teachers’ shoulders, a burden which requires extra effort such as specializing in biofeedback, therapy and so on. So, the question is to look for a manageable and teacher-friendly solution and this study assumes that the thing in question could be creative drama activities. If one looks for a trick that could emancipate learners from the soul-destroying clutches, creative drama techniques could serve the function we look forward to finding. Why creative drama?

Traditional classes which are labelled “dull” and “pedestrian” by Wessels (1987, p. 9) inspire little communication, if any. In the age of communication, there is little room for artificial and structured drills. On the contrary, this age is spacious enough to shelter the spontaneity of genuine communication. Thus, the highly credited actors of the age have been the active participants rather than spoon-fed receptors. Many suggestions have been made to create the active participants in question and one possible way offered to this end is to have less-anxiety breeding classrooms.

On the other hand, integrating drama in all facets of education has become a growing concern for many educationalists as well as psychologists. Using creative drama activities in speaking classes would push learners to an imaginary realm, which might cover our *face*. It is probably because our daily life “requires a series of civilized masks if we are to maintain our dignity and live in harmony with the others.” (Wessels, 1987, p. 7)

Here creative drama refers to the use of drama for educational purposes and creative drama yields pretty fruitful when it comes to generating a need to speak. Learners are rarely tempted to respond to structured drills as they feel that those drills are measuring or monitoring their progress. However, creative drama could be a great opportunity to overcome this structured strain and let learners bring something from their own world. Considering all these merits of creative drama in mind, the study seeks to find solution/s to ameliorate the anxiety-breeding nature of the speaking classes.

11. Background of the Study

“Now is the age of anxiety.” said W.H. Auden, an English born American poet, dramatist and editor. Years have passed and the description of our age does not seem to have changed.

The current language teaching orthodoxy has dwelled much on creating learners who access to information rather than store it, have a balanced concern for accuracy and communication, are willing to experiment and take risks, are active, organized and independent. To this end, learners who have developed divergent thinking skills, inventive creativity and cognitive thinking skills have been the desired population on the way to process what they learn (Annarella, 1992). However, despite these appreciated traits, it is possible to see learners who fall short of these expectations. One variable that may account for this picture is language anxiety, which has gained pronounced importance recently.

Exploring the fact that learning is a multifaceted phenomenon, one can come up with a lengthy list of ways to attend to a diversity of variables. One among them is

anxiety, an emotion that is, in Scovel's terms, "the most misunderstood affective variable of all" (p. 127).

The theoretical approaches to language anxiety, on the other hand, tell the same story. The twentieth century has witnessed remarkable breakthroughs in various disciplines such as anthropology, psychology, linguistics and science, to name but a few. Explorations in the aforementioned disciplines have paved the way for a number of sub-disciplines such as sociolinguistics, psycholinguistics, discourse analysis, neurolinguistics, cognitive psychology, anthropological linguistics (Young, cited in Young, 1999). Formation of these sub-disciplines has given a fresh impetus for the birth of the field of Second Language Acquisition. Notably two disciplines, namely psychology and linguistics, contributed substantially to the field of language teaching in the 1950s. Structural and descriptive linguists attempted to elaborate on the "outward manifestations" (Young, cited in Young, 1999, p. 15) just as they are. Thus, only observable stimuli, without bias, were the focus of behavioural psychologists such as Skinner and Watson. Behavioural accounts of SLA view the learner as a language producing machine (Ellis, 1985, p. 128). Language forms and patterns are learned through imitation and reinforcement.

In the late 1950s, Skinnerian theory was challenged by Noam Chomsky. His groundbreaking ideas shattered the notion that language was merely observable stimuli. Habit formation, imitation and reinforcement could not give an account of how small kids created novel utterances. He asserted that human beings are inherently equipped with a linguistic faculty, which he termed as Language Acquisition Device (LAD). His earth-shattering ideas gave impetus for the cognitive psychologists to go further from the surface structures and delve into the deep structures. (See Table 1 to see the comparison of linguistic-psychological parallels.)

Table: 1
Linguistic-Psychological Parallels

Schools of Psychology	Schools of Linguistics	Characteristics
Behaviourist	Structural	Repetition and Reinforcement Learning, Conditioning Stimulus-response Publicly observable responses
	Descriptive	Empiricism Scientific Method Performance Surface Structure Description-“what”
Cognitive	Generative	Analysis and Insight Acquisition, innateness States of Consciousness Rationalism Process
	Transformational	Mentalism, Intuition Competence Deep Structure Explanation-“why”

Source: Brown, 1987, p. 11

All these changes in language teaching pedagogy gave inspiration to schema theory, which focuses on how individuals process and organize information to interpret it. Individuals inherently make use of past experiences to interpret and predict the new ones. This blend of earlier experiences with the new ones, or to put it differently, pre-existing knowledge with the new one, leads to an interactive process. This constructive theory holds the notion that “knowledge is created, maintained, and altered through an

individual's interactions with others" (Cormack, 1980, p. 6). Thus, the role attached to learners in this framework is active participants rather than spoon-fed vessels.

The 1970s and early 1980s were the heyday of cognition research. However, to scientists' dismay, cognition research could not give a full account of how the mind works. Cognition researchers began to recognize that studying how the mind works was not sufficient enough to see the bigger picture because they had not taken emotions into consideration. The study that Zajonc carried out in 1984 revealed that emotional arousal could be recorded prior to cognition (Young, cited in Young, 1999). Here the shift of focus from "what" to "why" and "how" is rather clear. Young's (1994) description of this shift is fairly remarkable:

...Now we do know that cognitive and linguistic aspects alone do not make up a complete picture of the language learning process....If our goal is to increase student motivation and increase the effectiveness of SL learning, then understanding language anxiety will lead us closer to that goal. (p. 50)

Thus, neither behaviourism nor cognition could give a full account of the language learning process.

Krashen's theory of Second Language Acquisition in 1982 has received substantial prominence in SLA research. Positing his hypotheses on five grounds, Krashen suggested that it is a filter that determines "how much input is converted into intake" (Ellis, 1985, p. 63). He called this invisible threshold "affective filter". The reason why this filter is called "affective" is that certain emotions such as motivation, self-confidence and/or anxiety state of learners determine the way one processes language input. Accordingly, learners who have high anxiety will correspondingly have high filters, thereby receiving little input and intake. Krashen (1981) asserts this as follows:

The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production. (pp. 6-7)

The teaching methods and approaches that were developed in the 1980s were greatly affected by Krashen's theory of Second Language Acquisition. Namely, Suggestopedia, the Natural Approach, Community Language Learning were some of the methods which were developed to create a low-anxiety environment. Upon the breakthroughs that Krashen introduced, many researchers, instructors, psychologists and educationalists have looked for ways to reduce anxiety and create an atmosphere which would induce minimum anxiety, or in a parallel fashion, non-threatening contexts.

Aiming to create a classroom of little anxiety has been the desired goal of many studies. Philips (1999) called for a number of techniques and activities to lower anxiety. Most research has consistently shown that students learning a new language suffer when they happen to produce something and that language anxiety has a negative impact on learner achievement and success in language learning situations.

Traditional methods were challenged upon the recognition of the notion that learners learn a language best when they are really engaged in the task. The shift of teaching orthodoxy has brought new theories, techniques, methods and tools. One of the tools that deserve a special mention is creative drama, which has gained popularity among many researchers, practitioners and educationalists. The use of creative drama has been instrumental in contributing to communicative competence among learners. Saraç (2007) lists some reasons to use creative drama as follows: "it is imaginary, process oriented, stress-free, fun and spontaneous." (p. 1). Here the term "stress free" could be equated with "a low anxiety producing environment".

The wealth of domains that drama involves is diverse: "intellectual, emotional, physical, verbal and social" (McCaslin, 1999, p. 4). In this study emotional aspect of creative drama will be the major focus. McCaslin (1999) refers to the emotional aspect under the title of "an opportunity for a healthy release of emotion":

Control of emotion does not mean suppression of emotion. It means the healthy release of strong feelings through appropriate and acceptable channels. At some time, all people feel anger, fear, anxiety, jealousy, resentment, and negativism. Through the playing of a part in which these emotions are expressed, the player can release them and thus relieve tension. (p. 17)

Ulaş's study (2008) conducted in an experimental fashion released that using creative drama activities rather than traditional ones in oral communication education classes yields more productive in terms of oral communication skills. He lists the scope of creative drama as follows:

1. A student learns meaningful content better than other content.
2. Learning occurs as a result of a student's interaction with his environment.
3. The more sensory organs a student uses while learning, the greater the retention of the lessons.
4. A student learns best by doing and experiencing.
5. Effective participation is important in learning emotional conduct.
6. Learning becomes easier and more permanent in educational environments where there is more than one stimulus (p. 876)

To sum up, there is a great need to consider the problem of language anxiety as it is an issue related with second/foreign language learning. Finding ways to cope with language anxiety seems to be essential as some negative traits such as poor performance, lack of motivation and inadequate background are associated with it.

12. Statement of the Problem

It is no exaggeration that in the age of communication the role attached to speaking skill is far greater than it used to be. Due to the increasing mobility of nations, it is not surprising to see people who witness others speaking a number of languages in their daily life. That people stare less at a stranger speaking a different language than they did in the past is not a coincidence. In other words, nowadays people who used to stare at the foreigner just because his/her language was different give more spacious room for variety. These changes in social structure have been reflected in linguistics through shifts in thoughts and notions, methods and techniques. People's obsession with drill-based activities is now frowned upon. What was once linguistic-oriented has now become a communicative one. Stevick's (1976b) blame for people who have developed linguistic competence, but not communicative competence summarizes this role:

Speaking, without communicating, is a tale told by an idiot. How often do we ask adults to play structural games with toy information? How often do our students ask us for meat and drink, and we give them a grammatical vitamin pill? We are becoming more and more sophisticated in isolating delicate points

of grammar and preparing them for student use, but when we get them ready for shipment, why must we pack them in communicational styrofoam? (In Celce-Murcia & MacIntosh, 1989, p. 90)

Most people have realized the fact that being equipped with a sound knowledge of grammar rules does not guarantee interaction. On the way to develop communicative competence, many communicative activities have been developed. However, most of these activities “end up being more like communicative drills” (Ronke, 2005, p. 2)

Moreover, language anxiety which has gained pronounced visibility recently has been a crucial obstacle to be overcome. Avcı (2008) draws attention to the significance of the problem of language anxiety by suggesting that both learners and instructors should make a concerted effort to overcome the problem of anxiety because it may lead to avoidance or a halt in language learning process. Students who have been shy and reserved have usually downsized the performance of the classroom as well as teachers.

That emotion is a neglected variable in educational settings is another point to be highlighted. San (in Adıgüzel, 1998) complains about the lack of opportunities that schools offer by suggesting that the main aim of educationalists and instructors is to engage learners in interactive and communicative processes. There has always been an intervention into the learners' space through some instruments such as teacher, course book or other forms of media. Thus, learners are offered little emotional space, if any. More importantly, it is essential to state that schools have been left-brain oriented, and therefore have had little emphasis on intuitive, imaginative and metaphoric processes. Accordingly, logical thinking, analysis and accuracy are emphasized while feelings, creativity and aesthetics are downplayed. Thus, creating activities triggering the right hemisphere seems evident.

On the other hand, there is no denying that a substantial number of students face the problem of language anxiety, sometimes resulting in avoidance behaviour. There is a great need to foster student participation, stimulate creative engagement and facilitate classroom interaction. Although there is a burgeoning body of literature to lower the language anxiety of learners, there is still not a clear-cut way to produce a low-anxiety

environment. Many researchers have considered the role of anxiety on learner's achievement, yet other correlates of anxiety have not usually received enough attention.

Furthermore, teachers' confinement or strict devotion to textbook, presentations, rigid curriculum and board may create an atmosphere which is dull and forbidding. Thus, yearning for a welcoming atmosphere, teachers at times may feel desperate to seek for something different or enjoyable. This makes teachers seek for activities which will be enjoyable and pedagogical as well. Activities aiming at promotion of learner autonomy rather than learners' passive fidelity to course book and/or teacher are credited. Moreover, techniques developed to boost participation are favoured by a great number of teachers.

A relatively significant issue to pinpoint is that most of the studies conducted on language anxiety are carried out in ESL settings and researchers conducting studies in EFL settings sometimes take the studies in ESL settings for granted. The problem is that the findings of a particular setting may not be tailored for the other. Therefore, there is a growing need to distinguish studies depending on the settings.

The review of literature on language anxiety in EFL settings has revealed contradicting results. Suggesting that the contradiction goes between facilitating and debilitating nature, researchers have usually noted the debilitating role of language anxiety. Accordingly, most studies in this field have revealed that language anxiety could impair learners' performance.

Most EFL learners have been susceptible to debilitating anxiety, which hinders their performance and make them flee the task or avoid the risk. Upon this recognition, recently an increasing number of language teaching techniques and methods have focused on finding ways to alleviate language anxiety. Thus, a supportive learning environment is quite necessary for the learning to take place. However, some learning environments do not meet the expected environments.

Besides the aforementioned problems, a further point to be made is the artificiality. Classroom settings have been considered as being detached from real life. Authenticity

of classroom applications has triggered discussions in long running disputes. Thus, that classroom settings need genuineness and real-life situations is pretty obvious.

In Turkey, it is rarely possible to meet a teacher of English who does not complain about his/her students' speaking performance. Surely, there might be a multitude of reasons for this. My teaching experience in speaking classes has revealed that a considerable number of students face the problem of language anxiety when they happen to participate in the lesson. Thus, arranging our classroom in a less-anxiety producing fashion has become a great need to facilitate participation.

This study is expected to be helpful to alleviate language anxiety. The School of Basic English (referred to as the SOBE hereafter), at Karadeniz Technical University, Turkey, is an institution which has been suffering from students who feel discomfort, particularly in speaking classes. Furthermore, the study is expected to be useful for teachers who want to add spice to their lessons.

13. Purpose of the Study

The study aims to investigate the role of language anxiety on speaking behaviour of students. Keeping in mind that speaking is the most anxiety provoking skill for learners among four skills (Zhanibek, 2001), one should be more attentive when the term language anxiety is pronounced.

Considering the fact that language anxiety is a problem of remarkable value in teaching English as a foreign language (henceforth TEFL), the study aims to define anxiety-inducing situations and create less-anxiety producing conditions. Accordingly, the study aims to define the anxiety levels of students and depict the current picture at the SOBE, KTU. To this end, creative drama techniques, which are assumed to be instrumental in reducing the language anxiety of learners, were carried out in a-six-week study. The impacts of the applications were investigated. Moreover, the study aims to give a picture of students' and teachers' perceptions of language anxiety.

On the other hand, the relationship of language anxiety to test proficiency in speaking exams was investigated. Besides the aforementioned aims, the study was expected to make a contribution to speaking mid-term projects and performance grades of students at the SOBE. Any positive contribution is thought to be useful for students who will face this challenge. It is hoped that the present study is beneficial for further studies to be conducted in the field.

14. Research Questions

Main Research Questions:

1. Can language anxiety levels of the students be lowered in EFL speaking classes through creative drama techniques?
2. What are the perceptions of students and instructors about language anxiety in speaking classes?

Minor Research Questions:

1. What is the anxiety level of students in EFL speaking classes?
2. What is the distribution of language anxiety according to gender, level and age?
3. Is there a relationship between language anxiety in speaking classes and classroom performance grades in speaking courses?

15. Significance of the Study

Although there are a number of studies on language anxiety, most studies about the field are conducted in Teaching English as a Second Language (TESL) settings. Those studies, to a great extent, give a rough idea about the importance of the problem. However, there is still need to elaborate on the issue with respect to TEFL settings. When we reduce the scale to Turkish language teaching institutions, it is possible to see the scanty literature welcoming further studies.

The literature on creative drama is pretty abundant. However, the literature about the use of creative drama in EFL contexts is rather scarce. Thus, documenting any probable advantage of creative drama techniques for EFL contexts would be of great help for those who want to experiment without losing the enjoyable and pedagogical nature of the courses.

This study is assumed to be useful for:

- A. The body of knowledge about teaching
- B. Teachers of English who have a concern for language anxiety
- C. Researchers who want to study on this subject later

16. Methodology

Both qualitative and quantitative research methods were employed in the study. Qualitative data was gathered through the semi-structured interviews with learners and teachers and quantitative data was gathered through an adapted version of Horwitz's Foreign Language Classroom Anxiety Scale (henceforth FLCAS). The adapted version which is used in this study is referred to as the Foreign Language Speaking Anxiety Scale (henceforth FLSAS).

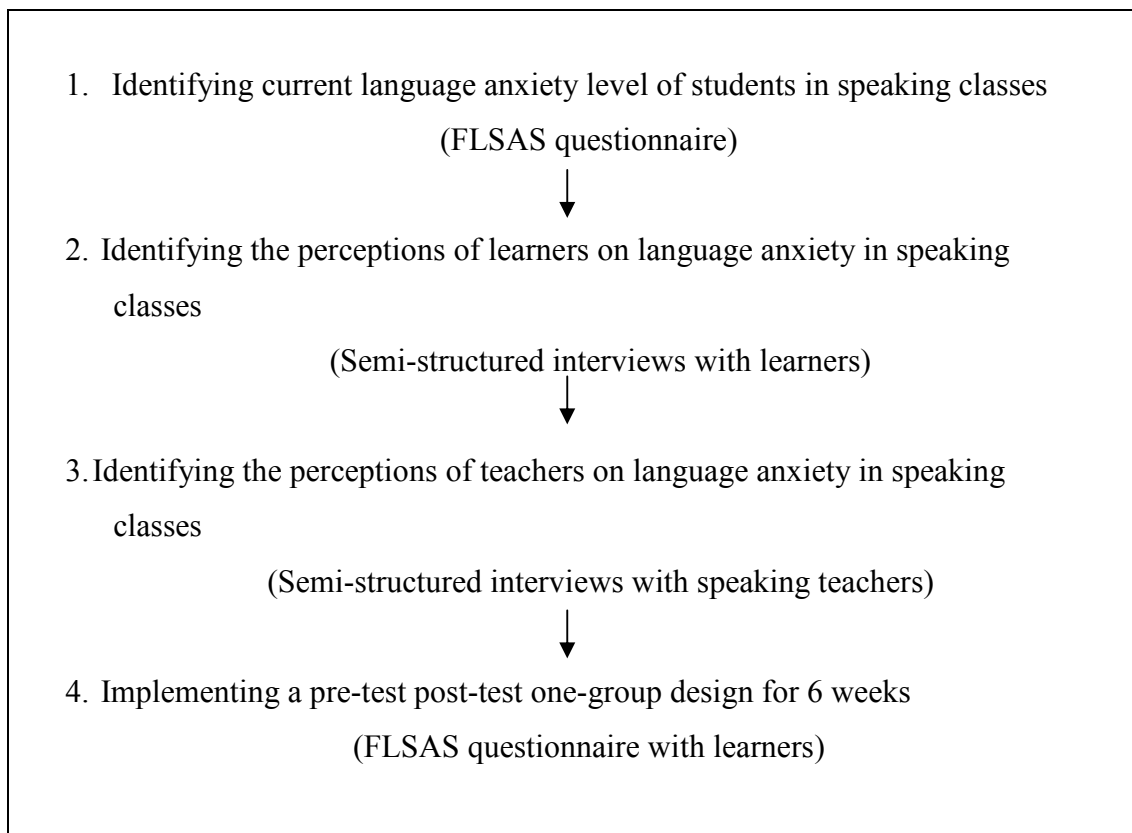
Initially the FLSAS was administered to 565 students who were randomly selected from different levels, namely beginner, pre-intermediate and intermediate students. This gave a picture of the school in terms of language anxiety.

Moreover, semi-structured interviews were carried out with 30 students from the 565 participants who took part in the questionnaire. These students were randomly selected from the 565 students. These interviews provided information about the learners' perceptions of language anxiety.

To get the teachers' perceptions, 20 speaking teachers were interviewed regarding their perceptions of students' language anxiety in speaking classes. Purposive sampling was used to determine the participants.

Lastly, an experimental study was implemented on 22 volunteer students who were randomly selected from the SOBE. A one-group pre-test/post-test design was carried out. The FLSAS was used both at the beginning and the end of study to see the impact of the treatment. Figure 1 shows the steps that were taken and the instruments used in each phase.

Table: 2
Research Design of the Study



17. Outline of the Study

The study consists of five chapters. The first chapter is devoted to the introduction of the study. A brief introduction about the role of language anxiety is given and then the background of the study is provided to see the practical as well as theoretical underpinnings of the research topic. Next, the problem is stated and then the purpose of

the study is given. Research questions, significance of the study and methodology are presented to provide the readers with a map of the study.

The second chapter is concerned with literature review. The literature review part provides an overview of language anxiety - its description, theoretical framework, types of language anxiety, reasons and effects of language anxiety, the ways to measure language anxiety, and the studies carried out on language anxiety. Then, one of the suggested ways to alleviate anxiety - creative drama - is elaborated on with reference to its description, the need for it, objectives of creative drama, misconceptions about creative drama, the reasons for using creative drama, the theoretical framework of creative drama, phases and the techniques in creative drama.

The third chapter is dedicated to the methodology of the study. The research methods used in the study, data collection instruments, the participants, setting, piloting, and sampling are elaborated.

The fourth chapter deals with the findings and discussions of the study. In that chapter, the data gathered from the questionnaires and interviews are analyzed. Firstly, findings from the FLSAS questionnaire administered to 565 participants ranging from beginners to intermediate students are elaborated. Secondly, data obtained through the interviews carried out with 20 speaking teachers employed in the School of Foreign Languages and 30 students studying at the SOBE are analyzed through content analysis. Lastly, the two FLSAS questionnaires administered to 22 participants are compared to see the impact of treatment that was carried out through creative drama activities.

The fifth chapter presents the conclusions that are drawn from the study and limitations and prospects for further research are highlighted.

CHAPTER TWO

2. LITERATURE REVIEW

20. Introduction

“Emotions play distinct parts: as inhibitors, as catalysts, and as part of the fabric of reflection” (Stainley, C. 1999, in Arnold, J. (ed.), p. 111).

In all walks of life the need to overcome fears, stripping out of feelings of apprehension and defeating the sense of unease have become some major concerns. For those who seek for a challenge to combat these fears, feelings of apprehension and sense of unease, English as a second/foreign language teaching contexts offer fertile lands waiting to be cultivated. In this respect, endeavours to overcome language anxiety have remained a hotly debated issue for decades. The aim of this chapter is to have an overview of the major discussions made so far and develop insights into further discussions, if possible, contributing to the long-running debates in question.

This chapter is devoted to providing a theoretical framework, definitions, types, reasons, effects and measurements of language anxiety. Moreover, studies done on language anxiety and ways to lower anxiety are covered. After these, a possible way to alleviate anxiety - creative drama - is of major focus.

21. Language Anxiety: A Theoretical Framework

Before going into what language anxiety is, it is better to mention the theoretical underpinnings of the concept. Therefore, this section provides an overview of the theoretical approaches in language teaching and defines how language anxiety became a crucial consideration in language teaching.

The 1970s has witnessed a profusion of perspectives to language acquisition. Upon the premise that learners vary in their rate and route of learning, researchers have tended to probe into individual differences. Ellis summarizes these individual differences as “personality, motivation, learning style, aptitude and age” (1989, p. 99). Language anxiety falls into the category of affective factors in personal factors and these affective factors have to do with emotional considerations. For instance, a learner’s attitude toward self, the teacher, friends or the teaching environment may affect his/her success in language learning. Anxiety is also an affective factor which might determine one’s success in language development. However, since language anxiety, like motivation and aptitude, is not directly observable, its classification is quite problematic. The following paragraphs discuss the main approaches to language learning and how affective factors have become significant.

210. Behaviourist, Cognitive and Affective Approaches

Speculating on language learning disregarding the approaches and methods could sound like blind people’s description of an elephant. Everyone may have their own stance or definition, yet the bigger picture might not be visible. Since techniques are the extensions of methods and methods are the representations of approaches, it is better to go into the underlying theoretical principles and practices emanating from these principles. Richards and Rodgers (2001) explain the need for approaches and methods:

When linguists and language specialists sought to improve the quality of language teaching in the late nineteenth century, they often did so by referring to general principles and theories concerning how languages are learned, how knowledge of language is represented and organized in the memory or how language itself is structured. (p. 14)

Especially after the second half of the twentieth century, a lot of researchers turned their eyes on discovering how people learn languages. This attention towards language learning has paved the way for Second Language Acquisition (henceforth SLA). Before embarking on emotion, it is better to refer to behaviourism and cognitive models, which have been the earlier models describing the approaches to language teaching. In behaviourism, the focus is on outward manifestations. What can be observed, what can be studied under laboratory conditions and what can be considered as behaviour

(thinking, acting, feeling) are to be mentioned as the main tenets of behaviourist learning theory. Observable stimuli rather than superstitions and magic, habits rather than haphazard responses (Ellis, 1985) are to be highlighted as the pillars of this school of psychology. In accordance with behaviourism, the common notion prescribing second language learning was that language is a set of habits (Gass & Selinker, 2008). Accordingly, when we learn a language, we develop habits that are either good or bad. Moreover, the “ideas derived entirely through experience” (Steinberg, 1991, p. 86) are credited. The leading figures of behaviourism such as Skinner and Watson maintained that human learning could be controlled (cited in Young, 1999). However, afterwards it was realized that the study of language could not be confined to empiricist approach of behaviourists after the blossom of cognitive movement in the late 1950s.

According to Cognitive Movement, second language learning is considered as “the acquisition of a complex cognitive skill.” (McLaughlin, 1991, p. 133). Upon the realization that studying language merely at superficial levels could not give an account of the strange utterances that humans created while learning a language, Noam Chomsky, a prominent opponent of the cognitive movement, maintained that human beings are endowed with a capacity, or equipped with a kind of device which he termed “language acquisition device” (hereafter LAD). To illustrate, think of a child who produces a novel utterance as follows: “The waiter brought us two teas and scattered them” Here the word scatter does not fit to the context and most probably the child may not have heard it before. If that is the case, how can one argue that things go on in a stimulus-response fashion? So, then, there is something that we are innately equipped with. Arguing that the mind is not a blank sheet of paper waiting to be written on, Chomsky (1971) proposed that:

We must investigate specific domains of human knowledge or systems of belief, determine their character, and study their relation to the belief and personal experience on which they are erected. A system of knowledge and beliefs results from the interplay of innate mechanisms, genetically determined maturational processes, and interaction with the social and physical environment. The problem is to account for the system constructed by the mind in the course of this interaction. (p. 21)

Failing to notice the mentalist domains of language teaching was a great weakness of the behaviourist movement. Thus, to compensate for this weakness, psychologists tended to credit the cognitive aspect of learning. The source of debate between behaviourism and the cognitive movement stems from the existence of innate ideas. According to the cognitive movement, the source of these ideas is not solely our experiences, but we are bestowed with some at birth (Steinberg, 1991).

By the 1980s, scientists were getting doubtful about cognition research because the cognition research on its own could not give an account of emotions. The role of “affect”, however, is pretty noteworthy in language teaching. Gass and Selinker (2008) emphasize the crucial role that affect has as: “Not taking into account emotions meant cognition theory was not enough to describe how the mind works.” In 1996, Joseph LeDoux stated, “Minds without emotions are not really minds at all. They are souls on ice-cold, lifeless creatures devoid of any desires, fears, sorrows, pain or pleasure” (p. 25). A learning experience without these emotional experiences could not give a full taste of the spirit of the learning environment.

The reason why emotions were neglected could be contributed to their subjective and unconscious nature. Researchers usually could not agree on a common definition of affect and affective variables. According to Chastain (1976) two types of factors have an impact on learners: intrinsic learner variables and extrinsic learner variables. When asked to classify, some researches tend to classify affect either as an intrinsic or extrinsic variable. However, Scovel (1978) stresses that some classifications made under the name of affective factors might be mistaken because traditionally affect should be categorized as a variable of intrinsic learner variables.

Several studies mentioned the prominence of emotion or affect. Zajonc’s (1984) study revealed that affect could be more important than cognition. He found that affective stimuli could occur, even though it is detached from cognitive stimuli. The fact that emotion could precede cognition has created room for the unconscious part of the brain.

Young (1999) provides an example for the supremacy of affect:

For example when a condition arises that is significant, perhaps life-threatening, the brain channels much of its resources to address the situation. ... In other words, emotions can monopolize the brain's system, or circuitry, to the extent that it can override conscious brain activity, or cognition. (p. 18)

Schuman and Schuman's research (1977) has demonstrated that discrepancy of the agendas of the teacher and the learner created negative attitudes in learners towards learning. Therefore, perceptions attached to the language being learned might have a considerable bearing on learning that language. The changing spirit of the research questions has reflected the changing spirit of the language learning models. Thus, what was once "what" shifted to "why" and then turned out to be "how".

Perhaps one of the most influential studies promoting the role of affect is Krashen's Monitor Theory. Krashen's Monitor Model has gained a central prominence due to its relatively comprehensive nature. This model consists of five hypotheses, namely the acquisition-learning hypothesis, the natural order hypothesis, the monitor hypothesis, the input hypothesis, the affective filter hypothesis. Here we elaborate on the affective filter hypothesis because that is the one which has to do with language anxiety.

Affective filter hypothesis accounts for why two language learners learn the language differently. According to the affective filter hypotheses, there is a kind of filter which determines how input is turned into intake. It is this filter through which learners' motivation, anxiety level and self-confidence are shaped. Thus, who have a low anxiety have a low filter while the opposite is true for the opposite case. In the light of this hypothesis, we can postulate that when the learner is unmotivated or lacks confidence, the filter will be "up" and LAD will not be triggered. Gass and Selinker (2008) draw a similar portrait: "If the Filter is up, input is prevented from passing through; if input is prevented from passing through, there can be no acquisition" (p. 402). Children in this manner are the luckier population in terms of language anxiety because they do not have/use an Affective Filter (Selinker, 2008).

Krashen's model is not free from criticism. For instance, McLaughlin (1991) directly criticizes Krashen's theory of Affective Filter:

The filter is thought to limit what it is that the learner attends to, what will be learnt, and how quickly the language will be acquired. This limiting or restrictive role of the affective filter is left rather vague in the writings of Krashen and his colleagues on the topic. There is no explanation, for example, of how the affective filter determines which “part of the language” to attend to first. ... the Affective Filter Hypothesis provides little information as to why learners stop where they do. ... In short, Affective Filter Hypothesis is not precise enough about how a filter would operate, no attempt has been made to tie the filter to linguistic theory, specific predictions are impossible and some predictions that are possible are blatantly absurd. (pp. 53-54)

Here the approaches to language learning with emphasis on the role of affective factors have been briefly mentioned. Since the scope of the study is narrowed to language anxiety it is better to refer to its definition before discussing its role.

22. Definition of Anxiety

This part will focus on language anxiety. Three types of anxiety, namely trait, state and situational anxiety, are explored to have a broader sense of the concept. Before delving into the distinction of the types of anxiety, there is merit to highlighting why language anxiety may be considered separate as a construct.

At the very beginning of describing what anxiety is, lending a sympathetic ear to voices from the language classes will be beneficial to have a more vivid picture of the term and the emotions reflected by the learners.

Burden’s (2004) portrait of the learners in question is fairly remarkable:

Many of us have been in situations as language learners when we are asked a question and our minds mysteriously go blank. Or perhaps our heads follow a teacher around the class as we nervously await our turn to speak, barely listening to other students’ output, our eyes trained on the teacher to see which “unfortunate victim” will be chosen to speak next. (p. 4)

The difficulty felt by a Turkish student when speaking in the foreign language could be provided in support of Burden’s account:

While speaking Turkish I feel more relaxed and it is easier for me to express myself. But in English, I feel anxious and get tired because I need to think all

the time the right words to say. (Uygur, in Dewaele & Pavlenko, 2001–2003, p. 391)

A similar anecdote appears in Horwitz, Horwitz and Cope's study (1986): "When I'm in my Spanish class I just freeze! I can't think of a thing when my teacher calls on me. My mind goes blank" (p. 126)

Scovel (2001) enables us to come closer to the definition of anxiety with a learner's account:

The third hour is when I got completely lost. Although I understood the lesson while it was being presented, absolutely none of it stuck. I had reached a saturation point and dreaded continuing with such complex material after so much extended effort. Fear and anxiety converted to anger, agitation, resistance and clock watching. I was even forgetting material I had performed well at the beginning of the class, confusing "watashi wa" with "kochira wa," and staring blankly when the instructor called on me. (p. 128)

What do all these learner accounts suggest? Actually they all do depict language anxiety, which is a growing concern for learners and researchers. Language learning situations have usually been subject to anxiety-provoking contexts (Price, 1991; Kondo & Ying-Ling, 2003). So far, many researchers have noted the gravity of the problem suggesting that anxiety may impede the learning process (Ellis, 1996; Hilleson, 1996; Horwitz, Horwitz & Cope, 1986; Kaya, 1995; Koba, Ogava & Wilkinson, 2000; MacIntyre, Gardner & Moorcroft, 1991; Price, 1991; Tsui, 1996; Young, 1991; Zhanibek, 2001).

Allwright and Bailey (1994) propose two major reasons for viewing language anxiety as a unique construct. The first could be that second/foreign language learners are exposed to a new language that is different from their own. Thus, it is not surprising that learners who are deprived of their normal means of communication may feel anxious in a situation in which using their native language is forbidden or frowned upon. The second is related to the learner's sense of identity. Why do learners bother to look at the things in two different angles and get stuck in a threatening situation? Such an uncertainty of different world views may foster the likelihood of anomie – "the feeling of being caught between two cultural groups, and not belonging to either of

them” (Schumann, 1975, cited in Allwright and Bailey 1994, p. 174). What if the medium of instruction is in the native language? Can one think of a situation away from an anxiety-breeding environment in that case? Performing in a second language classroom and other subject classes may differ. For instance, think of a question in English speaking classroom and a physics class. In the physics class the learner may not get the right answer but still s/he may pronounce the answer correctly. In English speaking classroom there are more variables to consider: s/he may get the right answer, but not pronounce the answer correctly. Imperfect word stress, improper chunking of words and so on may all be potential problems for the learner. Such diversity of variables may create an anxiety-provoking situation where learners feel inhibited and feel in a vulnerable situation. The possibility of committing errors may discourage learners from participating in the task or, in Allwright and Bailey’s (1994) terms, will serve as an “open invitation to public humiliation.” (p. 175).

So, what is anxiety? Horwitz (1986) uses the term “mental block” for anxiety (p. 125) while Scovel (1978) argues that describing such a variable is difficult, if not impossible. He suggests that still a definition is possible by quoting Hilgard et al., who define anxiety as “a vague fear that is only indirectly associated with an object” (Hilgard, Atkinson, & Atkinson 1971, Cited in Scovel, 1991, p. 18). Daly (1991) comes up with two approaches to the description of language anxiety: (1) It is “a general manifestation of other more general types of anxiety.” (p. 1). For instance, shy people may witness discomfort when speaking publicly because of fear of making mistakes. (2) It is a “distinctive form of anxiety expressed in response to language learning.”(p. 1). To illustrate, a learner may feel uncomfortable on account of a language-learning experience which makes him/her quite nervous.

Here there seems a need to define the construct of anxiety. The above mentioned enumerations suggest that there are two approaches to the description of anxiety. Some researchers believe that language anxiety is a general construct, and the learners in the language classroom may grow anxious just like in other subjects such as mathematics, physics, and chemistry and so on. Others believe that language anxiety is a construct that is specific to language learning. However, here there is a great need to view it as a separate construct. As Tanveer (2007) puts it, there is merit in viewing language anxiety

as a separate construct since such a categorization will make it more manageable and measurable, and distinctive. Zhanibek (2001) refers to anxiety as a complex psychological construct and suggests that it is comprised of many variables which are difficult to reduce to a single definition.

Oxford (1999) defines language anxiety as “fear of apprehension occurring when a learner is expected to perform in the second or foreign language” (p. 59). Some learners feel at unease when they happen to perform in the second or foreign language. Thus, their potential performance might be inhibited in the language classroom.

Burden’s (2004) description of anxiety is akin to illusion. He defines it as a threat and danger, though, in practice, it does not exist. Learners who avoid taking risks due to fear of making mistakes or are worried about humiliation that may arise due to any deviations from standard norms may establish a sense of protection. According to Burden, this experience is usually based on “inaccurate assessment of its causes” (p. 5)

Reticence, worry, apprehension, stage fright, discomfort and unease, nervousness, fear, avoidance, withdrawal, and shyness are some connotations of anxiety although anxiety is a neutral psychological construct. The difficulty of proposing a precise definition leads us to handle the concept of anxiety by decomposing it into manageable chunks. Thus, the first question to ask in this manner is whether anxiety is something bad. Allright and Bailey (1994) complain about the negative associations that ordinary people attach when approaching anxiety. They underline the fact that it may not necessarily be a bad thing in itself. Therefore, they mention “debilitating” and “facilitating” anxiety. If a person has debilitating anxiety, s/he may do worse than s/he might otherwise, and if a person has a facilitating anxiety s/he might do better than s/he might otherwise (Kleinmann 1977; Scovel 1978). In MacIntyre and Gardner’s (1989) terms, debilitating anxiety is “detrimental to performance” while facilitating anxiety is “an asset” to it (p. 41). It is just like the feeling that one may have before an important exam. If s/he achieves, it s/he might be promoted. Therefore, this temptation or worry to go one step forward may trigger the learner to seek betterment, though the opposite is also probable. Thus, it is better to approach the concept with a neutral cast of mind rather than labelling it as something “evil”. It is important to stress that this study

elaborates on the debilitating aspect of anxiety. Here, referring to the types of anxiety enables us to elaborate on different anxiety-breeding situations, thereby making the definitions clearer.

23. Types of Anxiety

Although language anxiety is considered to be specific to language learning situations, a more elaborate scope of the types of language anxiety would be beneficial to have a broader view of the construct. Here trait anxiety, state anxiety and situational anxiety are defined respectively.

230. Trait Anxiety

In daily life, some people are prone to get uncomfortable in many situations. For some learners, the unease in question may be personality-based, that is, the learner may grow anxious in any situation. If it is personality-based, then it is called trait anxiety (Spielberger, 1983). Despite the fact that trait anxiety accounts for many situations (MacIntyre & Gardner, 1989; Tremblay, Goldberg & Gardner, 1995; Wörde, 1998) detaching it from situations could be misleading. According to Brown (Brown, 1994; cited in Zhanibek, 2001), trait anxiety is a long-lasting predisposition. Some people are usually anxious about many things, which might be rooted to their character.

231. State Anxiety

State anxiety, on the other hand, is less permanent. It evokes when a person perceives a threatening situation or stimulus. While trait anxiety refers to individual's elevations over a time, state anxiety is transient and momentary. It is vulnerable to sudden changes over time and its intensity can vary (MacIntyre, cited in Young (ed.), 1999). To put it differently, one of them is a static orientation while the other is a dynamic orientation (Wörde, 1998).

Another type of anxiety to consider at this level is situational anxiety. Sometimes the state anxiety and situational anxiety are used interchangeably since both of them evoke

in a specific situation. Therefore, situational anxiety is a permanent one in the sense that a person might grow anxious in a particular situation, so there is not a consistency across situations. Language anxiety, math anxiety, test anxiety and stage fright could be given as examples of situational anxiety. Language anxiety is usually associated with situational anxiety because it is a particular situation that triggers anxiety. MacIntyre and Gardner (1991b) carried out a detailed study in which they gathered 23 scales representing state anxiety, trait anxiety, audience anxiety, communication apprehension, novelty anxiety, math anxiety, French test anxiety, French use anxiety, French classroom anxiety and interpersonal anxiety. They conducted a factor analysis to probe the relationship between/among variables. They clustered the set of scales and found that there were three major clusters of anxieties, namely general anxiety, state anxiety and language anxiety. Their study revealed that there may not be a relation among anxiety factors. In other words, a learner may feel rather anxious in language courses, but not in others while the opposite can also be true. Thus, it is pretty difficult to predict learners who develop language anxiety (cited in Young (ed.), 1999).

24. Reasons for Language Anxiety

The relationship between language anxiety and the impact of language anxiety on learners has been a growing concern for researchers, teachers and learners. Possibly, what makes language anxiety a complex and intricate construct is the diversity of variables that may contribute to it. Many teachers have been complaining about the reticence of learners they have been teaching, and have been looking for reasons for their inhibition or avoidance behaviour. Some teachers wonder the source of anxiety and administer the FLCAS to see the anxiety level of the learners on a scientific basis or some still look for an answer to question “Why don’t my students talk?”, which reveal, in a sense, the teachers’ dissatisfaction with the learners’ current performance. Here, it is crucial to note that learners may not talk due to a number of reasons. Keeping in mind language anxiety is not the sole cause that may account for poor performance, researchers have come up with a variety of reasons that account for language anxiety.

Numerous studies have noted the three components of language anxiety. These components are communication apprehension, test anxiety and fear of negative

evaluation. Horwitz, Horwitz and Cope (1977) define communication apprehension as “fear of, or anxiety about communicating with people” (p. 30). When people are to speak in front of classrooms, they are particularly anxious. The feeling that others are monitoring them makes people feel worried.

Limiting the scope of language anxiety to communication apprehension, Daly (1991) has pointed a couple of reasons for anxiety. The first is genetic disposition. A person’s genetic legacy may play a determining role for his/her social stance. It seems that nothing can be done if the problem of communication apprehension lies in hereditary factors. However, it is important to assert that environmental factors have a considerable value in shaping one’s genetic legacy.

Another reason for communication apprehension might be the reinforcements and punishments. Individuals who have not been rewarded or who have not received the due respect they deserve when they talk or engage in communication may inherently develop “silence is promoted or is more rewarding” notions. Just think of a child who has been uttering words s/he has heard when playing with his/her friends in the park. If s/he continues to utter those with great enthusiasm at home and receive a negative reinforcement such as “shut up”, s/he will think that “speech is silver and silence is gold”.

People’s early communication skills may affect their communication apprehension. Learners who were provided little, if any, opportunities to practice communication skills are more likely to be apprehensive than those who were provided enough communication skills (Daly, 1991).

Moreover, exposure to appropriate models of communication is highly important for learners to develop a wealth of communication skills. Daly (1991) refers to research findings by giving an example of social withdrawal of children. He compares withdrawn youngsters who were exposed to films where other children engaged in appropriate social-interactive activities and maintains that children who are exposed to communication activities are fairly better in communication skills than their film lover counterparts.

Tanveer (2007) examined some other reasons that may contribute to anxiety. He states that language anxiety can be traced to extrinsic and intrinsic motivators and suggests that language anxiety most likely originates from “learners' own “self” (Schwartz, 1972; Scovel, 1991; cited in Tanveer, 2007, p. 4) because it is a psychological construct. How one perceives himself/herself and others (teachers, classmates, interlocutors) has a bearing on his/her language anxiety. Moreover, one's beliefs about target language situations and the learner's poor command of language skills could be some other possible reasons for language anxiety. As for extrinsic motivators, social and cultural environments could play a significant role in language anxiety. A situation where a learner feels himself/herself in the swarm of expatriates could be highly anxiety-inducing. Similarly, a learner who feels himself/herself detached from the mainstream population may face anxiety-breeding situations more than those who feel themselves part of the group. Another reason for language anxiety as an extrinsic motivator could be the social status of the speaker (Tanveer, 2007). In other words, power relations may have a determining role in language anxiety. It is more likely that the person who is one step forward in social ladder is less anxious than those who have less power.

Von Wörde (1998) conducted a study to get students' perspectives on foreign language learning and identified some more factors that may contribute anxiety. Her study reveals that non-comprehension, speaking activities, pedagogical and instructional practices, error correction and native speakers create anxiety-breeding situations for the participants. If a learner does not understand what is being said, there is sufficient reason for him/her to face anxiety provoking situations. The speed at which the teacher or instructional recordings run, the use of target language as the medium of instruction are the major grounds for the participants' complaints. 80% of the participants reported that non-comprehension is frightening.

Closely tied to language anxiety are the speaking activities which require comfort when addressing the other participants. Most learners feel at unease when speaking in front of other students. They do not want to be the focus of attention or being singled out. Moreover, some learners may not catch up with the activities studied, thereby

feeling unsettled. In such a situation, learners may think that the activities practiced are well above their level and this may prove unfruitful for their involvement in the task they are to undertake.

In addition, pedagogical and instructional practices might be discouraging for students. Due to limited time devoted to certain activities, both learners and teachers feel themselves *pushed* towards a kind of a current of rigid syllabus, which might yield counterproductive in some cases. Covering the suggested syllabus may not guarantee the understanding of those subjects. The fascinating pace of the courses might make the students feel dizzy and create a sort of sour appetite towards those schedules prescribing faster run. Moreover, some students may find foreign language courses more demanding, thus provoking more anxiety than other classes (Price, 1991). Thus, pedagogical and instructional practices might have a bearing on the level of anxiety.

