



GRADUATE SCHOOL
ISTANBUL MEDENIYET UNIVERSITY
DEPARTMENT OF FOREIGN LANGUAGE EDUCATION

**The Impact of the Use of Educational Drama on Speaking
Anxiety Among EFL Learners**

Master's Thesis

Zeynep Demir

June 2025



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Supervisor

Asst. Prof. Ferdane Denkci Akkaş

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THESIS JURY APPROVAL

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STATEMENTS

Style and Reference Manual Statement

Having reviewed this thesis written under my supervision, I confirm that it has been written in accordance with APA (7th Edition) Manual of Style and used its in text reference format consistently throughout the entire text.

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Declaration of Originality

I hereby declare that all information in this dissertation has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conducts, I have fully cited and referenced all material and results that are not original to this work.

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Zeynep DEMİR

GENİŞ ÖZET

Eğitici Drama Kullanımının İngilizceyi Yabancı Dil Olarak Öğrenenlerin Konuşma Kaygısı Üzerindeki Etkileri

Demir, Zeynep

Yüksek Lisans Tezi, Yabancı Diller Eğitimi Anabilim Dalı

Danışman: Dr. Öğr. Üyesi Ferdane Denkci Akkaş

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Bugün İngilizce'nin dünya çapında bir iletişim aracı haline geldiği ve yabancı dil olarak hem Türkiye'de hem de birçok ülkede öğrenildiği ve öğretildiği bilinmektedir (Aydın ve Zengin, 2008). İngilizce aynı ana dili veya hatta ikinci dili paylaşmayan insanlar arasında iletişim için çoğunlukla kullanılan bir dil olma yolunda ilerlemektedir (Harmer, 2007). Bu nedenle Türkiye'de de İngilizce yabancı dil olarak ilkokul ikinci sınıftan lise 12. sınıfa kadar zorunlu bir ders olarak okutulmaktadır. Ancak yabancı dil öğretmenleri çeşitli sebeplerden dolayı genellikle geleneksel öğretim yöntemlerine yönelmektedir. Genellikle öğrencinin edilgen, öğretmenin etkin olduğu yabancı dil derslerinde öğrencilerin yabancı dilde konuşurken kaygılı hissetmesi olağan bir durumdur.

Kaygı, otonom sinir sisteminin uyarılması sonucu görülen öznel gerginlik, endişe, tedirginlik ve kaygı hissi olarak ifade edilmektedir (Horwitz vd., 1986). Bir başka ifade ile kaygı "tehdit edici ancak belirsiz bir olgunun gergin ve rahatsız edici beklentisi; huzursuz edici bir gerilim hissi" olarak tanımlanabilir (Rachman, 2004, s. 3). Dil kaygısı ikinci bir dil öğrenme ve o dilde konuşma çabası ile ilişkili bir tür kaygıdır (Ellis, 1994). Yabancı dil kaygısı ise "dil öğrenme sürecinin benzersizliğinden kaynaklanan sınıf içi dil öğrenimiyle ilgili kişiye özgü algılar, inançlar, duygular ve davranışlardan oluşan karmaşık bir yapı" (Horwitz vd., 1986, s. 128) olarak tanımlanmaktadır.

Yabancı dil öğrenme kaygısı üç ana unsurdan oluşmaktadır. Bunlar olumsuz değerlendirilme korkusu, iletişim kaygısı ve sınav kaygısı şeklinde sıralanır (Aydın ve Zengin, 2008). Bu unsurların ilki *iletişim kaygısı* "insanlarla iletişim kurma konusunda duyulan korku ya da kaygı ile karakterize edilen bir çeşit utangaçlığı" ifade eder. *Olumsuz değerlendirilme korkusu* ise "başkalarının değerlendirmeleri hakkında duyulan endişe, değerlendirici durumlardan kaçınma ve başkalarının kendisini olumsuz değerlendireceği beklentisi"

şeklinde tanımlanmaktadır. Son olarak *sınav kaygısı* “başarısızlık korkusundan kaynaklanan bir tür performans kaygısı”dır (Horwitz vd., 1986, s. 127-128). Yabancı dil kaygısının yanı sıra, konuşma kaygısı ise “bir bireyin başka bir kişi ile gerçek veya beklenen iletişimi ile bağlantılı olarak korku ya da kaygısının derecesi” olarak tanımlanmaktadır (McCroskey, 1977, s. 78).

Drama insan yaşamının, yaştan ve toplumdan bağımsız olarak, gerçek bir fiziksel eylem olarak veya sadece zihindeki bir düşünce olarak gerçekleşebilen dinamik ve doğal bir süreçtir (Landy, 1982). Eğitim bağlamında düşünüldüğünde ise bir öğrencinin kendini başka birinin yerine koyması ya da kendisini yaratıcı bir şekilde farklı bir duruma yansıtması gerektiği bir hayal dünyasıdır (Holden, 1981). Öte yandan eğitici drama, öğrencilere daha önce ifade etme fırsatı bulamamış olabilecekleri bireysel uygulamaları ve anlayışları üzerinde düşünme fırsatı sunan bir öğretme ve öğrenme yöntemidir (Layman, 1976). Eğitici drama öğrencilerin konuşma becerilerini geliştirmeleri ve beden, akıl, dil ve duygularını kullanarak başkalarını yeni yollarla anlamaları için onlara güvenli bir ortam sağlar (Altweissi ve Maaytah, 2022).