Another crucial factor that creates an anxiety provoking situation is error correction. To begin with, some teachers create a kind of atmosphere where mistakes are considered as sins. In such cases avoiding the task outweighs doing the task. Teachers' abrupt interruptions might disturb the learners' rhythm and induce a sort of anxiety-provoking situation for the learners. The point to underline here is that some students are really afraid of being corrected when speaking, so they seek for an atmosphere where these "repairs" are the least disturbing. Even if there is an atmosphere suggesting that all mistakes are welcome, some students might still feel frustrated when they happen to speak in English because they are afraid of being humiliated or corrected. Here again an early punishment might play a role that could inhibit learners to take an action.

Test anxiety is a second component of foreign language anxiety and is described as "the tendency to view with alarm the consequences of inadequate performance in an evaluative situation" (Sarason, 1978, p. 196). Everyone is familiar with this situation. On an exam day, just enter the classroom and say "How are you?" Then, one can uncover the expressions related to the anxiety they felt. Such kind of anxiety occurs especially if students have experienced poor performance on previous tests (Köse, 2005). That students had a bad grade in the former test makes the chance of a similar

grade more likely in the minds of the learners or test takers. Some cliché questions that teachers receive are the very examples of the anxiety of this sort. For instance, “For the coming exam, are we responsible for this unit as well? Could you give use some clues regarding the question types? Why don’t you omit some topics?”

Fear of negative evaluation is the other component to be handled. Avoidance of evaluative situations and the real or irrational perceptions about teachers or peers would be the source of learners’ anxiety. Students are usually prone to avoid when they feel that they will receive a negative reaction or give a wrong impression to their peers or to the teacher whom, in some cases, students put in a position in which they feel they are being monitored.

To speculate more about the reasons for language anxiety, we should refer the studies that Turula (2002) and Chen & Chang (2004) conducted. Turula’s study reveals that classroom dynamics such as feeling detached from the mainstream population, lacking a sense of fun, not caring and sharing play a crucial role in creating an anxiety provoking context. To illustrate, when students form a group, some others might be isolated from the group and this isolation might lead to less involvement, if any. This might be a case in classes where a certain gender is dominant, where a certain religion or ethnic group outweighs another/the others or it might be due to a peculiarity that the individual possesses. In such cases, only some so-called privileged students or groups might have the upper hand, thus, leaving little space for the minority. Therefore, numeric distribution in the classroom might matter with respect to language anxiety.

Chen & Chang (2004) proposed that language learning difficulties could be the indicator of language anxiety. In other words, the major reasons for a poor learning environment can be rooted to linguistic coding difficulties, phonological and syntactic aspects in particular. Accordingly, a child who has difficulty in pronouncing a certain sound, or who has problems with formulating a sentence with noun clauses might have less strong language skills.

Ohata (2005) cites the following possible sources of anxiety:

1. Personal and interpersonal anxieties;
2. Learner beliefs about language learning;
3. Instructor beliefs about language teaching;
4. Instructor-learner actions;
5. Classroom procedures; and
6. Language testing. (p. 5)

Williams and Andrade (2008) examined anxiety in Japanese University EFL classes with respect to anxiety-provoking situations, the perceived causes of anxiety and the ways to cope with anxiety. Their study released that the anxiety of the subjects in the study was most often associated with processing and output-related tasks and the major sources of anxiety according to the study were receiving negative evaluation and the inability to express oneself clearly and correctly (see Table 2).

Another important reason for language anxiety was highlighted by Bailey (1983). She suggests that competition in the classroom may lead to an anxiety provoking situation. In a universe where the “winners” rather than the “runner ups” are promoted, nobody wants to fall behind their peers. Thus, the urge to get the first seat or becoming competitive creates an anxiety provoking atmosphere. He lists several arguments why there is an anxiety breeding atmosphere in language classrooms:

1. Overt self-comparison of the language learner.
2. Emotive responses to the comparisons, including emotional reactions to other students; connotative uses of language in the diary entries reveal this emotion.
3. The desire to outdo the other students; here realized as the tendency to race through exams in order to finish first.
4. Emphasis on tests and grades, especially with reference to the other students.
5. The desire to gain the teacher’s approval.
6. Anxiety experienced during the language class, often making errors on material I felt I should have known.
7. Withdrawal from the language-learning experience when the competition was overpowering. (p. 77)

An interesting point to add to the discussion of the possible causes of language anxiety is Williams and Andrade’s (2008) research question: “Who or what do the students think is responsible for the anxiety?” (p. 183) (See Table 3). The findings to this question might add much to our discussion. Trying to define the possible

responsible body who shoulders the responsibility for the anxiety arousal, they provide nine possible alternatives that can contribute to anxiety inducing situations.

Table: 3
Possible Elements for Creating Anxiety

(1) ___ yourself	(6) ___ fate
(2) ___ your teacher	(7) ___ chance
(3) ___ the school	(8) ___ strangers
(4) ___ close friends	(9) ___ other things/people
(5) ___ close relatives	

Source: Williams & Andrade, 2008, p. 185.

The findings demonstrated that according to the 243 students who participated in the study, teachers shoulder a great share of the anxiety-inducing situations with a considerable percentage of 50.61. Then, students themselves take the second seat while friends take the third one. When one takes into account the crucial role attached to teachers, that teachers had a great share in the distribution above is not a coincidence. The teachers' patronizing manners, rigid approaches with dos and don'ts, procedure followed when distributing turns, dull presentations of subjects and so on might all make students feel on the edge. Table 4 shows the reported causes of language anxiety in Williams and Andrade's (2008) study:

Table: 4
Reported Causes of Anxiety

Rank order	Causes of anxiety	% of students	Category of anxiety
1	Did not know how to say something in English	12.99	processing
2	Speaking in front of others	12.15	output
3	Worried about pronunciation	10.45	output
4	Being called on by teacher and waiting one's turn	9.32	input
5	Worried about grammatical mistakes	7.91	processing
6	Did not know how to respond to the teacher's question	6.78	processing
7	Confused between English and Japanese	6.50	processing
8	Embarrassed to use simple or broken English	6.21	output
9	(Reason not clearly stated)	5.08	- -
10	Did not understand teacher's question or comment	4.52	input
11	Worried if one's English is understood or not	4.24	output
12	Could not respond quickly or smoothly	2.82	output
13	Remained silent (mind went blank)	2.54	processing
14	Talking with unfamiliar classmates	1.69	input
15	Worried about one's ability level compared to others	1.69	input
16	Did not understand other students	1.41	input
17	Talking about personal affairs	0.85	output
18	Had no idea or opinion about the topic	0.85	processing
19	Misunderstood teacher's question	0.56	input
20	Role-play	0.28	output
21	Did not understand spoken English	0.28	input
22	Did not understand long written sentences	0.28	input
23	Did not do homework	0.28	output
24	First encounter with a native English teacher	0.28	input

Source: Williams & Andrade, 2008, p. 185.

Prince (1991) suggested that speakers' beliefs might play a role in creating anxiety. Her study indicated that the subjects who participated in her study believed that they were worse than their counterparts or peers. Some learners hold the opinion that learning a language is a gift endowed only to certain learners, not everybody. Thus, assuming that some people are really superior to them, they lose their enthusiasm to take an action.

The last word for the causes of language anxiety is the difficulty in determining why a person grows anxious. It is because the variables offered so far are so intricate and so intertwined that it is quite difficult to single out a specific reason for why anxiety occurs at a certain time, at a certain place, in a certain individual, in a certain context and so on.

Finally, it is possible to say that a number of factors might contribute to speaking anxiety in language learners. To single out one as a dominant cause would require further research. Here, it is better to provide a table of possible sources of language anxiety in the light of the documented literature.

Table: 5
Reasons for Language Anxiety

Genetic legacy	Stage fright
Reinforcements & Punishments	Competition
Fear of negative evaluation	Early Communication
Self-Perceptions	Language tests
Non-comprehension	Teachers
Speaking activities	Native speakers
Pedagogical and instructional practices	Pace of the lessons
Error correction	Perfectionism

25. Effects of Language Anxiety

“Neither comprehension nor learning can take place in an atmosphere of anxiety.” (Rose F. Kennedy)

Early studies failed to document precisely the effects of anxiety. The problem of finding the rate and route of the impact of anxiety still remains challenging. Horwitz and Young’s (1991) conclusion on defining the exact role of language anxiety is fairly remarkable: “Exactly how anxiety impedes language learning has not been resolved” (p. 177). Although usually having “harmful” or “debilitating” connotations, it is true that anxiety could be “helpful” or “facilitating”. Research has shown contradictory results on the impact of anxiety. Since this study focuses on the negative aspects of language anxiety much focus will be on the negative outcomes. As for helpful outcomes, Oxford (1999, p. 61) summarizes the ones documented in other studies as follows:

- high language proficiency and self-confidence among a hand-picked group of excellent language learners (Ehrman and Oxford 1995).
- oral production of difficult English structures among native Arabic-speakers and Spanish-speakers (Kleinmann 1977).
- good grades in language classes for students in regular French, German and Spanish classes but not for students in audio-lingual classes (Chastain 1975).

According to Horwitz (1990), anxiety for difficult tasks could be debilitating, while it might yield fruitful for easy tasks (cited in Oxford, 1999). Thus, the level of the tasks has to do with the anxiety inducing situations.

A burgeoning body of literature has been supporting a negative correlation between anxiety and performance. Oxford (1999, p.61) draws attention to some studies demonstrating the negative impact of language anxiety:

- Grades in language courses (Aida 1994; Horwitz 1986; Trylong 1987).
- Proficiency test performance (Ganschow, Sparks, Anderson, Javorsky, Skinner and Patton 1994; Gardner, Lalonde, Moorcroft and Evers 1987).
- Self-confidence in language learning (MacIntyre and Gardner 1991; Gardner and MacIntyre, 1993).
- Self-esteem, i.e., the judgment of one's own worth (Horwitz, Horwitz and Cope 1986; Price 1991; Scarcella and Oxford 1992).

MacIntyre (1999) examined the effects of language anxiety under four categories: academic effects, cognitive effects, social effects and personal effects. To begin with, one of the most important points, if not the most important, to consider is the academic impact of language anxiety on learners' performance. The studies conducted by Horwitz (1986), Young (1986), Aida (1994), MacIntyre and Gardner (1994b) have revealed a negative correlation between language anxiety and course grades. Moreover, Gardner, Symthe and Lalonde's (1984) study indicated that anxiety was the strongest predictor of second language achievement when the relation among anxiety, motivation and attitudes were investigated (cited in MacIntyre, 1999). The students who are in fear of low grades cannot demonstrate their real performance and feel inhibited when they are to perform or produce.

Second, the impact of language anxiety could be seen on cognitive effects. Here referring to MacIntyre's variation on the Tobias model lets us visualize what we mean by this process. Figure 1 depicts the input, processing and the output phases of input processing.

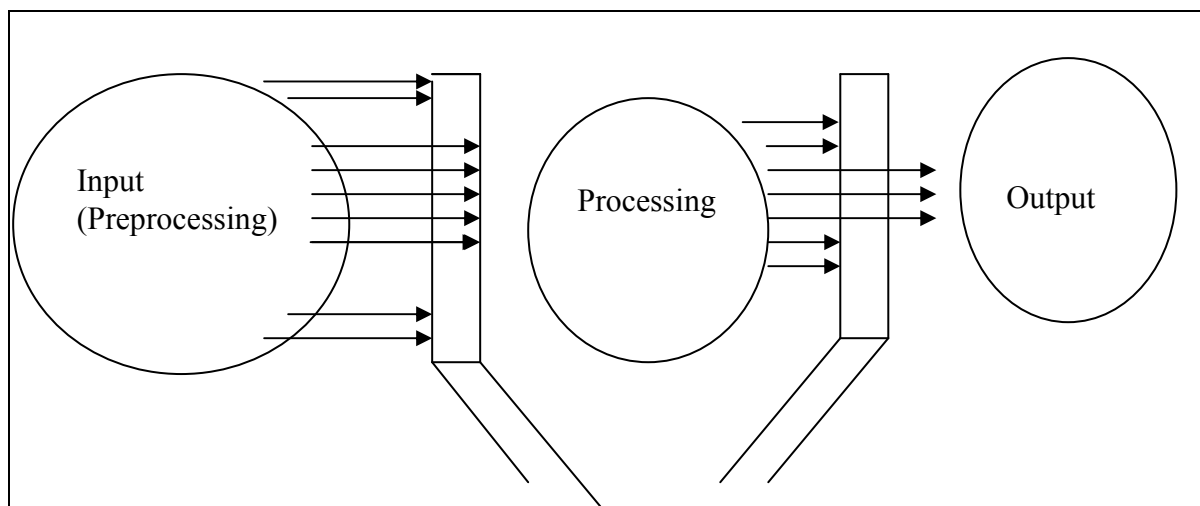


Figure: 1

Model of the Effects of Anxiety on Learning from Instruction

Source: MacIntyre, 1999, p. 35

In this model we see three phases when processing the input. These processes are input, processing and output respectively. At the input stage some information is filtered through a kind of mechanism. This model reminds us Krashen's Affective Filter Hypothesis. The input which is hindered at one stage cannot move into another. To exemplify, a learner who gets anxious because the input received is fast may not be able to process the information at an expected speed. MacIntyre (1999) illustrates this situation as follows: "Because anxiety acts as a distraction, students may not be able to learn new words, phrases, grammar, and so on when they are worried." (p. 35). As for the output stage, some people who say "my mind went blank", "I couldn't find even a single word to utter" could describe it more than words do indeed. People might get anxious if some expressions are hampered and the chance of further communication is distracted. MacIntyre and Gardner's (1994a) study gives us insights into the effects of anxiety arousal. They conducted an experimental study in which they measured the effects of induced anxiety on vocabulary learning tasks.

They used an anxiety provoking object, camera, at each of three stages to achieve this aim. They found that after the introduction of camera, the subjects in the experimental group grew more anxious than their counterparts. The experimental group showed performance deficits while the control group did not. The findings were in parallel with the suggestions of Tobias model. According to the model, the learners who had experienced

anxiety arousal in the past are prone to experience state anxiety in a similar language learning context (MacIntyre, 1994a).

Third, social effects of language anxiety could be noted when a social context triggers language anxiety. For instance, a classroom where there is a stiff competition, where other students are looking forward to finding your mistakes to laugh at or where relations among the learner groups are sour are vulnerable to anxiety arousal. When in a competition, learners constantly compare themselves with the ones superior to them, thus losing their enthusiasm or sometimes giving up the task or avoiding the task. Krashen (1981) suggests that individuals' low self esteem might play a negative role in her/his language anxiety. How one perceives his/her self image has to do with the language anxiety s/he experiences. Moreover, learners' achievement could also be the predictor of their language anxiety level. For example, learners who feel that they take a back seat are prone to get anxious. Learners who consider themselves inferior to other learners with respect to their performance do not have a high opinion of themselves and this perception might trigger their language anxiety. Hembree (1988) and Price (1991) maintain that learners whose perceived proficiency is lower than that of others are more likely to experience language anxiety-arousal.

Clement, Gardner, and Symthe's (1977) studies indicate the crucial role that social contexts play. MacIntyre (1999) summarizes the mentioned studies as follows:

...in situations where minority group members are learning the language of a majority group, there is tension between the desire to learn the new language/culture and the fear of losing one's native language/culture. In addition to its influence on motivation for language learning, this tension influences self-confidence, which is defined by a lack of anxiety and the self perception of competence with the second language. Self-confidence is considered to be a motivating influence, directing the language learner toward contact with the second language community... In contact situations, a self-confident learner will be more highly motivated to communicate with speakers of the target language. (p. 38)

Viewing another language as a threat to one's own identity might also produce language anxiety. Actually encountering someone who assumes that learning a specific language is the very expression of a colonial oppression is not a remote possibility. This

situation is explained as “existential anxiety” in Young (1992). However, in some cases it is somehow difficult to determine whether the source of anxiety that leads to failure lies within “imperialist” connotations of the target language to be learnt or in the person who has developed some language anxiety because of the failure. Actually this takes us to question who came first: egg or chicken. A similar discussion was started by Sparks, Ganschow, Javorsky (2000). They claimed that foreign language anxiety was a result rather than cause of poor performance. However, Horwitz’s (2000) reaction to this hypothesis was quite harsh:

I must reject this theory as an explanation for all anxiety reactions. First of all, the numbers of learners reporting language anxiety are clearly too large to support the theory of Sparks et al. About one third of American college learners have been found consistently to have moderate to severe levels of foreign language anxiety. It does not seem likely that all of these students have cognitive disabilities. ... Furthermore, participants in the anxiety studies are students at prestigious universities who have been selected on the basis of rigorous SAT and grade point average requirements.... My second argument..... is anxious language learners do not consistently perceive themselves to be anxious, and advanced and successful students also report anxiety reactions. (p. 257)

For personal effects, we can consider the reactions of individuals who experience these effects. To achieve this, referring to some learners’ accounts would portray a vivid picture. Price (1991) studied the foreign language anxiety growing out of her own experiences in her own classrooms and she gathered some qualitative data from anxious students:

I cancelled everything I was supposed to do because I could not sit through anything, knowing I had to study French. we tried to study. We were hysterical! ... I remember thinking on the way, I just can’t do this. I’m going to have to drop this course.” Another student reveals his/her experiences as follows: “French classes were very, very stressful for me, because I didn’t speak well.... Everything came out in a Texas accent, which was horrible; because the professors would stop me and made me go over and over it and I still couldn’t get it right. The more they made me do it, the more frightened I became! (p. 105)

26. Measuring Language Anxiety

How can a researcher determine an anxious student? So far, a number of ways have been offered to measure anxiety. Thus, various instruments were developed to this end.

Here the instruments devised are introduced with reference to their strengths and weaknesses in terms of scope, reliability and feasibility.

Daly (1991) categorizes three chief ways to measure anxiety: behavioural observation, physiological assessment and self-reports. Behavioural observation refers to the signs that can be observed or monitored in learners, such as fidgeting, moving quickly and so on. Physiological assessment describes the changes in our body, such as blood pressure, temperature, heart rate. Lastly, the most frequent ones used in EFL/ESL research are self-reports and paper-pencil tests.

So far, several instruments have been developed to measure anxiety. Taylor's Manifest Anxiety Scale (1953) and Spielberger's State Trait Anxiety Inventory are two of the early scales developed to measure anxiety. However, the early measurement instruments received some criticism in the subsequent decades. Since the early instruments focused on personality traits, they tended to ignore the sources for the reported anxiety (von Wörde, 2003). In other words, those scales were not language anxiety specific. Keeping in mind that anxiety might occur due to numerous reasons besides language learning situations, one should give room for a lot of sources for anxiety. Thus, it is better to elaborate on language anxiety to contribute the findings directly to it.

Following these studies, researchers turned their attention to situation-specific approaches. French Class Anxiety Scale developed by Gardner and Smythe (1975), English Use Anxiety and English Test Anxiety developed by Clement, Gardner, Symthe, 1977, 1980) are some instruments to be mentioned to this end.

A recent measurement scale developed by Horwitz, Horwitz and Cope (1986), which is also modified in this study and which follows a situation-specific approach, aimed at measuring the language anxiety level of language learners. The Foreign Language Classroom Anxiety Scale (FLCAS) is a 33-item measure which aims at defining the probable reasons for language anxiety. This scale has been used in many studies and proved to be highly reliable (Aida, 1994; Ganschow & Sparks, 1996; MacIntyre & Gardner, 1989; Price, 1988; Young, 1986; von Wörde, 2003).

Speculating more about Horwitz's instrument would be beneficial since an adapted version of the instrument is used in this study. Reliability and recognition of language anxiety as a different construct could be noted as the strengths of this scale. However, although the scale's name suggests that it is for EFL classrooms, some items appear a little bit biased for those settings. For instance, this scale does not appeal to someone who has not taken any English tests, or who has not met foreigners before. For example, the thirty-second question in the original FLCAS reads as follows: "I would probably feel comfortable around native speakers of the foreign language." This question was reworded because it may not be reasonable to expect all learners to be in such a situation. That is to say, not all the learners have had a chance to speak to a foreigner before. If it is a kind of belief question, the word "would" makes it sound hypothetical. Furthermore, the term language classroom is too broad in scope for some institutions. For our case, it might mean grammar, listening, reading, speaking and writing. In this case, the problem is that a student might be anxious in some courses, but not in the others. Therefore, addressing the skill precisely might be more relevant to ensure clarity.

27. Studies carried out on Language Anxiety in Turkey

In Turkey, the number of studies carried out on language anxiety is rather scarce. The conducted studies usually focused on the role of language anxiety in learners' achievement scores, the relationship between language anxiety and gender, the relationship among different types of anxiety, the role of dialogue journals, portfolio keeping, rational emotive therapy on language anxiety, the relationship between language anxiety and self-efficacy, and the role of language anxiety in specific skills. These studies are mentioned briefly with an emphasis on the findings.

Aydın (1999) investigated the sources of language classroom anxiety in speaking and writing classes and found that personal reasons (negative self-assessment, irrational beliefs and so on), teacher's manner and the teaching procedures in speaking and writing are reported to be the reasons for anxiety.

Sarıgül's (2000) study has shown that there was not a significant difference between males and females in terms of language anxiety.

Dalkılıç (2001) studied the relationship between language anxiety and achievement of the freshman ELT students at the Faculty of Education and found a statistically significant negative correlation between the two in speaking, writing and reading courses. Moreover, Dalkılıç's study highlighted that females were more anxious than males.

In another study, Koralp (2005) studied the relationship among different types of anxiety and found that there is a positive correlation between test anxiety and fear of negative evaluation.

In a study aiming to explore the effect of dialogue journals on language anxiety, Köse (2005) found that there is not a significant impact of dialogue journals on language anxiety levels of the students.

Kuru Gönen (2005) tried to explore the relationship between language anxiety and reading in a foreign language and found that reading anxiety does exist as a distinct phenomenon. The findings in her study also indicate that personal factors, reading text and reading course could be viewed as the chief correlates of reading anxiety.

Sertçetin (2006) studied the foreign language classroom anxiety of Turkish primary school students. Contrary to the assumption that "the younger, the less anxious", 5th grade students were found to be more anxious than the 8th grade students.

A similar study was conducted by Öztürk and Çeçen (2007) to determine the effect/s of portfolio keeping on students' writing. Their study revealed that portfolio keeping could be a solution on the way to alleviate anxiety.

Batumlu and Erden's study carried out in 2007 indicated a significant negative correlation (0.45) between foreign language anxiety and English achievements of the participants. Moreover, their study demonstrated that there was not a significant difference in terms of proficiency levels of learners (A, B, C) and their gender.

Kılıç (2007) studied the sources and relations of foreign language listening anxiety with respect to text type and learner variables and found that listening text type had an influential role on learners' anxiety. Particularly three sources- pace of listening; intonation, stress, pronunciation and number of unknown vocabulary items were found to have a debilitating effect on subjects' listening anxiety.

Aydın's (2008) research showed significant correlations between the sources of anxiety. His findings reveal that there is a significant correlation between language anxiety and gender. To elaborate, females are far more anxious than males. Moreover, according to his study younger learners are more anxious than elder students.

Çubukçu (2008) studied the relationship between language anxiety and self-efficacy and found that language anxiety and self-efficacy were uncorrelated. The findings suggest that females and males do not significantly differ in terms of language anxiety. On the other hand, Avcı (2008), in a recent study in the field, elaborated on the impact of rational emotive therapy techniques on language anxiety and found that the techniques were significantly helpful on the way to lower language anxiety.

28. Overcoming Language Anxiety

“Worry is a thin stream of fear trickling through the mind. If encouraged, it cuts a channel into which all other thoughts are drained.” (Arthur Somers Roche)

There is no denying that language anxiety plays a pivotal role in foreign/second language instruction. Of course, both second language and foreign language are affected by this role, but the impact of language anxiety on foreign and second language education might differ as these two contexts are relatively different in many respects. Here the bottom line is that irrespective of the context, language anxiety does affect language learning/acquisition and in most cases this effect is a negative one. With this picture in mind, the need to discover ways to cope with language anxiety is paramount.

So far, a number of strategies have been offered to cope with language anxiety. However, it is important to stress that most of the methods which are thought to be

anxiety-elevating are based on anecdotal evidence. How the methods, techniques or strategies are implemented is still not clear in most of the studies. Furthermore, the quantitative literature on alleviating language anxiety is rather scant.

Tanveer's (2007) study offers some insights into creating a less stressful classroom environment. The participant teachers in his study made some suggestions some of which are covered. To begin with, a less formal and friendlier environment is necessary for a less stressful environment. Second, the activities that might lead to the failure of learners should be avoided. Besides, the use of drama-like activities could be helpful in that the threat to the "self" is lowered through role-play activities. One of the participants in Tanveer's study reported that what causes language anxiety in students is teachers' native-like pronunciation. That is, the teacher should adjust his/her tune and should not overwhelm the students with his/her idealized forms. Another suggested strategy was promoting the single sex classrooms. In homogenous classes students are less threatened by their peers than heterogeneous classes because that s/he is not monitored by the opposite sex creates some comfort in students.

In another study, Price (1991) asks this question to students: "Do you have any ideas as to how language classes might be made less stressful?" (p. 106) and students responded variously. Some suggestions arising from the answers to this question could be summarized as follows: familiarity with other students, smaller classroom size, early start of language teaching, positive reinforcement, friendly role of the instructor. Let's speculate on each of these more.

Familiarity with other students is really important on the way to develop a trusting rapport which will enable an atmosphere where everybody feels comfortable. It creates a bond among all students and fosters a team spirit. Smaller classroom size could be an ideal atmosphere for this. A large classroom where the teacher-learner and learner-learner interaction is little is rather anxiety-provoking compared to small-sized classrooms where there is enough room for discussion, sharing and understanding.

The starting age for learning a language has to do with the level of language anxiety that learners experience. The younger are luckier in that they are not threatened by the fear

of making mistakes. However, when people get older they are assigned roles, and they believe their roles and social statutes do not allow them to make any mistakes. Moreover, after a certain stage making mistakes becomes a conscious process. Moreover, being aware of the possibility of making mistakes is not as welcome for the grown-ups as they are for young learners. This also has to do with the risk-taking behaviour of grown-up learners and young learners.

Positive reinforcement could have a soothing effect on anxiety. The use of positive stimulus after a certain response could trigger the possibility of a positive future response. Praising and rewarding the students might nurture their self-confidence, thereby diminishing their anxiety. Of course, there should be a certain extent for this. Otherwise, constantly polishing the students might not yield rewarding results in terms of anxiety and results. Think of a student who is always praised for his poor work. That student assumes that s/he is having what s/he is expected. Thus, s/he might not seek a challenge or look for betterment. In that case such reinforcement could yield counterproductive.

The role of the instructor is quite important for students. The ideal role attached to the teachers or instructors to this end is being a conductor or a coach, or just another fellow. So, the teacher will not be another party who constantly monitors the students and prescribes dos and don'ts in a patronizing manner. Equal status relationship is usually welcomed by learners because such a relationship will help learners breakdown the barriers that inhibit them. Furthermore, a crucial point to be highlighted here is the error treatment behaviour of the instructor. For example, a teacher's handling errors as sins will, most probably, create an anxiety-breeding situation. Therefore, it is better for teachers to welcome mistakes and foster participation.

According to Foss and Reitzel (cited in Young, 1991) understanding the unrealistic expectations of students might help learners cope with the anxiety-producing situations. Tanveer (2007) summarizes the same situation as follows:

....students' self-related cognitions and beliefs should be taken into account in order to successfully cope with language anxiety.... teachers should take time to discuss or initiate discussion in the class by pointing out that it is very common for students to feel uncomfortable, uneasy and anxious while speaking English,

thus inviting their thoughts about its possible reasons as well as solutions. The discussion, it was assumed, would heighten their awareness that the feelings of anxiety are common in most of the learners and are not associated with any particular individual. Thus, it would also help them to take away the feeling of competition or comparison that others are all smarter and more confident. (p. 56)

Aydın and Zengin (2008) enumerated two major ways to curb language anxiety. One way is to teach students the strategies to cope with it and the second one is to provide a less stressful atmosphere for students. Köse (2005) tried dialogue journals as a possible way. However, his study indicated that using dialogue journals on the way to lower anxiety does not contribute to the alleviation of language anxiety.

Philips (1999) offers some activities and techniques to lower language anxiety. They are conversation gambits, cued response, information gap activity, interviews and surveys and cartoon stories and role plays. Through conversation gambits, students have a chance to express themselves through simple interactions with other students. Philips lists some conversation cues that might help while speaking such as “by the way, what about you?, I see your point, Pardon?, No kidding!, It depends” (pp. 130-131) and so on. Moreover, making group work rather than directing questions to individuals could reduce the threat that one may face. In an information gap activity, students are thought to lower their anxiety due to their early reaction to input. When it comes to cued responses, students are given a chance to reduplicate the given situation by formulating on the previous one/s. For example, a specific situation is given about a typical day of a person and students are asked to write about their own typical days. Taking the model text will provide comfort and might help reduce your anxiety.

Another activity to mention is information gap activity in which group work rather than individual work is promoted. Since the focus is on the input rather than the form in those activities, students feel more comfortable to make mistakes. Moreover, interviews and surveys could help lower language anxiety through the familiar questions that might engage the learners in the task. Finally, cartoon stories and role plays would act as tension-relievers. Although some students might react to contribute in the role play activities, most people enjoy participating in the role play tasks.

Oxford (1999) offers teachers some suggestions to reduce anxiety:

- Offer clear, detailed, precise instructions to help concrete-sequential and analytic learners, but still allow the needed flexibility and freedom for intuitive and global learners.
- Show empathetic concern for all students (but especially those students who are personally sensitive or for whom a style conflict appears to be present).
- Give analytic learners the time they need to answer, but permit others to have the spontaneous activities that they require.
- Offer some cooperative learning tasks as well as some individual and/or competitive tasks to benefit the full range of learners.
- Provide a multitude of multisensory language learning tasks to meet the needs of visual, auditory, and hands-on students. (p. 28).

Furthermore, Foss and Reitzel (1991) offer more treatment strategies for handling language anxiety. By attaching importance to the irrational beliefs that some people have about learning a language, they offer to use emotional therapy to avoid irrational perceptions that pose a threat on the way to learn the target language. A further suggestion is to use anxiety graphs to determine the nature of anxiety and when anxiety level is the lowest and highest. Lastly, they touch the role play and drama activities,

Three activities commonly used in communication classrooms to help students gain knowledge of, and skills in the language and culture are role playing, drama and oral interpretation. Since many second language teachers already employ role playing and drama in their classrooms, the use of oral interpretation is discussed here as another possible vehicle for lowering anxiety at the knowledge and skill levels. (p. 136).

Kondo and Ying-Ling (2004) studied what the learners are actually doing to struggle with language anxiety and enumerated five strategy categories: preparation, relaxation, positive thinking, peer-seeking and resignation.

Some of the methods or techniques that were developed were not designed for ESL/EFL classrooms. Therefore, some methods such as biofeedback, desensitization and so on are designed for certain specialists. Thus, they might not be applicable in classroom environment and teachers may not be trained for those techniques and methods. What is more, most teachers do not have either enough time or necessary equipment to use those techniques (Horwitz et al., 1991). Thus, what is sought is, actually, somehow manageable techniques and methods. So far, techniques and activities have been covered. But it is

important to note that there are some methods that were developed to fight against anxiety arousal.

280. Language Teaching Methods that were Developed to Lower Language Anxiety

Traditional methods have usually ignored the communicative aspect of language learning. For example, in the Grammar Translation Method, communicative skills were not fostered. In their enumeration of the basic principals of the Grammar Translation Method, Richards and Rodgers (2001) explained this role as: “Reading and writing are the major focus; little or no systematic attention is paid to speaking or listening” (p. 3). However, recent tendency to communicative skills and changing orthodoxy from grammar-based instruction to communicative based instruction have also changed the spirit of the language methods. The growing necessity for oral proficiency (Richards & Rodgers, 2001) contributed to the evaluation of the efficiency of the popular methods of the time. Revisiting the efficiency of the methods in the light of the changing needs of the time resulted in the proliferation of new methods. Of the mentioned methods, the Natural Approach, Suggestology or Suggestopedia and Community Language Learning focused on the debilitating role of the anxiety.

The Natural Approach, developed by Krashen and Terrell in 1983, highlighted the emotional preparedness for learning a new language. They suggested that learners need a low affective filter to communicate because a high filter might inhibit the performance of the learners. Richards and Rodgers (2001) categorized these affective and attitudinal variables into three kinds:

1. Motivation: Learners with high motivation generally do better.
2. Self-confidence: Learners with self-confidence and a good self-image tend to be more successful.
3. Anxiety: Low personal anxiety and low classroom anxiety are more conducive to second language acquisition. (p. 133)

The third item suggests that ensuring a community of low-anxiety will help the instructors create a non-threatening or less threatening atmosphere, which is essential for language acquisition to take place.

Lozanov (1979), in his suggestology or suggestopedia or desuggestopedia, points that we need to foster our mental capacity to become successful. However, some certain obstacles inhibit us from doing so (Larsen-Freeman, 2000). Thus, learners need to overcome those barriers to reach the desired mental capacity. The comfortable chairs accompanied by Mozart's Violin Concerto mean much to create a friendly atmosphere free from excessive language anxiety. The use of music in this method is thought to develop a synergy and facilitate learning.

Furthermore, the Community Language Learning developed by Curran in 1976, attempted to deal with language anxiety. Also known as "humanistic approach", the method redefines the roles of the teachers and learners—the counsellor and the client (Richards & Rodgers, 2001). Koba, Ogawa and Wilkenson (2000) compared the different methods in terms of anxiety arousal. They found that Community Language Learning was more useful for mitigating anxiety than the traditional classroom.

29. Creative Drama

"You tell me, I forget. You teach me, I remember. You involve me, I learn"

(B. Franklin).

As stated above, many suggestions have been made to alleviate language anxiety. This study elaborates on one of the suggestions made to this end: creative drama. This part starts with a definition of drama, and then elaborates on the need for creative drama.

290. Introduction

One thing that comes to mind when the word drama is pronounced is a mask. In a society, most people have a lot of roles and for each role they wear a mask or cover their face accordingly. To illustrate, if a person is late for school, s/he wears a mask and makes up an excuse which might let the teacher say "it is all right". If that person learns that his/her math result is rather low, s/he pretends to be all right and go as far as to say "It was the teacher who misevaluated my paper". After school, the same person might break off his/her relationship and tell others it was only his/her partner's mistake that drove him/her

to do so. Afterwards, the person might regret having done so and might experience a sort of dilemma whether to talk to his/her partner or continue his/her arrogant stance. These actions are quite familiar to everybody in the daily life. In other words, we are used to wearing masks and being players in the society. Wessel's (1987) portrait of a similar situation is fairly remarkable: "Getting on with our day to day lives requires a series of civilized masks if we are to maintain our dignity and live in harmony with others." (p. 7).

Recently a rapidly expanding body of literature indicating the use of creative drama in education has been offering fertile lands to incorporate drama in all facets of the classroom. That drama promotes language development has been underlined by a lot of practitioners studying in the field (Way, 1967; Paley, 1978, 1981, 1990; O'Neill & Lambert, 1982; Sicks, 1983; Fox, 1987; McCaslin, 1990). First, it is better to have a definition of this method. What, then, is creative drama?

291. Definition of Creative Drama

Wessels (1987) defines drama as: "Drama is doing. Drama is being. Drama is such a normal thing" (p. 7). The explanation made at the dawn of this section indeed enables us to visualize this definition. When drama is mentioned, it represents life; it is a slice of life. Although drama and creative drama are used interchangeably by some educationalist, it would be salient to distinguish these two terms to have a concise definition. The terms creative drama, child drama, play making, educational drama are used while describing drama for educational purposes (Freeman, Sullivan & Fulton, 2003). Here, it should be stated that *creative drama*, *educational drama* or *drama in education* are used interchangeably. In Britain, it is usually referred to as Drama-in-Education while it is called Creative Drama in the USA. However, here it should be stated that the term creative drama refers to improvisational and a highly informal form of drama.

Davis and Behm (1987) describe creative drama as "an improvisational, non-exhibitional, process-centred form ... in which participants are guided by a leader to imagine, enact and reflect upon human experience" (p. 262). According to McCaslin (1999) the term creative drama refers to the improvised drama of both children and grown-ups.

Phillips (1999) prefers a more moderate term for drama: dramatization. There is good reason to have a look at her judgments:

The word drama may produce the image of an end-term play, staged by numerous children, organized by overwrought teachers, and watched by fond parents. I want to replace this image with a less dramatic one. Drama is not only about the product (the performance) but part of the process of language learning. It allows the children to own the simple and mechanical language use by involving their personalities. It gives those children who are shy when speaking a foreign language another character to “hide behind”. Dramatizing is perhaps a better word for this than drama. (p. 5).

After covering what drama is, it is better to refer to the historical development of drama and see how it became popular.

210. A Brief History of Drama

The use of creative drama as a teaching tool is a practice dating back to centuries ago. However, this tradition has kept its prominence on the agenda because today we use drama in a variety of ways.

If we look at the early beginnings of drama, it is possible to see that drama was used for “teaching and indoctrination purposes” (McCaslin, 1999, p. 255). In ancient Greece, theatre dramatists had a respected role because there was emphasis on physical activities such as dance and music. Moreover, both Plato and Aristotle’s devotion to drama as a means of education added much to the role of drama in the Western world.

During medieval ages, we see the crucial role of drama to “entertain, inform, indoctrinate and inspire” public (McCaslin, 1999, p. 255). It was entertaining because drama depicted the follies of the characters and indoctrinating because drama was in the service of religion in those times. That drama was integrated into curriculum during this period was not a coincidence.

During the 1970s teachers in America advocated the use of drama to make their subjects more exciting. After that time the use of creative drama proliferated in all fields of education.

211. The Need for Creative Drama

It is better to start this topic with the depiction of a picture from educational settings. First, the traditional classroom, where it is usually the teacher who is active, falls short of expectations. In most cases teacher-fronted tradition still endures and “talk and chalk” technique is still of considerable preference. Thus, students are usually assigned a passive role. Therefore, the great need to make learning an active endeavour rather than a spoon-fed experience remains urgent.

Second, creative drama adds genuineness to the teaching atmosphere. According to Wessels (1987) creative drama could remedy teachers through creating “a need to speak” (p. 9). Most of the activities brought to language classroom lack genuineness, thereby killing the enthusiasm of the participants. Moreover, he believes that most lessons in traditional classrooms are “dull and pedestrian” (p. 9). Therefore, genuine communication rather than structured dialogues and stimulating activities rather than dull ones are credited.

Third, although many educational objectives defined “creativity” as a major objective, little has been achieved to foster it in educational settings. To illustrate, Annarella (1992) complains about a kind of “inertia that has crept into our classrooms” (p. 4). Education without divergent thinking skills, critical thinking, fun activities enticing the participants, and active participation will not ensure the active involvement of students. Doing the same things over and over in a monotonous way and approaching the issues from a linear fashion might kill the creativity that is seeded into every individual. However, the picture described above is amenable to change/s because recently a lot of efforts have been spent to ensure active learning in educational settings. The shift in the picture is vividly portrayed in Meyers and Johns (1993):

Teachers are beginning to talk with each other about teaching and, as a result, to change the ways they teach. Though hardly a revolution, this conversation about teaching breaks a long tradition reflecting almost a feudal mentality in which teachers surrounded their classrooms with psychological moats and fortifications. The lords and ladies of academe seldom discussed what went on within their castles. And, when the teaching nobility did meet, their conversation revolved around research and discipline-related issues-not teaching. Happily signs indicate a changing perspective. One clear indication of changing times is the number of national conferences on teaching that advocate a shift from lecture to active learning. (p. 3)

Moreover, a great number of students have been complaining about the unease they shoulder when they join language classes. Thus, the need for a non-threatening atmosphere seems evident. Annarella (1992) stresses the fun students might feel when they are exposed to non-threatening activities. Activities that threaten the “self” or distinctive identity of individuals are quite forbidding. Thus, there is merit to choose activities which do not provoke language anxiety.

Moskowitz (1978) discusses the problem of this threat and cite school dropouts, drug abuse, vandalism, venereal disease, runaways, mental illness, and the suicide rate as the expressions of the strain learners feel. Since the emotional considerations in teaching are overlooked, most students cannot establish a relevance of the intended subject to their own world. The overemphasis on the cognitive development and the little room offered for emotions have been severely criticized by many educationalists. Rodgers (1975, cited in Moskowitz, 1978) emphasizes the losing spirit of education:

Each year I become more pessimistic about what is going on in educational institutions. They have focused so intently on the cognitive and have limited themselves so completely to the ‘education from the neck up’, that this narrowness is resulting in serious social consequences... As a consequence of this overstress of the cognitive, and of the avoidance of any feeling connected with it, most of the excitement has gone out of education. (p. 8)

All these concerns take us to revisit the major objectives of education. McCaslin (1990) provides a list of the major objectives to be followed in education and argues that creative drama meets most of the desired objectives.

212. Educational Objectives and Creative Drama Objectives

Today's classrooms do have a diversity of opinions, a rainbow of cultures and a variety of traditions and values. Today "Classroom is the crucible" motto is more evident than that of yesterday. Thus, in the swarm of all ethnic, racial and linguistic differences, the need for creative drama is more vital.

Moreover, the need to nurture a variety of intelligences described by Howard Gardner (1983) is more tremendous. One should give room for this diversity while teaching and take into account that some might be linguistic, some musical, some logical-mathematical, some spatial, some bodily-kinaesthetic, some interpersonal, and some intrapersonal. Therefore, the one who fails to provide the desired answer for a question is not necessarily "zero".

Considering the multifaceted nature of the classrooms makes educationalists think twice when setting new educational objectives. Development of whole being or ensuring "maximal growth" (McCaslin, 1990, p. 5) is usually underlined as a primary aim underlined in educational objectives. According to the modern curriculum, some of these goals are:

1. Develop basic skills in which reading, writing, arithmetic, science, social studies, and the arts are stressed.
2. Develop and maintain good physical and mental health.
3. Grow in ability to think.
4. Clarify values and verbalize beliefs and hopes.
5. Develop an understanding of beauty, using many media, including words, colour, sound and movement.
6. Grow creatively and thus experience his or her creative powers. (McCaslin, 1990, pp. 5-6)

On the other hand, the objectives of creative drama embrace the defined objectives. He (1990) lists some of them as follows:

1. Creativity and aesthetic development.
2. The ability to think creatively.
3. Social growth and the ability to work cooperatively with others.
4. Improved communication skills.

5. The development of moral and spiritual values.
6. Knowledge of self.
7. Understanding and appreciation of the cultural backgrounds and values of others. (p. 6)

213. Misconceptions about Creative Drama

“I made mistakes in drama. I thought drama was when actors cried. But drama is when the audience cries.” (Frank Capra)

There are some misconceptions which make practitioners feel reluctant to use it. Some teachers consider it as a waste of time while some hold the view that students must be endowed with a theatrical ability to perform creative drama activities. Some consider it as a fluff subject and threaten teacher’s authority in the classroom, thus avoid using it. These are some misconceptions about the use of creative drama.

To begin with, many people equate creative drama with “theatrical” performance. People approach the term “drama” from its broadest sense and associate an image expecting others judging their product. However, it is not a theatrical performance where the players are expected to act before an audience.

Another misconception is about the outcomes of using creative drama. Some teachers hold the view that since drama appears unstructured, activities developed through using drama techniques seem baseless. However, if not structured, any teaching activity might turn out to be a failure. Some teachers reduce the term creative drama to mere “play” and argue that something serious rather than plays would be more welcome.

McCaslin (1990) mentions some major characteristics of creative drama. First, creative drama is spontaneous. The participants are not required to memorize ready made scripts; rather they are expected to react to on-the-spot situations. Therefore, equating creative drama with ready-made scripts could be misleading. Moreover, the story is not designed for an audience. The participants are not required to rehearse or play before an audience because it is not intended for sharing.

A further misconception to be highlighted here could be that using creative drama activities would pose a threat to teacher's authority in the class by giving a silly impression. Since using creative drama would require the teacher to spark participants' interest by getting into a role or wearing a mask which is different from that of his own.

In addition, scenery and costumes are not essential in creative drama. The participants do not have to reflect the intended atmosphere through the scenes and costumes. Therefore, wearing simple clothes but acting like a nobleman is a probability that is subject to reflection. However, as for creative drama this situation is again a probability to be reflected, but not merely through the costumes, or the scene. In other words, the participants do not need iron bars to feel in the prison. Their manner, mimics, language and emotions could reveal their setting.

Another misconception to mention is about using creative drama in lessons. Some teachers hold the view that creative drama requires special training. Suggesting that they are not drama experts, some teachers feel reluctant to incorporate drama into their lessons. However, the expectation that the teacher should be an "expert" is not realistic. Teachers could simply guide students to get engaged in drama activities through user-friendly activities (Royka, 2002).

To conclude, the connotations attributed to creative drama such as an intimidating task requiring theatrical ability, a method threatening teacher's authority, a field demanding specialized training, a fruitless childish play or scripts demanding well-planned memorization might need some assimilation and accommodation.

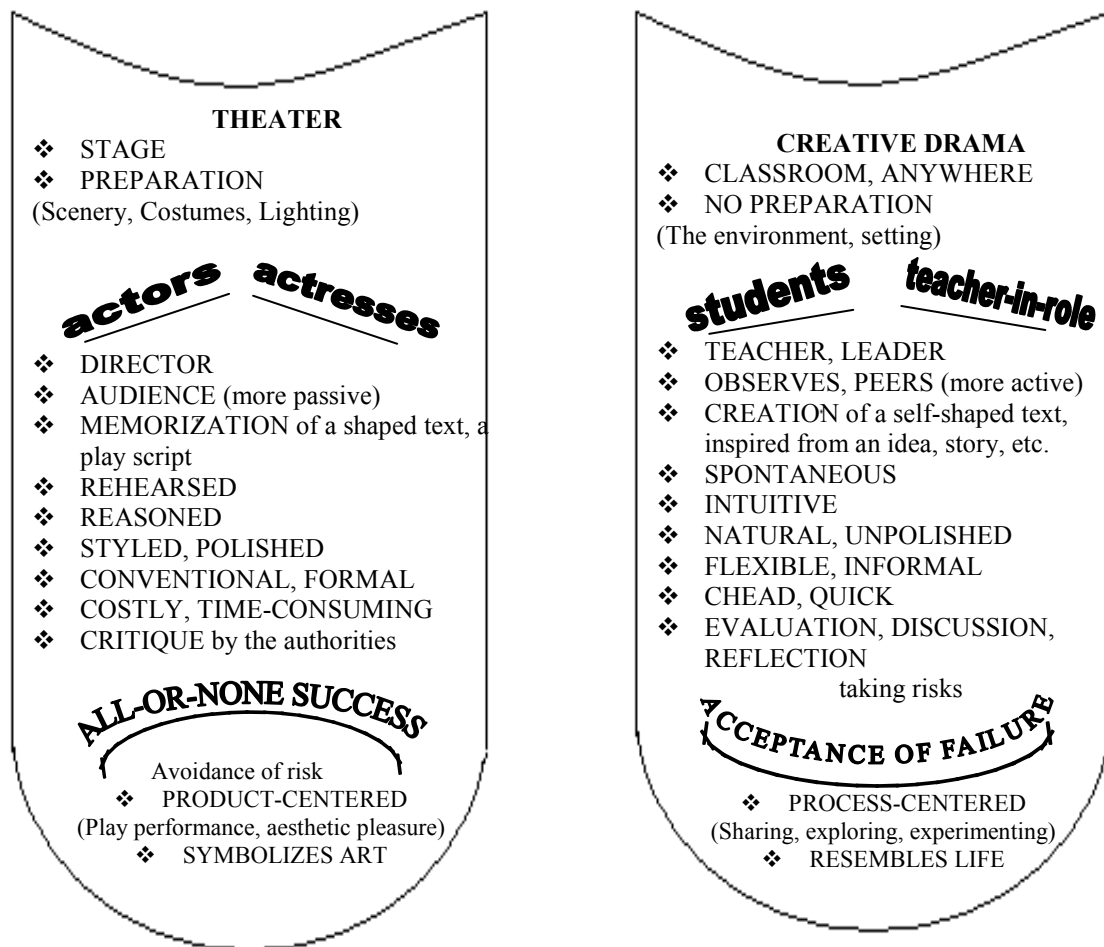


Figure: 2

Differences Between Creative Drama and Theatre

Source: Rızaoğlu, F. (1996, p. 117)

214. Why to Use Creative Drama?

“Drama is life with the dull bits cut out” (Alfred Hitchcock)

Anything can be used as a prompt in creative drama. Anything that might arouse student’s interest could be of great help to create a stimulating situation. Think of a particular object such as a picture, a glass, or a poem, a short story, a piece of news, a given situation, a movement, a song and so on. When learners are exposed to such things, they are, directly or indirectly, asked to bring something from their own sphere or from their own experiences. Thus, learning in this sense does become a genuine process. Taking into account that much of the learning which learners do is carried out in an artificial

setting – school – and through pretty artificial activities, most teachers find it relatively helpful to incorporate activities or use methods that will take the students into the realm of real life. In this regard, creative drama offers an original taste. So far, a number of studies have proved the usefulness of creative drama, some of which are mentioned below.

One of the earliest studies to be cited is Cullum's (1967). According to the study most of the students (90%) who participated in drama activities remembered the sophisticated words they were taught. It shows that drama could be a good means to pursue vocabulary retention.

Yassa's study (1999) revealed that engaging in creative drama classes has a considerable effect on social interaction and self-confidence. The study in which researcher interviewed the participants indicated that the learning harvested through drama courses has to do with personal and interpersonal growth. Therefore, emphasized points in the interview suggest that individual characteristics such as self-confidence, assertiveness, and regulating emotions as well as interactive characteristics such as democracy, communication, respect, empathy, flexibility and tolerance were nurtured through creative drama.

On the other hand, Freeman (2003) conducted a study in which he investigated the effects of creative drama activities on self-concept, problem behaviour, and social skills. However, contrary to the findings in the field, his research proved that the use of creative drama was not fruitful on the way to improve self-concept, coping with or diminishing problem behaviour or improve the social skills of the third and fourth grade children.

Most of the practitioners of creative drama hold the view that drama is quite helpful in terms of language development. (Way, 1967; Paley, 1978, 1981, 1990; O'Neill & Lambert, 1982; Siks, 1983; Heatcote, 1984; Fox, 1987; McCaslin, 1996, cited in Mages, 2008). In one way or the other, those who are exposed to creative drama are expected to use language and this enables participants to have a chance to practice their language.

Paksoy (2008) studied the impacts of process drama on self-esteem and oral language skills of the high language students. Her study indicated significant differences in terms of

improvement of self-esteem and oral language skills between the control and experimental groups. The self-esteem scores of the experimental group who were exposed to process drama increased significantly. Bringing enthusiasm to students and killing the monotonous confines of the traditional classroom, creative drama activities helped develop the oral skills of the students in the experimental group.

Önder (2004) provided a couple of reasons for the growing need for creative drama. First, she argued that after the boost of domestic immigration that intensified after 1950s, the diversity in the classrooms especially in big cities such as İstanbul, Ankara and İzmir got more enriched. Accordingly, the need to fuse visiting students with the existing ones became more apparent. Thus, more group activities such as drama were needed to maintain harmony in the classroom.

Secondly, the increasing competition in peoples' lives requires individuals to be more emphatic to a variety of differences. This rush into a competitive world requires us to keep a humanitarian stance rather than appealing to differences through information storage. The stance in question could be achieved through drama and drama-like activities.

Third, changing pattern in the family type attaches creative drama or drama-like activities a pivotal role to manage group dynamics. To begin with, the rising number of nuclear families could trigger the need for creative drama. Since the number of family members is getting less than it used to be, the need to create opportunities for social interaction for children is getting more important. Creative drama could remedy to fill the space that occurred due to social interaction. Furthermore, if the fact that the role of women in workplace has been rising is taken into account, the need in question becomes more evident. A further reason could be the rising number of divorce, which might push the child into a helpless situation. Therefore, activities to canalize students to adapt to outer world became necessary.

Creative drama, on the other hand, serves as an alternative to a paramount tool of the day: television. The marked impact of television in our lives has been affecting the perceptions of many people, especially children. In most cases this impact has been questionable and most people try to avoid watching television or try to reduce watching

hours and create alternatives rich in senses. Thus, rather than television, which is usually criticized for its pacifying effect, creative drama activities could yield more stimulating.

Adigüzel (1999) complained about the vicious circle that mere commitment to traditional norms and systems might create. In such a situation learners are not given enough space and may not be recognized as individuals. However, to ensure creativity and discreteness, going beyond the restrictions of the traditional classroom is necessary.

In addition to this, Mages (2008) claimed that creative drama could foster the willingness to participate since everybody could add some spice in this process:

The desire to enter into a pretend prehistoric world and become a dinosaur or to journey to the magical land of a fairy tale and become a knight in shining armour, a princess, or even a villain has been known to entice even the shyest child to take a role in classroom drama” (p. 124)

Kavcar (1985) provides a thorough list of the benefits of dramatization. According to him dramatization:

1. Appeals to a variety of senses. Thus, it helps participants to ensure long lasting learning.
2. Helps participants recognize the “self” and the “other”.
3. Enables participants to visualize events that are not here and do not happen now.
4. Helps participants simplify the complicated events.
5. Helps build self-confidence.
6. Helps reticent and introverted students express themselves freely.
7. Helps learners develop an understanding of responsibility, and inculcate in them a team spirit.
8. Nurtures empathy and promotes tolerance.
9. Helps students socialize through facilitating individual and social skills.
10. Concretize what is abstract and enables participants visualize or touch the connotations participants hold.
11. Stimulate participants’ speaking, listening, expression and comprehension skills.
12. Motivates students. It provides the opportunity to go beyond words and comprehension.
13. Gives participants to get ready for possible real life situations.
14. Enables students to create a sort of discipline. (pp. 23-24).

The impact of creative drama proved to be useful in various domains. Duatepe and Ubuz’s (2007) experimental study compared traditional instruction and drama-based instruction used when teaching geometry. The study identified that drama-based

instructions yielded more fruitful with respect to the students' achievement, geometric thinking level, and mathematics and geometry attitude.

In a 2006 article, Ataman suggested that if creative drama is used in the prewriting stage, students are more willing to write and are able to create products of higher quality than usual.

In his recent experimental study, Ulaş (2008) found that creative drama activities were quite helpful for language development. The findings suggest that the pronunciation skills of the participants who were taught through creative drama techniques in the native language were relatively better than the control group.

215. Theoretical Framework

This part briefly summarizes the theoretical underpinnings of creative drama. According to Cormack (2003) creative drama could be studied in the framework of social constructivism. Constructivists advocate the idea that knowledge can be created, recreated, changed, assimilated or changed through an individual's interactions with others (Woodfalk et al., 2000, cited in Cormack, 2003). According to this theory, learners create or generate knowledge from their own experiences. Thus, learners are active participants rather than passive recipients who act on a spoon-fed basis. In other words, the outer world is grasped through internal experiences. Cormack (2003) highlights this difference as "vessels into which information is poured by the teacher" (p. 6).

Dewey (1938) suggested that intellectual growth of people depends on how they reconstruct the world. "There is no intellectual growth without some reconstruction, some remaking through reflection" (cited in Cormack, 2003, p. 7). Thus, to promote intellectual growth, individuals should make the meaning of the outer world. Otherwise, what is not defined or processed, digested or given a meaning is not wholly grasped.

Another adherent of the theory of Constructivism, Piaget, argued that the teacher and the students may not have mutual communication. Since every being is a distinct world, appealing to one may not necessarily guarantee interaction with the whole group. We

organize our schemata and adapt to our environment through constructing, reconstructing, organizing, reorganizing, deconstructing, assimilating and accommodating.

If we put all these into EFL contexts where reticent students cannot speak up, the need to advocate such a theory becomes essential. Therefore, methodologies, techniques or activities, enabling learners to make the meaning of what they learn, change it, play with it, oppose to it would entice the students.

216. Drama in the English-Teaching Classroom

At the dawn of this section it is better to clarify the terms *integrating creative drama into English language classrooms* and *Teaching English through creative drama*. Wessels (1987) distinguishes the various stances kept for drama and enumerates three types of approaches regarding these stances. First, some hold the view that using drama in the classroom would appeal to few learners, therefore they avoid using it. There are some people who believe that creative drama should be placed “at the centre of the curriculum” (p. 8). Wessels himself takes a moderate path: “Drama is neither a terrifying riderless horse to be approached only by the naturally extravert, nor is it a complete answer to all the problems of language teaching.” (p. 8). To begin with, drama is not a theory, but rather it is a technique to be used to in language classes (Wessels, 1987).

Several studies have highlighted the usefulness of drama in English-teaching classrooms. Dodson (2000) stated that students feel more willing and enthusiastic to participate in drama-oriented lessons. Going into an imaginary world does not pose a threat to participants’ identity; therefore, learners feel less inhibited in such occasions.

Wessels (1987) proposed that drama could give a genuine purpose for the learners.

Drama is what happens when we allow our students to explore the foundations of the surface reality. When we give them the background to a situation, or allow them to guess at it, we deepen their perceptions of the situation. When we ask, “How do you think s/he feels at this moment? How do you feel? What is s/he thinking?”, we unlock learners feelings of empathy with the person or situation being studied. When we ask them to improvise a continuation of a story, to supply an introduction, or to offer alternative conclusions, we are stimulating their imaginations and their intellects. (p. 8)

Dodson (2000) discusses the pros and cons of using creative drama in language classroom. She suggests that drama activities could be useful for practicing and acquiring vocabulary, lowering affective filter and providing a genuine need for learners. Since the students are at the centre and active throughout drama, and meaning rather than form is promoted, drama is communicative in approach.

On the other hand, she mentions some drawbacks of using drama in language classrooms and suggests that some learners may not feel comfortable to act in front of their peers. Thus, for reticent students the atmosphere should be supportive and some pantomime activities which do not require too much language could be enticing. Creating an environment where the individuals trust each other and do not laugh when their peers make mistakes is relatively important as such occasions could inhibit learning.

According to Dodson (2000), teacher background could also be a drawback of drama. Teachers who are not trained in a communicative manner might frown at using such activities which are authority-threatening or not serious. Thus, teachers who are poor in classroom management might find it really “fluffy”.

A fourth reason why creative drama is not of preference for teachers and practitioners could be attributed to the product-obsessed educational tendency of schools. Learners, teachers and school administrations are put into a tendency in which “it is grades that counts”. Therefore, the competition to get a better grade or to enable the learner to do so seems to be the desired task. It is not surprising that the dizzying pace of the competition creates a burden on learners’ shoulder and makes them feel anxious.

Dodson goes on to enumerate the third drawback as “scepticism”. Since lessons through drama are not structured as seriously as the traditional ones, both students and teachers might find it discouraging. Both teachers and students might believe that it is not drama that they need to reach their goals.

That drama activities in language classrooms is fun could be of some help on the way to lower participants’ anxiety. However, if drama is attached a mere “funny” role, little

fruitful outcomes could be expected. Here, description of creative drama, its usefulness in various fields, the reasons why to use drama in teaching - particularly in EFL settings - theoretical framework of creative drama, the misconceptions about the use of creative drama were discussed. The next section provides insights into how creative drama should be implemented in EFL settings.

217. Phases of Creative Drama

In this part the steps to be followed when teaching through creative drama are highlighted. First of all, it is better to point out that telling students that they are going to be taught through creative drama or asking them to act a spontaneous play will hardly work. The students might have some misconceptions when they heard creative drama and few students, if any, might have received special drama training. Thus, they may not feel comfortable when they are asked to act out. Thus, suggesting a step by step procedure to let things go smoothly can be more enticing for learners. These steps are warm-ups, pantomimes, improvisation/role plays and evaluation respectively. It is important to note that these phases could be adjusted to the classroom use. Moreover, techniques other than improvisation and role play could also be used while teaching. What all these phases suggest is defined in detail below.

2170. Warm-Up

The aim of this phase is to familiarize students with each other, ensure trust and institute confidence and make students get ready through some games, songs, pictures and so on for the main activity.

Through verbal and non-verbal activities, the learners are offered a chance/s to prepare themselves to learn by stimulating their minds and bodies. These activities could vary depending on the main activities aimed at. Simple games such as Simon Says or ball game activities, mirroring or so on could be some examples in this phase. Thanks to warm-up activities or icebreakers, the participants establish a rapport with each other and are mentally engaged in the activity they are to study.

These warm-up activities serve as openers through which a non-threatening atmosphere could be established. The learners feel quite comfortable by doing so and it enables participants to know about each other.

2171. Pantomime

The word pantomime comes from “pantomimos” in Greek and it is defined as “originally a solo dancer who “imitated all” (*panto-* - all, *mimos* - mimic) accompanied by sung narrative and instrumental music, often played on the flute” (Wikipedia, 2009). McCaslin (1999) defines it as “the art of conveying ideas without words” (p. 71).

There are times when students have an opinion of the subject studied, but not the words required to convey their ideas. Thus, in such a case learners might be sharpening their awareness and senses by using all parts of their body. Through pantomime activities learners could establish confidence and boost their motivation.

McCaslin (1999) enumerates some sample activities to be used as pantomimes. Some sample activities for pantomimes appealing to different senses and different feelings. Here are some of them:

Playing ball

Flying kites

Running for a bus

Hunting for a lost object

Handling an imaginary object

Entering a large room to look for your sweater

Hearing an explosion

Coming home from school and smelling cookies baking in the kitchen

Eating a piece of delicious chocolate candy

Touching a piece of velvet

Feeding your dog (pp. 70-77)

Pantomimes could also appeal to feelings of the participants as a group or as individuals.

You are with a group of friends taking a hike in the woods. It is a beautiful day, and you find strawberries and wildflowers. You stop to have your lunch, but when you are ready to move on, you discover that you have wandered from the path and are lost. Your happy mood changes to panic. Where are you? Should you go on and turn back? Is there any familiar landmark to guide you? Suddenly one of the girls finds a broken flower lying on the ground. As she picks it up, she realizes that she is standing on the path. She must have dropped the flower when she was looking for a picnic spot. Panic turns to relief as the group starts for home. (p. 78)

2172. Role Playing

At the outset of the chapter, it was suggested that we are, unavoidably, put to situations where we are to play different roles and are subject to a rainbow of identities. In EFL classes, where students are taught through creative drama, there are a bounty of roles to be assigned. Thus, learners express themselves in a way that might be different from their own identity. Due to the possible shift in identity, participants in creative drama classrooms could avoid threats to their own identity and feel a great sense of self-esteem. Role plays are commonly used in teaching English, and learners are offered journeys into make-believe worlds. Creating a non-threatening environment, role play activities might grant learners new identities.

What is more is that learners' role play activities involve authenticity, which is vital for EFL settings. Freeing the learners from the constraints of the artificial settings is of major concern for many English teachers or practitioners. Role plays in this manner are emancipatory. Thus, learners are endowed with more space than the usual. For instance, the chair in front of the learner might stand for something else; the piece of chalk at the edge of the board might serve more than its intended purpose.

The participants, on the other hand, might stand for somebody else. The learner might become an angry driver who gets irritated when something wrong happens, a customer who complains about the faults of a product s/he has recently bought or a laizze free teacher who has no control over his/her students and so on. With splendid variety, role plays are the most common techniques of creative drama in language classrooms.

2173. Improvisation

This phase refers to “the creation of a situation in which characters speak spontaneously” (McCaslin, 1999, p. 106). Although starting this phase is usually problematic, the leader or the practitioner should structure what learners are to act so tightly that the activities should not be forbidding or intimidating for participants. To ensure confidence, students could also be provided some sample improvisation situations.

Here it should be noted that spontaneity rather than memorization is what counts for creative drama classrooms. In the world of genuine communication there is little room, if any, to respond to foreigners with dictionaries or grammar books in their hands. Therefore, learners should be equipped with relevant communication skills that are important to sustain the dialogue.

Through improvisation the participants can go beyond the constraints of verbal dialogues. Wessels (1988) states that participants can free from limitations of the dialogue and this creates a chance for those who are one step backwards.

The improvisations could originate from situations, objects, costumes, characters, stories, and the life span of a person or clues as well (Wessels, 1988). Here are some examples:

- The mother receives a phone call from the principal of the school her son is studying at. She gets very angry when she hears the news that her son is not getting on well with his classmates and sometimes fighting. As soon as her son arrives, she has a big argument with him and then her husband arrives. However, her husband is for his son in this matter, which is really irritating for the mother.

- You are waiting in a long queue to pay your electricity bill. Suddenly, a man wearing smart clothes gets out of his car and approaches the officer receiving the pay slips. You grow impatient and shout at the good-looking man for why he does not join the queue. The man says he is another officer working there and you feel embarrassed.

- Tell the biography of Charles Dickens with reference to his periods such as birth to age six, six to twelve years, the teens, the twenties, the thirties or forties, old age. Make 6 groups and describe each phase illustrating the events based on the biography.
- You receive a letter from somebody and your face goes red when you see the name on the envelope. Ask people who it could be and then tell the real reason. So, what happened before? Make a group and act what happened before.
- You have moved to a new city and you see that people's behaviours are somehow strange in this setting. What are their behaviours like? How would you react?

2174. Evaluation

Evaluation phase refers to the judgments of the students about roles and characters. However, it should be highlighted that these evaluations do not refer to the identity of the participants. For instance, telling that "Mr. Donovan was angry when he arrived home, but suddenly he felt very happy when he saw his children. Here we can say that the role of children in daily life is important." has nothing to do with the real life role of the participant.

The evaluation could be done at any phase. It could be done at the beginning, in the middle or after the activity. In this phase participants come together and brainstorm about the possible conclusions or discuss the reasons why the person *x* behaved in that manner.

2175. Other Techniques Used in Creative Drama

Role play and improvisation mentioned above are two major techniques used in creative drama. However, there are numerous techniques that could be used while teaching through creative drama. Öztürk (2007) lists these techniques:

Table: 6
Activities Used in Creative Drama

Narration	Inner Voice
Space Between	Letters
Conscious Alley	Teacher in Role
Split Screen	Private Property
Gossip Circle	Rituals
Still Image	Writing in Role
Thought Tracking	Role Cards
Forum Theatre	Hot Seating
Picture	Interview
Moment of Truth	Telephone Conversation
Flash Back	Holding a Meeting

(pp. 125-138)

To summarize, this chapter starts with the theoretical background of the language anxiety and then provides the definitions and types of language anxiety. Moreover, the possible reasons, effects and the measurement of language anxiety are highlighted. After these, a possible way to alleviate anxiety - creative drama - is of major focus.

CHAPTER THREE

3. METHODOLOGY

30. Introduction

This chapter provides information about the design, setting, participants and sampling of the study. Data collection instruments, piloting of the study and data analysis procedure are also explained.

31. Overall Research Design

This study examines the role of creative drama techniques in alleviating the foreign language anxiety of students in speaking classes. The study was carried out at the School of Basic English, KTU, Turkey. It contains elements of both qualitative and quantitative research techniques. Qualitative data comes from the semi-structured interviews done with the teachers and students, and from the questionnaire (the FLSAS). Moreover, quantitative data was gathered through the same questionnaires administered. The study is a combination of pre-experimental and qualitative research design. It is pre-experimental because there is no control group, so only the impact on the experimental group was measured. It is a 6-week study in which 22 participants from different levels and age groups took part. The research tools for the study are: the FLSAS and semi-structured interviews.

310. Why Mixed-method Research?

Qualitative versus quantitative has been a long running debate. However, the recent tendency in research designs has indicated that both qualitative and quantitative types of research are equally important. Therefore, establishing an interaction between the two

paradigms has been a growing concern in many studies. There are several reasons why mixed method has become a method of preference.

Green et al. (1989) cited five major factors that highlight the importance of mixed method research: triangulation, complementarity, development, initiation and expansion (cited in Sydenstricker-Neto, 1997). First of all, integrating qualitative and quantitative methods might enable researchers to explore the nature of events and establish relationships among the events and go into the depth of the issues. Therefore, results rich in quality and quantity might ensure the researchers that they have taken firm steps on the way to their desired destination. That a researcher could *triangulate* his/her findings will provide a sort of relief and reveal that the researcher is not acting on a slippery road. Webb et al. (1996) describe this as confidence: “Social scientists are likely to exhibit greater confidence in their findings when these are derived from more than one method of investigation” (cited in Bryman, 1995, p. 131).

The relief suggested above might come from the fact that most researchers see the marriage of these research paradigms as the *verification of hypothesis* formulated through the other. Furthermore, trying to understand human behaviour from more than one standpoint would be an enriching experience for the researcher to broaden his/her perspectives. Moreover, this would ensure complementarity and let the researcher support his/her findings.

Another merit of mixed-research has to do with the *validity of the findings*. “If you can examine your data from at least two points of view, you will maximize the possibility of getting credible findings by cross-validating those findings” (Brown & Rodgers, 2002, p. 243). This enables the researcher to verify or refute his/her hypothesis on a sound basis.

Considering the potential weaknesses of a certain research design (either qualitative or quantitative), researchers find it useful to make use of the both designs and triangulate data. This is not to say *x* design is better than *y*. It should be kept in mind that suggesting supremacy of a certain research design could be misleading. However, research designs, by their nature, cannot give a full description of the data.

According to Tailor (2005) quantitative research cannot give a thorough evaluation of human behaviour by suggesting two major premises:

1. Complete control and objectivity cannot be successfully achieved in the behavioural sciences
2. Data gathering instruments do not frequently answer the questions posed by the researcher in the behavioural sciences (p. 91).

The nature of qualitative research is somehow different. A comprehensive distinction is drawn by Bryman (1995):

Table: 7
Some Differences between Quantitative and Qualitative Research

	Quantitative	Qualitative
(1) Role of Qualitative Research Preparatory		Means to exploration of actors' interpretations
(2) Relationship between researcher and subject	Distant	Close
(3) Researcher's stance in relation to the subject	Outsider	Insider
(4) Relationship between theory concepts and research	Confirmation	Emergent
(5) Research Strategy	Structured	Unstructured
(6) Scope of findings	Nomothetic	Idiographic
(7) Image of social reality	Static and external to actor	Processual and socially constructed by the actor
(8) Nature of Data	Hard, reliable	Rich, deep

Source: Bryman, 1995, p. 94

As the table above suggests quantitative research might not reflect the particular characteristics of a given situation, belief or event. The deep and rich peculiarity of qualitative research is summarized by Trumball (2005): "The qualitative approach is

inductive, with the purpose of describing multiple realities, developing deep understanding, and capturing everyday life and human experiences” (p. 101).

The roots of the discussion of qualitative versus quantitative data go back to Comte. Comte held the idea that real knowledge relies on experience and this experience could only be reached through observation and experiment (Cohen & Manion, 2000). However, William Blake, the well-known poet attacked to the notion of “mechanic” universe:

All they can do is to define life in terms of biochemistry, biophysics, vibrations, wavelengths, and so on; they reduce “life” to conceivable measurement, but such a conception of life does not embrace the most evident element of all: that life can only be known by a living being, by inner experience. No matter how exact measurement may be, it can never give us an experience of life, for life cannot be weighed and measured on a physical scale. (Nesfield-Cookson, 1987, cited in Cohen & Manion, 2000, p. 23)

Unlike the natural sciences, social sciences are a bit more doubtful about establishing a cause-result relationship between or among events. This could be attributed to the fact that there could be a great number of variables that researchers should attend to when designing their research. These variables cannot always be predicted comprehensively and accurately. So, there are times when the quest for the supremacy of a single paradigm could be misleading. Therefore, using qualitative and quantitative types of research would be more fruitful in some cases. According to Creswell (1994),

In a qualitative study one would find minimal literature-enough to discuss the problem; language to suggest an emerging design and words to convey that the researcher hopes to understand, discover, develop a theory; and perhaps the use of personal voice through pronouns in writing. Alternatively, in quantitative introductions one finds a firm grounding in the literature, a theory advanced that one wishes to test, and the impersonal voice of writing (p. 178)

Despite the advantages of qualitative and quantitative methods over each other, the use of qualitative research was frowned upon by scientists for a long time because it was quantitative studies of natural sciences that took the lead for many years (Çakıcı, 2007). Therefore, the characteristics of qualitative studies could not be wholly grasped for a long time. The growing criticism of positivist paradigm has paved the way for post-positivist

movement; thereby the tendency to make use of qualitative studies in social sciences has flourished after the 1960s.

In Turkey, too, the tendency towards qualitative research is a late bloom. Ekiz (2003) enumerates three reasons why qualitative research has not received the due respect it deserves:

1. The academicians' background: Most academicians specialized in education have an orientation towards natural sciences.
2. The second reason is the social structure of the society. The beliefs and opinions of individuals are not fully credited. Therefore, an individual attempt, though spectacular, might be snubbed as exception and rather than appreciated as rules.
3. The third reason could be attributed to the lack of trust towards individuals. In some cases the data gathered through qualitative studies is considered as distorted or biased because individuals are thought to have some academic concerns such as gaining publicity, publishing their works or have a passing grade, and so on. However, it is important to highlight that these concerns do count for the quantitative research, too. (p. 58)

This study does not have a notion of the battle of paradigms, rather it has the notion of a brotherhood of the paradigms. Considering all the discussions above, it is better to use triangulation, which is “studying an aspect of human behaviour from more than one standpoint, often making use of both quantitative and qualitative data by doing so” (Brown & Rodgers, 2002, p. 243). Choosing such a path will bring richness to our discussion and provide more input and add variety to our findings.

This study has two major aims: (1) to have a picture of the present situation with regard to language anxiety and (2) to provide, if the study yields fruitful, less language-anxiety provoking situations. The following are the research questions whose answers will be sought:

Research Questions

Main Research Questions:

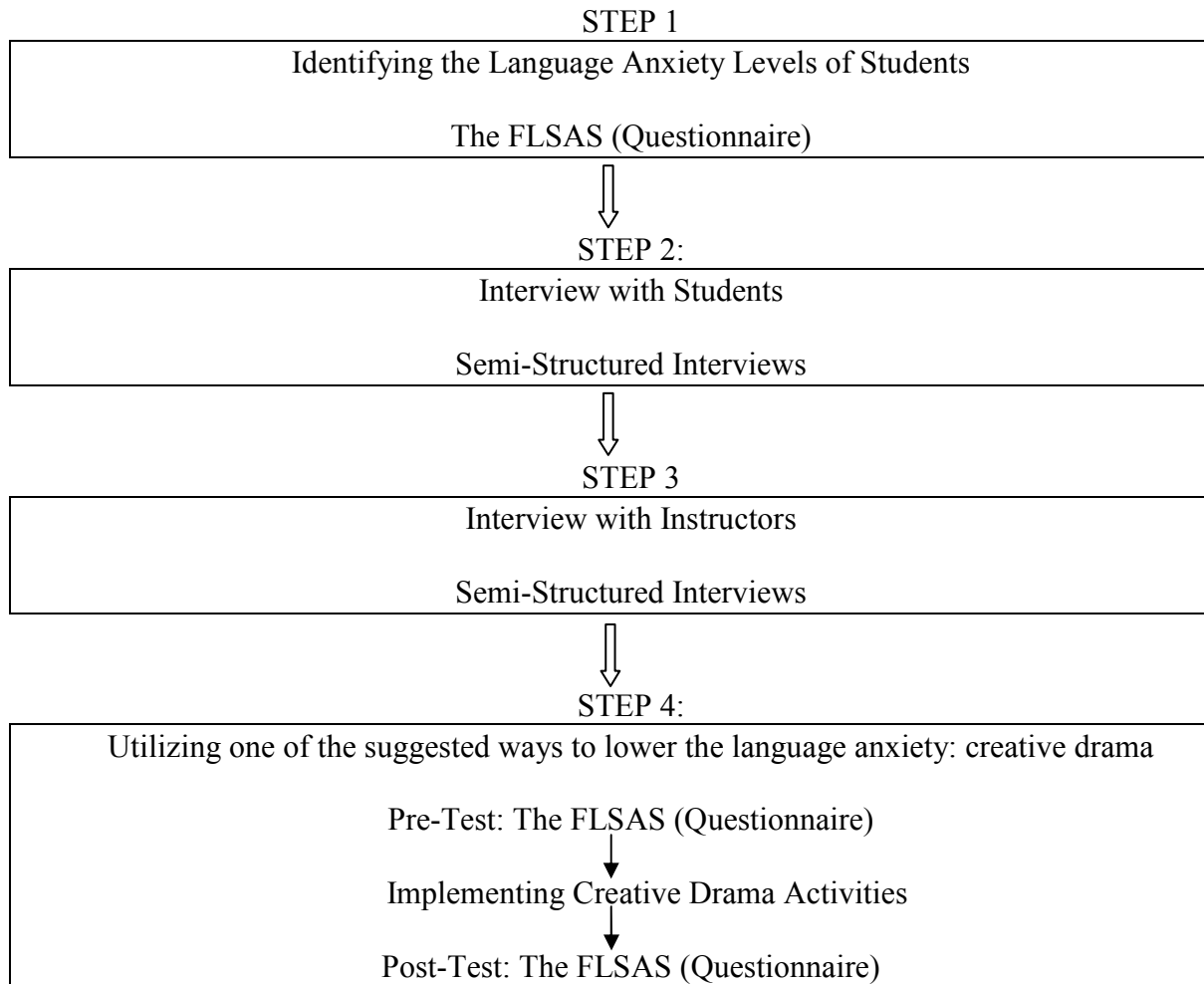
1. Can language anxiety levels of the students be lowered in EFL speaking classes through creative drama techniques?
2. What are the perceptions of students and instructors about language anxiety in speaking classes?

Minor Research Questions:

1. What is the anxiety level of students in EFL speaking classes?
2. What is the distribution of language anxiety according to gender, level and age?
3. Is there a relationship between language anxiety in speaking classes and classroom performance grades in speaking courses?

To answer the research questions above the following procedure was followed. Initially, a questionnaire (the FLSAS) was administered at the end of the first term to have an overview of the school in terms of language anxiety in speaking classes. This questionnaire was administered to 565 students from different levels. Secondly, semi-structured interviews were carried out with 30 students who took the FLSAS. Those interviews intended to obtain data regarding the learners' perceptions of language anxiety in speaking classes. Thirdly, 20 speaking teachers who were employed at the SOBE were interviewed and the data gathered from those interviews provided information about the teachers' perceptions of language anxiety. The last step in the study was a one-group pre-test post-test study. 22 students from different departments and different age groups attended a creative programme for 6 weeks. The participants were asked to respond to the FLSAS at the beginning and end of the study. The findings gathered from the questionnaires were compared to see the impact of the treatment. Table 8 demonstrates the steps taken at each stage.

Table: 8
Research Design of the Study



32. Data Collection Instruments

Both qualitative and quantitative methods were employed in this study. The study made use of a questionnaire and two interviews – one developed for students and the other developed for teachers. The questionnaire which was developed was used three times. First, it was used at the end of the first term to have an overview of the school in terms of language anxiety. Second, it was used two times in the second semester – before and after the creative drama program.

320. Questionnaire

Questionnaires are data collection devices which are commonly used in social studies. Brown (2001) defines questionnaire as follows: "Questionnaires are any written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their answers or selecting from among existing answers (cited in Dörnyei, 2003, p. 6). Dörnyei (2003) provides the reasoning behind the popularity of questionnaires. According to him questionnaires are:

- easy to construct,
- extremely versatile,
- uniquely capable of gathering a large amount of information quickly in a form that is readily processable (p. 1). Moreover, he cites some further advantages of questionnaires. According to him questionnaires save:

- researcher time,
- researcher effort,
- financial resources (pp. 9-10).

Considering the mentioned advantages, the FLSAS was used in this study. The original version of the questionnaire (the FLCAS) was developed by Horwitz. The FLCAS is a 33-item language anxiety scale developed to measure the degree of language anxiety experienced by learners. This scale was scored on a 5-point Likert scale and answers range from completely agree to completely disagree. In this scale, Horwitz focuses on three potential sources of anxiety: test anxiety, communication apprehension and fear of negative evaluation. Sample questions from the questionnaire are: "During speaking class, I find myself thinking about things that have nothing to do with the course.", "I keep thinking that the other students are better at language than I am." (See Appendices A and B to see the whole items.)

The FLCAS was not taken for granted. A couple of modifications were made to ensure relevance and clarity. The wording was shifted from language class to speaking class because the scope of the study is speaking lessons rather than language courses in general. To this end, two questions in the original version were omitted. These questions are: "I am usually at ease during tests in my language class.", "The more I study for a language test,

the more confused I get.” These questions assume that the learners have already taken speaking exams. However, in piloting study about 30 percent of the students revealed that they had never taken a speaking exam before; thus, those questions were not relevant to some of the respondents.

Another change was in the medium of the questionnaire. In this study, Turkish version of the questionnaire was used because the original version was well above the beginner students’ level. Moreover, conducting it in English would create some interpretation problems because some students may not understand the intended meaning. The problem with the questionnaires is that some misunderstandings or misinterpretations could occur even in a questionnaire designed in the native language. The Turkish version of those questionnaires was also used in several similar studies carried out in Turkey (Aydın, 1999; Zhanibek, 2001; Avcı, 2008). However, further amendments have been made in the light of the suggestions by the lecturers employed in the Department of Translation and Interpretation, KTU and the students who participated in the piloting study. For practical reasons the questions which were opposite-worded were reverse-coded to ensure validity. Moreover, thirty-second question in the original questionnaire (I would probably feel comfortable around native speakers of the foreign language.) was reworded as the question assumes that the learner does have a chance to talk to native speakers and sounds hypothetical.

321. Interview

The study also made use of interview, another data gathering method. Cannell and Kahn (1968) define interview as “a two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives of systematic description, prediction or explanation” (cited in Cohen & Manion, 2000, p. 271). The respondents are asked some questions through verbal interaction. Cohen and Manion (2000) propose three purposes of interview:

1. It is a means of data gathering. Researchers can access to a rich source of data through interview.

2. It helps us identify variables and establish relationships. Researchers could test their hypothesis in the light of the data obtained through interviews.
3. Interviews could be used together with other methods.

So far, several advantages of interviews have been noted. According to Oppenheim (1992) some of the advantages are:

- richness and spontaneity,
- improved response rate,
- more convincing than a cover letter,
- more valid in some sense,
- subject's motivation,
- on the spot assessment (pp. 81-82).

It is better to mention each item briefly. First of all, since respondents are not limited with structured patterns, they feel free to answer however they want. Therefore, the reality is not narrowed down to a researcher's hunches as it is the case for some questionnaires. Moreover, in most of the questionnaires, the response rate is below 40 percent; however, this number is greater for interviews (Oppenheim, 1992). A third advantage of a questionnaire is that the interviewers can give a prepared explanation, which in most cases yields more convincing than numbers. Furthermore, it is possible to say that the findings through the interviews could be more valid compared to questionnaires. This could be attributed to the fact that there is little room for any misunderstandings. In addition, it is not a coincidence that the interviewer who can spark and sustain respondents' interest could obtain relatively richer results. Finally, in the interviews there is room for situation-specific questions. Those questions could raise the reliability of the findings.

However, some disadvantages of interviews are noted as the cost factor and briefing (Oppenheim, 1992). Recruiting people to become your respondents, paying travel costs if the interview is undertaken with respondents from diverse settings or offering gifts could create a burden. This burden does not necessarily be in a monetary sense. For example, an interview to be done with a great number of respondents could be considered as costly since it would take a lot of time. A second disadvantage to be noted is briefing. When

interviewers ask questions, the respondents may not perceive the message in the intended meaning. Even a simple word might sound problematic in some situations.

In this study interview was used to elicit students' and teachers' perceptions of language anxiety in speaking classes. Therefore, the study offers diverse range of subjects' experiences. Here, a wealth of input could embellish the findings gathered through the empirical data. The rationale for the interview as a data gathering tool is that researchers can capture data that is not directly observable (Tanveer, 2007; p. 35). Access to beliefs and perceptions through questionnaire might not give a comprehensive picture. Another merit in the use of interviews is that they offer opportunities to "select, reconstruct, and reflect" (Ohata, 2005: pp. 140-141) upon the participants' experience. Therefore, interviews are preferable.

This study employed a semi-structured interview. Semi-structured interviews are frequently used in qualitative studies. These interviews allow the subjects to come up with relevant items within a general topic. Here, the aim is to capture as much information as possible about the individuals' perceptions.

The questions which were used during the interview on the students' and teachers' perceptions of anxiety in the study were taken from Tanveer's (2007) study. In this study the interviews for students took about 8-15 minutes. For the teachers this time went up to 10-17 minutes. For the students, all the interviews were conducted in Turkish. For teachers, both the Turkish and English forms of interviews were provided and then teachers were asked to respond in the language they wanted. This was done to promote richness of response and access to data in a less threatening medium. All of the interviews were tape-recorded and interviewees' permission was obtained prior to the interview. Some questions were reworded when interviewees did not understand the questions exactly. Moreover, some prompts were provided to help respondents come up with some clues about the related questions.

33. One Group Pre-test/Post-test Design

In this study quantitative data comes from questionnaires administered at the beginning and at the end of a 6-week study. The aim of the study is to see if there is a considerable change in the language anxiety levels of the students before and after the treatment. There is not a control group in the study because conducting a true experimental study could create a participation problem. It is important to note that language anxiety problem in traditional classes (here traditional refers to classes in which there is no creative drama activities) is relatively important and teaching in that fashion could create a dull and forbidding atmosphere which could create more harm than any good. The treatment here is the creative-drama-activity-based lessons carried out once in a week.

To have a vivid understanding of pre-test/post-test design Cohen and Manion's (2000) representation could be helpful:

O1	X	O2
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Here O1 refers to the pre-test and in the pre-test for the study is the FLSAS, which was adapted from Horwitz's FLCAS, was employed. X refers to treatment and the treatment here is the 6-week package program. Lastly, O2 refers to the second administration of the FLSAS to the same group and a comparison of the pre-test and post-test is conducted using the SPSS. This pre-test and post-test design is employed in studies where there is no control group (Meiners, 2005; Day, 2006) .

34. Setting

The study was undertaken in the Department of Basic English, School of Foreign Languages, at Karadeniz Technical University, Trabzon, Turkey. Each year, more than 2000 students from 21 different departments enrol in a mandatory preparatory program. At the dawn of each semester, there is a proficiency and placement test. According to the results of that examination, enrolling students either pass the proficiency test and continue in their own department or are placed as beginners, pre-intermediates and intermediates in the preparatory school. The program offers all language skills – reading, writing, grammar,

listening and speaking. For the interviews, the researcher's own office was chosen to provide a quite and peaceful atmosphere where there is no outside intervention.

Some detailed explanation should be made for the setting for the creative drama. When mentioning the right conditions for drama, Wessels (1987) provided some essential elements of creative drama. According to him relationships, physical environment, warm-ups, a background role for the teacher, goal orientation, student leadership and using the most co-operative students are the important factors for creating the right condition. As for physical environment usually places that stimulate participants' imagination and create enough room for activities are welcome. He summarizes this essential element as follows: "A traditional classroom, with pictures, blackboard, reference books, and other audio-visual stimuli is still the best, as a bare room only creates inhibitions and stifles the imagination" (p. 22). Considering all these in mind, a classroom and the conference hall of the school were used for the creative drama activity program. The classroom contained movable chairs, which enabled enough room for physical activities. The conference hall, on the other hand, was equipped with an over head projector and a stage. The interviews and overall language anxiety questionnaire were carried out in December, 2008. The creative drama-based program was run between March and April 2009. The interviews held with both the teachers and students were recorded by a digital voice recorder (Piranha Voicemaster S type). Since the interviews took a long time, relying on recall was not preferred. The recorder was regularly checked during the interviews because it is a battery-operated machine that could create some problems.

35. Participants

All the students and teachers who participated in the study were from the School of Basic English, KTU. The school runs an 8-month skill-based preparatory program in which different skills such as reading, writing, reading, listening and speaking courses are taught separately. The participants consist of four groups:

1. Students who took the adapted version of the FLCAS (N=565)
2. Students who took the semi-structured interview on students' perceptions of language anxiety interview (N=30)

3. Teachers who took the semi-structured interview on teachers' perceptions of Language Anxiety Interview (N=20).
4. Students who participated in the 6-week creative drama program. (N=22)

Moreover, some information should be given about the researcher as he was the group leader throughout the creative drama program. The researcher had received drama and leadership training in Turkish for 123 hours. This training experience was based on application for the most part and he earned three certificates for his efforts. The training sessions gave him an idea of what to do, how to do, when to do, where to do and why to do things in a particular way.

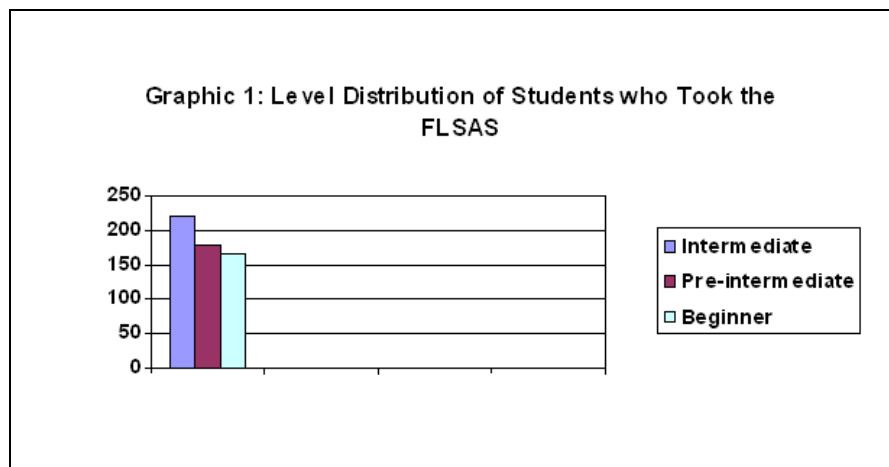
350. Students who Took the FLSAS Questionnaire

Before the meeting, students were informed about the purpose of study, and were asked to complete the speaking anxiety scale adapted from the Foreign Language Anxiety Scale, which is a highly reliable measurement recognized in this field. The original scale was developed by Horwitz, Horwitz and Cope in 1986. It is a 33-item instrument scored on a five-point Likert Scale. The adapted form in this study was developed in a similar fashion, but slight changes were made. These changes are described in the piloting section.