Yabancı dil öğretiminde drama kullanımının önemli katkıları vardır. En başta öğrencilerin dili akıcı konuşması için olanak tanır (Zalta, 2006). Doğal ve gerçek yaşam benzeri bağlamlarda konuşma gerektirdiği için, eğitici drama öğrencilerin özgüvenlerini geliştirmelerini sağlar (Wagner, 1979). Drama vücut hareketleri ve yüz ifadelerini kullanarak çocukları sınırlı dil becerisi ile bile konuşmaya teşvik eder ve onlara iletişim kurma şansı tanır (Zalta, 2006). Son olarak yabancı dil öğretiminde drama kullanımı ders kitabında yer alan diyaloglar ile gerçek hayattaki kullanım arasındaki ayrımı azaltır, dinleme pratiği sağlar, dili bir bağlamda sunar ve öğrencilere gerçek yaşam durumlarında başarı deneyimi kazandırarak sınıf dışındaki dünyayla başa çıkma konusunda onlara güven kazandırır (Davies, 1990). Tüm bu katkılar göz önünde bulundurulduğunda İngilizce’yi yabancı dil olarak öğrenen öğrencilerin derslerde daha aktif rol alacağı, öğrenilenin daha anlamlı hale geleceği, yabancı dili ezber yoluyla değil iletişim yolu ile öğrenecekleri ve sonuç olarak yabancı dilde konuşurken daha az kaygılı hissedecekleri drama aktivitelerine yer verilmesi beklenir.

Bu çalışma eğitici dramanın İngilizceyi yabancı dil olarak öğrenen çocukların yabancı dilde konuşma kaygısına etkilerini incelemeyi amaçlamaktadır. Bu amaca uygun olarak çalışmada yarı deneysel araştırma modeli kullanılmıştır. Çalışmanın katılımcılarını Diyarbakır ilinde bir devlet ortaokulunda öğrenim

gören toplam 20 6. sınıf öğrencisi oluşturmaktadır. Eğitim ve öğretim yılının başında çalışmanın katılımcılarını oluşturan sınıflar okul yönetimi tarafından oluşturulmuş ve araştırmacı tarafından sınıflar arası rastgele öğrenci dağılımı yapmak mümkün olmamıştır. Katılımcı öğrenciler İngilizceyi yabancı bir dil olarak 2. sınıftan itibaren zorunlu bir ders olarak görmektedirler. Çalışmanın yapıldığı okulda 6. sınıf kademesinde sadece 2 sınıf bulunduğundan rastgele bir sınıf kontrol grubu diğer sınıf ise deney grubu olarak seçilmiştir. Kontrol grubunda 9 öğrenci, deney grubunda ise 11 öğrenci yer almıştır.

Eğitici drama yolu ile İngilizce öğretiminin öğrencilerin yabancı dilde konuşma kaygısı üzerindeki etkilerini anlamak amacı ile Aydın ve diğerleri (2017) tarafından çocuk katılımcıların yabancı dil kaygı düzeylerini ölçmek üzere geliştirilen *Çocuklar için Yabancı Dil Kaygı Ölçeği* ön test ve son test olarak uygulanmıştır. Aydın ve diğerleri (2017) Türkiye’de yabancı dil olarak İngilizce öğrenimi bağlamında bu ölçeğin uygun bir ölçme aracı olarak 7 ila 12 yaş aralığında olan çocukların yabancı dil kaygısı için potansiyel kullanımına yönelik kanıtlara ulaşmıştır. Ölçek demografik bilgiler ve *Yabancı Dil Kaygı Ölçeği* olmak üzere iki bölümden oluşmaktadır. Demografik bilgi bölümünde öğrencilerin öğrenim gördüğü sınıf kademesi, cinsiyeti ve doğum tarihi sorulmaktadır. İkinci bölüm ölçeğin 18 maddesinden oluşmaktadır. Her bir maddede bir soru ile 5 adet yüz ifadesi yer almaktadır. Yüz ifadeleri sırası ile ‘çok mutsuz’, ‘mutsuz’, ‘ne mutlu ne mutsuz’, ‘mutlu’ ve ‘çok mutlu’ anlamlarını taşımaktadır. *Çocuklar için Yabancı Dil Kaygı Ölçeği* üç alt boyuttan oluşmaktadır. Bunlar iletişim kaygısı, olumsuz değerlendirilme korkusu ve sınav kaygısıdır. Ankete katılım sağlayan öğrencilerden verilen soruda nasıl hissettiklerine göre uygun yüz ifadesini seçmesi istenmiştir. Soruları anlamakta güçlük çeken öğrencilere öğretmen gerekli açıklamaları yapmıştır.

Ön testin uygulanmasından sonra deney grubunda 2 Ocak - 27 Mart 2025 tarihleri arasında toplam 10 hafta İngilizce dersleri eğitici drama yoluyla işlenmiştir. Her hafta 3 ders saatinden 1 ders saati (40 dakika) drama etkinliklerine ayrılmıştır. 6. sınıf İngilizce dersi müfredatında yer alan bazı üniteler seçilmiş ve ünitelerin temalarına ve kazanımlarına uygun drama etkinlikleri tasarlanmıştır. Seçilen etkinlikler doğrultusunda ders planları hazırlanarak İngilizce dersleri drama yoluyla işlenmiştir. Deney grubunda kullanılan drama etkinlikleri arasında sessiz sinema, rol oynama, simülasyon, donmuş imaj geliştirme, kuklacılık, hikâye anlatma, dil oyunları ve doğaçlama yer almaktadır. Deney grubu ile İngilizce dersleri drama yolu ile işlenirken, kontrol grubu derslerine olağan şekilde devam etmiştir.

Analiz aşamasında ölçek yolu ile elde edilen nicel veriler öncelikle SPSS istatistik programına aktarılmıştır. Ardından ilk olarak her bir grup için ön test ve son test verileri Wilcoxon Sıralı Dizinler Testi kullanılarak kendi içerisinde karşılaştırılmıştır. İkinci aşamada kontrol ve deney grubunun ön testlerinden ve son testlerinden elde edilen veriler Mann-Whitney U Testi kullanılarak birbiriyle karşılaştırılmıştır.

Analizler sonucunda, kontrol grubunda ve deney grubunda yer alan öğrencilerin konuşma kaygıları arasında deney öncesinde veya deney sonrasında anlamlı bir farklılık olmadığı anlaşılmıştır. Ayrıca, deney grubunda yer alan öğrencilerin konuşma kaygıları deney sonrasında anlamlı bir şekilde farklılaşmamıştır. Bir başka deyişle, drama etkinlikleri ile yürütülen İngilizce dersleri katılımcı çocukların konuşma kaygıları üzerinde anlamlı bir etki yaratmamıştır. Ancak istatistiksel açıdan anlamlı olmasa da iki grubun da yabancı dilde konuşmaya yönelik kaygısı artmıştır. Sınav kaygısı ele alındığında deney grubunun drama aktiviteleri sonrasında kaygı seviyesi azalmıştır. Deney grubunun olumsuz değerlendirilme korkusu artarken, kontrol grubunun bu alandaki kaygısında bir miktar azalma görülmüştür. Gruplar arası karşılaştırmalar ele alındığında ise yine istatistiksel açıdan manidar olmasa da deney grubundaki öğrencilerin yabancı dil öğrenme, yabancı dilde konuşma ve olumsuz değerlendirilme konusunda kontrol grubundan daha kaygılı oldukları ortaya çıkmıştır. Ancak, deney grubunun sınav kaygısı kontrol grubundan daha az bulunmuştur. Drama aktiviteleri sonrasında öğrencilerin kaygı seviyelerinin artmasının sebepleri arasında ana dil kullanımı, utangaçlık, dramanın tahmin edilemez doğası (Alasmari ve Alshae'el, 2020) ve yabancı dildeki yetersizlik (Lee ve Kang, 2017) gibi drama ile ortaya çıkan yeni zorluklar gösterilebilir. Ayrıca, deney grubundaki öğrencilerin drama aktiviteleri boyunca İngilizceyi sınıf arkadaşları ile iletişim kurmak için aktif olarak kullanmaları gerekmiştir. Alışkın olmadıkları bu durum da öğrencilerin daha kaygılı hissetmelerine yol açmış olabilir. Ek olarak, İngilizce dersinde işlenen konuların zamanla daha çok zorlaşması da öğrencilerin kaygı seviyelerini arttırmış olabilir. Bununla beraber öğretmenin drama ve dramanın dil öğretiminde kullanımı konusunda özel bir eğitim almamış olması da bu çalışmanın sonucunda öğrencilerin kaygı seviyelerinin artmasına yol açan sebepler arasında gösterilebilir. Öte yandan deney grubu ile kontrol grubunun kaygı seviyeleri arasında istatistiki anlamda önemli bir farklılık bulunmamıştır. Her iki grubun da İngilizce derslerini aynı öğretmen ile işlemesi, öğretmenin tutumu ve yarattığı sınıf ortamı gruplar arasında kaygı seviyeleri açısından anlamlı bir farklılık çıkmamasına yol açmış olabilir.