565 students studying in the Department of Foreign Languages participated in the study. This school offers a prep program for those who do not have a passing grade in the proficiency exam administered at the beginning of each academic year. Each year, over 2000 students coming from different departments take that proficiency and placement test. The results obtained from the mentioned test determine whether the student will spend a year in the preparatory program or continue their education in their own departments. Those who get 70 points or above are considered to be successful and can continue with their departmental courses. The students who get less than 70 points are placed as beginners, pre-intermediates and intermediates. The ones who get 0-34 are considered to have a poor command of English. Thus, they are categorized as beginners. The scores ranging from 35 to 49 indicate pre-intermediate students while 50 and 69 refer to intermediate ones.

The level distribution for the sample (565 students) is given in Graphic 1 below. 220 intermediate, 179 pre-intermediate and 166 beginner students participated in the study. At the beginning of the questionnaire, the respondents were told that all information from the study would be used just for research purposes and their identities would be kept confidential. One critical problem for participants was the question of their ID numbers and they were told that it was only used for research purposes.

Level distribution of the students who took the FLSAS is given below:



Here, the interpretation of numbers could be misleading. Therefore, an explanation regarding the percentages of the students from different levels should be made. Although there are more beginner students than pre-intermediate and intermediate students, only some beginner classes were selected to participate in the study. The sampling procedure is elaborated on in the succeeding parts. Most of the participants studied English for more than 6 years and some students attended preparatory programs run by the Ministry of Education. Moreover, all the participants received speaking courses at least for 3 months. Despite their years of practice, most of the students reported that they find it difficult to speak. For this very reason, these 565 students were given a questionnaire before the end of the first term. The participants' ages ranged between 17 and 35. 318 of the participants out of 565 were males and 242 were females. The remaining 5 participants did not indicate their gender.

351. Students who Took the Semi-structured Interview on Students' Perceptions of Language Anxiety Interview:

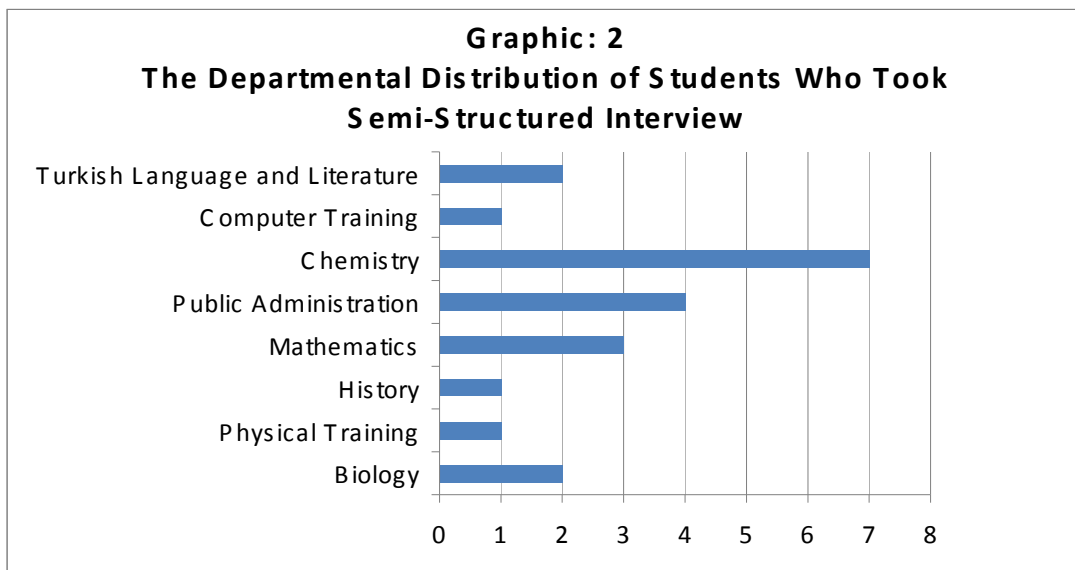
30 students were asked to reveal their feelings and perceptions of language anxiety. 16 out of 30 participants were males and the rest were females. The students studied in different departments and were placed at different levels and each participant took speaking courses at least for 3 months. The interview questions are given in Appendix G. The interview questions were used in a similar study conducted by Tanveer (2007). Due to confidentiality considerations, the subjects were assigned pseudo-names. The questions were kept simple and precise and technical jargon was avoided during the interviews. The respondents were told that the interview was voluntary and the data obtained would be recorded for transcription purposes. Moreover, the subjects were ensured that the data obtained would be kept confidential.

352. Teachers who Took the Semi-structured Interview on Teachers' Perceptions of Language Anxiety Interview:

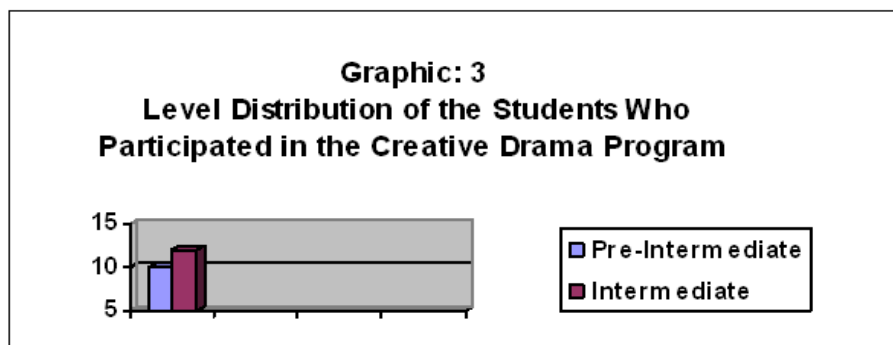
A second qualitative component of the study was the teachers' perceptions of language anxiety interview developed by Tanveer (2007) (See Appendix E). All the teachers who took part in the study were recruited in the same institution. Neither students nor teachers were paid for their participation. They were briefly informed about the problem of language anxiety before taking the interview. They were provided with the questions that they were to be asked during the interview. The reason why those teachers were chosen for the study is to benefit from the wealth of their teaching experience. All the participants in the study were native speakers of Turkish. The interviews for teachers took place in their own offices. All the teachers who participated in the study were teaching or had taught speaking courses so they were in a position to judge the speaking performance of the students. Before the interview, the researcher started a casual conversation with the participants. This conversation was quite helpful to establish rapport and introduce the topic. The time for each interview ranged from 10 to 17 minutes. The interviews were audiotaped and then transcribed.

353. Students who Participated in the 6-week Creative Drama Program

22 students who were studying at the school participated in the study. The participants were randomly chosen from the School of Basic English, Karadeniz Technical University, Trabzon. 17 of the participants were female and 5 of the participants were male. The age group of participants differed from 18 to 28. The departmental distribution of participants is given in Graphic 2:



As the graphic suggests, the participants came from different departments. Moreover, the level of participants varied. 10 out of 22 participants were at intermediate level and the other 12 were pre-intermediate students. Since the study was carried out in the second semester there were no beginner groups in this term. Thus, no beginner levels were included.



The participants in the creative drama program were asked to respond to the FLSAS both at the beginning and the end of the study. The students were informed about the purpose of the study before they took the questionnaire and were asked to write their ID numbers because those ID numbers were needed to have a comparison of the findings with the subsequent study. Moreover, the participants were asked to participate in all sessions if they could. After the pre-test of the study, a 6-week drama program was carried out on Wednesday afternoons. To facilitate participation, the day for the treatments was carefully chosen as none of the students had an exam the following day.

36. Sampling

Defining the samples drawn from the whole population is of crucial importance for any kind of research because it is the samples who are the representatives of the population of concern. Cohen and Manion (2000) summarize some of the problems that may arise when reaching the whole population: "... due to factors of expense, time and accessibility, it is not always possible or practical to obtain measures from a whole population" (p. 87). The same thing goes for this study. It is not possible and practical to reach the whole population due to factors of expense, time and accessibility. Therefore, a smaller group "sample" who are considered to be the representatives of the whole population were chosen.

There are two types of sampling: probability sampling and non-probability sampling. In probability sampling the probability of selection is known while it is unknown in non-probability sampling (Cohen & Manion, 2000). The major probability sampling types are simple random sampling, systematic sampling, stratified sampling, cluster sampling and stage sampling. The chief ways of non-probability sampling, on the other hand, are convenience sampling, quota sampling, purposive sampling, dimensional sampling, and snowball sampling.

The sampling methods used in this study are explained in the following sections.

360. Students who Took the FLSAS

A random sampling procedure was employed for the students who took the FLSAS. Those who were absent were not included in the study. 565 students from beginner, pre-

intermediates and intermediates were chosen from undergraduate and postgraduate classes. Students in all pre-intermediate and intermediate classes were given the FLSAS and were asked to fill in the questionnaire. However, a systematic sampling procedure was employed for the students from beginner classes because there were more than 1000 students in beginner level. 11 pre-intermediate, 11 intermediate and 6 beginner classes (from beginner 3, 13, 23, 33, postgraduate BEG A, postgraduate BEG E) participated in the study.

361. Students who Took the Semi-structured Interview on Students' Perceptions of Language Anxiety Interview

A random sampling procedure was followed for these students too. The attendance list of the school was taken from the school administration and 30 students from different levels and different age levels (graduate and postgraduate) were chosen. With an audiotape recorder in hand, the researcher asked whether the selected students were willing to take the interview and the students agreed to share their opinions and perceptions.

362. Teachers who Took the Semi-structured Interview on Teachers' Perceptions of Language Anxiety Interview

A purposive sampling procedure was employed for the selection of teachers. The teachers who were interviewed were handpicked and a sample that is satisfactory to specific needs was created. 20 speaking teachers attended the study. Asking the interview questions to writing or grammar teachers would yield irrelevant results. The teachers were teaching or had already taught speaking courses. Therefore, they were in a position to judge the performance, conceptions, misconceptions and attitudes in speaking classes.

363. Students who Participated in the 6-week Creative Drama Program

These students were randomly selected on a voluntary basis. Those who considered themselves anxious were invited to join a 6-week program. An invitation card was posted in the notice board to generate publicity. 30 students who enrolled first were chosen for the study. These students were told that this program had nothing to do with grades and it was free. The findings gathered would only be used for the study and participation was an

important consideration. However, due to participation problems 8 people did not continue the program.

37. Piloting

Since questionnaires and interviews were used in the study, both of these instruments were piloted in order to minimize the risk of failure. These pilot studies indicated that the study was feasible.

Initially, the piloting was carried out for questionnaires. Oppenheim (1992) recognizes that there are many stages to go through before a questionnaire is ready: “Questionnaires do not emerge fully fledged; they have to be created or adapted, fashioned and developed to maturity after many abortive test flights” (p. 47). A substantial amount of time was spent for questionnaires because construction, revision and refinement took a lot of time. However, to make a questionnaire function effectively or let it develop maturity is a matter of going through a checklist of pitfalls that may emerge. Some items were omitted, some items were refined, and some ambiguous terms were clarified to let things go smoothly.

Piloting (for questionnaire) for the study was done with 4 classes from pre-intermediate and intermediate level students. During piloting several changes were made.

In the light of the findings in literature, many students experience anxiety-provoking situations in speaking classes. Therefore, narrowing the scope would make the task more manageable. With this consideration in mind, wording was changed from language classes to speaking classes in the original form of the FLCAS.

On the other hand, in the original version, there are 33 questions, but in the speaking anxiety scale there are 31 questions. 2 questions from the original version were omitted because those questions assumed that students received some speaking exams prior to their enrolment. These questions are: “I am usually at ease during tests in my language class” and “The more I study for a language test, the more confused I get”. Since speaking skill is not of a great focus in educational system, there are some students who have not taken a

speaking exam before. Therefore, those questions were omitted on account of relevance considerations.

Since some students would struggle to get the meaning in the original English version, the questionnaire was translated into Turkish. When translating, the translations used in previous studies were revised. After translation, the items of the new version in the native language were cross-checked by two translators recruited in the Department of Translation and Interpretation, School of Foreign Languages, KTU. A literature teacher made the final corrections in Turkish and after all these, the researcher took the final Turkish version to the classroom and conducted a pilot study and asked the students if the questionnaire in front of them made any sense. All students agreed that the questions in the questionnaire was understandable and asked why they had to write their numbers. Then, they were told that it was part of the study and the answers to questions did not have anything to do with their grades. The participants who took part in the pilot studies were not involved in the study.

After the piloting, the instrument was applied to 565 students and the reliability of the findings was tested using the SPSS. The Cronbach's Alpha was 0,90, which indicated that the instrument was highly reliable.

Table: 9

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,902	,903	31

Moreover, piloting of the interviews was carried out with 7 students studying at intermediate X and Y classes and a reading teacher who used to teach speaking classes. They were asked to respond to the questions and then asked to highlight any misunderstanding that may arise from the wording of the questions. They told that the questions were quite clear. The interviews in the pilot study usually took between 10 - 12 minutes and it was seen that the study could be employed to the samples.

38. Data Collection and Analysis

In this study data collection was made in accordance with mixed-method research requirements. Initially, an adapted version of the FLCAS was administered to have an idea of the students in terms of language anxiety. Then, both students and teachers were interviewed to go into the possible reasons of language anxiety and the ways to overcome it. Finally, creative drama activities, which are thought to lower language anxiety, were carried out for six weeks and the FLSAS was administered both at the beginning and at the end of the study to see the impact of creative drama activities. The creative drama activities are presented and briefly explained below.

Table: 10
Creative Drama Activities Implemented throughout the Study

WEEK 1			
Category	Name of the Activity	Purpose	Time
WARM UP	Throw the Ball	Icebreaker, Introducing yourself	30 min.
IMPROVISATION	Pretend to be somebody in the picture	Establishing rapport	30 min.
PANTOMIME	Gibberish Sentences	Sharpening Senses	30 min.
ROLE PLAY	Shoplift Witness	Practicing Vocabulary	40 min.
WEEK 2			
Category	Name of the Activity	Purpose	Time
WARM UP	Avoid "it"	Physical warm-up	15 min.
PANTOMIME	Who am I?	Practicing questions and answers	30 min.
ROLE PLAY	Create the Beginning & Ending	Practice Adjectives & Creating the beginning and ending of a story	40+40 min.
WEEK 3			
Category	Name of the Activity	Purpose	Time
WARM UP	Mirrors	Ensuring trust	15 min.
IMPROVISATION	Money	Practicing showing emotions with voices, faces and bodies	45 min.
ROLE PLAY	Structured Conversations	Problem solving, reacting spontaneously, conflict management	45 min.

WEEK 4			
Category	Name of the Activity	Purpose	Time
WARM UP	Simon Says	Practicing imperatives, obeying instructions	15 min.
PANTOMIME	Do what you are told	Demonstrating use of the body and voice as creative instruments Students will use pantomime to suggest characters, thoughts, and feelings.	20 min.
ROLE PLAY	At a Restaurant	Activating the vocabulary of food; practicing asking and ordering	30+30 min.
WEEK 5			
Category	Name of the Activity	Purpose	Time
WARM UP	Finding your way	Practicing directions, giving directions	15 min.
PANTOMIME	Sharpening senses	Practicing showing emotions with voices, faces and bodies	20 min.
ROLE PLAY	Problem solving	To revise and recycle language from previous lessons	45 min.
WEEK 6			
Category	Name of the Activity	Purpose	Time
WARM UP	Tongue Twisters	Promoting students' enunciation ability. Letting students realize that making mistakes is fun	10 min.
IMPROVISATION	Making a complaint	Familiarizing students with types of complaints Teaching how to complain about something Providing some useful expression about making complaints	50 min.
Role Play	Cinderella	Various structures, including: possessives, questions, and instructions; following a script. Group co-ordination, motivation, fun.	40 min.

Week 1: In the first week there were a group of students who did not know about each other, except the ones who were attending the same class. Therefore, the group leader (researcher) focused on ice-breaker activities. To enable students to familiarize with each other, a ball game was used, rather than asking each participant to tell their names, describe where they are from and what their department is. The ball game started with the leader's throwing the ball to the other participants. The teacher got the ball and asked everybody to do what he said. The teacher told his name and threw the ball. After a while, the person who threw the ball told his/her name and threw the ball to the other participants. After hearing each participant's name for 2 - 3 times, the leader got the ball and threw the ball to the participants telling the name of the person he was shooting the ball at. After 5 minutes of practice, it was time to tell the name of the person from whom the participant received the ball. After some practice, the teacher held the ball and told his name and then threw it to students. This activity continued till the names of students were learnt by heart. Moreover, the same process was followed for the participants' hometown and department. However, the leader asked the participants to throw the ball more quickly once the students were familiar with the activity and it was fun to see all the students who were ready to react once they get the ball.

Secondly, the participants were asked to move around, shaking hands with one another. When shaking hands, they spoke out their names as loudly and clearly as possible. Then, students were provided some pictures in which people in different cultures greet each other differently and asked to role-play it. They were told that in daily life people happen to meet new people on different occasions and people from different cultures and settings greet each other differently. To illustrate different greeting situations, some pictures were put on the walls to help students visualize the situations they were going to create. Next, the participants were asked to count to three and then form a group of three and act a similar situation. The next step was the students' introduction of themselves. The students were asked to make two lines and then meet the person opposite. This encouraged participants to meet new people because usually participants stood next to their class mates or people whom they have already known when they were asked to form a group.

Third, the group leader described the meaning of pantomime briefly and presented some basic examples commonly used in daily life. The leader handpicked a person from

the group and pretended that he did not know the language of the person he was talking to. He took a sentence prepared beforehand and tried to explain the sentence by actions rather than words. Next, he asked the participants to guess the sentence he was trying to convey. After that volunteering students took over the responsibility of the leader (See Appendix N, First Week, Activity 3 for further details).

Lastly, the students were asked to form a group of three and then each student took a role from the role cards they have chosen as a group. They were not allocated a lot of time to practice, but just to have an overview of what they were going to act. The role cards are given in Appendix N, First week, Activity 4.

Week 2: The second week or second session started with a game. Participants were asked to stand up and form a group of two, and two participants were asked to come into the middle. One of them was asked to become “it” and the other ran off. The purpose of the game was clearly stated by the group leader beforehand and the runners’ duty was not to get caught by “it”. So, the runner tried to join one group, and the person at the opposite group started running and tried to join another group without getting caught. If the “it” could touch the runner, the runner became “it”.

Second, the participants were asked to guess the name of some well-known singers. To achieve this, some slips of paper with the name of famous singers on it was put on the back of each student. They then paired off and help each other to identify their characters. Student A asked questions such as Am I alive or dead? Male or female? Where am I from? Young or old? How old am/was I? What am I famous for? etc. The other students tried to respond to the questions and sometimes giving clues if the guesser felt in trouble. Some name of local singers also added spice to the activity.

Third, the participants were asked to look at a picture on the wall carefully. Then, they were asked if they knew the person on the picture. Nobody told that they knew the person in the picture. Next, they were asked to write down any adjectives that came to their mind once they saw the picture and make a guess about the life of the person. After exchanging ideas about the picture, the participants were asked to write down the events that could have happened before the scene in the picture. When their writing was over, the students

were asked to role play the situations that might have happened before and also asked to make a conclusion for the story.

Following this activity, the participants were given some cartoons and pastels to draw the pictures of upcoming events. Once each group finished, the cartoons were exchanged and participants were asked to predict what was happening.

Week 3: The third week started with a warm-up activity called “mirror” or “mirror image”. The leader performed some activities and asked a volunteer to do what he was doing. The other person was the “mirror image” and he copied everything done by the leader.

The second activity in the third week was structured conversations. The participants were asked to make two opposite lines and then came together with the person opposite them. Then, the pairs were asked to pick up one of the role cards given (See Appendix N, Week 3, Activity 2).

Thirdly, a power point slide was shown while the music was playing. Some contradictory points –the pros and cons of having money– were highlighted in the slide. Then, the students were asked to reflect a day from the life of a rich and poor person. Moreover, the students were asked to discuss the role of money in our lives. To achieve this aim, the students were assisted with some famous quotes about money. Then, students looked at the money quotes (See Week 3, Activity 3 for quotes) and told the one which they agreed with and why.

Week 4: The warm-up activity for the fourth week was Simon Says. This is a simple activity in which the teacher reads instructions some of which should be obeyed. It is important to note that only the instructions beginning with “Simon Says” were to be obeyed. Moreover, the leader sometimes played some tricks by performing actions that did not match with the instructions. The participants who did not obey the instructions were eliminated and the last person was the winner.

Secondly, the participants were given a variety of situations in which people walked differently (See Week 4, Activity 2 in Appendix N). Then, students were asked how they would act in such situations.

The last activity for the fourth week was a role-play in which the students took the roles of waitresses, waiters, customers and shopkeepers. The aim of the customers was to get the meal they want; the waitresses and cooks aimed to get tips by giving good service. All the students prepared the menu and the food and then the role play started (See Week 4, Activity 3 in Appendix N).

Week 5: The students were asked to pick one of the letters in which some directions were provided. Then, they read the instructions and tried to find the places described in the cards. The students who found the places which were described saw that there were some role cards there. The aim of this activity was to get the suggested card as soon as possible. When they got the cards, they saw that there were some role-play cards there. The people who found those role-play cards were asked to take a role and act it out. The person who found the role card could choose anyone from those who could not find the place described or join another group and take a role.

Secondly, the students were read some adjectives describing the moods of the people. For example, “Now you are angry, how would your face and actions be like?” Then they were asked to show what they did when they were angry. Furthermore, after reflecting their moods, they were asked to reflect what they do in a given situation. Different senses were nurtured through these situations.

Thirdly, the participants were asked to work in groups of three or four to make up a conversation about a given topic. The topics provided were somehow challenging because all parties had to voice their concern in a different task and had to find a way to persuade the others (See Week 5, Activity 3 in Appendix N).

Week 6: The participants were asked to pick a tongue-twister card and tell it as quickly as possible. Here the aim was to let students see that making mistakes could also be fun. Once they finished their tongue twisters, the students were taught how to make a

complaint, accepting a complaint, delaying a complaint and rejecting a complaint. Then, they were provided some situations (See Week 6, Activity 2 in Appendix N) in which they had to make complaints about the given situation. They were told that the aim was to be argumentative and not to accept the complaints easily.

Lastly, the scripts of a famous play –Cinderella– were distributed to students and they were assigned some roles randomly. Then, they were asked to rehearse the scenes and act it out. When they were rehearsing, they were stopped several times and asked to exaggerate some parts, if necessary. Some examples were given by the group leader when they were rehearsing. Next, they acted it out and after acting they were asked to make changes in the behaviours, mood, setting and personality of the characters they were representing.

After each session, what happened during that session was evaluated. The students' judgements about the characters, setting and events were listened to and some feedback was provided about the relevant topic. Moreover, some errors that occurred most in that session were explained explicitly or implied by giving other relevant examples.

In addition, the study sought to find a correlation between the FLSAS and classroom performance grades for speaking classes. CPG refers to Classroom Performance Grade. Based on the quality and the quantity of students' involvement in class discussion, this grade was allocated by the speaking teachers. Possible scores for this goes from 0 to 100.

The data obtained from the FLSAS was recorded, tabulated and statistically analyzed. All the data gathered from the questionnaires and CPG scores were computed by the SPSS version 16.0 software. The negatively worded items were reverse-coded. The scale in question is scored on a five-point Likert scale, ranging from “strongly agree” to “strongly disagree”. The possible scores for the questionnaire are between 31 and 155.

The semi-structured interviews were audiotaped. Next, some of the audiotaped interviews were transcribed verbatim by the researcher to get familiarity. The others were coded when listening. Since it was a semi-structured interview some pre-specified points were highlighted and then analyzed. This made the work less time-consuming and less

laborious because totally there were 52 interviews to work on. Content analysis was used to evaluate and interpret the data gathered. According to Schutt (1998), there are five stages to a content analysis:

1. Identify a population of textual documents to study.
2. Break the documents down into units to analyze.
3. Outline coding procedures.
4. Test and refine coding procedures.
5. Test the data for statistical difference (cited in Gable, 2007, 22).

Two criteria were kept in mind while analyzing the data:

1. Analysis process was systematic: A prescribed and sequential process was followed when analyzing the data
2. The analysis was verifiable: If the data is used by other researchers, similar inferences could be drawn.

39. Activities Carried out in Speaking Classes

In the study, creative drama activities were used. Phillips (2004) outlines some of the areas where creative drama could be useful:

390. Motivation

Since there are play-like activities, engaging in the tasks given will be more of a fun than a competitive atmosphere where learners are threatened. Going into make-believe worlds is usually enticing for learners because it is a chance to delve into the imaginary realms where individuals can escape from the real and journey into the unknown. Such an intervention will energize the learners and polish the curiosity that learners are endowed with.

391. Familiar Activities

Through creative drama learners unavoidably create a pipeline from the real to the imaginary. Learners pretend to be in a particular situation, but at the same time they can switch to real when they desire.

392. Confidence

There are lots of reasons why learners feel inhibited when they are in the language classroom. However, when learners are assigned new roles any failure when speaking could be attributed to the character that learners represent. Thus, threats to the “face” could be diminished through creative drama activities. This will create an opportunity to let reticent learners participate in classroom discussions and fight with their shyness.

393. Group Dynamics

In creative drama there are many opportunities to collaborate with other learners. They have to make a group decision and respect each other’s suggestions. When they discover the weaknesses and strengths of each other they can share the roles accordingly. Thus, a team spirit flourishes in creative drama activities.

394. Different Learning Styles

Using creative drama in the classroom will nurture different learning styles. Not all the language learners follow the same pattern when they are learning a foreign language. Therefore, what is essential in teaching contexts is to offer a plethora of activities to appeal to different learners and different senses. By activating different parts of the brain, creative drama activities cater to different learning styles such as visual, auditory, kinaesthetic, intrapersonal, interpersonal, verbal, logical and mathematical.

395. Language Personalization

Through creative drama activities, learners can construct and build the meaning with respect to their own world. The meaning constructed is not something from “outside”; rather it is created in the inner world of the participants. According to Philips this makes language “memorable” (2004: p. 7). To illustrate, in daily life we use “yes” to mean a lot of different things and use it in various forms. In creative drama this difference can be made explicit because a lot of emotions can be added to a single word.

396. Language in Context

Creative drama activities provide a tremendous variety of contexts where the meanings covered are utilized. In other words, things learnt in the lessons are not “up in the air”, but they sink in as they are practiced in genuine-like contexts.

397. Cross-curricular Content

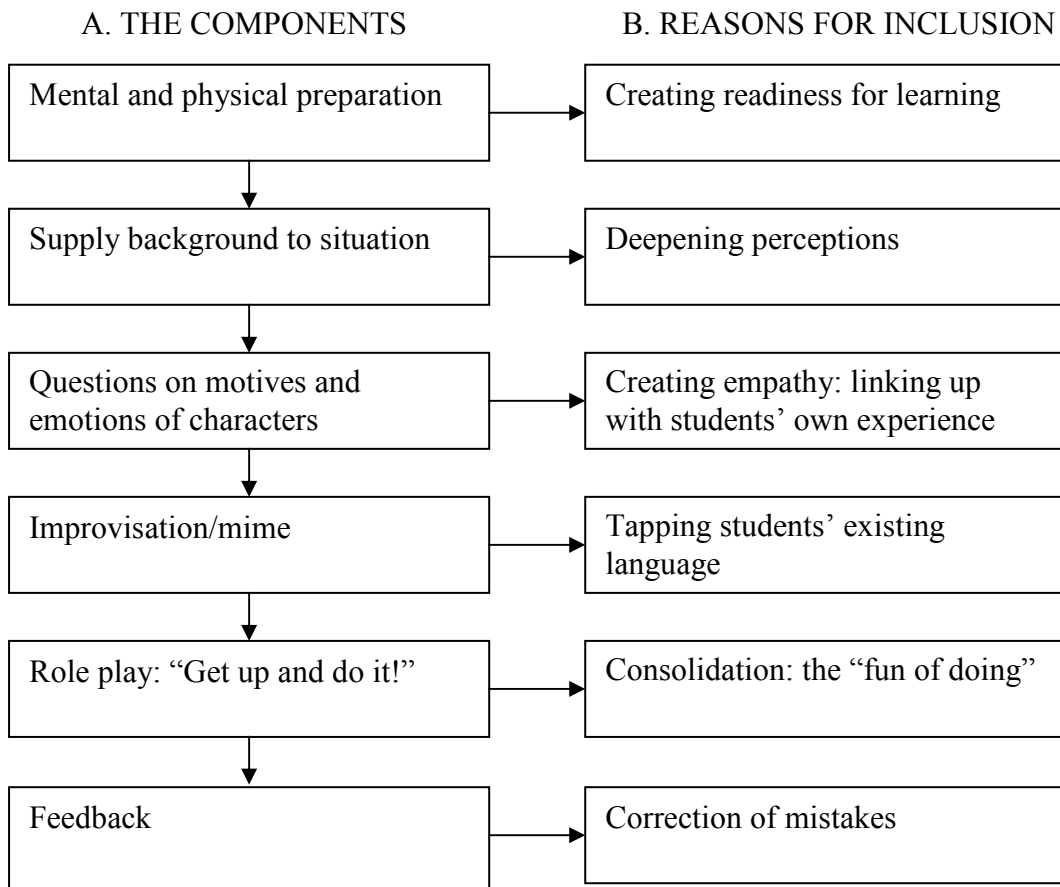
Thanks to creative drama activities learners can go beyond the “here and now” principle. This means the language to be practiced is not confined to what is around us. Different aims, apart from linguistic, could be achieved through these activities. The character of an important figure in history, literature or in other sciences could be covered. Moreover, students could practice some practical information such as how to change a flat tyre, or how to boot or install a new software program.

398. Pace of the Lesson

The pace of the lesson according to defined curriculum might run quickly or slowly. Creative drama activities could arrange the pace of the lesson by creating a lovely atmosphere. Moreover, these activities may help teachers create a student-centred atmosphere (Philips: 2005).

310. Steps to be Followed in Creative Drama Activities

A successful drama program is a matter of successful plan of lessons. Therefore, the steps to be followed should be rigorously planned. Wessels (1988) sets out the essential components of a typical lesson using creative drama techniques. Table 11 depicts essential components together with the reasons:

Table: 11**Essential Components of a Typical Lesson Using Creative Drama Techniques**

Source: Wessels, 1998: p. 25

The mental and physical preparation here refers to warm-up activities. This warm-up activity usually took 10-15 minutes. When background is supplied, a greater role is attached to the focus of lesson. This usually took up to 10 minutes. To humanize the situation the teacher asked some questions on emotions. For instance the following questions could be of some help: "How does she feel? Did he really mean to do it? Do you really like him? What would we do in such a situation?" etc. The fourth and fifth questions come towards the end of the lesson. Through improvisations and role plays, learners were asked to form similar dialogues or create a similar situation mimed by others.

The last fifteen minutes are devoted to feedback. In this phase, some corrections were made or some suggestions about the roles of the players were discussed. In most cases the

moods of the characters were analyzed with the students. Sometimes the characters who used to be the heroes were told to act as villains and this created an enjoyable atmosphere.

CHAPTER FOUR

4. RESULTS AND DISCUSSION

40. Introduction

This chapter is devoted to the findings, analysis of the data, and the discussion of the results. The research questions presented in chapter one and three are handled. In this study both qualitative and quantitative analysis techniques were used. Quantitative data comes from the questionnaires. To interpret the results from the questionnaire the quantitative analysis was computed using the SPSS. On the other hand, qualitative data comes from the semi-structured interviews and the data obtained through these interviews were processed using content analysis. The results gathered from the questionnaires and interviews are triangulated. The chapter closes with the pre-test and post-test results of the 6-week creative drama program.

Firstly, to identify the current situation at the school in terms of language anxiety in speaking classes, answers to the following questions were sought:

- What is the anxiety level of students in EFL speaking classes?
- What is the distribution of language anxiety according to gender, level and age?

The answers to these questions were obtained through the questionnaire. Moreover, speaking grades of the students were computed to see the relationship between speaking language anxiety scores and Classroom Performance Grades (CPGs) in speaking classes. By doing this, the answer to the question “Is there a relationship between language anxiety in speaking classes and classroom performance grades in speaking courses?” was given. Quantitative analysis was performed to answer the questions given above. The SPSS 16 software was used to carry out these analyses. The frequencies and descriptive findings were interpreted.

Secondly, the question “What are the perceptions of instructors about language anxiety in speaking classes?” was attempted to be answered by the questions given below (Tanveer, 2007, p. 88):

1. How do speaking teachers view the role of language anxiety for ESL/EFL learners in learning and particularly speaking English?
2. What kinds of situations and language classroom activities have speaking teachers found to be anxiety-provoking for the students?
3. What do speaking teachers think are the causes of students’ anxiety while speaking English?
4. What do speaking teachers believe students’ perceptions about learning and speaking English in their classes?
5. What signs of anxiety have speaking teachers noticed in anxious learners during their experience of teaching English to ESL/EFL learners?
6. How do speaking teachers think language anxiety can be successfully controlled in the learners?
7. Do speaking teachers use a specific strategy to lower anxiety in the classroom? If yes, what is it?

A content analysis was carried out analyse the data obtained for the questions given above.

Thirdly, learners’ perceptions about the possible causes, effects and manifestations of anxiety are elaborated. To interpret the audiotaped answers given to this question, content analysis was carried out. The research question: “What are the perceptions of students about language anxiety in speaking classes?” was attempted to be answered through the following questions in particular (Tanveer, 2007, pp. 86-87):

1. How do the learners feel about their experience of learning English? (Positive, negative, good, pleasant, stressful, anxiety-provoking, hard, etc.)
2. What disturbs the students at the SOBE the most about learning and speaking English and why? (Learning in the classroom, when required to speak, giving presentation in the class, etc.)
3. Do the students at the SOBE think learning and speaking English as a foreign language is very difficult? What kind of difficulties or problems do students feel when speaking English? (Difficulties in learning and remembering vocabulary, grammar [which particular aspects of grammar, like verbs, prepositions, conditional sentences, tense etc.], accent, etc.)
4. What kinds of situations cause stress or anxiety for students? (Speaking in front of people, teachers, in class, in oral tests, in front of males/females or the person superior in status, etc.)
5. What happens to the learners when they are in a stressful situation while speaking English and what do they do in this kinds of situations? (Getting nervous, losing confidence, starting blushing, accelerating of the heartbeat, using short and broken

- sentences, finishing the conversation quickly, overcoming anxiety quickly, restoring confidence, etc.)
6. What do students think are the reasons of this nervousness or anxiety? (Psychological, personality traits, lack of confidence, language difficulties, not been taught properly, feel it is difficult to learn, etc.)
 7. In what kind of situations do students not feel anxiety or feel less anxiety while speaking English? (With friends, generally in the society, when only teachers speak, etc.)
 8. Are students afraid of making errors while speaking English and how do they think people will react if they make mistakes? (Not really, don't bother, very much, feel ashamed, etc.)
 9. How do they think their speaking teacher plays a role in creating or reducing the feeling of anxiety in the classroom? (If he/she is so serious, not friendly, correct mistakes all the time, etc.)
 10. What would the learners like to suggest in order to reduce language anxiety in the learners? (Friendly classroom environment, students should be encouraged to speak and not to get worried about errors, positive feedback should be given, etc.)
 11. If learners compare learning English and other courses such as Mathematics, History, Geography etc. which one do they find more difficult?

Lastly, the main question “Can language anxiety levels of the students be lowered in EFL speaking classes at the SOBE through creative drama techniques?” is attempted to be answered by using FLSAS as the pre-test and post-test of the study.

41. The FLSAS Questionnaire Administered before Carrying out the Creative Drama Activities

Before the implementation of creative drama activities the FLCAS was administered to 565 students from different levels (beginner, pre-intermediate, and intermediate) and from different age groups. This questionnaire was implemented to identify the existing situation of the school in terms of language anxiety in speaking classes.

410. The Results of the FLSAS Questionnaire Administered before Carrying out the Creative Drama Activities

The students who attended the preparatory program in the School of Foreign Languages were asked to fill in a questionnaire to see the overall picture in terms of language anxiety that students feel in speaking courses. This questionnaire was analyzed using the SPSS software.

4100. Participants

565 students took the questionnaire and 560 students stated their gender. Table 12 shows the gender distribution of the participants.

Table: 12
Gender Distribution of the Participants

		Gender			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	318	56,3	56,8	56,8
	female	242	42,8	43,2	100,0
	Total	560	99,1	100,0	
Missing	System	5	,9		
	Total	565	100,0		

Of the 560 students who took the questionnaire, 242 were females while the remaining 318 were males. In percentages 43.2% of the participants were females and the 56.8% were males.

In terms of the proficiency levels, 220 of the students were intermediates, 179 pre-intermediates and 166 were beginners. Table 13 shows the level distribution of the participants.

Table: 13
Level Distribution of the Participants

		Proficiency level			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	INTERMEDIATE	220	38,9	38,9	38,9
	PRE-INTERMEDIATE	179	31,7	31,7	70,6
	BEGINNER	166	29,4	29,4	100,0
	Total	565	100,0	100,0	

The age group of the students ranged from 17 to 35. Table 9 shows that the majority of the students were 18-19 and 20 years old while there were few students over 26. The students between 17-22 years old usually attended the undergraduate program while most of the participants over 22 attended the postgraduate (either M.A. or PhD.) programs. The curriculum for both the graduate and undergraduate students was the same.

Table: 14
Age Distribution of the Participants

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	17	10	1,8	1,8	1,8
	18	131	23,2	23,4	25,1
	19	177	31,3	31,6	56,7
	20	99	17,5	17,6	74,3
	21	29	5,1	5,2	79,5
	22	24	4,2	4,3	83,8
	23	44	7,8	7,8	91,6
	24	20	3,5	3,6	95,2
	25	10	1,8	1,8	97,0
	26	11	1,9	2,0	98,9
	28	1	,2	,2	99,1
	29	1	,2	,2	99,3
	30	1	,2	,2	99,5
	31	1	,2	,2	99,6
	32	1	,2	,2	99,8
	35	1	,2	,2	100,0
	Total	561	99,3	100,0	
Missing	System	4	,7		
	Total	565	100,0		

Language anxiety scores according to FLCAS ranged from 1.16 to 4.55. The mean value of the language anxiety of the students in speaking classes was found to be 2.92. Standard deviation was found to be 0.62. According to von Worde (1998) anxious language learners are identified by a score at least one standard deviation above the Horwitz mean. Accordingly, 20.2 % percent of the participants were found to be highly anxious.

Table: 15
Anxiety Level of the Participants

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Anxiety	563	1,16	4,55	2,9235	,62811
Valid N (listwise)	563				

The data displayed in Tables 16, 17, 18, 19, 20, 21 reveal important findings in terms of students' confidence, fear of failure, competitiveness and self-rating, perfectionism, eagerness to participate in speaking courses and physical and mental appearance. The related items are clustered for easy understanding.

4101. Sources of Language Anxiety

41010. Lack of Confidence

Most of the students who took the questionnaire indicated a high degree of lack of confidence in speaking classes (Table 16). To illustrate, 41.9% of the students agreed for the item "I never feel quite sure of myself when I am speaking in my speaking class." While this number amounted to 52.9% for the item: "It embarrasses me to volunteer answers in my speaking class". 56.6% of the participants indicated that they feel anxious in speaking classes even if they are well-prepared. 53.6% of the students responded that they feel very self-conscious when they happen to talk in front of others. The most anxiety-provoking situation is reported for the 29th item which reads as follows: "I am afraid that the other students will laugh at me when I speak the foreign language." It is important to note that 68% of the participants agreed that they are in fear of being laughed at. The findings suggest that most of the students in the study lacked self-confidence.

Table: 16
Self-confidence

Self-confidence	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. I never feel quite sure of myself when I am speaking in my speaking class.	16,6	25,3	26,7	22,7	8,7
12. It embarrasses me to volunteer answers in my speaking class.	20,0	32,9	19,8	18,4	8,8
15. Even if I am well prepared for speaking class, I feel anxious about it.	20,5	36,1	13,3	23,4	6,7
17. I feel confident when I speak in speaking class.	7,4	29,9	34,3	17,3	11,0
22. I feel very self – conscious about speaking the foreign language in front of other students.	15,9	37,7	16,3	21,8	8,8
29. I am afraid that the other students will laugh at me when I speak the foreign language.	26,2	41,8	12,9	13,3	5,8

41011. Fear of Failure

There are times when people avoid doing a task just because they believe they are prone to fail or make mistakes. This describes a negative outcome of language anxiety which impedes the learners' performance. The responses for the situations in which the learners keep hesitant were brought into discussion considering the questions defined in Table 17 and it was found that the majority of the students felt reticent due to the fact that their teacher might correct their answers (69%) and that speaking lessons move quickly (65.3%). In a similar study conducted on reticent learners in the same school, Avcı (2008) found that 70.3% of the participants were afraid that their teachers might correct their mistakes. Thus, it can be deduced from these two findings that the way of error treatment plays a crucial role on the way to increase or decrease the language anxiety of the students. However, it is interesting to point out that 44.2% of the participants stated that they do not get upset when they do not understand what the teacher is correcting. Accordingly, what

matters for students is whether they are corrected or not, rather than understanding the treatment.

Table: 17
Fear of Failure

Fear of Failure	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
2. I don't worry about making mistakes in speaking class.	13,3	23,0	15,4	32,2	11,1
4. It frightens me when I don't understand what the teacher is saying in the foreign language.	12,4	21,4	14,7	32,7	18,8
9. I worry about the consequences of failing my speaking class.	12,0	10,8	7,3	28,7	41,2
14. I get upset when I don't understand what the teacher is correcting.	19,1	24,1	12,6	31,4	12,8
18. I am afraid that my speaking teacher is ready to correct every mistake I make.	26,7	42,3	16,3	11,5	3,2
23. Speaking class moves so quickly I worry about getting left behind.	18,6	46,7	18,1	12,2	4,4
28. I feel overwhelmed by the number of rules you have to learn to speak a foreign language.	10,4	23,7	15,4	35,8	14,7

41012. Physical and Mental Appearance

It is possible to see the mental and physical representations of language anxiety in most EFL or ESL situations. These representations could be in a simple question form such as "Are we responsible for this unit too?" or in a physical form such as the student who trembles when s/he happens to speak in front of others. As for the participants in this study the situation is not much different. 52.7% of the participants endorsed item 11, 18.9% strongly agreeing and 33.8% agreeing (See Table 18). Moreover, a substantial amount of students disagreed with the statement: "When I'm on my way to speaking class, I feel very

sure and relaxed.” However, 31.9% of the students responded that they got anxious when they realized that they were going to be called upon. It follows from this that letting students know that they are going to be called on might not create an extremely anxiety-provoking situation. However, it is worthy to speculate that things might change if the turns are delivered spontaneously.

Table: 18
Physical and Mental Appearance

Physical and Mental Appearance	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
3. I tremble when I know that I'm going to be called on in speaking class.	10,1	21,8	12,0	36,1	20,0
11. In speaking class, I can get so nervous I forget things I know.	18,9	33,8	19,5	18,1	9,7
19. I can feel my heart pounding when I'm going to be called on in speaking class.	11,5	29,9	15,6	31,2	11,9
25. I get nervous and confused when I am speaking in my speaking class	12,6	30,1	18,2	29,6	9,6
26. When I'm on my way to speaking class, I feel very sure and relaxed.	5,8	19,5	28,8	31,3	14,5

41013. Eagerness to Participate in Speaking Classes

Here, an interesting controversial situation arises. 53.1% of the students stated that they would not bother if they took more speaking classes. One assumption that one can deduce from this finding is that having more speaking classes would be welcomed by the participants. The expectation to have further speaking courses (to have more hours of speaking course) suggests that students favour the speaking courses; therefore, they are expected to take part in the courses willingly. However, 64.1% of the students agreed or strongly agreed to the sixth item that reads “During speaking class, I find myself thinking about things that have nothing to do with the course”. Furthermore, to see that 66% of the students indicated their reluctance to attend speaking courses confirms the inconsistency (See Table 19).

Table: 19
Eagerness to Participate in Speaking Classes

Eagerness to Participate in Speaking Courses	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
5. It wouldn't bother me at all to take more speaking classes.	29,2	23,9	20,4	13,3	13,3
6. During speaking class, I find myself thinking about things that have nothing to do with the course.	24,8	39,3	20,4	12,0	4,6
16. I often feel like not going to my speaking class.	28,3	37,7	15,8	11,2	7,1

41014. Competitiveness

Some learners feel that they are in a stiff competition with their classmates and do not want to fall behind. Sometimes a friend who fails may have a soothing effect for someone who fails. Table 20 shows that the majority of the participants feel worse than their counterparts. To illustrate, 55.4% of the participants endorsed either agree or strongly agree for the item which reads: "I keep thinking that the other students are better at language than I am". In a parallel vein, similar responses were given to the item "I always feel that the other students speak the foreign language better than I do". This finding correlates with Bailey's (1983) emphasis that idealized images of counterparts could make the learners feel under pressure.