Kontrol grubu drama aktivitelerinde yer almamasına rağmen öğretmenin destekleyici ve olumlu tavrı ile oluşturduğu pozitif öğrenme ortamı öğrencilerin İngilizce derslerinde güvende ve rahat hissetmelerini sağlamış olabilir (Alnuzaili & Uddin, 2020; Young, 1991).

Araştırmanın elde ettiği sonuçlara dayanarak ileride yapılabilecek benzer çalışmalara yönelik bazı önerilerde bulunulabilir. İlk olarak bu çalışma bir köy okulunda ve yalnızca 20 öğrenci ile yapılmıştır. Bu nedenle ileriki araştırmalarda daha çok yorumlanabilir veriler elde etmek için farklı şehirlerde ve okullarda öğrenim gören daha çok sayıda öğrenci çalışmaya dâhil edilebilir. Ayrıca gelecekteki araştırmalarda farklı kademelerde öğrenim gören ilkokul ve ortaokul öğrencileri ile çalışma yapılabilir. Ek olarak eğitici drama ile İngilizce öğretiminin öğrencilerin yabancı dilde konuşma kaygısı üzerindeki etkilerinin daha iyi anlaşılabilmesi için veri toplama sürecine görüşme ve günlük gibi nitel veri toplama araçları eklenebilir. Nitel veriler ile nicel veriler karşılaştırılıp daha kapsamlı sonuçlara varılabilir. Öte yandan bu araştırmada nicel olarak öğrencilerin konuşma kaygısı özelinde istatistiki anlamda önemli bir sonuç elde edilemese de alan yazında belirtilen ve özellikle genç öğrenenlere yönelik katkıları göz önünde bulundurulduğunda İngilizce öğretmenlerine derslerinde drama aktivitelerine yer vermeleri tavsiye edilmektedir. Drama etkinliklerinin daha etkili bir şekilde kullanılabilmesi için İngilizce öğretmenlerine uygulamaya yönelik eğitimler verilmesi ve drama etkinliklerinin doğasından kaynaklanan kaygıyı azaltmak üzere çeşitli stratejiler kullanılması önerilmektedir.

Anahtar Kelimeler: Kaygı, Eğitici Drama, Yabancı Dil Olarak İngilizce, Yabancı Dil Konuşma Kaygısı, Çocuk Öğrenenler

ABSTRACT

The Impact Of The Use Of Educational Drama On Speaking Anxiety Among EFL Learners

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Master's Thesis, Department of Foreign Language Teaching

Supervisor: Asst. Prof. Ferdane Denkci Akkaş

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Considering the widespread use and importance of English, many countries like Türkiye include regulations in their language teaching policies to lower the age at which English instruction begins. However, young students often feel anxious when speaking in English in the classroom. Regarding the limited research on speaking anxiety among young learners in the Turkish EFL teaching context, this study aims to investigate the impact of using educational drama on speaking anxiety among young EFL learners. Considering the aim, a quasi-experimental research design was adopted to investigate the impact of teaching through drama on foreign language speaking anxiety. As the data collection tool for this study, the Children's Foreign Language Anxiety Scale (CFLAS), adapted by Aydın et al. (2016a), was used as a pre-test and post-test during the data collection procedure. The related data were collected from 20 students attending 6th grade in a state secondary school located in Diyarbakır province of Türkiye. There were only two 6th-grade classrooms hence, they were randomly chosen as the control and experimental groups. While the 11 students from the experimental group participated in English courses with drama activities, the nine students from the control group continued their English classes as usual. Before and after the 10-week implementation of drama activities, CFLAS was administered in both groups. Wilcoxon Signed Ranks Test was applied to compare pre-test and post-test results within each group, and Mann-Whitney U Test was used to compare pre-test and post-test scores across groups. The results revealed that the implementation of drama activities did not have a statistically significant impact on students' foreign language speaking anxiety levels. Although the difference was statistically insignificant, students in the experimental group were found to be slightly more anxious when communicating in English after the implementation of drama activities. However, they reported feeling less anxious in specific situations, such as when they did not understand what their teacher was saying in English, during English examinations, and when they experienced

failure in English classes. Furthermore, compared to their peers in the control group, students in the experimental group felt slightly less anxious when speaking English in the classroom, when being called on by the teacher, and when taking English exams after receiving instruction through drama activities.

Keywords: Anxiety, Educational Drama, English as a Foreign Language, Foreign Language Speaking Anxiety, Young Learners

DEDICATION

DEDICATED TO MY DEAR PARENTS ‘ZUHAL AND YILMAZ DEMİR’

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1. INTRODUCTION

This section outlines the structure of the present study. It begins with the background, followed by a discussion of the research problem and a statement of the study's purpose. The research questions are then presented. Subsequently, the significance of the study is discussed with reference to relevant literature. The section concludes with an overview of the study's limitations and definitions of key terms used throughout the research. Finally, a list of abbreviations employed in the study is provided to enhance clarity and consistency.