Table: 20
Competitiveness

Competitiveness	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
7. I keep thinking that the other students are better at language than I am.	18,9	36,5	22,5	13,6	8,5
21. I always feel that the other students speak the foreign language better than I do	17,9	39,3	20,7	15,2	6,9

41015. Perfectionism

Perfectionism refers to how participants aim at reaching unrealistic goals. This situation comes to the fore especially in the 27th item. Learners' obsession with particular words to understand the whole meaning sometimes inhibits them to get engaged in a particular task. 54.5% of the participants reported that they got nervous when they did not understand every single word articulated by the speaking teacher. Talking without preparation, not feeling the pressure to prepare well and receiving questions for which they are not prepared in advance were other factors reported to be anxiety-provoking. At this point, an example given by a colleague from the United States is remarkable. When discussing the role of anxiety in EFL settings, she stated that Japanese learners' situation could be an example for perfectionism because at schools they all want to become the best and push themselves to become one step forward.

Table: 21
Perfectionism

Perfectionism	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
8. I start to panic when I have to speak without preparation in my speaking class.	9,7	24,8	18,9	29,9	16,6
20. I don't feel pressure to prepare very well for speaking class.	9,2	31,0	18,9	28,0	12,9
27. I get nervous when I don't understand every word the speaking teacher says.	15,4	39,1	19,5	21,1	5,0
31. I get nervous when the speaking teacher asks questions which I haven't prepared in advance.	10,8	25,3	19,6	34,7	9,6

4102. Language Anxiety Scores and Proficiency Levels

Going deeper into the findings gathered through the FLSAS enables us to have more insights into language anxiety felt by the learners in the speaking lessons. When the

relation between language anxiety and proficiency level was investigated, it was found that the most anxious group was beginners with a mean of 2.97. This can be explained with the fact that the beginner students are exposed to a totally different realm where they feel as if they were expatriates because everything is new for them. Moreover, intermediate students were found to be more anxious than pre-intermediate ones. This can be attributed to the approaching proficiency exam that intermediate students take at the end of the semester. Those who get a passing grade from the proficiency exam could continue their departmental courses. Therefore, that exam is of critical value for the intermediate level students. Since that exam is highly critical, it places a big responsibility on students' shoulders.

Table: 22
Language Anxiety and Proficiency Levels

Language anxiety and Proficiency Level	N	Mean
INTERMEDIATE	220	2,9246
PRE-INTERMEDIATE	178	2,8711
BEGINNER	165	2,9783
Total	563	2,9235

4103. Language Anxiety Scores and Gender

The relation between language anxiety and gender was investigated. To achieve this, an independent samples t-test was conducted to determine if there was a significant difference between males and females in terms of language anxiety and it was found that females were more anxious than males in terms of language anxiety. This difference was found to be statistically significant. ($t=-2.22$; $p=0.027$).

Table: 23
Language Anxiety and Gender

Group Statistics

gender	N	Mean	Std. Deviation	Std. Error Mean
language anxiety male	318	2,8705	,64094	,03594
female	240	2,9895	,60868	,03929

Moreover, the relation between department and language anxiety and the relation between age and anxiety were investigated, but the results did not prove to be statistically significant (language anxiety and age: $p=0,24$; language anxiety and department: $p=0,17$).

4104. Language Anxiety and Speaking CPGs

A highlighted component of studies on language anxiety is the correlation between the language anxiety scores and students' scores. A regression analysis was carried out to see the relation between the language anxiety scores and speaking classroom performance grades.

Table: 24
Language Anxiety and Speaking CPGs

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	21,434	1	21,434	,070	,792 ^a
Residual	136586,643	443	308,322		
Total	136608,076	444			

As Table 24 suggests, results obtained through regression analysis were not found to be meaningful ($F=,070$; $P>0,05$). However, an independent samples t-test was computed to see if there was any significant difference between the speaking CPG scores of males and females. It was found that females who were significantly more anxious than males had better CPG grades. Table 25 shows the mean value of the CPG averages for both genders.

This difference was found to be statistically significant: $p=0,003$. This finding supports the studies that stress the facilitative role of language anxiety.

Table: 25
Speaking CPGs according to Gender

		Group Statistics			
gender		N	Mean	Std. Deviation	Std. Error Mean
CPG	male	262	76,1183	18,41740	1,13783
	female	182	81,1703	15,77706	1,16947

42. Semi-structured Interview with the Students about Their Perceptions of Language Anxiety

The responses given to each question are analyzed considering all the answers provided by the participants. 30 students studying at the SOBE took the interview. 14 out of 30 were females and the remaining 16 were males. At this point, some explanation about the nature of semi-structured interviews could be relevant.

Different from the structured interviews, semi-structured interviews are not strictly formalized. There is room for flexibility and the researcher can tailor his/her questions during the interview. In this manner, semi-structured interviews are somewhere in the middle of structured interviews and unstructured interviews (Gelen, cited in Ekiz, 2007). Fielding (1993) summarizes the role that researcher should take:

... here the interviewer ask certain, major questions the same way each time, but is free to alter their sequence and to probe for more information. The interviewer is thus able to adapt the research instrument to the level of comprehension and the articulacy of the respondent. p. 136

The unstructured interviews could be held individually and as a group. For this study, individual form was preferred because, in group interviews, only some participants from the group speak up and the others would remain silent and agree with what others say.

420. Students' Perceptions of Language Anxiety with respect to Their Learning Experience

To answer this question, the first item which was asked in the interview was: "How long have you been learning English and how do you feel about your experience of learning English?" Students' answers for this question varied greatly. Some of the students said that they had been learning English since high school, some since secondary school and some stated they had been learning it since high school. 7 students claimed that they had been learning English for 4 months which corresponded to the beginning of the semester at the School of Basic English. When asked if they had learned English prior to that period, all the seven students asserted that the attempts to learn English in primary and secondary schools were not fruitful. Therefore, some students considered only the learning experience in the school of Foreign Languages as it was their first serious endeavour to learn English. Here, *serious and fruitful endeavour* should be stressed because students usually ignored the time they spent studying English at primary school. Most of the respondents started with "in a genuine sense" implying that their efforts in primary and secondary school was not fruitful. Those who had attended a preparatory class usually underlined the school they studied. Such responses are a clear indication of the evaluation that has been underlined: "serious and fruitful endeavour". An interesting answer to this question appeared from the respondent 31: "I have been learning English since the last holiday when I had a chance to talk to tourists". The respondent prefers to answer his learning experience in an informal setting in order to omit varying interpretations. It was found that most of the students (70%) stated they started learning English in primary school while the others stated they started in high school.

When students were asked to describe what they felt about learning English they provided the answers in the given list (see Table 26).

Table: 26
How Learners Perceive Learning English

Pleasant	Stressful
Positive	Anxiety-provoking
Only necessary	Stressful, but enjoyable
Good and difficult	Boring and negative
I didn't use to like it, but now it is enjoyable	Positive but somehow challenging
Difficult but enjoyable	Pleasant if you like the teacher

Of the adjectives provided above, learning English has anxious connotations for a considerable number of the students. The adjectives in the right column represent these anxious connotations. Moreover, it would be convenient to state that a considerable number of the respondents answered this question referring to if clauses: “If you study really hard, it is a pleasant experience”, “It is only welcoming if you have a good background”. It is important to point that some learners suggested the role of the teachers when answering this question. “I really want to learn it, but I think it somehow depends on the teacher”. 25% of the respondents wanted to share their past experiences when learning English and they stated that their earlier negative experiences had a negative impact on their perceptions of learning English. Moreover, it is important to refer to unwilling attitudes of the learners. 6 learners stated their unwillingness because the preparatory program was mandatory. The requirement to learn English in formal settings like their schools was somehow intimidating because they did not feel comfortable with exams in their minds. However, there were voices that were happy with this requirement suggesting that English was a chance for them to catch up with the rising demands of the day. Job opportunities, academic studies and commonplace use of English in technology were some motives that drew them to comply with this necessity.

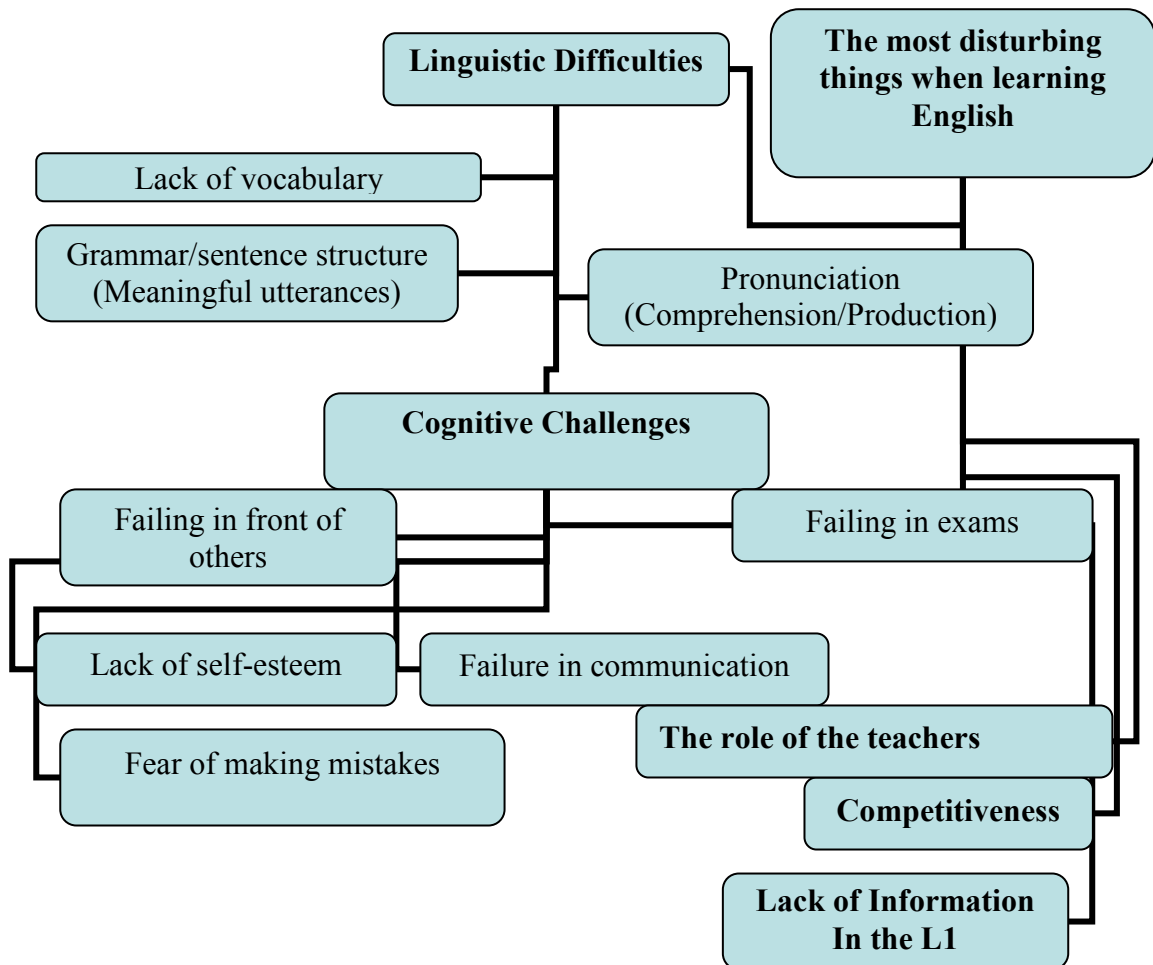
421. Possible Sources of Anxiety Reported by the Students

Respondents' answers to the question “What disturbs students the most about learning and speaking English and why?” were coded and a couple of themes were

developed in the light of their answers. These are (1) linguistic difficulties: lack of sufficient vocabulary, a poor command of grammar rules and pronunciation difficulties (2) cognitive challenges: fear of failure (failure in communication, failing in exams, making mistakes, failing in front of others), lack of self-esteem, (3) lack of information in the L1, (4) the role of the teachers, and (5) competitiveness.

When previous studies are documented, it could be seen that cognitive challenges play a more crucial role in creating anxiety provoking situations. The findings in this study reveal that linguistic difficulties come to the fore as vocabulary; grammar and pronunciation were cited by many of the respondents.

Table: 27
Possible Causes of Language Anxiety in Speaking Classes
According to the Students



4210. Linguistic Difficulties

It is no exaggeration that many learners experience a lot of difficulties when they are studying a second or foreign language. The difficulties they experience could develop into language anxiety:

At the earliest stages of language learning, a student will encounter many difficulties in learning, comprehension grammar and other areas. If that student becomes anxious about these experiences, if s/he feels uncomfortable making mistakes, then state anxiety occurs. After experiencing repeated occurrences of state anxiety, the student comes to associate anxiety arousal with the second language. (McIntyre, 1999, p. 31)

According to the findings obtained from the study linguistic difficulties occupy a substantial place in the reasons for language anxiety. Of these linguistic difficulties vocabulary was reported to have a remarkable share. Most of the participants revealed that it was vocabulary that made a difference when speaking. According to many of the learners, lack of sufficient vocabulary is considered to be a great trap on the way to achieve a fluent speech. 11 of the respondents complained about insufficiency of word power. One of the students (#16) indicated that not remembering the right word put him in a terrible situation. He struggled to remember the right word and spent a lot of time to do it. Some other respondents (#1, #5, #9, and #23) said that they had problems remembering the words. Therefore, the problem with vocabulary is twofold: insufficiency of enough words and retrieval of the vocabulary. It follows from this that strict obsession with a particular word could spoil the broth. Therefore, students should offer alternatives for words, and substitute them when necessary. McIntyre and Gardner's (1994a) experimental study of the effects of induced anxiety on vocabulary learning tasks could be referred to in support of these findings. They put an anxiety provoking object – camera – and indicated that the group exposed to the objects experienced more vocabulary deficits than their counterparts.

Secondly, grammar is another linguistic difficulty reported by the respondents. Some students (#8, #13, #24, #25, and #31) revealed that lack of grammatical knowledge and practice made them markedly uncomfortable when speaking English. To illustrate, one of the respondents (#8) indicated that she had to use gap fillers such as “hmm”, “errr” to gain some time to think about the correct usage and compensate for his poor grammar. Here it

should be noted that grammar plays a salient role in learners' language development. This assertion could be supported with the findings gathered from the attitude scales administered annually at the SOBE. Despite the school's keen policy to kill traditional grammar obsession, there are a considerable number of learners who put grammar in the first place in the hierarchy of the skills.

Pronunciation is another theme broken down from the content analysis. Some students (#11, #29, and #30) stated the perception of their poor pronunciation disturbed them most when speaking. It is partly due to the possible absurd pronunciation mistakes that may occur when learners are talking. Here, an account of a learner (#30) who made a pronunciation mistake provides a valuable example:

When I was talking in one of speaking classes at the beginning of the semester I mispronounced the –ed form of a verb. The class burst into laughter when I made that mistake. I hadn't known the correct pronunciation until then. I was glad to learn the correct form, but unhappy with my friends' overreaction.

There are two difficulties with pronunciation tasks: at comprehension stage and at production stage. The learners usually complained about the production stage. "If I cannot express myself clearly, then I grow anxious. I do not know the correct pronunciation of some even simple words and it makes me sick." However, some complaints referred to the comprehension stage as well: "If I cannot understand what the teacher is talking about it makes me feel nervous (#22)". A lot of students made their complaints for comprehension level especially about the fast pace of the speakers (it might be their teachers, or the people from course book materials).

4211. Cognitive Challenges

In the light of the responses, cognitive challenges are analyzed into five categories. These are: failing in front of others, failing in exams, failure in communication, fear of making mistakes and lack of self-esteem. Here, failing in front of others, failing in exams, failure in communication, fear of making mistakes can be grouped as fear of failure.

Firstly, students revealed that they are subject to failure especially in front of their friends. This failure usually occurs when students happen to make a presentation. A

student provides evidence for his avoidance: “When I am nervous, I usually go red. For instance, I didn’t want to participate in the karaoke and I told it to my teacher and he quite understood and I got the permission to change my task (#9)”. Daly (1991) concludes a chain of reasoning why the people who fail in front of others, or to put it differently, who suffer from stage fright. The following figure provides an account of why people feeling anxious are tongue-tied when they are on the stage.

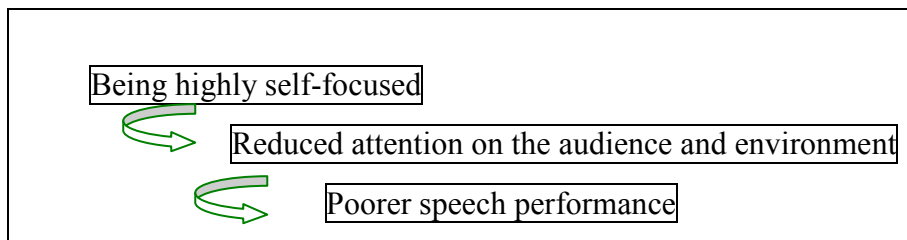


Figure: 3
Stage Fright and Performance

Secondly, fear of exams creates an intimidating atmosphere for students. “Exams make me so worried that I cannot realize my full potential because of them.” said one of the respondents (#27). Another learner (#2) suggested her hopelessness considering a possible bad result, “I get overly anxious for exams and the question “what if I fail?” always prevails”.

The fear of exams may trigger some other negative outcomes. This situation is reflected by a respondent (#12): “Failing in the preparatory program will lead to family pressure and it will impose economic burden for us”. Horwitz, Horwitz and Cope (1991) describe how exams impede learners’ performance as follows: “Test-anxious students often put unrealistic demands on themselves and feel that anything less than a perfect test is failure” (p. 30).

Moreover, failure in communication has been reported to be anxiety-breeding by the respondents. “I find it disturbing if I cannot express my opinions” said one of the respondents (#4). Most of the students believe that language is for communication. Falling short of this aim creates unease because in such a situation respondents come to believe that their attempts are in vain. At this point, it should be noted that escalation of these

communication breakdowns is somehow seeded into peoples' personality and might lead to a substantial decrease in motivation. However, the erroneous assumption here is that some people find communication apprehension as the single source of failure (Daly, 1991), thereby neglecting the other possible sources.

One of the most important issues to be handled here could be the fear of making mistakes. In daily life we are inundated with a wealth of decision-making situations. Some of these decisions coincide with the expected targets and lead to success, but some might, though not in purpose, deviate from the expected route leading to mistakes. Being judged, rejected and humiliated are some key terms associated with mistakes. A considerable number of learners (11) stated that they were afraid of mistakes while some believed that it was worth experimenting with mistakes as they were opportunities for learning. "In fact, I am not a person who is afraid of mistakes, but in lessons mistakes mean fewer grades" indicated one learner (#9) while another one (#13) stated that a speech full of mistakes might lead to communication failure. Another learner (#5) suggested reasoning for being afraid of, "I think I'll appear foolish when I make mistakes". Appearing foolish, being humiliated or ridiculed have been noted as the common hesitations of the learners who are afraid of mistakes. However, when students were asked if they had had experienced such a thing before, only few (2) agreed. However, those few students pointed that it didn't mean that those who laughed at them were ill-willed and sometimes they also laughed at the other person who made a silly mistake.

4212. The Role of the Teachers

The growing emphasis on student autonomy has shifted the centre of gravity. What was teacher fronted once has become student centred now. Of course this transformation is not fully complete and in some countries it is quite painstaking. Before referring to students' perceptions of the role of the teachers at the SOBE, it is better to speculate the role of the teacher in general. Many people attach a prominent role to teachers and hold this equation: "If you like the teacher, you will like the lesson". Failing to notice that the teacher is only a variable in learning process, some go far beyond this suggested role and say it is the teacher who has got the upper hand. In short, teachers could sometimes be considered as the key determinant of success or failure.

When it comes to the role of the teacher with regard to his/her treatment of language anxiety in classroom the abovementioned role does not seem to change for some learners. For a question intended to find out how learners view learning English, a respondent (#28) stated “it depends on the teacher”. According to the respondents, this role for teachers could be positive and negative. Some students reported that the teacher acts as a catalyst: “If the teachers didn’t make it difficult, I wouldn’t learn it (#2)” and another (#28) revealed that teachers should rein in the classroom: “Teachers should not let students feel free. Because ... in that case nobody will take turns; teachers should solicit turns otherwise not all the students participate willingly (#28)”. Moreover, teachers’ gentle attitude in attending mistakes, creation of a supportive environment, assignment of tasks beforehand and encouragement of group work have been cited less-anxiety breeding by respondents.

Some students levelled their criticism towards teachers. Here are some complaints about teachers: “Sometimes teachers keep a strict stance, thereby killing our passion (#25)”, “Teachers’ attitude sometimes creates anxiety (#24)”, “Talking to teachers makes me unease (#23)”. When we go further to find out possible reasons, there are some surprising things. Teachers’ delivery of turns might create a problem for learners. Sometimes teachers solicit turns directly and learners are caught unprepared. This situation makes the learners feel some discomfort. Sometimes teachers’ commitment to speaking and pronunciation could be anxiety-inducing: “We hear four voices and these voices are different from each other. Thus, we cannot choose the correct pronunciation (#24).

The significant role of teachers described above confirms early research on language anxiety. In a study aiming to discover the reasons for language anxiety, Williams and Andrade (2008) found that teachers shoulder a great responsibility in causing anxiety for learners (%50, 61).

4213. Competitiveness

Students at times feel that the model or the desired goal for them is not to have a passing grade, a good command of the lesson or develop an understanding of issues in their field; rather it is to be as good as their friends. Sometimes this becomes a driving force for them, but sometimes falling behind peers could let learners harbour feelings of unease.

This is the case for a small percentage of students. An example comes from a female learner (#24): “I cannot produce sentences as well as my peers”. As indicated here, the model is the peer and falling behind the mainstream population creates anxiety. Another student (#17) gave a piece of advice to others when they are anxious: “Just look at those who are inferior. You will feel happy then”. It is true that in a stiff competition everybody tries to become better than their counterparts. However, constant targeting of “betterment” may put strain on learners’ shoulder. Therefore, a competitive atmosphere could sometimes not work in EFL settings.

4214. Lack of Information in the Native Language

An important disturbing point for the respondents is the lack of information about a subject. Sometimes being armed with sound necessary linguistic information does not guarantee a successful communication. One also needs some information about a topic that s/he is talking about. Unfortunately, some students claim that they have no opinion about a particular issue. A learner (#20) expressed, “I don’t have a good background to establish a good discussion”. This negative self-perception or self-assessment creates a mental obstacle to go into the task or to participate willingly.

4215. Comparison of Courses with Regard to Anxiety

The students were asked to compare the courses they had studied such as history, maths, etc. with English to explore their orientation for anxiety breeding courses. 28 students out of 30 (93.75%) stated that English lessons took the first seat in terms of their anxiety-breeding nature. “In other courses, I don’t get anxious” suggested one learner (#1, #5, #6, #7, #10, #27, and #30). Some others gave an account of why they feel more anxious in English courses: “I believe all the courses are more or less the same, but in English classes, students are more disadvantageous because it is a new language (#4)”, “Sometimes you may not know the answer in any course. However, the problem with English classes is that there are times when you cannot articulate your opinions even if you know the answer (#11)”. One of the students who did not rank English courses in the first order (#18) claimed that it is history in which she feels more discomfort while the other

(#24) suggested that he does not get much anxious in English courses since it is not his departmental course.

The findings here reveal that a great majority of students say it is English that is most provoking and this finding is consistent with early studies in the field. Sparks and Ganschow (1991) suggested that specific language-encoding difficulty in language courses could make it anxiety-breeding even if the students do well in other courses. Moreover, MacIntyre (1995) claimed that some strategies to cope with problems can be developed in L1, but not in L2 (cited in MacIntyre, 1999).

422. Manifestation of Language Anxiety

Language anxiety could be manifested in a number of ways. For this study four themes were grouped and these themes are cognitive, physical, linguistic and behavioural changes. Table 27 gives some clues about each change.

4220. Physical and Physiological Manifestations

Some visible changes become apparent when learners get anxious. Here, it is referred as a “change” because learners do not feel what they normally do. In this line, most of the learners reported that they had had experienced physical and physiological changes, rather than the others. Here are some accounts: “My hands shake (#1)”, “I tremble (#4)”, “I have a stomach ache (#10)”, “I go red. My heart beats faster (#16); “I blush, begin sweating (#20)” The respondents (#22, #23, #24, #28, #29, #30, #31 and #32) reported that they have experienced blushing and sweating when they feel anxious. Here an important example about this kind of manifestation could be given. One respondent (#21) stated that constant exposure to anxiety might create some physical problems: “When I speak I grow anxious; I blush Everything goes upside down. I see the physical changes in my body; I lose my hair; I have some bruises.”

4221. Cognitive Manifestations

Learners believe that some differences could occur when they feel anxious and these differences or changes could be at cognitive level. The word cognitive refers to one's thinking process; therefore, manifestations of this sort are not observable. Here are some accounts of respondents: "I don't think I have great physical changes, but inside I feel very bad. (#2)", "I tremble and panic; it appears to me that the teacher is insulting me. (#4)", "If I cannot find that specific word, all the parts go away. It is just like a puzzle (#5)", "I sometimes cannot even tell my name. The classrooms walls turn out to be dungeons and when you leave the room you feel better. Time does not run, everything turns upside down (#12)".

4222. Linguistic Manifestations

The representations of language anxiety could occur at linguistic level. Problems such as staggering voice, translation problems and feeling tongue-tied and not being able to respond were highlighted about this point. "I get upset. I feel just like people who are deaf and dumb. (#8)" suggested a learner. "My voice staggers and sometimes goes off. (#12)" said another. Some raised their concerns over the problem of translation:

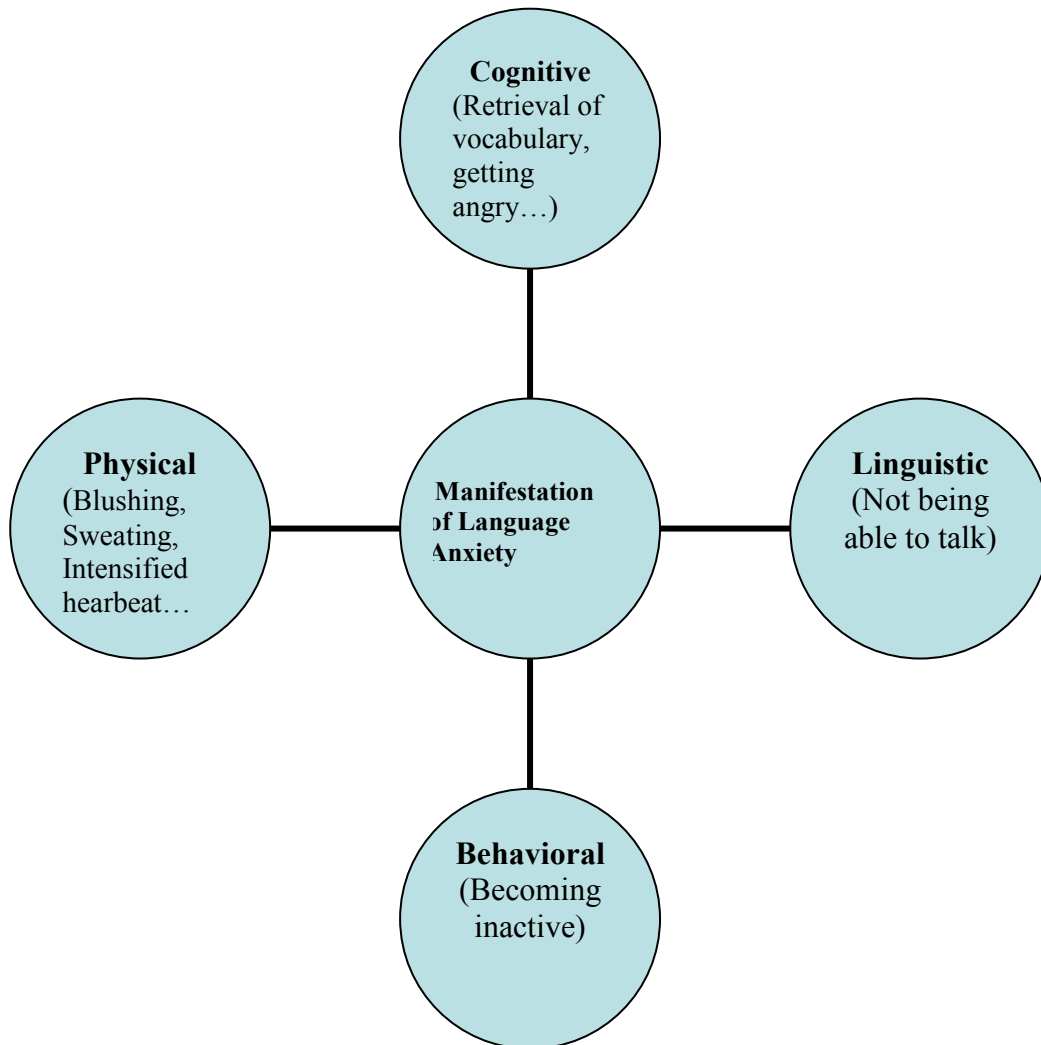
Researcher: "What kind of difficulties do you experience when speaking English?"

Student xzxz: "I always think of the answers in my mother tongue first. But if I cannot translate them, everything goes off. Nothing comes to my mind then."

4223. Behavioural Manifestations

Two respondents mentioned behavioural manifestations in their speech. One of them (#13) said, "If I am stressed, this is reflected in my speech. My behaviours change, I am usually active, but when I am anxious I lose my spirit." Unlike the respondent #13, respondent #27 believed that change of behaviours in important settings would indicate one's weakness. "If I blush, for example, my interlocutor could get it as a weakness".

Table: 28
Manifestations of Anxiety



423. Suggested Ways to Lower Language Anxiety

So far a lot of ways have been offered to lower anxiety. In this part, some concrete suggestions for creating a less stressful class have been made by the learners. Recorded data on alternative ways to lower anxiety was grouped into three categories: lowering teacher-induced anxiety, course-induced anxiety and learning context-induced language anxiety.

4230. Lowering Teacher-induced Anxiety

According to the respondents a substantial number of students find the solution in teachers. The respondents believe that teachers' treatment behaviour, attitude, turn-distribution, academic competence and evaluation of students' level are some issues that could help them feel less anxious.

The most rated thing in the interview was found to be teachers' evaluation of the students' level. The respondents told that teachers should be mindful of students' level. This is partly because some zero beginners and false beginners are sometimes placed in the same classroom and the teacher can regulate the flow of the lesson according to the false beginners. Thus, zero beginners in such a situation might be disadvantageous. One respondent (#6) reported that the teacher should watch their level while another learner (#8) wanted teachers to appeal to their level. "Our teacher shouldn't have preconceptions such as this student should know this." asserted a respondent (#5).

Turn-taking might be anxiety-provoking for learners. Learners felt that some specific individuals should not be singled out in speaking courses. In cases where general soliciting does not work, the teacher should deliver the turns directly to create a sort of harmony in the classroom. This idea is reflected in the respondent #22: "Assignments should be given beforehand and students should not be pushed to respond abruptly; but sometimes teachers should push the learners".

Third, the attitude of the teachers could be of some help to alleviate language anxiety. The respondents usually suggested that a friendly teacher who keeps a positive attitude is welcome. The teacher who makes the lesson more of a fun than a requirement is usually instrumental in lowering the language anxiety.

Fourth, teachers' academic competence has been noted as an important point to lower anxiety. Teachers' strict devotion to old-fashioned methods could be anxiety-inducing for learners. For instance, teachers' obsession with grammar rules has been reported to be anxiety-breeding. A significant point to be handled here is teachers' error treatment behaviour. The respondents usually demanded tolerance of mistakes.

In the light of learners' accounts, it is possible to say that level division of the students should be made more carefully so as not to make a few shine and let others take care of themselves. Addressing to a particular group might kill the willingness of others. The teacher should feel the pulse of the classroom when delivering turns and treating mistakes.

4231. Lowering Course-induced Anxiety

The issue of language anxiety could be rooted to courses studied. Therefore, vocabulary development which has been noted as a crucial factor in causing anxiety should be considered essential in developing the syllabus for speaking courses.

Moreover, some respondents (#6 and #11) complained about the time they started learning and speaking English. "I wish I had started earlier." said one respondent (#6). After a certain period learners feel themselves in a disadvantaged position to learn and speak the language. This could be explained through Monitor Hypothesis. Youngsters feel free to make mistakes and take risks whereas adults monitor their speech after a certain age.

4231. Lowering Learning-context-induced Anxiety

Students usually do not feel themselves free in a formal setting. Therefore, teaching atmosphere itself has been suggested as an anxiety-inducing factor for students. Creating less formal situations has been a goal to reach optimum ripeness. "If you make a mistake in a serious situation, things will be troubling." suggested one learner (#9). Associating classroom setting with a formal setting could bring about some emotional detachment whereas a cooperative atmosphere could prove to be supportive for learners.

43. Semi-structured Interview with the Teachers about Their Perceptions of Language Anxiety

These interviews were undertaken with 20 speaking teachers employed at the SOBE. The teachers were chosen through purposive sampling; therefore, the chosen group are in a position to judge learners' behaviours, strategies, beliefs and attitudes. To this end,

speaking teachers were asked to take an interview of 6 questions developed by Tanveer (2007). The respondents were told that the interview was part of a study and participation was voluntary. Moreover, they were also told that their voice would be recorded and used for only research purposes.

Four of the interviews were dictated verbatim to guide for analysis. The others were “selectively transcribed” (Fielding, 1993, p. 146) because verbatim transcription would be laborious and time consuming as there were many samples.

430. Gender Distribution and Teaching Experience of the Subjects

There were 20 students, 13 of whom were males and the other 7 were females. Teachers’ experience in their jobs ranged from 2 years to 20 years.

431. Instructors’ Perceptions of the Role of Language Anxiety

The question “How do you view the role of language anxiety for EFL?” was asked to get relevant answers and answers could be divided into three categories: negative, positive, and neutral.

The majority of the subjects cited that the role of language anxiety could be detrimental to the students’ performance. Fear of negative evaluation and making mistakes were most cited issues under the negative category. A teacher’s (#11) account summarizes this role:

... It is a great barrier to learn new language. They cannot display what they learn. Actually it is a trap on the way to put their potential into performance ... When people go to the stage they start trembling, stuttering, sweating, especially when they are learning individually. A karaoke study sounded like a torture for the students. The students reacted severely: “Zero point is all right for us, sir.” suggested my students.

Some respondents linked language anxiety with the commonplace language teaching orthodoxy of the country and reported that emphasis to grammar could trigger the fear of making mistakes. One of the respondents (#10) summarizes this clearly:

Most students in Turkey experience language anxiety and it is valid for our students here. The reason for this may be the fact that they are given grammar-based education in Turkey and this causes students to be hesitant while speaking because they fear that they will make mistakes.

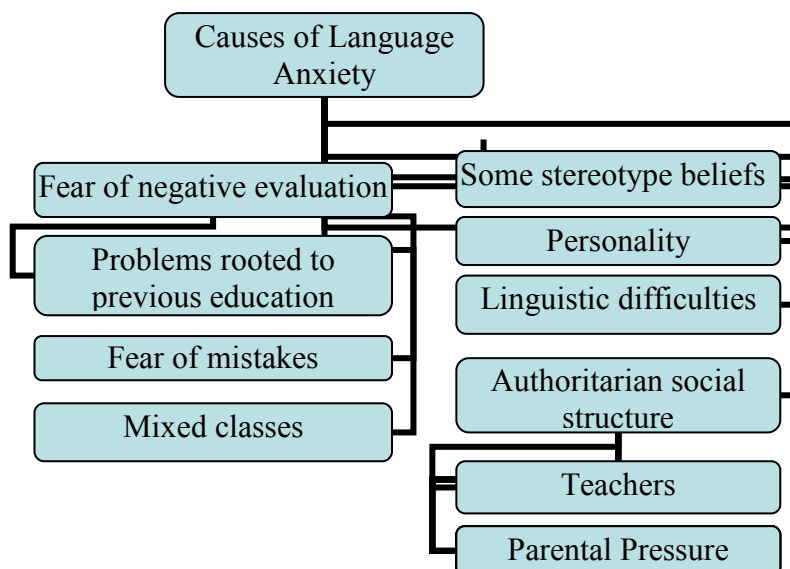
The second group considered language anxiety as something neutral. The teachers in this group revealed that language anxiety could be both positive and negative. "...Having some anxiety pushes the learner and makes the learner study more and do things willingly. As for a negative aspect, more mistakes could be made in a conscious process." (#12).

In the third group there was only one teacher who holds the view that some anxiety would be necessary for learners and he (#18) asserted that the present lack of success at universities could be attributed to a lack of anxiety in their courses.

432. Instructors' Perceptions of the Causes of Language Anxiety

The subjects reported that the following situations are anxiety-provoking for students: (1) when students are asked to perform individually, (2) when students are solicited turns directly, (3) when learners' mistakes are corrected or monitored constantly and (4) when students are talking to a person whom they have never talked. These situations can also be considered as possible courses of anxiety. Teachers also provided some reasons for the sources or causes of language anxiety. Mistakes, fear of negative evaluation, heterogeneous classes, students' personality, authoritarian social structure, problems rooted to previous educational experiences, linguistic difficulties and some stereotype opinions could be the sources of anxiety.

Table: 29
Possible Causes of Language Anxiety in Speaking Classes
according to Teachers



4320. Fear of Negative Evaluation

A considerable number of the respondents cited fear of making mistakes as a possible source of anxiety. Most of the teachers informed the students that mistakes are quite normal and part of the learning process. Some even stated that they make some mistakes on purpose to let students see that even teachers can make mistakes. However, the problem is that some learners are afraid of negative evaluation when they make mistakes: “They are anxious about making mistakes. I say to my students that it is quite normal to make mistakes ... When they make a mistake in pronunciation the other students in the class laugh at him and this discourages him to a great extent.” (#1). When it is a student’s turn, that student feels that he is at the centre of attention and all the world revolves around him. Actually this is something related to a feeling of being monitored, “When they are speaking students feel that they are being monitored (#3).”

4321. Problems Rooted to Previous Educational Experiences

The respondents stressed that the present situation of anxiety is rooted in the students' early experiences. Here, "early experiences" refers to learners' exposure to language skills both in the native and foreign language. Several respondents asserted that students may find it difficult to produce utterances even in the mother tongue. "The students cannot express themselves clearly in the mother tongue (#12)." As for the foreign language the common English teaching orthodoxy has not been reported to be productive for them. The respondents (#24 and #27) pointed to grammar-based education and cited that the common fallacy is the undue attention on grammar rules. Most teachers, no matter how skilled they are, consider their task as equipping learners with good grammar knowledge. Therefore, speaking skill is put aside. Undue grammar obsession also brings out mistakes; mistakes create fears, and fears lead to avoidance and this avoidance could be called "anxiety".

4322. Mixed-classes

Sometimes students do not feel comfortable in the presence of the opposite gender. When a person makes a mistake in a mixed-class (in which there are both males and females) the anxiety s/he may feel might be relatively higher than a single-gender classroom induces. It is because in the mixed-classes students are in a sort of competition to impress the opposite gender and any failure to this end could be anxiety provoking. One of the respondents noted the comfort students felt when all classmates were of the same gender:

The attitude towards mistakes is friendlier in single-gender classrooms. One can make a mistake, but reactions will not bother him/her much because there is less threat to his/her identity. For instance, in my xxx class there are all boys studying in the department of xxxx. They feel very comfortable during the lessons. (#18)

4323. Authoritarian Social Structure

Although diminishing day by day, the authoritarian social structure is also influential on the development of language anxiety. The existence of authority is evident over various walks of life in Turkey. Thus, human conduct is sometimes shaped by the framework one

lives in. The word “authoritarian” is here refers to either visible or invisible ruling strata for which the people should serve. It is not a coincidence that learners’ behaviours are sometimes governed or guided by *superior* beings or values. Two of the so called “unquestionable” beings were covered by the teachers: teachers and parental pressure.

43230. Teachers

Does the title indicate that teachers are complaining about themselves? Maybe not themselves, but they usually do about their colleagues. Since this item was studied in learners’ interview, it is kept short and simple in this part.

Sometimes, teachers’ way of teaching and patronizing stance in lessons may make the learners experience anxiety. “Some teachers here do not attend to the problem of language anxiety and just base their lessons on mechanic drills (#4)” stated one respondent while another (#24) pointed that teachers can apply undue punishments which kill the learners’ curiosity.

On the other hand, some students believe that teachers are unquestionable, they can never make mistakes, whatever they say is correct and any deviation from the standards prescribed by the teacher might be frowned upon. Such beliefs are the remnants of the teacher fronted system followed (and is still in use in some schools) for years. Is it possible to feel relaxed next to a person who never commits mistakes or whose value is unquestionable? If the answer is “no”, teachers seem to contribute to the anxiety arousal by their authoritarian role, their way of error treatment, poor classroom management and so on.

43231. Parental Pressure

Some parents usually keep a threatening eye on their children implying or overly stating that the consequences of failure are not favoured or pushing them to work harder and harder. Sometimes even the small kids are somehow conditioned by their parents who keep putting pressure, saying that “My daughter is going to become a doctor when she

grows up”. Sometimes setting unrealistic expectations create reasons that will lead to language anxiety.

When students are talking students usually get afraid of failure at school. The effects of failure would make them suffer from language anxiety. However, parental oppression might become another effect stated by a respondent (#14), “Usually Students are afraid of their teachers, their parents and making mistakes. ... they feel that their parents will not love them as they used to once they fail or go as far as threatening them to choose either school or start a decent job.”

4324. Linguistic Difficulties

Teachers did not mention linguistic difficulties as much as learners did in their interviews. Listening, mispronunciation, writing and vocabulary were noted to cause anxiety. In contrast to learners’ accounts, grammar was not mentioned. Here the respondent 17 highlighted some important points suggesting that linguistic difficulties could lead to language anxiety:

There is not enough exposure to listening. Students do not listen to enough materials before speaking and cannot choose a model ... Moreover, in National Education institutions, writing courses do not get the due respect, which results in reduction of thoughts. When students come into speaking classes, they usually decline to answer opinion questions and this creates some anxiety. I think it is because of a lacking writing tradition.

Teachers, on the other hand, talked mostly about the linguistic difficulties in the mother tongue. Some told that they cannot articulate themselves even in the mother tongue.

4325. Personality

Personality has also been indicated to be a cause of language anxiety by the subjects. Some who are introverted have always been shy in the lessons. The respondents’ accounts support our classification in Chapter II, types of anxiety. Some learners’ anxiety can be contributed to their personal trait rather than a specific situation.

4326. Some Stereotype Opinions

When learners step into the speaking classroom, they may not be neutral. Some early experiences, beliefs and attitudes might guide their feelings towards the lesson, friends, the teacher and so on. To identify any beliefs of this kind, teachers were asked if they had noticed any kinds of beliefs or perceptions about learning and speaking English. The subjects usually came up with some negative beliefs towards learning language. Some teachers said that English was more of an obligatory lesson than a language. Some learn it just because it is a must, but few learn it is a necessity of the day. It is not surprising to deduce from these that the ones who learn it just because it is a must are not motivated enough and this lack of motivation might yield anxiety-breeding for learners.

Some perceptions regarding speaking have been cited to be possible causes of anxiety. One of the teachers (#15) argued that some stereotype advice on speaking might prove counterproductive:

Most students believe that improving their English by watching films is a good way; moreover, chatting to people on msn would be fruitful. I don't agree. They disregard some key steps and take idealized models. You need to have vocabulary, good grammatical base, and some conversational strategies, like believing or not believing or something else.

The teacher's account above provides some insights for us. Setting unrealistic targets at the very beginning of the learning process might "switch off" learners because it will be very difficult to meet the unrealistic expectations and those who fall short of this will feel a kind of unease.

433. Coping with Language Anxiety

Here the word "cope" is chosen deliberately. Some other words such as "overcome", "alleviate" or "reduce" could be chosen too. However, it is important to note that a word "removal" would not fit into our discussion as it is impossible to get rid of anxiety completely. Moreover, removal of anxiety would also be problematic.

So far a similar title has already been offered in learners' suggestions to reduce anxiety in 4.2.5.5. It was noted that suggestions to overcome language anxiety usually centred on the teacher – teachers' attitudes, behaviour, treatment of errors, turn-distribution behaviour and so on.

Considering the teachers' account, it is possible to say that suggestions for teachers prevail for most of the interviews. Moreover, gentle treatment of mistakes, promotion of outdoor activities and role plays, using positive reinforcement and warm-up activities, providing a relaxing-atmosphere, using group work, using news, music and films have been noted as major strategies to be used to lower anxiety. Each of these themes is handled one by one in the following paragraphs.

It is the teacher who usually has a considerable role on students' anxiety. His/her stance in treating errors – sometimes delaying, neglecting; soliciting turns – sometimes general soliciting (asking question to the whole class) or naming the student; his/her assuring confidence through positive reinforcements; his/her friendly personality might have a lot to do with the classroom atmosphere. Moreover, the teacher in role might add to the learners' confidence: "Formulating long sentences might be difficult for students at the beginning. Instead, yes/no questions could be asked until they feel themselves secure. Another way is I take a role in dialogues. Sometimes I become part of the dialogue (#12)."

Positive reinforcement has been reported to lower students' anxiety. In language classes learners are in a vulnerable situation because of a number of considerations such as grammar, pronunciation and vocabulary. Respondent 27 summarizes the role of positive reinforcement as follows: "A warm "well-done" will achieve a lot to make them feel secure."

Warm-up activities have also been referred to on the way to alleviate anxiety. The respondents (#4, #8, #23 and #27) stated that having a brief introduction to confer relevance to learners and make them engaged in the task was necessary.

Most learners feel nervous when they are alone on the stage. Therefore, group work or pair work has been instrumental in cases where learners are prone to fail on their own. Several respondents indicated group work as a favourite strategy to this end.

Issues introduced in the lesson might not attract learners' attention. Thus, finding something relevant is necessary. "I usually solve this problem through news (#17)" stated one respondent. "... Because news is up to date and is usually relevant to learners."

Lastly music and films have been mentioned as some instruments to create a less-stressful atmosphere (#17). "When they watch films and listen to music, they do not attend to mistakes."

44. Pre-test and Post-test Results of the 6-Week Creative Drama Program

This step is considered to play an integral role in the study because it tests whether creative drama activities run for 6 weeks were any help with regard to anxiety alleviation. At the beginning of the study the FLSAS was applied to participants and the same instrument was re-administered to see the impact of the study. Then, the results from these instruments were compared pre-intermediate and intermediate students separately. The results are provided below.

Table: 30
Average FLSAS Scores of Pre-intermediate Students
Who Took the 6-Week Study

Descriptive Statistics					
	N	Mean	Std. Deviation	Minimum	Maximum
pre_preint	12	2,9973	,38574	2,29	3,61
post_preint	12	2,6452	,36392	2,10	3,10

The average language anxiety level of pre-intermediate students before the study was 2.99. This score decreased to 2.62 after the implementation of the study. The difference between these two scores was found to be statistically significant according to Wilcoxon Signed Ranks Test ($p < 0,005$).

Test Statistics^b

	post_preint - pre_preint
Z	-2,937 ^a
Asymp. Sig. (2-tailed)	,003

a. Based on positive ranks.

b. Wilcoxon Signed Ranks Test

Moreover, the average language anxiety level of intermediate students before and after the study was compared. The mean value for intermediate students lowered from 2.86 to 2.40. Similarly, the decrease was found to be significant according to Wilcoxon Signed Ranks Test ($p < 0,005$).

Table 31:
Average FLSAS Scores of Intermediate Students Who Took the 6-week Study

Descriptive Statistics

	N	Mean	Std. Deviation	Minimum	Maximum
pre_int	10	2,8645	,61447	1,81	3,61
post_int	10	2,4000	,21783	2,03	2,68

Test Statistics^b

	post_int - pre_int
Z	-2,293 ^a
Asymp. Sig. (2-tailed)	,022

a. Based on positive ranks.

b. Wilcoxon Signed Ranks Test

In the light of the findings given above, it is possible to say that using creative drama activities could help learners lower their anxiety. Further discussion is held in Chapter 5.

This chapter discusses the findings gathered through the questionnaires, interviews with the teachers and learners. Also findings from the pre-experimental study are elaborated.

5. CONCLUSIONS

This part provides a brief summary of the study. With the aims and findings in mind, the section provides some insights into the role of language anxiety in EFL speaking classes. Some pedagogical implications for creating a less stressful environment are drawn. Finally, the section closes with some suggestions for the related studies to be conducted in this field.

The study provided rich data and valuable insights both in statistical and descriptive terms. However, it might be premature to draw clear-cut conclusions since the nature of language anxiety is fairly intricate (Tanveer, 2007).

This study has two major purposes: (1) to identify the present situation in speaking courses at the SOBE in terms of language anxiety, and (2) to improve the existing situation through creative drama activities. Lots of insights from the FLCAS, CPG grades and responses of the subjects emerged and these findings could be useful for further in-depth studies.

Initially a FLCAS questionnaire was administered at the SOBE to identify the current language anxiety level. The findings obtained from the questionnaire demonstrated that 20.2% percent of the participants were highly anxious.

When beginner, pre-intermediate and intermediate students were compared in terms of their anxiety, beginner students were found to be the most anxious group while the pre-intermediate students were the least anxious.

The questions in the FLCAS were clustered and self-confidence, fear of failure, physical and mental appearance, eagerness to participate in the classroom, competitiveness and perfectionism were highlighted as possible sources of language anxiety.

Furthermore, the study revealed a considerable difference in the anxiety levels of male and female students. The females were found to be more anxious than the males and this difference was found to be statistically significant.

The CPG scores of the males and females were compared and it was found that females had significantly higher scores in CPGs. One interesting inference from this could be that the more anxious group scored better in CPGs. In contrast to many studies indicating negative correlation between language anxiety and classroom performance, this finding revealed a positive correlation and supported the facilitating role of anxiety.

To go beyond these statistical data, interviews were carried out to find out the role of language anxiety, possible reasons for language anxiety, manifestation of language anxiety and suggested ways to overcome language anxiety. These interviews were carried out both with the teachers and student to have an in-depth view of the role of the construct.

In the light of the findings from the interviews carried out with students, it was observed that almost half of the students found learning and speaking an anxiety-provoking experience. Moreover, an interesting deduction to note is that students usually do not take into consideration their prior learning experiences if they find it fruitless. Only fruitful and serious learning endeavours are considered to be learning experiences for most learners.

The possible reasons for language anxiety were investigated from the students' perspective through interviews. It was found that linguistic difficulties (vocabulary, grammar and pronunciation), cognitive challenges (fear of failure in front of others, fear of exams, fear of failure in communication, lack of self-esteem, fear of making mistakes), the role of the teachers, competitiveness and lack of information were considered to be correlates of language anxiety. These findings seem to support earlier studies conducted in this field. Linguistic difficulties, notably lack of sufficient vocabulary, and the role of the teachers were considered to be the strong correlates of language anxiety.

Learners were asked to compare English courses with the other courses they had studied with regard to language anxiety and English was rated to be more anxiety-breeding by 93.75% of participants.

With regard to the manifestations of language anxiety physical, cognitive, linguistic and behavioural manifestations were noted. Trembling, blushing, sweating, having a stomach ache were the most cited physical reflections. In terms of cognitive reflections, some unreal mental representations such as feeling bad inside, feeling as if insulted or viewing the classroom as a dungeon were noted in this category. As for linguistic manifestations feeling tongue-tied and producing a staggering voice have been reported to be the situations learners manifest when they are anxious. Lastly, some learners indicated that they change their behaviours when they grow anxious. To illustrate, the learner who felt active in general turned out to be an inactive receptor in a situation of discomfort.

As part of the interview question, learners were asked to come up with some possible solutions to the problem of language anxiety and some suggested solutions on the way to alleviating language anxiety were investigated in three grounds: (1) lowering teacher-induced anxiety, (2) lowering course-induced anxiety and (3) lowering learning-context anxiety. First of all, teachers' treatment behaviour, attitude, turn-distribution, academic competence and evaluation of students' level were considered to be some basic themes to ease anxiety. Second, inclusion of some crucial factors such as vocabulary development which are thought to be aggravating language anxiety in the speaking curriculum and starting language courses at an early age could let learners feel less inhibited. Third, creating a supportive environment would make learners feel secure.

To contribute to the findings and to ensure reliability, 20 speaking teachers were interviewed to explore the instructors' perceptions of language anxiety, its possible causes and overcoming strategies. This helped the researcher to get a more in-depth framework.

The participant teachers' perceptions on the role of language anxiety varied greatly. Some believed that language anxiety is detrimental to the performance of the learners; some held the opinion that it could have a debilitating and facilitating role and a teacher believed that language anxiety proves to be useful to boost the learners' performance.

Interview analysis of teachers' perceptions of possible causes of language anxiety has shown that fear of negative evaluation, problems rooted to previous education, mixed

classes, some stereotype opinions, personality and linguistic difficulties and teachers could cause anxiety.

After covering the role and possible sources of language anxiety and possible ways to alleviate language anxiety from a variety of perspectives, the study focused on a single way to lower language anxiety in speaking classes: applying creative drama activities. That part of the study was conducted in a pre-experimental fashion. 22 participants chosen on a voluntary basis attended a 6-week creative drama program. The participants were asked to respond to the FLCAS questionnaire both at the beginning and at the end of the study, and at the end of the study, the findings were compared. The difference between the pre-test and the pos-test was found to be statistically significant and the findings indicated that creative drama activities could be useful to lower language anxiety.

In the light of the findings the following pedagogical implications could be made:

1. For the implementation of creative drama and lowering language anxiety, no drastic changes in curriculum are necessary. Almost all of the activities developed or adapted are teacher-friendly; therefore, no specific training is necessary for application.
2. The role of teachers has been cited to be a significant consideration to alleviate language anxiety. However, the recommendations here are not something new, but what every teacher should do.
3. EFL instructors should at times inform the learners about the role of language anxiety, mentioning possible reasons and strategies to help learners overcome the feelings of discomfort.
4. Teachers should read the classroom dynamics well and create a supportive learning atmosphere where the learners do not harbour the feelings of nervousness.
5. Teachers should sometimes take the lead and help to create a less competitive atmosphere.

6. It was indicated in the study that promoting pair work or group work might let learners feel more comfortable. This will also let learners establish a friendship network and students will not bother much in the presence of their mates.
7. Letting learners overcome the fear of making mistakes is a notable consideration shown in many phases of the study. An atmosphere where learners will feel free to make mistakes should be promoted.
8. Some teacher training seminars on language anxiety could make some teachers informed about the issue and take necessary steps to overcome the feelings of discomfort.
9. Teachers should define their expectations from the course precisely. Setting unrealistic targets and pushing learners to an uneven contest would yield counterproductive.
10. Activities or practices that will nurture the self-esteem of the learners rather than threatening their “face” should be implemented frequently.
11. Vocabulary and grammar obsessions should be replaced by reasonable communicative competence.
12. Teachers should keep a positive stance during the lessons and be attentive when delivering turns and treating errors. Non-threatening methods of error correction would be welcome.
13. Integrating creative drama activities would bring variety and enthusiasm to lessons which are run in a teacher-fronted fashion.
14. More creative drama activities should be integrated into speaking curriculum.

The following are some limitations of the study. No control group was used for the study due to the attendance considerations. It could have been better if the time devoted for

this had been longer. Moreover, the study could have been better if there had been interviews with students who took the creative drama program. For the creative drama program selection of participants was random. It could have been better if only the anxious students had been invited. One possible limitation is that subjects in the interviews may not have mentioned some possible reasons or causes of language anxiety. Lastly, when transcribing records wording of some questions was found to be leading in four of the interviews. The answers to those questions were not included during the analysis.

This study was conducted to identify the level of language anxiety, provide the reasons and possible solutions to alleviate language anxiety in speaking lessons. One suggested way to overcome language anxiety – creative drama – was focused in the study. Here are some suggestions for further research that can be conducted on language anxiety and creative drama:

1. Conducting a true-experimental study might be welcome as it would provide a control group.
2. In this study, the scope was the language anxiety in speaking courses. As research has shown, language anxiety is a problem for reading, listening and writing classes too. Therefore, the application field could be changed to have a variety of perspectives. Moreover, language anxiety in general could be the focus of prospective studies.
3. Another study attaching emphasis on the role of creative drama would also be conducted.
4. Here the role of creative drama on language anxiety was elaborated. The role of creative drama in other lessons and on different domains could also be studied.

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APPENDICES

APPENDIX: A
CALL FOR STUDENTS

**KONUŞMA DERSLERİNDE
KAYGI YAŞIYORUM DİYORSANIZ!**

6 HAFTA SÜRECEK BİR PROGRAMA
KATILMAYA NE DERSİNİZ?

NOT:

- ❖ PROGRAM OKULUMUZDAKİ HERKESE (HER DÜZEY, LİSANS/YÜKSEK LİSANS)AÇIK OLUP, ÜCRETSİZDİR.
- ❖ DERSLER HER ÇARŞAMBA 17.00'DE YDYO DA YAPILACAKTIR.
- ❖ KONTENJANIMIZ 25 KİŞİ İLE SINIRLI OLUP BAŞVURU SIRASI ESAS ALINACAKTIR.

MÜRACAT: Okt: HASAN SAĞLAMEL B-BLOK 3. KAT NO:12

E-posta: hasansaglamel@yahoo.com

APPENDIX: B
CALL FOR STUDENTS

**IF YOU SAY THAT I FEEL
ANXIOUS IN
SPEAKING CLASSES!**

HOW ABOUT PARTICIPATING IN A **6-**
WEEK SPEAKING PROGRAM?

- ❖ ATTENDANCE IS FREE AND ALL STUDENTS FROM OUR SCHOOL (ALL LEVELS; UNDERGRADUTES/POST-GRADUATES) ARE WELCOME
- ❖ THE COURSES WILL BE HELD AT 5 P.M. AT THE SCHOOL OF BASIC ENGLISH ON WEDNESDAYS
- ❖ ONLY THE FIRST 25 TO APPLY WILL BE ACCEPTED
- ❖ FOR FURTHER INFORMATION SEE LEC. HASAN SAĞLAMEL
BLOCK B, 3rd FLOOR ROOM NUMBER:12 e-mail:hasansaglamel@yahoo.com

APPENDIX: C
FOREIGN LANGUAGE SPEAKING ANXIETY SCALE

Dear friends this study aims at exploring the anxiety behavior in language classes. Your answers to the questionnaire will be much appreciated. The questionnaire is anonymous: you do not need to write your name on it. The reliability of the findings depends solely on the sincerity of your answers. Thank you in advance.

Read the following statements and put a tick (√) for the choice which best indicates your feelings.

1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree

	1	2	3	4	5
1. I never feel quite sure of myself when I am speaking in my speaking class.					
2. I don't worry about making mistakes in speaking class.					
3. I tremble when I know that I'm going to be called on in speaking class.					
4. It frightens me when I don't understand what the teacher is saying in the foreign language.					
5. It wouldn't bother me at all to take more speaking classes.					
6. During speaking classes, I find myself thinking about things that have nothing to do with the course.					
7. I keep thinking that the other students are better at speaking than I am.					
8. I start to panic when I have to speak without preparation in my speaking classes.					
9. I worry about the consequences of failing my speaking class					
10. I don't understand why some people get so upset over speaking classes.					
11. In speaking classes, I can get so nervous I forget things I know.					
12. It embarrasses me to volunteer answers in my speaking classes.					
13. I would not be nervous speaking the foreign language with native speakers.					
14. I get upset when I don't understand what the teacher is correcting.					
15. Even if I am well prepared for speaking classes, I feel anxious about it.					
16. I often feel like not going to my speaking class.					
17. I feel confident when I speak in speaking classes.					
18. I am afraid that my speaking teacher is ready to correct every mistake I make.					
19. I can feel my heart pounding when I'm going to be called on in speaking classes.					
20. I don't feel pressure to prepare very well for speaking classes.					
21. I always feel that the other students speak the foreign language better than I do.					
22. I feel very self-conscious about speaking the foreign language in					

front of other students.					
23. Speaking classes move so quickly I worry about getting left behind.					
24. I feel more tense and nervous in my speaking class than in my other classes.					
25. I get nervous and confused when I am speaking in my speaking classes.					
26. When I'm on my way to speaking classes, I feel very sure and relaxed.					
27. I get nervous when I don't understand every word the speaking teacher says.					
28. I feel overwhelmed by the number of rules you have to learn to speak a foreign language.					
29. I am afraid that the other students will laugh at me when I speak the foreign language.					
30. I would probably feel comfortable around native speakers of the foreign language.					
31. I get nervous when the speaking teacher asks questions which I haven't prepared for in advance.					

Thank you for your participation!

APPENDIX: D**FOREIGN LANGUAGE SPEAKING ANXIETY SCALE (IN TURKISH)**

Değerli arkadaşlar, bu çalışma öğrencilerin yabancı dil öğrenme sürecinde karşılaştıkları dil kaygılarını saptamaya yöneliktir. Ankete vereceğiniz cevaplar aynı süreci yaşayan arkadaşlar için çıkarım elde etmede kullanılacaktır. Sonuçların güvenilirliği cevapların içtenliğine bağlıdır ve ankete vereceğiniz cevaplar gizli tutulacaktır. Şimdiden teşekkürler..

Hasan SAĞLAMEL
KTÜ, Yabancı Diller Yüksek Okulu

Aşağıda verilen yargılardan sizce en uygun olanı seçiniz ve ilgili kısma (X) işareti koyunuz.

Cinsiyet: Erkek () Kız ()

Yaş:

Bölüm:

Sınıf:

No:

(1-Tamamen katılmıyorum, 2-Katılmıyorum, 3-Yorumsuz, 4-Katılıyorum, 5-Tamamen katılıyorum)

	1	2	3	4	5
1. Konuşma derslerinde konuşurken asla kendimden emin olamam.	()	()	()	()	()
2. Konuşma dersinde hata yapmaktan endişelenmem.	()	()	()	()	()
3. Konuşma dersinde bana söz verileceğini bildiğim zaman heyecanlanırım.	()	()	()	()	()
4. Konuşma dersinde öğretmenin ne söylediğini anlamamak beni endişelendirir.	()	()	()	()	()
5. Daha fazla konuşma dersi alsam bundan hiç rahatsızlık duymazdım.	()	()	()	()	()
6. Konuşma dersinde, kendimi dersle ilgisiz şeyler düşünürken bulurum.	()	()	()	()	()
7. Diğer öğrencilerin konuşma konusunda hep benden daha iyi olduğunu düşünüyorum.	()	()	()	()	()
8. Konuşma dersinde, hazırlık yapmadan konuşmak zorunda olduğumda paniğe kapılırım.	()	()	()	()	()
9. Sınıfta kalmanın sonuçlarını düşünmek beni endişelendirir.	()	()	()	()	()
10. Konuşma derslerinin insanları neden bu kadar çok ürküttüğünü anlamıyorum.	()	()	()	()	()
11. Konuşma derslerinde o kadar heyecanlanırım ki bildiklerimi de unuturum.	()	()	()	()	()
12. Konuşma dersinde gönüllü cevap vermekten utanırım.	()	()	()	()	()
13. Yabancılarla (anadili İngilizce olanlarla) İngilizce konuşurken rahatsız olmayacağımı düşünüyorum.	()	()	()	()	()
14. Öğretmenin düzelttiği hataların ne olduğunu anlamamak beni sınırlendirir.	()	()	()	()	()
15. Konuşma dersine iyi hazırlandığım zaman bile tedirgin olurum.	()	()	()	()	()
16. Çoğu zaman konuşma derslerine gitmek içimden gelmez.	()	()	()	()	()
17. Konuşma derslerinde konuşurken kendime güvenirim.	()	()	()	()	()
18. Öğretmenin yaptığı her hatayı düzeltecek olmasından korkarım.	()	()	()	()	()

19. Konuşma dersinde bana söz verildiğinde kalbimin çok hızlı attığını hissedirim.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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(1-Tamamen katılmıyorum, 2-Katılmıyorum, 3-Yorumsuz, 4-Katılıyorum, 5-Tamamen katılıyorum)

	1	2	3	4	5
20. Konuşma derslerine iyi hazırlanmak için bir baskı hissetmiyorum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Her zaman diğer öğrencilerin İngilizceyi benden iyi konuştuklarını hissediyorum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Diğer öğrencilerin önünde İngilizce konuşurken rahat olamam.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. Konuşma dersi çok çabuk ilerliyor, geride kalmaktan endişe ediyorum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. Diğer derslere göre kendimi konuşma dersinde daha gergin ve heyecanlı hissedirim.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. Konuşma dersinde konuşurken, heyecandan söyleyeceklerimi karıştırırım.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. Konuşma derslerine giderken kendimden çok emin ve rahatım.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. Öğretmenin söylediği her kelimeyi anlamazsam heyecanlanırım.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. Bir dili konuşmak için öğrenilmesi gerekli olan kuralların sayısı beni sıkar.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. Konuşurken diğer öğrencilerin bana güleceğinden endişelenirim.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30. İngilizceyi anadili olanlarla konuşurken kendimi rahat hissedeceğimi düşünüyorum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. Öğretmen daha önce hazırlanmadığım sorular sorduğunda heyecanlanırım.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*Anket soruları sona ermiştir,
Lütfen, tüm bölümleri eksiksiz olarak yanıtladığınızdan emin olunuz....
Çalışmamıza göstermiş olduğunuz ilgi için teşekkür ederiz...*

APPENDIX: E

**TEACHERS' PERCEPTIONS OF LANGUAGE ANXIETY
(INTERVIEW QUESTIONS)**

1. How do you view the role of language anxiety for ESL/EFL learners in learning and particularly in speaking English?
2. What kind of situations and language classroom activities have you found to be anxiety-provoking for students?
3. What do you think are the causes of students' anxiety while speaking English?
4. Have you noticed any particular kinds of beliefs or perceptions about learning and speaking English in your students and do you think that they play a role in causing language anxiety for the learners?
5. What signs of anxiety have you noticed in anxious learners during your experience of teaching English to ESL/EFL learners?
6. How do you think language anxiety can be successfully controlled in the learners?
7. Do you use a specific strategy to lower anxiety in the classroom? If yes, what is it?

APPENDIX: F**YDYO'DA KONUŞMA DERSİNE GİREN HOCALARIN DİL KAYGISINA DAİR
TUTUMU (INTERVIEW QUESTIONS IN TURKISH)**

1. Öğrencilerdeki dil kaygısının yabancı dil öğrenmede ve özellikle konuşmada rolü nedir?
2. Şu ana kadar olan deneyimlerinizi göz önüne aldığınızda, ne gibi durumlar/aktiviteler öğrencilerde kaygı yarattığını söyleyebilirsiniz?
3. Sizce öğrencilerin konuşurken yaşadıkları dil kaygısının sebepleri nelerdir?
4. İngilizce öğrenme ve konuşmaya dair öğrencilerde ne gibi tutumlar var? Neler gözlemlediniz? Bu tutumların dil kaygısı yaratmada rolü var mı?
5. Kaygı yaşayan öğrencilerin konuşurken yaşadıkları dil kaygılarını gösteren ne gibi durumlara şahit oldunuz?
6. Sizce dil kaygısı kontrol altına alınabilir mi?
7. Sınıf içinde kaygıyı azaltmak için özel bir metodunuz/stratejiniz var mı? Eğer varsa, nedir?

APPENDIX: G**LEARNERS' PERCEPTIONS OF LANGUAGE ANXIETY
(INTERVIEW QUESTIONS)**

Question 1: How long have you been learning English and how do you feel about your experience of learning English? (Positive, negative, good, pleasant, stressful, anxiety-provoking, hard, etc.)

Question 2: Please tell me what disturbs you the most about learning and speaking English and why? (Learning in the classroom, when required to speak, giving presentation in the class, etc.)

Question 3: Do you think learning and speaking English as a foreign language is very difficult? What kind of difficulties or problems do you feel when speaking English? (Difficulties in learning and remembering vocabulary, grammar [which particular aspects of grammar, like verbs, prepositions, conditional sentences, tense etc.], accent, etc.)

Question 4: What kind of situations cause stress or anxiety for you? (Speaking in front of people, teachers, in class, in oral tests, in front of males/females or the person superior in status, etc.)

Question 5: What happens to you when you are in a stressful situation while speaking English and what do you do in these kinds of situations? (Get nervous, lose confidence, start blushing, my heartbeat becomes fast, use short and broken sentences, quickly finish the conversation, quickly overcome my anxiety, restore my confidence, etc.)

Question 6: What do you think are the reasons of this nervousness or anxiety? (Psychological, personality traits, lack of confidence, language difficulties, not been taught properly, feel it is difficult to learn, etc.)

Question 7: In what kind of situations do you not feel anxiety or feel less anxiety while speaking English? (With friends, generally in the society, when only teachers speak, etc.)

Question 8: Are you afraid of making errors while speaking English and how do you think people will react if you make mistakes? (Not really, don't bother, very much, feel ashamed, etc.)

Question 9: How do you think your language teacher plays a role in creating or reducing the feeling of anxiety in the classroom? (If he/she is so serious, not friendly, corrects mistakes all the time, etc.)

Question 10: What would you like to suggest in order to reduce language anxiety in learners? (Friendly classroom environment, students should be encouraged to speak and not to get worried about errors, positive feedback should be given, etc.)

Question 11: If you compare learning English and other courses such as Mathematics, History, Geography etc. which one do you find more difficult?

APPENDIX: H**ÖĞRENCİLERİN DİL KAYGISI ÜZERİNE TUTUMLARI
(INTERVIEW QUESTIONS IN TURKISH)**

1. Ne kadar süredir İngilizce öğreniyorsunuz ve İngilizce öğrenmek sizin için nasıl bir duygu? (Pozitif, negatif, iyi, hoş, stresli, endişe verici, zor, vb.)
2. İngilizce öğrenirken ve konuşurken sizi en rahatsız eden şey nedir? (Sınıfta öğreniyor olmak, konuşmam istendiği zaman, sınıfta sunum yaparken vb.)
3. Yabancı dil olarak İngilizce öğrenme ve konuşmanın zor olduğunu düşünüyor musunuz? İngilizce konuşurken ne gibi zorluklarla karşılaşıyorsunuz? (Kelime öğrenme ve hatırlamada, gramerde [filler, edatlar, şart cümleleri vb] ağızdan kaynaklanan vb. zorluklar)
4. Ne gibi durumlar sizin için stres ve kaygı yaratır? (Diğer insanların, öğretmenin, sınıfın huzurunda konuşmak, sınav, erkeklerin/bayanların yanında konuşmak, ya da kendimden daha kıdemli birinin yanında konuşmak)
5. İngilizce konuşurken stresli olduğunuz zaman neler hissedersiniz? Bu gibi durumlarda ne yaparsınız? (Sinirlenirim, güvenini kaybederim, kızarırım, kalp atışlarım hızlanır, kısa ve kesik cümleler kurarım, konuşmayı hızlıca bitiririm, endişemi yenerim, güven tesis ederim vb.)
6. Bu endişe durumunun ya da gerginlik durumunun nedenleri sizce nelerdir? (Psikolojik, kişilikten kaynaklanan durumlar, güven eksikliği, dildeki zorluklar, iyi öğrenmeme, öğrenmenin zor olduğunu düşünme vb.)
7. İngilizce konuşurken kaygı yaşamadığınız ya da az yaşadığınız durumlar nelerdir? (Arkadaşlarla, toplum içerisinde, sadece öğretmenler konuştuğu anda, vb.)
8. İngilizce konuşurken hata yapmaktan korkar mısınız? Eğer hata yaparsanız insanların ne gibi tepki/ler vereceğini düşünüyorsunuz? (Aslında hiç endişelenmem, tepkilere aldırış etmem, çok korkarım, utanırım vb.)
9. Konuşma dersi hocasının sınıf içerisinde kaygıyı düşürmede ne gibi bir rol oynaması gerektiğini düşünüyorsunuz? (Çok ciddi olduğu zaman, arkadaşça olmadığı takdirde, her zaman hatalarımızı düzelttiği zaman vb.)
10. Öğrencilerdeki dil kaygısını azaltmak için ne öneriyorsunuz? (Arkadaşça bir ortam yaratmak, konuşmaya teşvik edilmek, hatalar için endişe duymamak, pozitif dönüt verilerek vb.)
11. İngilizce öğrenmeyi diğer derslerle (Matematik, Fizik, Coğrafya vb.) karşılaştırdığımızda hangisinin daha fazla endişe verici olduğunu düşünüyorsunuz?

APPENDIX: I**SAMPLE INTERVIEW WITH A POSTGRADUATE STUDENT (IN TURKISH)**

ARAŞTIRMACI: Evet, Öncelikle merhabalar xx. Dil kaygısı ile ilgili bir anketimiz var. Bu konuda bazı sorularımız olacak. Ne kadar süredir İngilizce öğreniyorsunuz ve İngilizce öğrenmek sizin için nasıl bir duygu? (Pozitif, negatif, iyi, hoş, stresli, endişe verici, zor, vb.)

ÖĞRENCİ: İlköğretim ikinci kademedeki İngilizce öğreniyorum. Duruma göre duygum değişiyor. Bu bir ders olunca tabii ki endişe vb. sıkıntılar oluyor fakat diğer durumlarda eğlenceli de oluyor.

ARAŞTIRMACI: İngilizce öğrenirken ve konuşurken sizi en rahatsız eden şey nedir? (Sınıfta öğreniyor olmak, konuşmam istendiği zaman, sınıfta sunum yaparken vb.)

ÖĞRENCİ: Karşımdakilerin sabırsız olması ve onları rahatlatmak amacı ile yapmaya çalıştığım aceleci tavırlar. Çünkü öğrenmek ve konuşmak bir anda oluşmaz. Bu bir süreçtir. Rahat ve güvende hissetmek hataları gün ışığına çıkartıp doğruları ile değiştirmeye fırsat sunar.

ARAŞTIRMACI: Yabancı dil olarak İngilizce öğrenme ve konuşmanın zor olduğunu düşünüyor musunuz? İngilizce konuşurken ne gibi zorluklarla karşılaşıyorsunuz? (Kelime öğrenme ve hatırlamada, gramerde (filler, edatlar, şart cümleleri vb) ağızdan kaynaklanan vb. zorluklar)

ÖĞRENCİ: Her şeyin bir zorluğu var fakat zaten zorlukları aşınca öğrendiğiniz ortaya çıkıyor. İngilizce hem kolay hem zordur. Fakat ben daha çok kelime öğrenmede zorluk yaşıyorum. Bazen farkında olmadan öğreniyorum ama şu kelimeleri öğreneyim dediğimde ezberden öteye gitmiyor. Bu sıkıntı diğerlerine de yansıyor.

ARAŞTIRMACI: Ne gibi durumlar sizin için stres ve kaygı yaratır? (Diğer insanların, öğretmenin, sınıfın huzurunda konuşmak, sınav, erkeklerin/bayanların yanında konuşmak, ya da kendimden daha kıdemli birinin yanında konuşmak)

ÖĞRENCİ: Karşıdakilerin sabırsız ve ilgisiz tavırları bende kaygı ve stres oluşturur. Çünkü konuşmak için dinlendiğinizi bilmek gerekir. Yanlış, doğru, ne olursa olsun, İngilizce öğreniminde ve birikimleri dışa vurmada anlayışlı bir ortam gereklidir. Çünkü ısınma turudur birkaç dakika ve sonra öğrenci açılacaktır.

ARAŞTIRMACI: İngilizce konuşurken stresli olduğunuz zaman neler hissedersiniz? Bu gibi durumlarda ne yaparsınız? (Sinirlenirim, güvenini kaybederim, kızarıyorum, kalp atışlarım hızlanır, kısa ve kesik cümleler kurarım, konuşmayı hızlıca bitiririm, endişemi yenerim, güven tesis ederim vb.)

ÖĞRENCİ: Hepsini yaşıyorum. Çünkü tüm şartlar göz önüne alındığında bunların hepsinin farklı durumlarda oluşması normaldir. Yapacağım devam etmektir. Fakat içten içe bir kaygı ve memnuniyetsizlik içinde...

ARAŞTIRMACI: Bu endişe durumunun ya da gerginlik durumunun nedenleri sizce nelerdir? (Psikolojik, kişilikten kaynaklanan durumlar, güven eksikliği, dildeki zorluklar, iyi öğrenmeme, öğrenmenin zor olduğunu düşünme vb.)

ÖĞRENCİ: Hepsi diyebilirim. Çünkü insanız ve bir anımız bir anımızı tutmaz. Fakat dilin zorluğu da var. Kendi ana dilimize göre tersten düşünmek ve kelimeler buna göre yerleştirmek gerekiyor. Bu sefer ya neydi şimdi, hangi kalıp, hangi kelime gelecek, kaygısının verdiği tutukluk ve buna bağlı olarak yavaş ve karşımızdakilere sıkıntı veren durumlar.

ARAŞTIRMACI: İngilizce konuşurken hangi konularda kaygı yaşamadığınız ya da az yaşadığınız durumlar nelerdir? (Arkadaşlarla, toplum içerisinde, sadece öğretmenler konuştuğu anda, vb.)

ÖĞRENCİ: Öğretmenler ile daha çok kaygı yaşanmakta; çünkü yapılanların not olarak değerlendirildiği gerçeği var ortada. Ama arkadaşlarımla konuşurken daha az kaygılı olduğumu hissediyorum. Çünkü onlar da ben gibiler. Hata yapabilirler, başarısız olabilirler veya benzeri durumlarla karşılaşabilirler.

ARAŞTIRMACI: İngilizce konuşurken hata yapmaktan korkar mısınız? Eğer hata yaparsanız insanların ne gibi tepki/ler vereceğini düşünüyorsunuz? (Aslında hiç endişelenmem, tepkilere aldırış etmem, çok korkarım, utanırım vb.)

ÖĞRENCİ: Hatadan herkes korkar fakat anladım ki bu korku sadece zarar veriyor. Bırakın konuşun varsa hatanız düzeltilsin.

ARAŞTIRMACI: Konuşma dersi hocasının sınıf içerisinde kaygıyı düşürmede ne gibi bir rol oynaması gerektiğini düşünüyorsunuz? (Çok ciddi olduğu zaman, arkadaşça olmadığı takdirde, her zaman hatalarımızı düzelttiği zaman vb.)

ÖĞRENCİ: Davranışları tutarsız ise sıkıntı verir. Bence öğretmen rahat ortam sunmalı fakat burada rol değil kendini oynamalı. Kararlı yapısı olsun ki öğrenci de sürpriz durumlar yaşamassın. Çünkü ancak etkilediğimiz kadar öğretebiliriz.

ARAŞTIRMACI: Öğrencilerdeki dil kaygısını azaltmak için ne öneriyorsunuz? (Arkadaşça bir ortam yaratmak, konuşmaya teşvik edilmek, hatalar için endişe duymamak, pozitif dönüt verilerek vb.)

ÖĞRENCİ: Söylediğiniz tüm örneklere katılıyorum. Fakat bol pratik yapma imkânı sunulmalı. Beklide bunun için ders programına ekleme yapılabilir. Aynalı sınıflar ve sürekli danışılacak öğretmenlerin hazır olması gibi ortamlar oluşturulabilir.

APPENDIX: J**SAMPLE INTERVIEW WITH A POSTGRADUATE STUDENT**

RSRCHR: Well, First of all, I would like to say 'Hello'xxx. I want to interview you about some questions. How long have you been learning English and how do you feel about your experience of learning English?

STDNT XX: I have been learning English since secondary school. My feelings change depending on the situations. If it is in a lesson, the result is stress or similar feelings but in some other cases, it may turn out to be fun.

RSRCHR: Please tell me what disturbs you the most about learning and speaking English and why? (Learning in the classroom, when required to speak, giving presentation in the class, etc.)

STDNT XX: Impatient acts of people and my hasty behaviour to ease people I am speaking to. Because learning English and speaking it do not happen in a short time. This is a process. Feeling relaxed and safe makes mistakes discovered and changed into correct forms.

RSRCHR: Do you think learning and speaking English as a foreign language is very difficult? What kind of difficulties or problems do you feel when speaking English? (Difficulties in learning and remembering vocabulary, grammar (which particular aspects of grammar, like verbs, prepositions, conditional sentences, tense etc.), accent, etc.)

STDNT XX: Everything has some kind of difficulties and overcoming these difficulties makes it clear that we learn. English is both easy and difficult. But I have difficulty especially in learning vocabulary. I kind of learn unconsciously but when I try to learn some, it is nothing but just memorization. This stress is reflected in others.

RSRCHR: What kinds of situations cause stress or anxiety for you? (Speaking in front of people, teachers, in class, in oral tests, in front of males/females or the person superior in status, etc.)

STDNT XX: Impatient and unconcerned behaviours of the people I am speaking to bring anxiety and stress. Because speaking requires knowing that you are listened to. Whether correct or not, in learning English and producing what is learnt require perceptive atmosphere. Because this is the warm-up and learning follows it.

RSRCHR: What happens to you when you are in a stressful situation while speaking English and what do you do in these kinds of situations? (Get nervous, lose confidence, start blushing, my heartbeat becomes fast, use short broken sentences, quickly finish the conversation, quickly overcome my anxiety, restore my confidence, etc.)

STDNT XX: I feel all these things. Because when all the conditions are considered, it is normal for all these to emerge in different situations. What I do is to continue – though with some anxiety and dissatisfaction deep inside me.

RSRCHR: What do you think are the reasons of this nervousness or anxiety? (Psychological, personality traits, lack of confidence, language difficulties, not been taught properly, feel it is difficult to learn, etc.)

STDNT XX: Actually, all the possible answers in the prompts are. We are all human beings and we change from moment to moment. But language has its own difficulty. It requires thinking the structures in reverse and putting the words accordingly. This is followed by the locking which stemmed from the anxiety of “what was that, which structure, which word” and aftermath stressful situations.

RSRCHR: In which kind of situations do you not feel anxiety or feel less anxiety while speaking English? (With friends, generally in the society, when only teachers speak, etc.)

STDNT XX: Anxiety increases when the conversation is with teachers; because what is done is reflected in marking; however, I don't feel anxious when I am talking to my peers because they are just like me. They can make mistakes, they can fail or things like that.

RSRCHR: Are you afraid of making errors while speaking English and how do you think people will react if you make mistakes? (Not really, don't bother, very much, feel ashamed, etc.)

STDNT XX: Everybody fears making mistake, but I have understood that this fear gives harm. Let's speak and let our mistakes to be corrected, if we have any.

RSRCHR: How do you think your language teacher plays a role in creating or reducing the feeling of anxiety in the classroom? (If he/she is so serious, not friendly, correct mistakes all the time, etc.)

STDNT XX: If his/her behaviours are not consistent, this may cause stress. To me, a teacher should offer a relaxing atmosphere; but he must play himself, not anyone else. He must be determined not to surprise his students. Because we teach to the extent we influence.

RSRCHR: What would you like to suggest in order to reduce language anxiety in the learners? (Friendly classroom environment, students should be encouraged to speak and not to get worried about errors, positive feedback should be given, etc.)

STDNT XX: I agree with all the examples given. But plenty of practises should be offered. Some amendments could be done to the syllabus. Classrooms with mirrors or all-time-available teachers for consultancy should be offered.

APPENDIX: K**SAMPLE INTERVIEW WITH AN UNDERGRADUATE STUDENT (IN TURKISH)**

RSRCHR: Öncelikle merhabalar xy. Dil kaygısı ile ilgili bir anketimiz var. Bu konuda bazı sorularımız olacak. Ne kadar süredir İngilizce öğreniyorsunuz?

STDNT XY: 4. Sınıftan beri.

RSRCHR: 4. Sınıftan beri. Kaç sene oluyor?

STDNT XY: 7 - 8 sene herhalde.

RSRCHR: Peki, İngilizce öğrenmek sence nasıl bir duygu? Yani İngilizce öğrenmek için bir sıfat bulmak istersen ne derdin? Yani, iyi mi, kötü mü, zor mu, endişeli mi?

STDNT XY: Bence sadece gerekli olduğu için.

RSRCHR: Gerekli?

STDNT XY: Gerekli olduğu için.

RSRCHR: Anladım.

STDNT XY: Dünyada öğrenilmesi gerektiği için öncelikle. Zaten farklı bir lisan öğrenmek, zaten güzel. Ama İngilizce şu an bende, bizim için sadece gerekli olduğu için.

RSRCHR: Bir güzelliği yok diyorsun.

STDNT XY: Yani.

RSRCHR: Peki, İngilizce öğrenirken ve konuşurken seni rahatsız eden nedir veya en çok rahatsız eden şey nedir?

STDNT XY: En çok rahatsız eden yani hani belki de arkasına sığınmamak gerekir ama temelimin iyi olmaması. Yani iyi bir gramer diyeyim daha doğrusu. Hani iyi bir gramerim olmadığı için kendimden emin olamama, yani bazen kafamda tasarladığım şeyi bile evet bu böyle olması gerekiyor diye düşünüyorum. Hani güvenemiyorum kendime... Diyorum hani öyle olmayabilir... Bir netlik olmadığı için kararsız kalıyorum kararsız kalınca çoğu kez bir korkuyu getiriyor ya da bir endişeyi getiriyor... Hani söylemem gerekiyor gibi ama bir süre sonra daha farklı bir arkadaşımın onu söylediğini de görebilirim, yani o güvensizlik beni tedirgin ediyor arada kalma söylesem mi söylemesem mi, endişe beni çok rahatsız ediyor. Hâlbuki her gün görüyorum ben de söyleyebilirim dediğim, bunu birçok şey mesela, söyleyemiyorum. Yani o şekil bir şey.

RSRCHR: Peki yabancı dil olarak, İngilizce öğrenmek ve konuşmak... Konuşmanın zor olduğunu düşünüyor musun?

STDNT XY: Yani diğer dilleri çok iyi bilmediğim için galiba, herkes tarafından anlaşılabilir dil bu ki zaten dünya dili olarak kabul edilmiş, bu yüzden galiba bu İngilizce gerekli.

RSRCHR: Anladım. Peki, İngilizce konuşurken ne gibi zorluklarla karşılaşıyorsun?

STDNT XY: İngilizce konuşurken en çok anlamının, hani kelime böyle gözümün önüne geliyor, mesela her hangi ... mesela "good" kelimesi hani biliyorum aslında ne demek olduğunu, telaffuzunu yaparken en çok söyleyemiyorum. Yani orda bir endişe oluyor. Hani diyorum mesela kelime bilgim az, hani çok olsa da onları bir araya getiremem, yani hepsinin aslında anlamını bilirim tek tek, Türkçeleri söylendiğinde hepsini tek tek belki yazabilirim, hani onlarla bir, yine aynı şey oluyor zaten, onları bir sıraya düzene sokamıyorum.

RSRCHR: Peki. Ne gibi durumlar sende stres ve kaygı yaratıyor?

STDNT XY: Ne gibi durumlar? Mesela çalışmış olmuştum, mesela zaten çoğu derslere böyle elimden geldiğince çalışmaya çalışıyorum... Gelirken hazırlıklı gelmeye çalışıyorum, hani onları çalışmışım, hazırım; sonuçta aktaramamak, yani idrak edememek ya da ne bileyim işte... Aslında konuşmak isteyip böyle; evet bunu da söyleyebilirim gibisinden, ama bunu söyleyememek kendi kendime o benimle alakalı, daha çok ben stres yapıyorum. Hani söylesem bir şey olmaz kaybetmezsin gibi, yani onları düşünürken ki geçen zamana mesela stres yapıyorum ya da bu gibi şeyler, çok iyi çalışabilme düşüncesi.

RSRCHR: Peki, İngilizce öğrenirken stresli olduğun zamanlarda ne hissediyorsun?

STDNT XY: Stresli olduğum zamanlarda İngilizce öğrenirken... Zaten genelde hep şu düşünce oluyor. Zaten hazırlık okudum. Anadolu Lisesini bitirdim. Hani diyorum zaten koca bir yılımız aynı şekilde İngilizceye ayrıldı. Hani derken şimdi üniversitede aynı şekilde, hani kendi kendime diyorum; hani 2 yıl zaten 4. Sınıftan beri düzenli periyodik olarak İngilizce görülüyor, hani belli bir saat sonuçta, bu zamana kadar bir şeyler olması gerekiyor artık, hani o biriken şeyler gün ışığına çıkması gerekiyor gibi düşünüyorum; çünkü yani bir yıl ayrı ayrı düşündüğümüz zaman çok uzun zaman iki yıl İngilizce için. Hani bu beni çok rahatsız ediyor diyorum. Hani bu kadar olmamalı yani daha fazla olmalı çünkü hani sonuçta bir koca iki yıl yani İngilizceye ayrılmış ki bittiği için. Bence hangi dil olursa olsun iki yıl çok fazla bir zaman, hani bu o yüzden direkt aklıma kayıp olarak geliyor bu seneler. Çünkü bir şeyler öğrenemedik. Hani istiyorum daha çok şey öğrenmek. Hani bari bu yıl İngilizceyi adam akıllı tabiri var ya o şekilde öğreneyim, ya bu böyle olsa iyi ama hani bu da olmayınca, yani bir umutsuzluk geliyor. Hemen zaten bir karamsarlık geliyor bu sene de olmayacak gibisinden, hani zaten uğraşsam ben yapmam bende kabiliyet yok gibi şeyler arkasına sığınmaya başlıyorsun sonra bende öyle oluyor; yani diyorum herhalde yeteneğim yok buna, hani çünkü diğer dersler mesela çalıştığın zaman hemen kendimizde gördüğümüz için, hani İngilizcede diyorum işte şey bir dil değil ahım şahım yapısı olan bir dil değil sonuçta bence basit bile bir dil. Hani diyorum böyle basitlik varken, basit olmasının sebebi dünya dili, hani herkes tarafından zaten anlaşılabilir bir dil diyorum, ben niye yapamıyorum bunu ki iki sene gibi

büyük bir zamanda ve öbür hani seneleri saymıyorum bile yanında, gördüğümüz seneleri saymıyorum bile bu herhalde çok zaten bir baskı oluşturuyor. Her kitabı açtığımda, her sayfayı açtığımda, belki de her bir şeyi anlamadığımda ya yeter artık bu dili öğrenmen gerekiyor gibi, yani burada çok halsizleşiyorum.