1.1. Background

In the contemporary world, English functions as a global means of communication, enabling individuals from diverse linguistic and cultural backgrounds to negotiate meaning and achieve mutual understanding. Since the late twentieth century, English has increasingly been recognized as a *lingua franca*, a term referring to a language commonly used as a medium of interaction among speakers of different native languages (Harmer, 2007). Given the global prominence of English, it is widely taught and learned as a foreign language not only in Türkiye but also in many other countries (Aydın & Zengin, 2008). Recognizing its significance for global engagement and access to information, educational authorities have integrated English into national curricula. In Türkiye, for example, the Ministry of National Education (MNE) has mandated the introduction of English instruction beginning in the second year of primary education. Accordingly, children are exposed to English as a foreign language from an early age within formal educational settings.

Young learners possess distinct developmental characteristics that differentiate them from older learners. They are typically more energetic and enthusiastic, often participating in activities even when the underlying purpose is not entirely clear to them, and they tend to seek approval from teachers rather than peers (Cameron, 2001). Furthermore, depending on their age and stage of cognitive development, young

learners demonstrate varying cognitive abilities and limitations, which in turn influence their second language (L2) acquisition processes. These differences not only set them apart from adult learners but also from other subgroups within the young learner population (Karatepe, 2012). To clarify, concerning several aspects, such as instructional methodology, course organization, teacher, resources, and the setting where learning takes place, each age group within the young learner population differs in terms of their needs. It is quite different from teaching 4-year-old children and 14-year-old children, as teaching illiterate young learners necessitates particular expertise (Ellis, 2013). Young children learn better from concrete resources, benefit from hands-on activities, and physical tasks. To gather learners' attention and attract them, instructors should arrange a variety of activities (Uysal & Yavuz, 2015). For this reason, teaching English through direct instruction of abstract language concepts, such as grammar rules, is not an effective teaching method for them.

In addition to the influence of age on language learning, individual differences such as learners' beliefs about language learning, their attitudes, expectations, and levels of motivation significantly affect the language acquisition process (Aydın & Zengin, 2008). Among these individual and affective variables, anxiety plays a particularly important role. Anxiety is defined as “the tense, unsettling anticipation of a threatening but vague event; a feeling of uneasy suspense” (Rachman, 2004, p. 3). In the context of foreign language learning, *foreign language anxiety* refers to “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (Horwitz et al., 1986, p. 128). Foreign language anxiety involves three components, which are communication apprehension, fear of negative evaluation, and test anxiety. *Communication apprehension* is related to the fear individuals feel when they communicate, and it emerges when they are not fully able to express their ideas due to their limited competence (Horwitz & Young, 1991, as cited in Aydın, 2009). *Fear of negative evaluation* is related to “apprehension about others' evaluation, avoidance of evaluative situations, the expectation that others would evaluate oneself negatively” (Horwitz et al., 1986, p. 128). *Test anxiety* refers to a feeling of worry

about being unsuccessful in examinations (Horwitz & Young, 1991, as cited in Aydın, 2009).

On the other hand, *foreign language speaking anxiety* can be defined as “an individual’s level of fear or anxiety associated with either real or anticipated communication with another person” in a new language (McCroskey, 1977, p. 78). Noted by Öztürk (2012), speaking by using a foreign language is considered by many learners as the major anxiety-raising factor. Therefore, foreign language speaking anxiety has serious negative effects on language learning. Dalkılıç (2001) found a noteworthy correlation between the anxiety level of learners and their success in speaking classes. Moreover, even a reasonable degree of foreign language speaking anxiety can persuade learners against articulating their ideas and prevent them from gaining communicative competence in the end (Çağatay, 2015). In addition, EFL learners experiencing speaking anxiety show reluctance towards speaking and joining activities with a communicative feature; they create negative preconceptions of English, and therefore, they are unwilling to join the courses (Ünlü & Aydın, 2023).

Given the developmental characteristics of young learners and the detrimental effects commonly associated with foreign language speaking anxiety (FLSA), drama emerges as a promising pedagogical approach. Integrating drama into EFL instruction can effectively mitigate the adverse impact of FLSA on the language acquisition process. Furthermore, as young learners are more inclined to acquire language through naturalistic and experiential means, drama activities offer conducive conditions for language development. In addition to enhancing learner motivation, drama facilitates meaningful and effective learning by situating language use within authentic and contextualized scenarios (Atas, 2015).

Drama, which has long been incorporated into educational settings for various purposes, is increasingly recognized as an effective tool in language instruction. In recent years, there has been growing interest in the use of drama for teaching English as a foreign language (Gül Peker, 2013). Drama serves as a valuable method of learning and a medium through which young learners can explore and reflect upon the challenges they face individually or in relation to others (Üstündağ, 1997).