RSRCHR: Peki, bu stresli olduğun zamanlarda yada bu kaygıyı yaşadığın zamanlarda sende fizyolojik olarak ne gibi değişiklikler oluyor? Mesela yüzün kızarıyor mu? Neler hissediyorsun o anda? Ne gibi değişiklikler oluyor?

STDNT XY: Mesela hani konuşurken mesela heyecanlanıyorum. Yani çünkü kelimeleri uygun seçememek, telaffuzu yapamamak, zaten heyecanlı biriyim, yani o zaten hemen stresi getiriyor, yani yüzüm kızarır, ondan sonra elim ayağım birbirine dolaşır. Yani mesela cümleler aslında beynimde sırada varken bile karıştırırım yani sırasını, ilk söylemem gereken son, son söylemem gereken ilk. Kendimi kontrol etmeye çalışırım ama bu olmaz hiçbir zaman. Yani elim ayağıma girer, kötü olduğunu düşünürüm, ya karıştı yine her şeyi mahvettim gibi... O stres bedenime yansır ki, zaten stres bende bir dil için değil, yani fizyolojik olarak ta bedenime çok yansır yara olarak, ne bileyim derim atar bir anda mesela, saçlarım böyle dökülmeye başlar hemen ardından yada çok çabuk kilo verdiğim falan, hani başta aslında ben korkmuştum açıkçası böyle baya, ben speaking derslerine sürekli, hani konuşuyoruz falan beraber yapıyoruz, aslında çalışıp geliyorum iki gün önceden son güne kalmasın falan gibi... O gün geldiğinde her şey bir birine giriyor diyorum, hayır aslında çok daha net ezberlediğimi düşünüyorum yada ne bileyim telaffuzlarını falan üzerlerine yazıyorum unutmamak için, o gün ne oluyorsa orda? Heyecana kapılıyorum, telaşlanıyorum, bir şekilde giriyor yani her şey birbirine

RSRCHR: Peki, bu endişe durumunu veyahut her şeyin birbirine giriyor, bu heyecan durumunun nedenleri ne olabilir sence?

STDNT XY: En başta kendine güvenememek, bu anlamda güvenememek normalde başka bir şey olsa böyle yani bir heyecan yaşamıyorum çünkü yani kendimi net değilim emin değilim.

RSRCHR: Başka bir şey olsa, yaşayamıyorum dedin ya, başka mesela bir tarih dersi olsa bu kadar heyecan yaşamaz mıydın diyorsun?

STDNT XY: Tarih değil de bir matematik dersi olsa hiç heyecanlanmam, yani yanlış yapmaktan da korkmam. Yani çünkü hani onda eminim çünkü yanlış yapsam da bir yeri görebilirim ve devam ettirebilirim onu. Yani, o bende heyecan panik yaratmaz yani, çünkü biliyorum o an görememişimdir belki, yani sonuca ulaşacağımdan eminimdir, öyle bir güven var ya da hani hiç korkmam; mesela hoca hani kim yapacak ya da kim söyleyecek ya da kim dediğinde, bir endişe bilmesem bile kalkabilirim, çünkü bir yerden sonra gideceğimi biliyorum, ama hani dilde böyle bir şey yok. Yani diyorum hani yapamam çünkü o nasıl olsa ilerletmem yapamam o güvensizlik beklide.

RSRCHR: Yani ana dilde bir şey olsa daha az kaygı?

STDNT XY: Daha az kaygı.

RSRCHR: Evet. Peki, başka nedenleri var mı? Ben senin sözünü kesmiş gibi oldum.

STDNT XY: Başka nedenleri. Galiba sadece bu herhalde başka hani öyle...

RSRCHR: Kendine güvenden kaynaklanan.

STDNT XY: O şekilde. Çünkü çok utangaç biri değilimdir ama yani orda utanırım, yani böyle bir çekingenlik var.

RSRCHR: Hı hı, anladım. Peki, daha az kaygı yaşadığın veyahut kaygı yaşamadığın durumlar nasıldır? Kendini rahat hissettiğin ortamlar nasıldır, nasıl bir ortamdır?

STDNT XY: Kendimi rahat hissettiğim ortamlar genelde, kendimi en rahat hissettiğim yer kuşkusuz ailemin yanıdır. Yani hiçbir zaman kasmam kendimi çok fazla hatta hiç farkına bile varmam, samimi arkadaş ortamlarım kendimi en rahat hissettiğim ortamlar, en çok kendimi, en böyle hafif hissettiğim yer bir kitap okurkendir. Yani çok özellikle matematik adına bir kitap okurken kendimi acayip mutlu hissederim. Sanki hani ben tabir etmeme müsaade ederseniz sanki ben matematikçi olacağım, bütün hayatım onla ilerleyecek gibi hissederim kendimi. Bu beni çok mutlu eder, çok rahat hissederim kendimi. Bir an böyle sanki dünyadan sıyrılmış derler ya dünyadan sıyrılmış gibi hissediyorum kendimi, sanki tek hayatım bu olacakmış gibi hissederim.

RSRCHR: Peki, sınıf içerisinde nasıl olur? Sınıf içerisinde daha az kaygı yaşadığın durumlar, kaygı yaşamadığın durumlar, rahat hissettiğin durumlar.

STDNT XY: Rahat hissediyorsam yani o şey olmaz somut olmaz.

RSRCHR: Peki, şöyle sorayım sınıf içerisinde bir kaygı var; oluyor değil mi öyle mi?

STDNT XY: Evet kesinlikle.

RSRCHR: Sınıf içerisinde her zaman bir kaygı var diyorsun?

STDNT XY: Yani o bir şeyin kaygısı var.

RSRCHR: Peki, o kaygı yani demek ki bir şekilde var yani kaçınılmaz olan bir şey. Daha az kaygı yaşadığın bir durumlar hangileri mesela sınıf içerisinde?

STDNT XY: Sınıf içerisinde ister istemez bu insanlar yeni yüzler yani tanımıyoruz birbirimizi, neyin yani, normalde başka bir şey olsa aklıma gelmez gülüp gülmeyecekleri belki ama o an niye ise düşünüyorsun dalga geçerler mi diye, bak birde birikimini düşünüyorsun sonuçta diyorsun İngilizce eğitimi aldın diyorsun, bunlar beklide olmamamsı gereken yapılamaması gereken hatalardı diye düşünüyoruz, ama sınıfta rahat olduğum zamanlar genelde ders dışında herkes rahat gibi, yani çünkü herkes derste bazen derste de rahat olanlar var ama hani ders dışında herkes rahat gibi baktığım zaman zaten buda beni

rahatlatıyor herkes aynı telaşı yaşıyor, herkes ben söyleyemem, konuştuğum zaman arkadaşlarla, çünkü ben diyorum hani dedim ya bu beni rahatsız ediyor konuşuyorum, onlara da soruyorum bak ne hissediyorsunuz falan gibi ders hakkında, baktığım zaman herkes benim gibi. Herkesin benim gibi olması da biraz beni rahatlatıyor ama geçerli bir sebep değil. Sonuçta bireyseldir bunlar. Hep bireysel bir şeyler sonuçta herkes benimle aynı duyguyu yaşıyor diye İngilizceyi tamam siz öğrenmeyin ya da böyle bir durum söz konusu olmadığı için sadece bu geçici bir süre için rahatlatıyor.

RSRCHR: Peki, İngilizce konuşurken hata yapmaktan korkar mısınız?

STDNT XY: Korkarım yani. Korkuyorum yani hata o yüzden çok etkili olamıyorum.

RSRCHR: Peki hatalar, hata yapınca diğer arkadaşların ne düşüneceğini hissediyorsun?

STDNT XY: Genelde şöyle oluyor bu da çok basit bir şeydi söylemeliydi, ya da hani bunu ben bile yapabiliydim niye söyleyemedi, yani insan biraz öngörü hemen ön yargı vardır.

RSRCHR: Peki, şu ana dek öyle bir şey oldu mu?

STDNT XY: Ya başlarda oluyordu bu. Birde onları tanımıyorsun, yani şey ilk itibarda belki önemli diyorsun ama şu an öyle bir şey yok.

RSRCHR: Yani arkadaşlarından öyle bir tepki geliyor muydu?

STDNT XY: Yok hayır ya espri mahiyetinde evet. Hani biri bir şeyi yanlış söylediği zaman ama sınıfta zaten hocada takılıyor sizler de takılıyorsunuz, yani o şekilde ama öyle aşırı bir tepki gösteren, dalga geçen olmadı.

RSRCHR: Anladım. Peki, sınıf içerisindeki kaygıyı azaltmada konuşma dersi hocasının ne gibi rolü olmalı?

STDNT XY: Ya aslında hani iki taraflı düşünüyorum onu ben. Bence ilk başta şey geliyor direk aklıma, ya ne olursa olsun bence öğrenciyi sıkıştırmalı, yani ha tamam konuşamıyor diye pas geçmemeli öyle düşünüyorum çünkü sonuçta bu dersin bir amacı var, yani bu ders boşuna konulmamış, yani ona bir öğretmen getirilmiş ve konuşmamız gerekiyor zaten yani sınıfta çünkü baktığım zaman çoğu kişi yazılanı anlıyor iyi kötü kurgu kurabiliyor, arada çoğu kelimeyi bilmesede de. Zaten önemli olan konuşmak, zaten konuştuğum zaman öğrendiğinin farkına varıyorsun aslında farkına varmadan, hani sıkıştırılması gerektiğini düşünüyorum, ama bu sadece düşüncede böyle, yani sınıf içine geldiği zaman hakikaten hani mesela sıra bize geldiğinde mesela hani ne diyeceğini şaşırıyorsun, o anki bir panik birde o anda hoca üstelese her şey berbat olacak gibi, düşüncede orası çok daha mantıklı geliyor. Bence sıkıştırılmalı ki öğrencinin üstüne gide gide alışmalı, çünkü bir şekilde alışmamız gerekiyor, yani buna bir yerden başlamak gerekiyor. Ya nereye kadar anlayış gösterilebilir? Ya tamam, başlarda falan neyse ama sonuçta yıl bitti, bilgi birikimimiz var, bir gramer birikimimiz var, hiç görmemiş olsak bile şimdi oldu. Yani artık sıkıştırılması gerektiğini düşünüyorum, ama dediğim gibi o anda sıra bana gelse bir anda panik hani beni geçebilir çünkü tedirginim diyorum ama bu da nereye

kadar geçiştirilecek o şekilde... Aslında orda öğretmenin yapacağı çok bir şey yok bence, hani neyse prosedür onu uygulaması gerekiyor aslında.

RSRCHR: Daha çok öğrenciye mi iş düşüyor?

STDNT XY: Kesinlikle öğrenciye iş düşüyor.

RSRCHR: Peki öğrencilerdeki dil kaygısını azaltmak için ne yapılabilir?

STDNT XY: Aslında yapılabilecek hiçbir şey yok. Yani bence sadece yapılabilecek bence şey geliyor çok düzenli bir sistem. Ya şimdi şöyle düşünüyorum hocam yurttan da arkadaşlarla konuştuğumuzda, yani mesela pre-intermediate sınıfta başlamış, işte ne bileyim hazırlık okumuş benim gibi. Diyor başlarda zorlanıyorum, aynı sıkıntıları çekiyor aslında, işte bizde speaking derslerinde konuşamazdık, hoca bir şey sorduğunda söyleyemedik, senenin sonuna doğru baktığımızda bunu atmışız üzerimizden. Hani bir şeyler konuşuyoruz hani şimdi sor bana aynı şeyleri yap diyor yine hiçbir şey yapamayacağım. Yani bir devamlılık bir süreklilik yok bizde bu sene burada öğrendik diyelim konuştuk diyelim yazdık diyelim ama bölüme geçince her şey unutulacak. Onlar ayrıyeten İngilizceye bir emek harcamıyorlar, genelde herkeste vardır; şu an vizeleri geçeyim finalleri geçeyim. Hani bir devamlılık olmadığı için yani iyi bir sistem uygulansa da ne fark edecek sadece iyi bir gramer alacağız gibi geliyor bana...

RSRCHR: Yani iyi bir devamlılık mı olması lazım?

STDNT XY: Ya kesinlikle iyi bir devamlılığın olması gerekiyor.

RSRCHR: Bu devamlılık İngilizce ile muhatap olma bakımından kendi bölümlerinizde veyahut buradan çıkınca da öylemi, o anlamda mı?

STDNT XY: Kesinlikle. Mesela şeyi düşünüyorum hazırlıkta iken cidden çok iyi bir eğitimden, çok iyi bir eğitim derken bize de böyle sekiz on tane hoca giriyordu her dersimize farklı bir hoca giriyordu. Hani şimdi öğretmeninden öğretmene göre değişiyor ama mesela şey vardı bizde de reading dersleri vardı işte hoca bize üniversitedeki gibi buradaki okuduğum hikâyeler bile şimdi diyorum Allah'ım bunları niye anlamıyorum, mesela lisede iken çok daha zorlarını okumuştum, yani ben lisede iken internete girdiğimiz zaman çoğu kelimeyi İngilizce bilebiliyorduk yapabiliyorduk aradan bir üç yıl geçti sınava girdik buraya geldik sanki işte ben kendime çok buna kızıyorum hani İngilizce görmemiş gibi muamele yapmaya başladım. Ben bilmiyorum gibi ya bu çok kötü aslında insan kendini kandırıyor ben çok kendime burda kızıyorum diyorum belki sen bunların daha zorunu okudun bu seviye olarak.

RSRCHR: Yani sende bu şeyi unutacak olmak bir kaygı yaratıyor mu? Öyle mi?

STDNT XY: Kesinlikle yaratıyor, çok fazla yaratıyor. Buraya gelip bu dersleri sanki ilk defa görüyormuş gibi ilk defa muhatap oluyormuş havası vermek kendi içimde kendime, bu beni çok kendi kendimi çok kızdırıyor. Hani diyorum; bir aşama sonuçta çok iyi mesela gramerimiz vardı ve harbiden iyi bir eğitim vermediği için hani çoğu dersinden iyi eğitimini

aldık yani bunlara bu şekilde muamele yapıyorsun diye kendime mesela kızıyorum. Yani o da devamsızlıktan, yani devam etmeden olmuyor. Lise birde hocalar üzerimize düřtüler, lise ikide hani tamam dersleri zor dediler, lise üçte siz sınava gireceksiniz dediler, sonra buraya geldik tekrar řimdi yine burada yoğun bir şekilde hařır neřir oluyoruz. Bölüme gidince yine sadece geçmek için beklide seneye İngilizceye çalışacağız.

RSRCHR: Peki XY, teşekkür ediyoruz katıldığın için.

STDNT XY: Ben teşekkür ederim...

APPENDIX: L**SAMPLE INTERVIEW WITH AN UNDERGRADUATE STUDENT**

RSRCHR: First of all, I would like to say 'Hello'. We have a questionnaire on language anxiety. I want to interview you about some questions. How long have you been learning English?

STDNT XY: Since the 4th class. Nearly for 7 - 8 years.

RSRCHR: Hmm. How do you feel about your experience of learning English? (Positive, negative, good, pleasant, stressful, anxiety-provoking, hard, etc.)

STDNT XY: For me, learning English is only necessity.

RSRCHR: Necessity. I see.

STDNT XY: That's, we learn it as it is supposed to be learnt as a world-wide language. It's good, different but we learn it since it is necessary.

RSRCHR: I see. You say language learning is not interesting.

STDNT XY: Yes.

RSRCHR: I see. All right. Please tell me what disturbs you the most about learning and speaking English and why? (Learning in the classroom, when required to speak, giving presentation in the class, etc.)

STDNT XY: Not having a good language background or grammar background disturbs me the most. This decreases my self-confidence. Sometimes, I prepare the words in my mind. But, they are not clear enough. So, I cannot be sure about them. These cause anxiety or fear. I start to think that I should not speak. But, after a time I witness that a friend of mine can say what I want to say. So, I think that I could also say it. But, lacking self-confidence makes me anxious. I feel in a dilemma whether to say it or not. Anxiety bothers me much. However, I think that I could say most of the things I know, but I cannot say.

RSRCHR: All right. Do you think learning and speaking English as a foreign language is very difficult?

STDNT XY: As I don't know the other languages, probably people communicate in this language. That's why it is accepted as a world language. For that reason, English is necessary.

RSRCHR: Hmm. I see. What kind of difficulties or problems do you feel when speaking English? (Difficulties in learning and remembering vocabulary, grammar (which particular aspects of grammar, like verbs, prepositions, conditional sentences, tense etc.), accent, etc.)

STDNT XY: Mostly, I visualize the word. For example, the word “good”. I know its meaning but I have difficulty in pronouncing it. Some anxiety arouses here. Even if I have good vocabulary knowledge, the problem is not to be able to combine them. In fact, I know their meanings. When you say them one by one in Turkish, I can write them; but, the same problem takes place again. That’s, I cannot put them into order. This is the most common problem I face.

RSRCHR: All right. What kinds of situations cause stress or anxiety for you? (Speaking in front of people, teachers, in class, in oral tests, in front of males/females or the person superior in status, etc.)

STDNT XY: For example, having studied, for most of the courses I do my best to study. I try to be ready for the courses. I know I have studied, I am ready but the problem is not to be able to convey or to understand. Or let me say, desiring to speak “Yes, I can say this too” but not succeeding it, saying it to myself. It’s related to me. I become more stressful. If you say it, you won’t lose anything. When thinking these things and the time which I have made stress or such things. The thought that I can study well.

RSRCHR: All right. What happens to you when you are in a stressful situation while speaking English and what do you do in these kinds of situations? (Get nervous, lose confidence, start blushing, my heartbeat becomes fast, use short broken sentences, quickly finish the conversation, quickly overcome my anxiety, restore my confidence, etc.)

STDNT XY: Anyhow, the common thought is that I had attended preparatory class before as I graduated from Anatolian High School. We had a huge year for English classes, and anyhow here at university the situation is the same. So, to myself I say that I have had English periodically since the 4th classes. So, until now I should have learnt something. I started to think that the things, knowledge I have got so far must be conveyed, because when it is thought two years is too long for English. This disturbs me. It must not take that much. For any language two years is a long time. So, directly I think that these years are a loss. I want to learn more things. I want to learn English well enough. But when I do not realize my plans, despair occurs as if I will not succeed this year again. I start to adjust some excuses like “I do not succeed even I study” or “I am not compatible enough”. That’s the problem I suffer. I suppose to think that I have not got enough language skill. Because, in other courses I manage to get a good result when I study. Maybe, it is because we take them in our mother language. But, English is not a hard language, in my opinion it is an easy language.

RSRCHR: Sure it is.

STDNT XY: But, while it is easy and the reason behind it is that it is a world language, I question myself...”Why I cannot do it in two years time”. I even do not count the previous years. This brings about pressure on me. Maybe, whenever I open the book or a page or maybe whenever I do not understand something, I start to say “Enough. You need to learn it”. I suffer this anxiety too much.

RSRCHR: Hmm. All right. What kind of physiological changes you have the times when you face anxiety or nervousness? For example, does your face turn red? What do you feel at these times?

STDNT XY: For example, while speaking, I feel excited. Not choosing the appropriate words or having pronunciation problems... Anyhow, I am an excited person. These directly lead to stress. My face turns red. I become too nervous. Even when I order sentences in my mind, I disorder them. I say the last thing instead of the first thing I am supposed to say or vice versa. Mostly, I try to control myself, but I cannot say that I am successful. That's, I feel too nervous, I think that I am not good enough. "Again you finished everything!" This reflects to my stress at once. Stress physiologically affects me. For example, I have herpes or sores.

RSRCHR: Hmm!

STDNT XY: Yes. My hair begins to shed or I loose weight too quickly. Frankly, at first I feared since we spoke and made news in speaking classes. In fact, I come to classroom being prepared two days ago not leaving it to last day. But, when that day comes, everything confuses. In fact, I made a good memorization or let me say I wrote each word's pronunciation on them. But, whatever happens there that day, I become excited and nervous. So, everything goes.

RSRCHR: I see. All right. What do you think are the reasons of this nervousness or anxiety? (Psychological, personality traits, lack of confidence, language difficulties, not been taught properly, feel it is difficult to learn, etc.)

STDNT XY: First of all, not having self-confidence. Normally, I do not face such excitements. I am not sure of myself.

RSRCHR: You stated that you do not have anxiety in other things. For example, consider that it is History class. Won't you have the same problem?

STDNT XY: Not in history classes but in Mathematics classes I do not feel nervous or afraid of making mistakes, because I have self confidence on it, and even when I make mistake, I can see what is missing and then keep on doing it. It does not cause excitement or panic because I know that I miss it for a particular moment and I feel sure that I will reach the final point. I have confidence and I never fear. When the teacher asks who is going to answer or do, I can participate even I do not know the answer, because I know that I can do it after a time. However, language is different. I know that I cannot do it or reach the final point in language. Maybe, it is the lack of confidence.

RSRCHR: Hmm. I see. That's, if there is something in mother language, there will be less anxiety.

STDNT XY: Sure, less anxiety.

RSRCHR: All right. Are there any other reasons? I interrupted you.

STDNT XY: Other reasons? I think... only this, because other...

RSRCHR: Hihi. Because of self-confidence?

STDNT XY: In that way. I am not a shy person, but in such situations I may become shy.

RSRCHR: All right. In which kind of situations do you not feel anxiety or feel less anxiety while speaking English? (With friends, generally in the society, when only teachers speak, etc.)

STDNT XY: When I am with my family, I feel most comfortable. I never force myself. Even I do not realize anything. Also I feel comfortable when I am with my best friends. While reading books, especially mathematics books I feel very happy. I feel like I will be a mathematician and will survive with it. This makes me very happy and I feel very comfortable. It is as if I am in a different world. I feel like only it will be in my like.

RSRCHR: Hmm. Ok. How do you feel in the classroom? I mean situations you do not feel anxiety or feel less anxiety.

STDNT XY: If I feel comfortable...

RSRCHR: Let me ask in a different way. You feel anxiety in the classroom, don't you?

STDNT XY: Certainly.

RSRCHR: You say there is always anxiety in the classroom. It seems anxiety is inevitable. All right. Are there any other situations which you feel less anxiety in the classroom?

STDNT XY: In the classroom, for example, I meet new faces. We do not know each other very well. That's, if it was something else, I wouldn't care that they would know it or not. But, at that time you start to think that they may look down on you, you start to think about your past education, because you took English classes before. So, you consider that these are the mistakes which we should not make. But, the times which we feel comfortable in the classroom... Generally, everyone is comfortable outside the classroom. Of course, there are those who feel comfortable in the classroom, but when I consider others' situations; that's, everybody face the same anxiety. They also think that they cannot talk. When I talk to my friends... Because I point out that this disturbs me. I talk to them, ask them what they feel about the lesson. Here, I see that we have the same problem. It makes me comfortable a bit, but it is not an acceptable reason. These are all individual situations. As everybody faces the same problem, I cannot say "Do not learn English or ...". That's only makes me comfortable temporarily.

RSRCHR: Are you afraid of making errors while speaking English and how do you think people will react if you make mistakes? (Not really, don't bother, very much, feel ashamed, etc.)

STDNT XY: Yes, that's why I have problems in learning.

RSRCHR: All right. When you make a mistake, what do you feel that your friends will think about you?

STDNT XY: Mostly, what happens... they think that this is very easy; he/she should have said this. Or I would do it. Why he/ she could not say? You know people are a bit prejudiced.

RSRCHR: Have you ever faced it so far?

STDNT XY: Anyhow, it happened at first. Besides, you do not know them. Maybe you think that first impression is important, but we do not have this problem now.

RSRCHR: Did you take such reactions from your friends?

STDNT XY: No.

RSRCHR: I see.

STDNT XY: Just for kidding. The entire classroom or sometimes the teacher. But, they did not overreact or look down on.

RSRCHR: I see. How do you think your language teacher plays a role in creating or reducing the feeling of anxiety in the classroom? (If he/she is so serious, not friendly, correct mistakes all the time, etc.)

STDNT XY: In fact, we should consider it as bilateral. No matter what happens, the teacher should force students to talk. They should not ignore them. That's my opinion, because we have this class and it has some goals. A teacher is appointed. As a result, we need to speak. Most of the students can understand what is written, but the important point here is to speak. In that way, you realize that you have learnt something. I think the teacher should force, motivate students. But, this stays just a thought. When it comes to classroom, you confuse what to say. A panic occurs, and if the teacher insists, everything will end. But, the teacher should insist. Thus, students will get accustomed to it and will be able to learn in that way. It must be started from a point. How long can you be tolerant? For the first days, it is ok. But, the education year ended, we have learnt something. When have grammar knowledge... Although we did not take these classes before, we have some knowledge now. I think students must be forced, but if it was my turn at that time, I could feel excited, because I feel anxious. Here I think that the teacher may pass me. But, until when...? But the teacher has nothing to do there. As a result, they should do what they are supposed to do.

RSRCHR: You state that students have more responsibilities here.

STDNT XY: Yes, certainly.

RSRCHR: I see. What would you like to suggest in order to reduce language anxiety in the learners? (Friendly classroom environment, students should be encouraged to speak and not to get worried about errors, positive feedback should be given, etc.)

STDNT XY: In fact, there is nothing to do. Maybe, a planned and necessary system. My opinion here is that when we talk with friends in the dormitory, for example he/she started in the pre-intermediate level and had prep class like me... He states that he could have difficulties at first. "We had the same problems. We could not speak in speaking classes too. We could not answer the questions of our teacher. But till the end of the year, we were able to speak, we were able to get rid of the stress we suffered. But, if you ask me to speak now, I will face the same problems now." We do not have permanency. Consider that we have had a good education here. We have written, talked, etc... When we pass to our department, we will forget everything. They do not spend extra time for English at the moment. The common goal is to pass the mid-term exams and finals. As there is not permanency, what will happen even if a good system is applied? It seems we will get a good grammar education only.

RSRCHR: You mean that there should be permanency.

STDNT XY: Certainly. There should be permanency.

RSRCHR: I see. Ok. You mean permanency should keep on in your own department and also when you quit here.

STDNT XY: Certainly. For example, when we were at prep class, we received a very good education. I mean we had different teachers, 8-9 teachers for different classes. Of course, it changes from one teacher to another, but ... For example, we had reading classes. Here I wonder why I do not understand what I read. We read stories even harder stories at high school. We used to know the meanings of the words we read on internet. Three years passed then. We entered the exam and came here. But I feel like I had never taken English classes before. That's what I get angry most now. In fact, this is very bad. We cheat ourselves here. Maybe, I read harder stories or articles before.

RSRCHR: That's, the possibility of forgetting past education leads to anxiety on you.

STDNT XY: Certainly, this leads to too much anxiety. To feel like I have these classes for the first time causes anger on me. Ok, we had good grammar teacher, and I got good education from most of the classes. But, I get angry to myself as I behave like I did not learn anything before. But the problem is permanency again. In 10th class, the teacher dealt with us. In 11th class, they pointed out that we had difficult classes. In 12th class, they said that we were going to have university exam. Then we came here. We had intensive classes. But when we pass to our department, we will maybe study just to pass the course.

RSRCHR: Ok. Thank you very much.

STDNT XY: You're welcome.

APPENDIX: M**SAMPLE INTERVIEW WITH A SPEAKING TEACHER**

RSRCHR: First of all, how long have you been teaching English?

TEACHER: Twenty years.

RSRCHR: Twenty years. Ohh! OK. How do you view the role of language anxiety for ESL/EFL learners in learning and particularly speaking English?

TEACHER: Actually, students of English have... sorry, they are really very anxious about learning English. Especially, while they are producing the language, they are very anxious. They do not want to speak. I usually teach reading and speaking classes. In my reading classes, I notice that they are more comfortable than the students of English in my speaking classes. I notice that these students in my speaking classes are not very, you know, self-confident about producing the language. They are always afraid of making mistakes. Instead of making mistakes, they do not want to speak at all. They prefer not to speak.

RSRCHR: So, especially in speaking classes they are more anxious, you mean. What kinds of situations and language classroom activities have you found to be anxiety-provoking for the students? In which activities are they more anxious?

TEACHER: I usually motivate my students about speaking to each other, preparing dialogues and doing pair work and group work, interviewing to other students. In beginner classes, I usually want them to role play. Even in that situation, they become very uncomfortable to repeat the sentences they are reading. I mean they do not want to participate or they do not want to role play in the class.

RSRCHR: Don't they feel at ease when they are asked to perform individually?

TEACHER: Hmm. For better students, you are right. But, when there are of course some students who are not performing very well in the class. Pair work or group works are best for them, because they can overcome their anxiety in the group or while he/she getting some help from his peer. And, hmm, anxiety provoking situations, if they are individuals, if they want to or if I want them to produce the language individually, they feel more uncomfortable.

RSRCHR: Hmm. Exactly. You said better students or you mean higher level students?

TEACHER: I mean, of course language learning differs from person to person. While a student can speak or can read better, while one student can learn the language in a better way, there some students who cannot. I mean that.

RSRCHR: Ok. What do you think are the causes of students' anxiety while speaking English?

TEACHER: Not knowing enough language is the basic cause, because most of the students I noticed that they do not study. They study just for grades. They just want to pass the class and they do not want to learn how to speak language or read it, how to broaden their view of producing a language.

RSRCHR: Have you noticed any particular kinds of beliefs or perceptions about learning and speaking English in your students and do you think that they play a role in causing language anxiety for the learners?

TEACHER: Yes, I am teaching in post-graduate students and some of them have a goal and most of them do not.

RSRCHR: What do you mean by 'goal'?

TEACHER: The goal is that many students come here, hmm, to spend some time before they... they are here unless they, you know, they have no job. And they do not have a job.

RSRCHR: They are killing time?

TEACHER: Yes, but there are some students, I am sorry to say that, they are very few. They are very eager to learn a language. Of course they have a broader view of learning a language. So, they try. At least, they try. But, most of them do not try.

RSRCHR: Do you think their beliefs; I mean their perceptions of language play a role in causing language anxiety.

TEACHER: Of course. If a student has a goal to learn a language, he/she feels more self-confident about it. And, eventually he/she becomes a professional in learning a language. He/she has, you know, eventually he/she does not feel, I mean, they are not uncomfortable with the language.

RSRCHR: And what signs of anxiety have you noticed in anxious learners during your experience of teaching English to ESL/EFL learners? How can you describe an anxious person, for example?

TEACHER: Hmm, what was the word for ... "to scatter"? –kekelemek?

RSRCHR: Stutter.

TEACHER: Yes, stutter. I forgot the word. I am so sorry. They sometimes stutter. They just sometimes, if I assign a task, they do not want to come to the class. If they do not come to class, I notice that they have not, you know, studied or they have not done the task. They do not want to fulfil it. What signs? Sometimes, they quaver. What else can I say? They make, you know, a lot of mistakes which are very natural for me but not for them. They want to speak very well, very perfectly. But, if they feel that they are not doing it well, they start to feel bad about it and their face start to sour.

RSRCHR: Yes. So, they are in fear of making mistakes?

TEACHER: Yes.

RSRCHR: Ok. Do you think language anxiety can be successfully controlled in the learners?

TEACHER: Of course. What I am doing in the class is this. I just want to, err...; I would like them to be firstly comfortable with the class situations. For example, some of them are very shy to speak in front of their peers or teachers. But, as I tried to be friends with them, when they feel comfortable with the teacher and with the peers they start to speak, they start to produce, because they feel comfortable. And if students are comfortable with the natural class atmosphere, they can produce more reluctantly, I think.

RSRCHR: Do you use a specific strategy to lower anxiety in the classroom? If yes, what is it?

TEACHER: Actually, I do not. I am not sure about it, because somebody should observe me in the class. I have not thought about it but I all the time make my students feel relaxed so that in a relaxing atmosphere, I know that they can produce more. I use music, for example. For a week, I always bring a song to study, and when they, you know, music makes the class atmosphere more relaxed. What else I do? Once a month, I bring a film so that they, you know, when they watch a film in the class atmosphere, they feel more relaxed and they see how language is produced and they try to imitate them. Also, what I do is to be friends with them.

RSRCHR: Basically, audio-visual materials and your welcoming attitude help to create a lower anxiety.

TEACHER: Yes. I make them feel psychologically...

RSRCHR: Comfortable?

TEACHER: Yes, comfortable.

RSRCHR: How do you do that?

TEACHER: The mutual understanding is very important. I sometimes create empathy for them. If I were a student, I would always ask this question. What would I like my teacher to behave to treat me in the class? I try to treat them like that. What do I do? For example, when shy students say "Ok, Miss. I cannot say that." And I say, my response is this "Come on Cengiz, I know, I am sure you can do this, you can make a sentence like that."

RSRCHR: So, you hearten them.

TEACHER: Yes, and I motivate them. Motivation is very important. If you motivate them, they lower their excitement.

RSRCHR: Thank you very much for your participation.
TEACHER: You're welcome.

APPENDIX: N**CREATIVE DRAMA ACTIVITIES USED THROUGHOUT THE STUDY****WEEK I**

Activity 1: Throw the Ball.

Source: Contemporary Drama Association, Creative Drama Applications, 2007-2008, Trabzon Meeting.

Category: Warm-up.

Purpose: Icebreaker, establishing rapport, getting to know each other, introducing, meeting.

Time: 30 min.

Procedure: This is an activity through which students get familiar with each other. It starts with throwing the ball to one of the participants. The teacher gets the ball and asks everybody to do what he says. After a while the person who throws the ball tells his/her name and throws the ball to the other participants. After hearing each participant's name for 2 - 3 times, the leader gets the ball and throws the ball to the participants telling the name of the person s/he is shooting the ball at. After 5 minutes of practice, it is time to tell the name of the person from whom the participant receives the ball. After some practice, the teacher holds the ball and tells his name and then throws it to students. The student who gets the ball does the same and throws it to another student. After, all the students tell their names, and afterwards the one who gets the ball tells the person whom s/he is going to throw the ball. This activity continues till the names of all the students are learnt by heart.





Activity 2: Starter/Icebreaker.

Source: Wessels, Charlyn (1987). *Drama*. Oxford, Oxford University Press.

Category: Warm-up.

Purpose: Icebreaker, establishing rapport, introducing, meeting.

Time: 30 min.

Procedure: Students circulate around the class, shaking hands with one another. When shaking hands, they speak out their names as loudly and clearly as possible.

Moreover, students are given some pictures in which people in different cultures greet each other differently and asked to role-play it. In daily life, people happen to meet new people on different occasions and people from different cultures and settings greet each other differently. To illustrate different greeting situations, some pictures are put on the walls to help students visualize the situations they are going to create.





Pictures put on the walls:



Pictures put on the walls (continued):



Participants are asked to count up to three and then form groups of three and act in similar situations. The next step is the students' introduction of themselves. Students are asked to make two lines and then meet the person opposite themselves. This will encourage participants to meet new people because usually participants stand next to their class mates or people whom they have already known.

Activity 3: Gibberish Sentences.

Source: <http://www.childdrama.com/gibberish.html>.

Category: Pantomime.

Purpose: Presenting a situation.

Time: 30 min.

Procedure: This is a game designed to get the students thinking about what it must be like for someone who is suddenly thrust into a world in which he or she doesn't speak the language or understand the culture. Before the class, some index cards are prepared, each with one simple sentence written on it. Students sit in a semi-circle. One student volunteers to go to the front and glances at the top card in the pile. The student's job is to communicate the precise meaning of the sentence as efficiently as possible without the use of spoken language. The student must imagine that he or she is a stranger in a new country and does not speak a word of the language. Students raise their hands and try to guess the meaning of the sentence. If no one can manage to guess the meaning written in the index card, students may be asked for suggestions for how the volunteering student could have made the meaning clear.

Sentences

Below are the sentences from the sentence cards:

I have a toothache.	I like your new haircut.	I'm cold.
Where is the exit?	That is a very beautiful hat.	I'm hungry.
I've missed my bus.	Please don't shout.	My leg is broken.
Are you my mother?	Is this your hat?	Leave me alone!
Who's in charge here?	May I take your order?	My head hurts.
My feet hurts.	I can't find my shoes.	Do you have a pen?
Does the train stop here?	Stop, in the name of the law.	Where is the telephone?
I'm thirsty.	It looks like it's going to rain.	You mustn't smoke in here!
What a beautiful day!	We're going to be late.	Have you seen my dog?
This food is spoiled.	Get off my lawn!	

Activity 4: Shoplift witness.

Source: Adapted from http://esl.about.com/od/conversationlessonplans/a/shoplift_2.htm

Category: Role play/Improvisation.

Purpose: Practicing vocabulary about speaking.

Time: 40 min.

Procedure: Students are asked to form groups of three and then each student takes a role to act. They are not allocated time to practice, but just to have an overview of what they are going to act. The role cards are given below.

1A: You are an old woman on a visit to the Topkapı Palace in İstanbul, and while no-one was looking, you stuffed a small valuable piece into your shopping bag. You are very scared.

1B: You are a security guard in Topkapı Palace in İstanbul, and you suspect an old woman of stuffing a small piece into her shopping bag while you weren't looking.

1C: You are the chief security guard in Topkapı Palace in İstanbul.

2A: You have gone to Forum to steal a couple of CDs because you know one of the checkout girls at school and you reckon she won't say anything even if she notices.

2B: You work on the checkout in Forum and an old school friend has obviously got something stuffed under his jumper. You don't want to say anything, but you can see your boss coming your way...

2C: You are the manager of the local branch of Forum. You can see that there is something suspicious going on at one of the checkouts and have gone over to see what it is.

3A: You are an alcoholic with no money and have just managed to get a bottle of whisky into your bag without anyone noticing in the off-license.

3B: You work in the off-license and you think you have just seen one of the local drunks hide something in his bag.

3C: You are the manager of the off-license and have just seen your father, who has a severe drinking problem, come into the shop.

4A: You have gone to the local Chinese shop to buy some fireworks but have just realized that you don't have enough money to buy the ones you really want, so you will have to put them in your backpack while no-one is looking.

4B: You work in the local Chinese shop and you are very shy, but you think you have just seen someone with a backpack stealing some fireworks. You decide to call your father, who is upstairs asleep.

4C: You own a Chinese shop and have just been woken up by your daughter, who is saying something about a shoplifter. You hate the customers, and are in a very bad mood.

5A: You are a professional shoplifter who has just changed into a jumper in the changing rooms, and are preparing to walk straight out of the shop without taking it off.

5B: You are a store detective in Zara and have noticed that a customer who looks very familiar had gone into the changing rooms and has come out wearing a different jumper.

5C: You are the manager of a local branch of the clothes shop Zara.



WEEK II:

Activity 1: Avoid “it”.

Source: Contemporary Drama Association Creative Drama Applications, 2007-2008, Trabzon.

Category: Warm-up.

Purpose: Physical warm-up.

Time: 15 min.

Procedure: Participants are asked to stand up and form groups of two and two participants will be asked to come into the middle. One of them will be asked to become “it” and the other will run off. The purpose of the game is not to get caught by “it”. So, the runner will try to join one group and the person at the opposite part of the group will start running and try to join another group without getting caught. If the “it” can touch the runner, the runner will become “it” and “it” will join a group.

Activity 2: Who am I?

Source: Wessels, Charlyn (1987). *Drama*. Oxford, Oxford University Press.

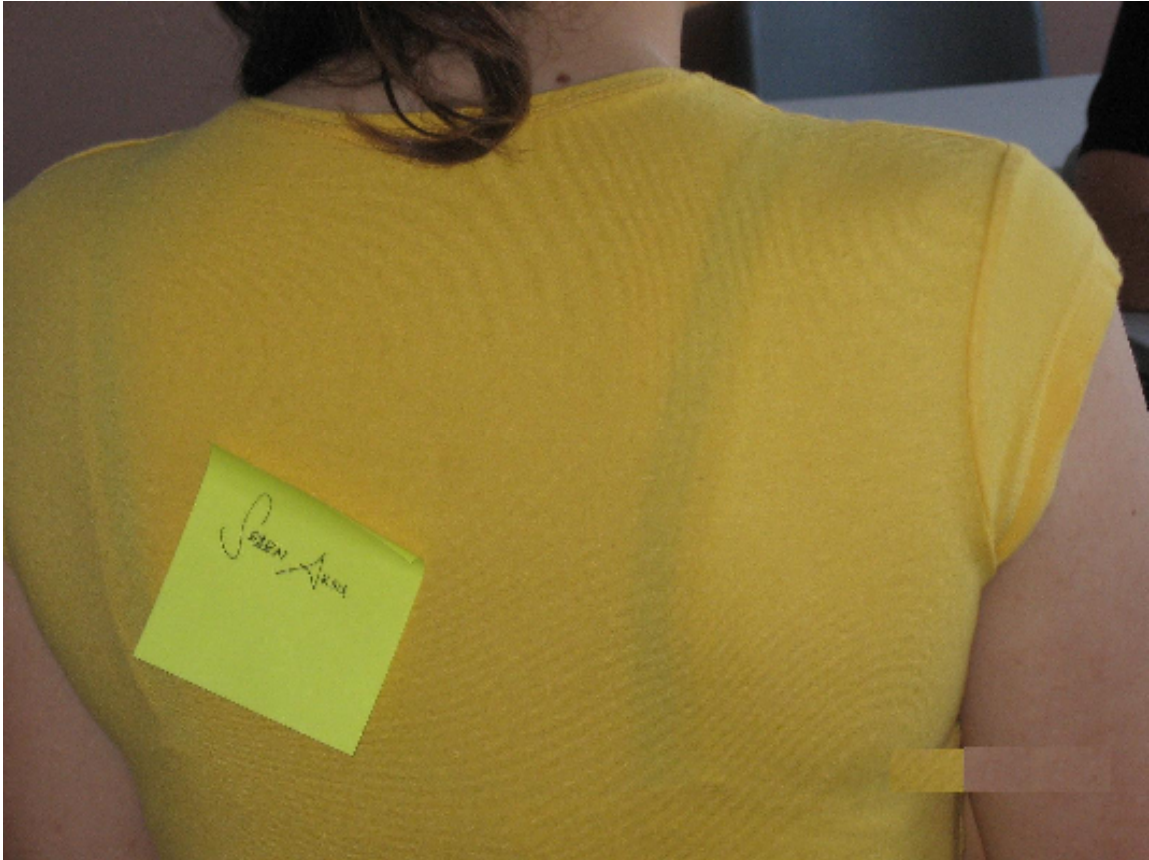
Category: Warm-up.

Purpose: Practicing questions and answers.

Time: 30 min.

Procedure: Get some slips of paper, for each member of the class, each one bearing the name of a famous person. Pin or sellotape the name of a famous person on the back of each student. They then pair off and help each other to identify their characters. Student A asks questions such as *Am I alive or dead? Male or female? Young or old? Am I from Africa, Asia, Europe, or America? Am I a politician? A film star? A singer? If I am dead, how did I die? How old was I? What am I famous for?* etc. Student B responds to the questions, but should try not to be too explicit.

If students find that they cannot help each other, they should move on the next one, or to someone who can help them.



Activity 3: Create the Beginning & Ending.

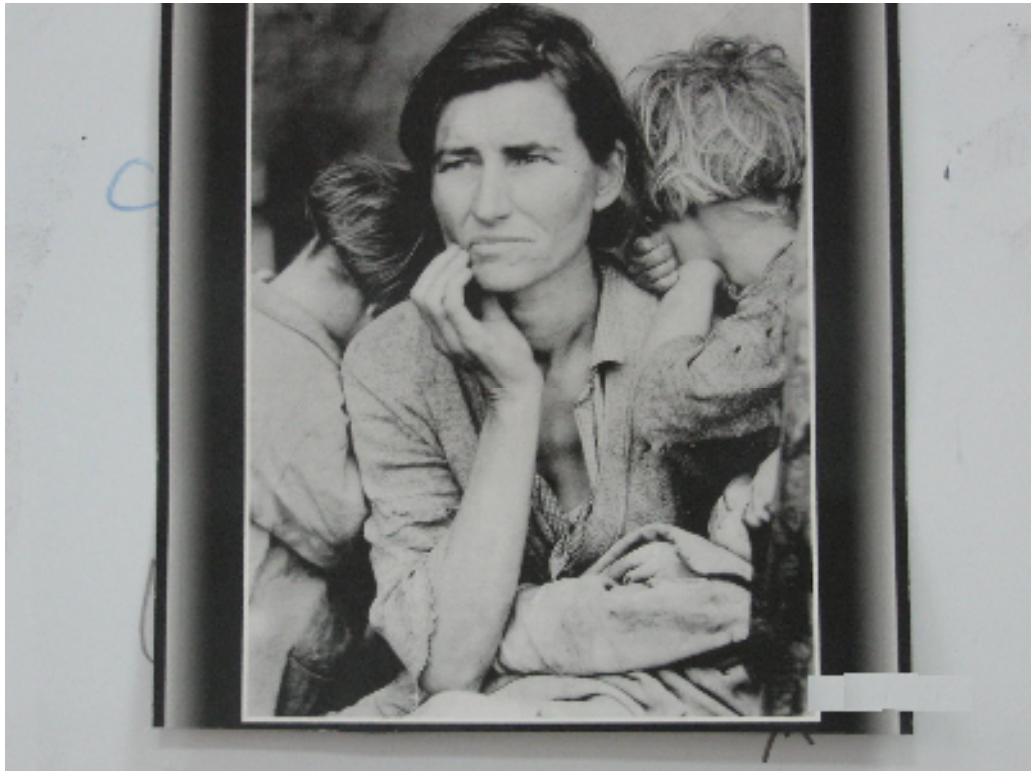
Source: Made up from a picture.

Category: Role-play.

Purpose: Practising adjectives, creating a beginning and ending for a story.

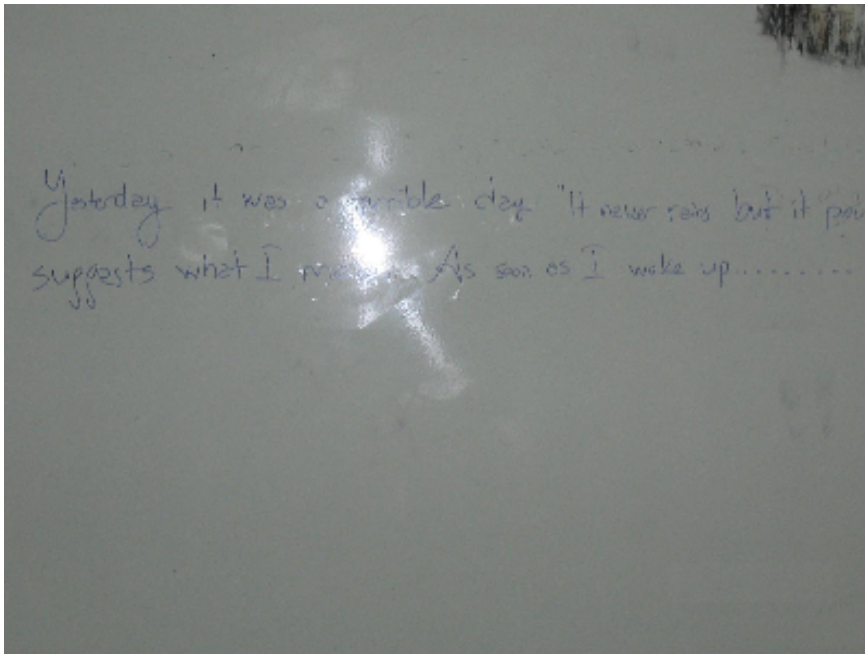
Time: 50+50 min.

Procedure: The students are asked to form groups of four and then look at the picture on the board. They are given a blank sheet of paper to write down the adjectives that come to their mind about that picture. Once they have written down the adjectives, they are asked to change their papers with other groups and see what other groups have written. After exchanging ideas about the pictures, participants are asked to write down the events that could have happened before the scene in the picture. When their writing is over, students are asked to role play the situations that might have happened.



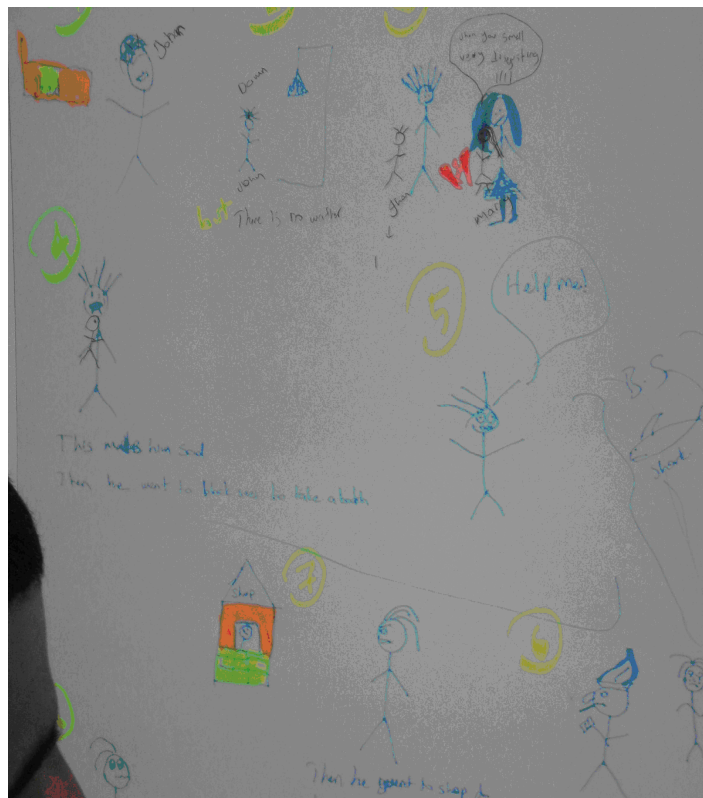
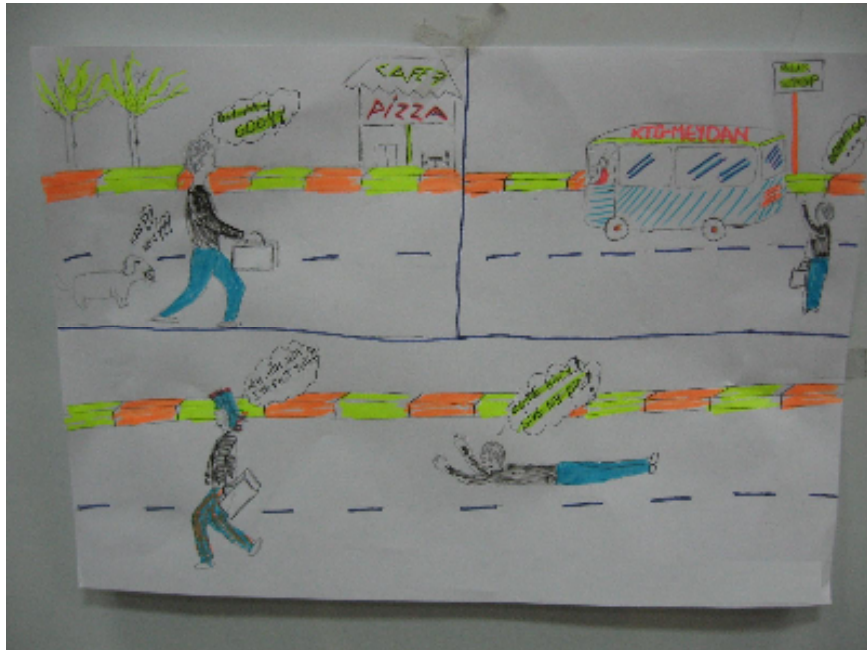


In the second 50 minutes, the participants are asked to form groups of four. Next, they are given the beginning of a sentence.



Then, they are asked to guess what happened afterwards. They are given some cartoons and pastels to draw the pictures of upcoming events. Once each group finishes, the cartoons are exchanged and participants are asked to predict what is happening.





After the prediction, the groups are asked to act the events which happened that day.





WEEK III

Activity 1: Mirrors.

Source: Wessels, Charlyn (1987). *Drama*. Oxford, Oxford University Press.

Category: Warm-up.

Purpose: Ensuring trust.

Time: 15 min.

Procedure: This game is played in pairs. One person is just herself, performing activities such as cleaning her teeth, applying make-up, brushing her hair, dressing etc. The other person is the “mirror image”, carefully copying everything done by the real person as if in a mirror. For example, if Student A extends her left arm, Student B should extend her right arm. After a few minutes the roles are reversed. This game can now lead to some verbal activities, rather like dubbing a film: Student A makes a sound, and Student B tries to copy it exactly; then, Student A utters a short phrase, and Student B copies that; finally Student A utters a complete sentence, and Student B copies that, paying attention to correct intonation. They then switch roles, and continue as before.



Activity 2: Structured Conversations.**Source:** http://www.eslgold.com/speaking/role_play_topics.html.**Category:** Role-play.**Purpose:** Problem solving, reacting spontaneously, conflict management.**Time:** 45 min.**Procedure:** In this session, participants are asked to make two opposite lines and then come together with the person opposite them. Then, the pairs are asked to pick up one of the role cards given below.

A: Invite B to go somewhere this weekend.

B: Politely refuse A's invitation.

A: Call and tell your boss (B) you can't come to work because of illness.

B: You think A is bluffing (not really sick).

A: Ask B to teach you to play tennis.

B: You hate coaching for free.

A: Try to get B to divulge a secret about someone else.

B: Don't be persuaded to do it.

A: Ask B to give you a ride home.

B: A's house is out of the way, and your time is limited.

A: Call and tell B you can't come to the party on Friday.

B: Try to get A to come to the party. (It's a surprise party for him/her.)

A: Try to get B to smoke marijuana.

B: You don't want to use any illegal drug.

A: Call to order a pizza.

B: Wrong number. You sell pitas, not pizzas.

A: Present B with an unsolicited gift.

B: You do not feel comfortable accepting the gift.

A: Try to get B to go on a date with your niece/nephew.

B: You can't stand A's niece/nephew.

A: You ran over B's favorite pet with your truck. Apologize to him/her.

B: You are very upset with the news. The pet is irreplaceable.

A: You lost your wedding ring. Tell your spouse (B).

B: Get angry with A for losing the ring.





Activity 3: Money.

Source: Money (A song by Pink Floyd).

Category: Improvisation/Playback .

Purpose: Practicing showing emotion with voices, faces, and bodies.

Time: 45 min.

Procedure: A PowerPoint slight is shown while the music is playing. Here, contradictory points - the pros and cons of having money - are highlighted. Then students are asked to reflect a day from the life of a rich and poor person.

The participants are asked to listen to a song from Pink Floyd:

MONEY (pink floyd)

Money, get away.

Get a good job with good pay and you're okay.

Money, it's a gas.

Grab that cash with both hands and make a stash.

New car, caviar, four star daydream,

Think I'll buy me a football team.

Money, get back.

I'm all right jack keep your hands off of my stack.

Money, it's a hit.

Don't give me that do goody good bullshit.

I'm in the high-fidelity first class traveling set

And I think I need a lear jet.

Money, it's a crime.

Share it fairly but dont take a slice of my pie.
Money, so they say
Is the root of all evil today.
But if you ask for a raise it's no surprise that they're
Giving none away.





After listening to the song, students are asked to discuss the role of money in our lives. To achieve this aim, students are assisted with some famous quotes about money. Then, students look at the money quotes and tell the one which they agree with and why.

MONEY QUOTES

Money can't buy you happiness but it does bring you a more pleasant form of misery.

Money couldn't buy friends, but you got a better class of enemy.

The love of money is the root of all evil.

Lack of money is the root of all evil.

No one can earn a million dollars honestly.

Let us not be satisfied with just giving money. Money is not enough, money can be got, but they need your hearts to love them. So, spread your love everywhere you go.

Time is money.

A rich man is nothing but a poor man with money.

I don't like money, actually, but it quiets my nerves.

You can be young without money but you can't be old without it.

A fool and his money are easily parted.

Money makes the world go round.

Money can't buy me love.

When I was young I used to think that money was the most important thing in life. Now that I

an old, I know it is.
 Money is a poor man's credit card.
 The only way not to think about money is to have a great deal of it.
 If you can count your money, you don't have a billion dollars.
 I have enough money to last me the rest of my life, unless I buy something.
 A large income is the best recipe for happiness I ever heard of.
 A wise man should have money in his head, but not in his heart.
 Lack of money is no obstacle. Lack of an idea is an obstacle.
 Money can't buy happiness, but neither can poverty.
 Money: There's nothing in the world so demoralizing as money.
 I choose the likely man in preference to the rich man; I want a man without money rather than money without a man.
 Never spend your money before you have it.
 Speak not of my debts unless you mean to pay them.
 A hungry man is an angry man.
 A penny saved is a penny earned.
 Beggars can't be choosers.
 Buy the best and you only cry once.
 If you buy quality, you only cry once.
 If you buy cheaply, you pay dearly.
 Early to bed and early to rise, makes a man healthy, wealthy and wise.
 If wishes were horses, beggars would ride.
 Money makes the mare go. (mare: an adult female horse)
 Money talks.
 Money cannot buy happiness
 Money can't buy everything, but everything needs money.
 No money, no justice.

WEEK IV

Activity 1: Simon Says.

Source: <http://cambridge.org/elt/docs/Simon%20says%20-20Lessons%20from%20not.pdf>

Category: Warm-up.

Purpose: Practicing imperatives, obeying instructions.

Time: 15 min.

Procedure: The teacher shouts out instructions, which should only be obeyed if they include the words "Simon Says". Example instructions are:

Simon says: "Raise your right hand".

Simon says: "Hop on your left foot".

"Touch your toes".

Simon says: "Kneel on one knee".

The exercise can be competitive between teams or individuals, with the winner being the last student to get an instruction wrong. Alternatively it can be decided on a point basis (add points for each mistake: the lowest total wins).

Variations: Instead of using “Simon says” as the key words to listen for, use “please” or polite forms such as “could you”.

As you give an instruction, perform an action yourself. This action might or might not correspond with the instruction. Students should obey your words, not necessarily copy what you are doing.

The class is divided into groups. Within each group, students give instructions to each other, leaving the teacher free to observe and note any mistakes for later correction.

Activity 2:Pantomime.

Source: McCaslin, N. (1999). *Creative Drama in the Classroom and Beyond*, 7th ed. Allyn & Bacon.

Category: Pantomime.

Purpose: Demonstrating use of the body and voice as creative instruments.

Students will use pantomime to suggest characters, thoughts, and feelings.

Time: 20 min.

Procedure: The teacher provides students with some situations in which they are to act accordingly. Students are asked to act, but not to talk necessarily. Pantomime offers a full range of movement and physical sensation while keeping the students attached to their business.

How would you walk in this situation?

1. You are going to an important interview.
2. You got a good mark from an important exam.
3. You are going to pay your bills.
4. You are going to meet your lover whom you haven't seen for ages.
5. You are going home late, and you know that your father is waiting for you.
6. You have been elected as the president and you are going to make your first speech.
7. You are a child and your father has bought a new toy for you.
8. You have an exam at 10.00 o'clock and it is 9.55. You are still on Uzun Sokak.
9. You are walking on ice.
10. You are a model and you are on the stage.
11. You have been busy all day and you are on your way home.
12. You have a boring lesson and you are at the stairs.
13. You have arrived at your hometown.
14. You are called by the school principal.
15. You have an enjoyable lesson and you are climbing the stairs.
16. You have received acceptance from a prestigious university and you are going to tell the good news to your friends.
17. You are a hiker and this week your destination is a good place.
18. You are on the mountains and it is really dangerous to step, so you are careful.
19. You are fired from your job and you are on the way home.
20. Today it will be your first day at school.

Activity 3: At a Restaurant.**Source:** Phillips, S. (1999). Drama with children. Oxford University Press.**Category:** Pantomime/Role-play.**Purpose:** Language: activating the vocabulary of food, and practicing asking and ordering. Other; taking on a role, improvising.**Time:** 30 minutes preparation and 30 minutes acting.**Purpose:** In this role-play, the students take the roles of customers, waiters and waitresses, and cooks. They each have a role card which gives them specific information about their character and they add some extra information to personalize it. The aim of the customers is to get the meal they want; the waitresses and cooks aim to get tips by giving good service. All the students prepare the menu and the food and then the role play starts.**Materials:** Colors and paper to make the food; paper plates or circles of card; plastic or photocopied money; aprons for the waiters/waitresses and hats for the cooks; Worksheets 6.3 (a) and (b).**In Class:** Preparing for the role play

1. Tell the students that you are going to turn the classroom into a restaurant. Ask them what characters you will need (customers, waiters/waitresses and cooks).

2. Write 'Starters', 'Main courses', 'Desserts', and 'Drinks' on a section of the board. Ask for suggestions for each category. Give each dish a price.

3. Divide the students into small groups. Ask each group to draw quick pictures of the food on the menu. It is important that there be at least two pictures of each dish. They will use these pictures in the role play. They can draw the pictures at home.

Doing the role play:

4. Divide the board into three columns, headed 'Customers', 'Waiters and waitresses', and 'Cooks'. Ask the students who would say *We'd like a table for three, Are you ready to order?*, and *There aren't any hamburgers left*. Ask them for more suggestions for each column. Alternatively, you may like to copy Worksheet 6.3 (b) and ask them to mark who says what.

5. Explain how the role play works: the customers have to order a meal from the menu. The waiters/waitresses have to take the order and ask the cooks for the food. The cooks have to give the waiters/waitresses the food if they have it on their cards. If not, the waiters have to ask another cook. The customers give the waiters a tip at the end of the meal if they are satisfied with the service and the food.

6. Divide the class into 'Customers', 'Waiters and waitresses', and 'Cooks'. Give each child a role card; see Worksheet 6.3 (a). Give them time to read their cards. Check that they understand what they have to do by getting them to tell you.

7. Arrange the class as a restaurant if you can. You need a dining area and a kitchen. Tell the cooks to go to the kitchen, the customers to wait at the door, and the waiters and waitresses to stand near the tables. Give each cook some paper plates and the pictures of the dishes that the students had prepared: not all the cooks will have all the dishes. Give the waiters the menus and the customers the money.

8. Start the role play by acting as the head waiter and showing the customers to their tables. When most of the customers have paid their bills, stop the role play.
9. Find out which waiter received the most tips. Ask the students to reflect on their work and to tell you what they did well and where they could improve.

Follow-up: Repeat the role play another day with the children in different roles.

WORKSHEET Role cards

Waiter/waitress 1 You are feeling very tired today.	Cook1 You are feeling very tired today.	
Waiter/waitress 2 You have a cold and a headache.	Cook 2 You have a cold and a headache.	
Waiter/waitress 3 You want to earn a lot of tips.	Cook 3 You don't like waiters.	
Waiter/waitress 4 You are in love with one of the cooks.	Cook 4 You are in love with one of the waiters.	
Waiter/waitress 5 Your feet hurt.	Cook 5 You hate your job.	
Waiter/waitress 6 You are in a hurry to go home.	Cook 6 You need to make a phone call urgently.	
Customer1 You don't eat meat.	Customer3 You are very, very hungry.	Customer 5 You don't like fried food.
Customer2 You are on a diet.	Customer 4 You don't eat eggs.	Customer 6 You can't eat salt.

Who says what?

This meal is not cooked!
 Have you got any chips?
 We'd like a table for three.
 There isn't any salad left.
 Are you ready to order?
 I'd like a soup and then steak.
 There aren't any hamburgers left.
 This is delicious.
 Is your soup nice?
 There isn't any salad left.
 Can we have the bill?

Here's the menu.

Is everything all right?

Anything else?

Hurry up!

Have you booked?

Have you got red wine?

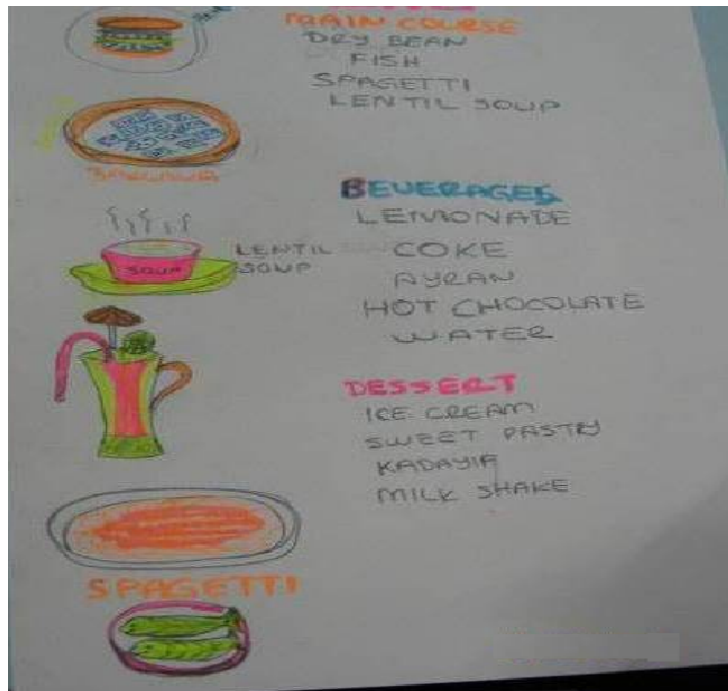
Anything to drink?

Please come this way.

Two soups and two salads, please.

Two soups coming up.

Where is the order for table 3?





WEEK 5

Activity 1: Finding your way.

Source: Creative Drama Applications by Contemporary Drama Association, Fatih Faculty of Education, Trabzon.

Category: Warm-up

Purpose: Practicing directions, giving directions.

Time: 15 min.

Procedure: The students are asked to pick one of the letters in which the following directions are provided. Then, they read the instructions and find the places described in the cards. If the students can find the places referred, they will see that there are some role cards there. The aim of this activity is to get the suggested card as soon as possible. When they get the cards they will see that there are some role-play situations there.

1. Go out of the classroom, turn left, and take the left road. Go ahead along the corridor. Go up until you reach the stairs. Walk down the stairs and when you are on the second floor, go ahead. Turn right at the second corner. Go into the fourth classroom on the left. There are some sentences written on a colourful paper. The sentences are in the drawer of the second chair. Take them and come back.

2. Go out of the classroom, turn right, and go ahead along the corridor. Turn left at the first corner. Walk down the stairs and when you are on the second floor, turn right and go ahead. Turn left at the first corner and go ahead. Turn right at the first corner. You will see

a couple of staff rooms there. Look at the shelf in front of the second room on the right. There are some sentences written on a colourful paper. Take them and come back.

3. Go out of the classroom, turn right, and go ahead along the corridor. Turn left at the first corner. Walk down the stairs and when you are on the first floor, turn right and after a few steps, turn left. Go into the last classroom on the right. Behind one of the curtains, there is a colourful paper. There are some sentences written on it. Take them and come back.

4. Go out of the classroom, turn right, and go ahead along the corridor. Turn left at the first corner. Walk down the stairs and when you are on the second floor, turn left and go ahead. Turn left at the first corner and go ahead. Turn right at the first corner. When you are in the next block, turn right and go into the second classroom on the left. There are some sentences written on a colourful paper. The paper is in the drawer of the second desk. Take them and come back.

5. Go out of the classroom and go up until you reach Block A. When you arrive at Block A, turn right at the first corner. Walk along the corridor and go into the third classroom on the right. There are some sentences written on a colourful paper. The paper is in the drawer of the second chair. Take them and come back.

6. Get out of the class and turn right. Go ahead and turn left at the first corner. Go down the stairs until you reach the ground floor. When you step on the ground floor, turn right and go till you reach the big corridor. Take the first corner on the left and go ahead. You'll see an envelope on a machine on the left. Take it and come back.

7. Go out of the classroom and take the first left. Go ahead for a while. When you arrive at Block , take the second corner on the left. Go into the last classroom on the right. In the second chair you will find an envelope. Take it and come back.

8. Go out of the classroom. Turn right and walk for a while. Pass the stairs and turn right. It is the second classroom on the left. There are some sentences written on a colourful paper. The paper is in the drawer of the second chair. Take it and come back.



Activity 2: Sharpening Senses.**Source:** <http://tedb.byu.edu/files/lesson/PantomimeLessonOneSupplements.doc>.**Category:** Pantomime.**Purpose:** Practicing showing emotions with voices, faces and bodies.**Time:** 20 min.**PANTOMIME ACTIVITIES**

Afraid	Amused	Angry
Annoyed	Anxious	Arrogant
Bored	Bossy	Cheerful
Cold	Disgusted	Energetic
Excited	Exhausted	Friendly
Hesitant	Impatient	Indecisive
Lonely	Mischievous	Sad
Sly	Stubborn	Sulky
Suspicious	Tense	Terrified
Triumphant	Unfortunate	Unfriendly
Walking a dog	Washing a dog	Searching for water in the desert
Sleepwalking	Playing golf	Wading in a cold stream
Building a model	Changing a flat tire	Writing a letter, sealing it, stamping it
Brushing teeth	Playing tennis	Giving a traffic ticket
Serving a meal	Washing a car	Carrying several pieces of luggage
Driving a car	Painting a room	Cutting out a sewing pattern
Washing dishes	Building a campfire	Playing a baseball position
Training a pet	Learning to swim	Shooting a gun or a rifle
Planting a garden	Setting a table	Cooking something
Paddling a canoe	Surfing	Putting groceries away
Wrapping presents	Arranging flowers	Shopping and standing in line to pay
Watering a garden	Packing a box	Crumpling up newspapers
Skiing	Looking for a contact lens	

Activity 3: Problem Solving.**Source:** <https://www.msu.edu/~caplan/drama/tesol2005/roleplay.doc>.**Category:** Role-play.**Purpose:** Revising and recycling language from previous lessons.

Thinking about appropriate gestures, body language and voice to represent the character

Time: 45 min.**Procedure:** The students work in groups of three or four to make up a conversation about a given topic. The topics provided are somehow challenging because all parties should voice their concern in a different task and all parties should find way to persuade the others.

1) You are a family in a hurry to pack and leave for a vacation. PARENT(S): You know you have to leave soon and you are nearly ready. KID(S): You keep remembering things you want to bring with, and find reasons to delay your departure.

2) In a park. One or two kids are playing. An elderly person is sitting on a bench. KID(S): You decide to make friends with him/her. ELDERLY PERSON: You are in a bad mood, and you don't want to talk to these kids.

3) You are astronauts preparing for a very long journey to Mars. You are deciding how to decorate your spaceship. ASTRONAUT 1: You want a very classical design. ASTRONAUT 2: You want a very modern design. ASTRONAUT 3: You want to decorate the ship in the colours of your favourite sports team.

4) At the customer service counter of a store. CUSTOMER: You are trying to return a defective (faulty, broken) product for a refund. SALESPERSON: You refuse to believe there is anything wrong with the item. You won't give a refund.

5) You are a group of friends on a camping trip in the woods. It is night. You have been listening to the radio and heard that some convicts (prisoners) have escaped from a local prison. CAMPER 1: You are afraid that the prisoners will attack you. CAMPER 2: You aren't afraid at all and love camping. CAMPER 3: You aren't afraid of the convicts, but you hate camping and want to get back to the city as soon as you can.

6) You are in an elevator that got stuck. One of you is very afraid of closed-in spaces. Another is going to be late for a very important meeting and is getting very angry. One of you is convinced you can fix the elevator. (You can add more characters – heavily pregnant women appear quite often!)

7) You are at a gas station. ESCAPED PRISONERS: You need to stop for gas, but you are obviously in a hurry to get out of town before you are recognized and caught. ATTENDANT: You are very old and slow and really just want to have a conversation with the people in the car.

8) In the living room. FAMILY: You are having your TV repaired. You have never met the repairperson before. REPAIRPERSON: You decide that you like the house, the TV and the family so much that you just want to live there with them. [Adapted from Maley & Duff, *Drama Techniques for Language Learning*.].



WEEK 6

Activity 1: Tongue Twisters.

Source: <http://www.uebersetzung.at/twister/en.htm>.

Category: Warm-up.

Purpose: Promoting students' enunciation ability.

Letting students realize that making mistakes is fun.

Time: 10 min.

Procedure: Each member picks a tongue-twister card and tells it as quickly as possible.

TONGUE-TWISTER CARDS:

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

2. If you notice this notice, you will notice that this notice is not worth noticing.

3. How many cans can a canner can, if a canner can can cans?

A canner can can as many cans as a canner can, if a canner can can cans.

4. If one doctor doctors another doctor, does the doctor who doctors the doctor doctor the doctor the way the doctor he is doctoring doctors? Or does the doctor doctor the way the doctor who doctors doctors?

5. She sells sea shells by the sea shore.

The shells she sells are surely seashells.

So if she sells shells on the seashore,

I'm sure she sells seashore shells.

6. Peter Piper picked a peck of pickled peppers?

Did Peter Piper pick a peck of pickled peppers?

If Peter Piper pick a peck of pickled peppers,

Where is the peck of pickled peppers Peter Piper picked?

7. Billy Button bought a buttered biscuit,

Did Billy Button buy a buttered biscuit?

If Billy Button bought a buttered biscuit,

Where's the buttered biscuit Billy Button bought?

8. How many cuckoos should a good cook cook

If a good cook could cook cuckoos?

As many cuckoos as a good cook could cook,

If a good cook could cook cuckoos.

9. A Tudor who tooted a flute

tried to tutor two tooters to toot.

Said the two to their tutor,

"Is it harder to toot

or to tutor two tooters to toot?"

10. Through three cheese trees three free fleas flew.

While these fleas flew, freezy breeze blew.

Freezy breeze made these three trees freeze.

Freezy trees made these trees' cheese freeze.

That's what made these three free fleas sneeze.

11. While we were walking, we were watching window washers wash Washington's windows with warm washing water.
12. Smile a while and while you smile, another smiles and soon there are miles and miles of smiles and life's worthwhile because you smile.
13. How much wood would a wood chuck chuck if a wood chuck would chuck wood?
14. Swan swam over the sea,
Swim, swan, swim!
Swan swam back again
Well swum, swan!
15. A skunk sat on a stump and thunk the stump stunk,
but the stump thunk the skunk stunk.
16. Silly Sally swiftly shooed seven silly sheep.
The seven silly sheep Silly Sally shooed shilly-shallied south.
These sheep shouldn't sleep in a shack;
Sheep should sleep in a shed.
17. Of all the felt I ever felt, I never felt a piece of felt which felt as fine as that felt felt,
when first I felt that felt hat's felt.

Activity 2: Making a complaint.

Source: <http://www.eslteachersboard.com/cgi-bin/lessons/index.pl?read=1456>
<http://www.tefl.net/alexcase/worksheets/functions/complaints-roleplays/>.

Category: Role-play.

Purpose: Familiarizing students with types of complaints.

Teaching how to complain about something.

Providing some useful expression about making complaints.

Time: 50 min.

Procedure: First of all, the expressions below are introduced and some complaint situations are provided for them to practice the situation.

Making a complaint

Useful expressions:

I'm afraid I have to make a serious complaint.

Look, I'm sorry to trouble you, but....

Excuse me, I'm afraid...

Excuse me, there seems to be something wrong with...

Excuse me, there appears to be something wrong...

I wonder if you could help me.....

I've got a bit of a problem here, you see.....

Do you think you could.....?

I'm sorry to have to say this, but....

Would you mind (doing)....?

I wish you wouldn't mind....

I do wish you could....

Wouldn't it be a good idea to/ not to....

Accepting a complaint

Oh, I'm sorry about that.
 I can't tell you how sorry I am.
 I wish it never happened.
 Oh dear, I'm really sorry.
 I'm so sorry, I didn't realize.
 I just don't know how to say.
 I just don't know what to say.

Delaying a complaint

I suggest you leave it with us and we'll see what can be done.
 I suggest you leave it with us and we'll see what we can do.
 I'm afraid the manager/boss isn't in at the moment. Could you call later?
 I'm afraid we can't help you at the moment. Could you leave your contact phone number and address? We will contact you soon.

Rejecting a complaint

Well, I'm afraid there is nothing we can do about it, actually.
 Well, I'm afraid there isn't much we can do about it.

SITUATION 1: You are a teacher and your student has been lazy recently and you are talking to her parents. You are saying that her parents have also been ignoring their child. Then the couple starts to blame each other for the child's poor performance. The father says it is because of the mother and the mother says it is because of the father. On the other hand, the couple is complaining about the teacher's poor performance.

SITUATION 2: You went to a restaurant with your son and ordered your meal. You are waiting, but nothing arrives. You are growing impatient and you tell it to the waitress one more time. The waitress says OK. But you get angry after some time. You say: "Why is our order taking so long?" However, your son likes the waitress and he tries to defend her.

SITUATION 3: You go into a market to buy soybeans. When you are looking at the shelves and comparing products, you see that there are also organic soybeans. You think it is what you are looking for and buy it. However, when you arrive home you realize that those soybeans are genetically modified. Getting angry, you go into the shop and shout at the cashier: "Where is the customer service?" pointing the soybeans in your hand. Then, you see that there are a lot of customers complaining about the same problem. Then, the customer representative appears and makes a speech to the crowd. He apologizes to their customers about a product containing genetically modified (GM) soybeans being falsely labelled as organic.

SITUATION 4: You want your money back from a dating agency because your date had very bad social skills.

SITUATION 5: You caught a cold because the hotel pool was ice cold. Try to make the hotel manager pay for your medical expenses.

SITUATION 6: Someone who did your ironing for you as a favour burnt a hole in one of your shirts. Tell them (politely) that they should buy you a new one.

Activity 3: Cinderella.

Source: Phillips, S. (1999). *Drama with children*. Oxford University Press. pp. 102-104/136-139).

Category: Role-play.

Purpose: Various structures, including: possessives, questions, and instructions; following a script. Group co-ordination, motivation, fun.

Time: 40 min.

Procedure:

1. Draw a pumpkin on the board and ask the students which fairy story it comes from. Elicit the characters and the story (see 5.3, 'Picture cues').

2. Work on gestures for each character. One student mimes a character, while the others guess who it is (see 5.14, 'Mime and guess')

3. Introduce the scenes one by one, and practise them. For example:

Scene 1: Make flashcards of the dialogue, the students order them (see 5.6, 'Mixed-up lines').

Scene 2: Draw a triangle on the board; build up the dialogue round it. The students practise the dialogue as they throw a ball (see 5.18, 'Catch, speak, and throw').

Scenes 3 and 4: Teach the students some basic expressions. Give them the context and ask them to predict the dialogue (see 5.8, 'Predict the lines'), then practise it.

Scene 5: Write the lines on the board. Ask the students to match the lines to the characters (see 5.9, 'Match the dialogue to the character'). Practise the dialogue.

Scene 6: Set the context, and then do a gap-fill activity (see 5.10, 'Fill the gaps'). Practise the dialogue.

4. Divide the students who are performing the play into groups of nine, with each group containing all the characters from the play. It is easier to rehearse if you have two students playing Cinderella.

5. Divide each group of nine into two:

Group 1	Group 2
Stepmother	Cinderella B
Stepsister 1	Rat1
Stepsister 2	Rat2
Cinderella A	Fairy Godmother
	Prince

6. Give the students a feedback form (such as the first form on page 98) to complete for their own scenes.

7. Rehearse the play.

Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6
Stepmother Stepsister 1 Stepsister 2 Cinderella A	Stepmother Stepsister 1 Stepsister 2	Stepmother Stepsister 1 Stepsister 2 Cinderella A Fairy Godmother	Cinderella A Cinderella B Rat1 Rat2	Cinderella B Rat1 Rat2 Fairv Prince Stepsister 1 Stepsister 2	Stepmother Cinderella A Rat1 Rat2 Fairy Godmother Prince Stepsister 1 Stepsister 2

- Group 1 can rehearse scenes 1 and 3 while Group 2 rehearses scene 5, apart from the Stepsisters' dialogue.
 - Group 1, without Cinderella A, rehearses scene 2 while Group 2, with Cinderella A and B, rehearses scene 4.
 - Everybody can rehearse scene 6 together.
8. Decide on the costumes and props (for ideas see Chapter 3).
 9. Conduct a full dress rehearsal of the play. Give the students who are not acting something to do while they are waiting their turn to rehearse.
 10. The groups of nine perform their version of the play for each other.
 11. Ask the students to reflect on the experience and draw some conclusions.

Comments: If you need to vary the number of characters, Rat 1 and Rat 2 can be played by one student, and you can also add characters at the Ball. It is suggested that you work on one scene per lesson with all the students and do not cast the characters until the end of the preparation period.

CINDERELLA

Characters
Cinderella A
Cinderella B
Stepmother
Stepsister 1
Stepsister 2
Rat 1
Rat 2
Fairy Godmother
Prince

SCENE 1

The kitchen

Stepmother: (Shouting) Cinderella!

Cinderella A: Yes?

Stepsisters 1 and 2: (Shouting) Cinderella!

Cinderella A: Yes?

Stepsister 1: Come here!

Stepsister 2: Come here!
Stepmother: Wash my dress!
Cinderella A: OK.
Stepsisters 1: Clean my shoes!
Cinderella A: OK.
Stepsister 2: Clean my boots!
Cinderella A: OK.
Stepmother: Hurry up now! Go away!
Stepsisters 1: Cinderella!
Cinderella A: Yes?
Stepsister 1: Go away!
Stepsister 2: Go away!
Stepmother: Go away!

SCENE 2

The kitchen

Stepsister 1: Look!
Stepsister 2: What?
Stepmother: What?
Stepsister 1: A letter!
Stepsister 2: A letter!
Stepmother: (Takes the letter and opens it) An invitation!
Stepsister 1: Who from?
Stepsister 2: Who from?
Stepmother: The Prince!
Stepsister 1: The Prince!
Stepsister 2: The Prince!
Stepmother: To a party!
Stepsister 1: A party!
Stepsister 2: A party!
Stepmother: Tomorrow!
Stepsister 1: Tomorrow!
Stepsister 2: Tomorrow!
All: Cinderella!

SCENE 3

The kitchen

Stepmother: Come on!
Stepsister 1: Hurry up!
Stepsister 2: Where's Cinderella?
Stepmother: Cinderella!
Stepsisters 1 and 2: Cinderella!
Cinderella A: Yes?
Stepmother: Where's my dress?
Stepsister 1: My shoes!
Stepsister 2: My boots!
Stepmother: Cinderella! Hurry up!
Cinderella A: Yes, yes, yes!

Stepmother: Girls! Are you ready?
Stepsisters 1 and 2: Yes, yes.
Cinderella A: Yes.
Stepmother: Cinderella!
Cinderella A: Yes.
Stepmother: Stayhere!
Cinderella A: Here?
Stepmother: In the kitchen!
Cinderella A: In the kitchen?
Stepmother: Yes, clean the kitchen!
Cinderella A: Clean the kitchen?
Stepmother: That's right.
Stepsister 1 and 2: Goodbye!
Stepmother: Goodbye!

SCENE 4

The kitchen

Cinderella is crying.

Rat 1: Look, it's Cinderella.

Rat 2: She's crying.

Rats 1 and 2: Poor Cinderella.

Rat 1: What's the matter?

Cinderella A: I am tired.

Rat 1: Cheer up!

Rat 2: What's the matter?

Cinderella A: I'm sad.

Rat 2: Cheer up.

Rat 1: Don't cry!

Rat 2: No, don't cry!

The Fairy Godmother appears.

Cinderella A: Who are you?

Fairy Godmother: Your fairy godmother!

Rat 1: Who's she?

Rat 2: Her Fairy Godmother!

Cinderella A: My Fairy Godmother!

Fairy Godmother: Come on. Your wishes!

Cinderella A: What wishes?

Fairy Godmother: Come on! Come on!

Rats 1 and 2:Your wishes.

Cinderella A: Oh, my wishes!

Fairy Godmother: Number one?

Cinderella A: A dress-please.

Fairy Godmother: A dress!

(Magics a dress- the lights go off and CinderellaA changes places with Cinderella B)

Rats 1 and 2: Ooh-a dress.

Fairy Godmother: Number two?

Cinderella B: Shoes-please.

Fairy Godmother: Shoes! *{Magics some shoes}*

Rats 1 and 2: Ooh-shoes.
Fairy Godmother: Number three?
Cinderella B: A car-please.
Fairy Godmother: A car! (Magics a car)
Rats 1 and 2: Ooh-a car.
Cinderella B: Thank you!
Fairy Godmother: OK. Goodbye!
Cinderella B: Come on Rats!
Rats 1 and 2: Goodbye, goodbye!
Fairy Godmother: Wait, wait!
Cinderella B: What?
Fairy Godmother: Come home at 12 o'clock.
Cinderella B: OK. 12 o'clock.
Rats 1 and 2: 12 o'clock.
Cinderella B: Goodbye!
Rats 1 and 2: Goodbye!
Fairy Godmother: Goodbye!

SCENE 5

The palace

Cinderella arrives at the party.

Stepsister: Who's that?

Stepsister 2: I don't know.

Stepmother: Who's that?

Stepsister 2: I don't know.

The Prince talks to Cinderella.

The Prince: Hello!

Cinderella B: Hello.

The Prince: Come and dance.

Cinderella B: Yes, please.

The Prince and Cinderella dance.

Stepsister 1: Look!

Stepsister 2: What?

Stepsister 1: The Prince!

Stepsister 2: What?

Stepsister 1: They're dancing!

Stepsisters 1 and 2: Oh no!

Rat 1: Look!

Rat 2: What?

Rat 1: The Prince!

Rat 2: What?

Rat 1: They're dancing!

Rats 1 and 2: Aaaah (o romantic sigh)

Rat 1: What's the time?

Rat 2: 12 o'clock.

Rat 1: 12 o'clock. Oh no!

Rat 2: Oh no, Cinderella!

Rat 1: Cinderella!

Rats 1 and 2: It's 12 o'clock!

Cinderella B: 12 o'clock. Oh no!

Rats 1 and 2: Run Cinderella, run!

Cinderella B: Goodbye!

Prince: Goodbye?

Cinderella B: Yes, it's 12 o'clock. Goodbye! (*Cinderella runs away*)

Prince: Stop, stop!

Cinderella B: I can't.

Prince: Stop, stop!

Prince: Look, a shoe!

Rat 1: A shoe!

Rat 2: Her shoe.

Prince: Her shoe!

SCENE 6

Cinderella's house

The Prince has got the shoe.

Prince: Is it yours?

Stepsister 1: Yes, yes!

Stepmother: Yes, yes!

Prince: Oh, no it isn't.

Rats 1 and 2: it isn't, it isn't.

Fairy Godmother: No, it isn't.

Prince: Is it yours?

Stepsister 2: Yes, yes!

Stepmother: Yes, yes!

Prince: Oh, no it isn't.

Rats 1 and 2: It isn't, it isn't.

Fairy Godmother: No, it isn't.

Prince: Is it yours?

Cinderella: Yes.

Stepsisters 1 and 2: No, it isn't.

Stepmother: No, it isn't.

Rats 1 and 2: Yes, it is. Yes, it is.

Fairy Godmother: Yes, it is.

Prince: Yes, it is.

Dance music starts.

Prince: Here you are!

Cinderella: Thank you.

Prince: Let's dance!

Cinderella: Yes, let's dance. (*Cinderella and the Prince dance together.*)

Rats: Yes, yes, let's dance! (*The Rats dance together*)

Fairy Godmother: Come on, let's dance!

(The Fairy Godmother and Cinderella B dance together)

Stepsister 1: It's not fair!

Stepsister 2: It's not fair!

Stepmother: It's not fair!





APPENDIX: J

**RESEARCHER'S MENTAL REPRESENTATIONS OF
LANGUAGE ANXIETY**

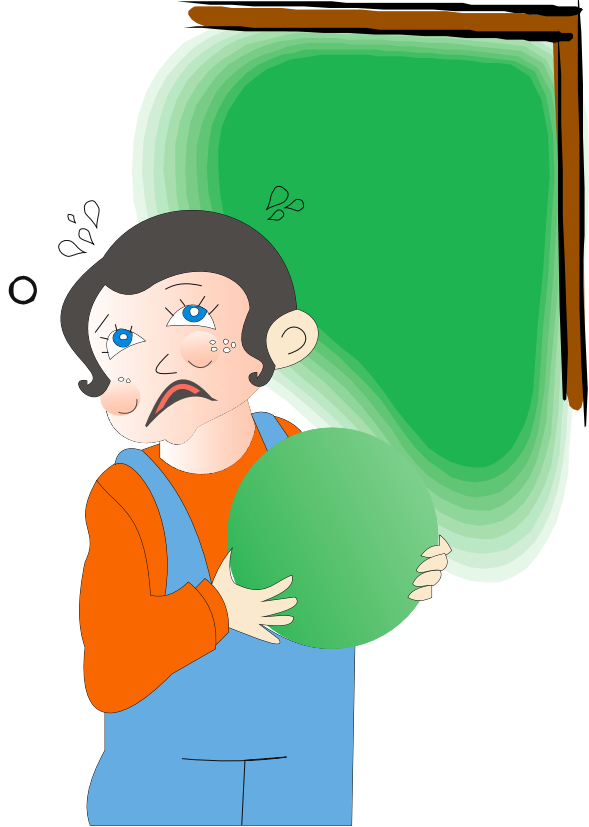






I don't think I will be able to achieve this

Creative drama activities





CURRICULUM VITAE

Hasan SAĞLAMER was born in Bucak, Burdur, in 1980. He finished primary and secondary schools in Bucak. After finishing Super High School in Bucak, he attended the English Language and Literature Department of Karadeniz Technical University. After graduating from the department as the top student of the department in 2004, he was recruited as a lecturer in the School of Foreign Languages, Karadeniz Technical University. Then, he was admitted to the M.A. program in Applied Linguistics at Karadeniz Technical University, Trabzon. He is currently employed as a lecturer in the same school. He is single and his research interests include creative drama, language anxiety, word guessing, creative writing and communicative translation.