Teaching English through drama offers a range of pedagogical benefits, particularly for young learners. Firstly, it enables learners to explore concepts and interpersonal relationships in a meaningful and engaging manner (Üstündağ, 1997). Secondly, drama can enhance the relevance of textbook dialogues by aligning them with authentic language use and transforming classroom activities into realistic, life-like scenarios. Furthermore, the integration of drama into language instruction supports the development of learners' interactive and communicative competencies. As students engage in genuine use of the target language, they often gain increased confidence in their communicative abilities (Davies, 1990). It fosters learner confidence by encouraging language use in realistic and meaningful contexts (Wagner, 1979). Additionally, drama facilitates the development of oral fluency, allowing learners to express themselves more freely. Introverted students, in particular, may benefit from the protective framework of role-play, which enables them to communicate without the pressure of direct self-expression. Drama activities not only promote effective language use but also contribute to a more enjoyable and motivating learning experience (Zalta, 2006). As a communicative and constructivist approach, drama encourages active participation and fosters a relaxed, collaborative learning environment in which students co-construct meaning through shared interpretation (Gül Peker, 2013). In light of these pedagogical benefits, drama was selected as a tool in the present study to mitigate the negative effects of foreign language speaking anxiety among young learners.

1.2. Problem Statement

Since the 1990s, in response to globalization and the growing importance of English as a global medium of communication, many countries where English is taught as a second or foreign language have introduced policies mandating the introduction of English instruction in elementary education at an earlier stage (Kırkgöz et al., 2013). In Türkiye, English is taught as a foreign language within the formal education system. As part of ongoing reforms, the Ministry of National Education (MNE) implemented a revised English language curriculum in 2018 for grades 2 through 8. This curriculum emphasizes the use of English in meaningful, real-life contexts, aiming to foster a supportive and communicative classroom environment where students feel relaxed and

confident (Ministry of National Education [MNE], 2018). Despite these progressive curricular goals, many teachers continue to rely on traditional, teacher-centered methods, where classroom interaction is limited and learners play a passive role. In addition, the exam-oriented nature of the Turkish education system places pressure on outcomes rather than the learning process itself, which can further inhibit student engagement and increase anxiety (Karatepe et al., 2012). This mismatch between curriculum intentions and classroom practices contributes to a learning environment in which students may experience heightened anxiety, particularly in speaking activities, thereby limiting their ability to develop communicative competence in the target language. Considering research on the anxiety levels of young learners in the Turkish EFL context, several studies have indicated that young learners often experience anxiety when learning and speaking English. For example, in a study investigating foreign language anxiety among primary school students in Türkiye, Sertçetin (2006) found that 5th-grade students exhibited higher levels of anxiety toward learning a foreign language compared to 8th-grade students, suggesting that foreign language anxiety (FLA) is a significant issue even for young learners. Similarly, Gürsoy and Akın (2013) argue that the exam-oriented nature of foreign language education in Türkiye may contribute to speaking anxiety among children. In the same vein, Aydın et al. (2018) concluded that a focus on testing and grammar instruction is a source of anxiety for learners. Additionally, Turkish EFL learners often perceive English as a subject to be studied rather than a language to be used, which further contributes to their anxiety during learning and speaking activities. Given that young learners tend to acquire language indirectly and benefit from authentic, meaningful interaction, a grammar-based approach may increase their anxiety toward language learning. Therefore, various factors contribute to the speaking anxiety experienced by young learners in EFL settings. Recognizing this issue, integrating drama into language instruction presents a practical and developmentally appropriate solution for reducing anxiety and supporting language acquisition among young learners. Accordingly, this study aims to investigate the impact of drama-based English instruction on young EFL learners' speaking anxiety.

1.3. Purpose of the Study

Considering the problem outlined above, this study aims to investigate the impact of integrating drama activities into English as a Foreign Language (EFL) courses on the speaking anxiety of sixth-grade students. The study focuses on young learners who study English as a foreign language in a public school setting in Türkiye.

1.4. Research Questions

In line with the purpose of this study, the following research questions were formulated to examine the causal relationship between educational drama and foreign language speaking anxiety:

1. What is the level of foreign language speaking anxiety among sixth-grade EFL learners?
2. To what extent does the integration of educational drama into EFL courses cause a change in the foreign language speaking anxiety of sixth-grade EFL learners?

1.5. Significance of the Study

This study holds significance for several reasons. First, while foreign language speaking anxiety has received considerable attention in the literature, and various studies have explored the effects of drama on learners' speaking anxiety (Ahmed Mahrous Ahmed, 2019; Atas, 2015; Edyta et al., 2020; Lee & Kang, 2017; Turgut, 2019), the majority of this research has focused on adult learners (Akar, 2021). Studies involving young EFL learners remain limited. Second, this trend is similarly reflected in the Turkish context, where research on young learners is scarce (Aydın et al., 2018). Third, although anxiety is a frequently examined construct in EFL research, the focus tends to be on general foreign language learning anxiety, with fewer studies specifically addressing foreign language speaking anxiety. Therefore, this study is significant in that it bridges these gaps by examining the relationship between educational drama and speaking anxiety among young learners within the Turkish EFL context. The findings of this research may contribute to the field by demonstrating the

effectiveness of drama-based instruction in reducing speaking anxiety and may encourage language educators to incorporate drama techniques into their teaching practices.

1.6. Limitations of the Study

This study was subject to several limitations. First, the research was conducted with 20 sixth-grade students in a public school located in a rural village in Diyarbakır Province, Türkiye. As such, the participants may represent a relatively lower-achieving student group compared to their peers in more urban or better-resourced schools, which may limit the generalizability of the results. Second, due to the practical constraints of the school setting, it was not feasible to randomly assign students to experimental and control groups. The school administration had already determined the classroom groupings at the beginning of the academic year. Consequently, intact classes were used, with one class designated as the experimental group and the other as the control group. This necessitated the adoption of a quasi-experimental research design. Third, the amount of instructional time available for the intervention was limited. Of the three weekly English course hours, only one hour per week could be devoted to the implementation of drama activities. Furthermore, the intervention itself consisted of ten sessions, utilizing a predefined set of drama activities. Finally, the study's findings are confined to the data collected through the Children's Foreign Language Anxiety Scale, which served as the sole instrument for measuring students' foreign language speaking anxiety.

1.7. Definitions of the Terms

First Language/ Native language: It is defined as “a language that is acquired naturally in early childhood, usually because it is the primary language of a child's family. A child who grows up in a multilingual setting may have more than one ‘first’ language” (Saville-Troike, 2006, p. 188).

Foreign Language: It is defined as “one not widely used in the learners' immediate social context which might be used for future travel or other cross-cultural

communication situations, or studied as a curricular requirement or elective in school, but with no immediate or necessary practical application” (Saville-Troike, 2006, p. 4).

English as a Foreign Language (EFL): It refers to “described situations where students were learning English in order to use it with any other English speakers in the world – when the students might be tourists or business people” (Harmer, 2007, p. 19).

Young Learners: It refers to “children from the first year of formal schooling (five or six years old) to eleven or twelve years of age” (Phillips, 1993, p. 3).

Anxiety: It is defined as “the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system”. (Spielberger, 1983, p. 15).

Foreign Language Anxiety: It is defined as “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (Horwitz, Horwitz & Cope, 1986, p. 128).

Foreign Language Speaking Anxiety: It is defined as “an individual’s level of fear or anxiety associated with either real or anticipated communication with another person” in a new language (McCroskey, 1977, p. 78).

Educational Drama: It refers to “anything which involves persons in active role-taking situations in which attitudes, not characters, are the chief concerns” (Heathcote, 1977, p. 43).

1.8. List of Abbreviations

CFLAS: Children’s Foreign Language Anxiety Scale

EFL: English as a Foreign Language

FLA: Foreign Language Anxiety

FLSA: Foreign Language Speaking Anxiety

FL: Foreign Language

MNE: the Ministry of National Education

YLs: Young Learners

2. LITERATURE REVIEW

This section presents the theoretical framework guiding the current study. It begins with a definition of drama and educational drama, followed by an overview of drama-based activities commonly utilized in second language (L2) instruction. Then, it addresses the challenges encountered and the factors influencing the integration of drama into L2 teaching practices. Subsequently, the constructs of anxiety, foreign language anxiety, and speaking anxiety are defined and examined. The section concludes with a synthesis of the causes and effects of anxiety on L2 learners.

2.1. Drama

“Drama” can be explained in a variety of ways. Landy (1982) mentions ‘drama’ in his book as a dynamic and natural process of human life, irrespective of age and society, which can either take place as a genuine physical action or simply as a thought in mind. According to Holden (1981), drama is a world of imagination in which a learner is required to put himself into the shoes of a different person or to reflect himself creatively into a different condition. Another definition, given by Hubbard et al. (1986), emphasizes the communicative and imaginative nature of drama by stating that drama is a number of verbal activities of a creative nature. Landy (1982) notes drama as among the oldest actions in history by pointing out particular activities of communities back in time. Such activities were regarded as ceremonies held by groups of people, and they are quite likely to be viewed as dramatic events. Those gatherings involved dramatic foundations such as telling stories, singing, putting on costumes, wearing masks, and dancing (Landy, 1982). Accordingly, it is evident that drama has been an inherent part of humanity for ages. Apart from the historical explanation, Wessels (1987) provides a simple and naturalistic definition for “drama” stating that it is a part of our everyday lives. Drama is simply being, and it is an integral part of our ordinary lives. As we face problems in our lives, we become involved in drama. Our daily lives demand us to wear suitable masks to live with others in harmony (Wessels 1987). As inferred from the definitions, drama has been intertwined with human life from ancient times to the present day. Whatever the purpose may be,

whether it is religious or entertainment, drama serves as a foundation for human actions. Even if the definition of drama varies according to different perspectives, its nature remains unchanged.

The terms "drama" and "theater" are generally misunderstood and often considered synonyms for each other. Accordingly, the distinction between drama and theater needs to be clarified for a better understanding. Since there are varying explanations of the term drama according to different perspectives, the questions of 'What is drama?' and 'What is not drama?' should be answered. According to Gaudart (1990), answering the query of 'What is not drama?' is easier than defining what drama is in the teaching of language. Gaudart (1990) states that 'drama' is definitely not synonymous with 'theater', which is based on performance. Theater signals an interaction between performers and spectators (Gaudart, 1990). Unlike theater, drama focuses on the interaction among individuals in a group and what is happening inside each person during a dramatic occasion (Maley, 1984). Because drama is concerned with moment creations and the responses of individuals, performance is not a goal in drama (Maley, 1984). On the other hand, the goal of theater is to perform an act that is generally rehearsed, mostly through a play script, before presenting it to a group of people (Maley, 1984). Therefore, there is a need for a clear distinction between drama and theater. To define the difference between drama and theater, it is possible to state that while drama engages the individuals, theater aims to engage the spectators (Maley, 1984). According to Gaudart (1990), there is another distinction between drama and theater, namely, the outcome: performance. While drama focuses on the process, theater creates a product that is the final performance on stage. Likewise, Holden (1981) points out the variance in terms and their meanings, such as drama, role-playing, and improvisation. According to Holden (1981), the variety in understanding of each concept stems from the fact that the concepts are used by many persons and for different purposes. Each concept is used in multiple settings, and this causes diversity in the interpretation of each term. Thus, Holden (1981) provides two explanations for drama. The first one defines drama itself: "A generic term for all activities which involve the concept of 'let's pretend'" (Holden, 1981, p. 8). The second description of drama is given in comparison with the term 'theater': "Used more narrowly in contrast to Theatre. In this case, 'drama' is applied to classroom activities

where the focus is on the *doing* rather than on the *presentation*” (Holden, 1981, p. 8). In addition to this definition, Davies (1990) draws clear attention to what distinguishes drama from theater by pointing to several classroom activities. He states that improvisation, role-play, mime, simulation, storytelling that is dramaturgic, and activities of a communicative nature are considered drama. Therefore, there are several drama activities that can be used in a language lesson, which encourage learners to interact and make decisions. Drama activities can be carried out with one or more learners. The limitations in terms of language use and the directorial rules set by the teacher can either be restrictive or allow students to use language unconstrainedly as they figure out the problems themselves. Nevertheless, the two instances require learners to provide responses to the speeches and actions of their friends, relying on their linguistic knowledge for an expressive interaction with their peers (Davies, 1990).

Dündar provides another definition of drama: “Drama literally means ‘a play written to be acted’, ‘acting’, ‘activity’ and ‘acting” (Dündar, 2012, p. 284). While emphasizing words such as "action" and "play," Dündar makes a comparison between drama and theatrical performances, including plays. She states that drama shares several features of plays. Nevertheless, it is possible to state that drama is the portrayal of theater in language classes, where students take on new roles in familiar contexts to interact in a foreign language through the successful use of grammar, vocabulary, and the four language skills (Dündar, 2012). While highlighting the importance of a comprehensive understanding of the meaning of drama, theater, and dramatic techniques, Via (1987) draws a clear distinction between the three. He simply defines drama as the interaction among individuals, and considers the occasions where the learners transmit an expected message by using the language rather than just reading conversations as drama. This demonstrates the educational value of incorporating drama into language classes. Drama offers students numerous opportunities to utilize language for both communicative and practical purposes. To convey their opinions, students genuinely make use of language and practice it in a meaningful way. On the other hand, Via (1987) depicts theater as an interaction among selves, but for the sake of others, and it involves performance or a play. He also clarifies what theater is not. According to Via (1987), simply reading the lines by heart cannot be considered as

theater. Rather, a message should be transmitted not only between the actors but also between the actors and the spectators. On the other hand, Schechner (1973) notes that several terms, such as ‘drama’, ‘theater’, ‘script’, and ‘performance’, are commonly used but lack alternative expressions. Therefore, he suggests that there is a need to define and outline the boundaries between the terms. As a result, Schechner (1973) proposes an illustration of a round shape that visualizes the relation among the four terms. The model comprises four circles. Each smaller circle is placed within a larger circle, and in most cases, the larger circle covers the smaller circles (Schechner, 1973). Schechner defines drama, which is the smallest and the core round of the model, as “a written text, score, scenario, instruction, plan, or map” (Schechner, 1973, p. 8). He states that it is possible to carry drama anywhere by anyone, irrespective of location and time. On the other hand, he clarifies the term ‘theater’ as an occasion that is played by a class of particular actors in the course of a performance. Simply put by Schechner (1973), most of the time, theater is the reaction or portrayal of a drama or screenplay by actors. Finally, the term ‘performance’ is the most comprehensive circle of the model. Performance encompasses the entire process, from the moment the first audience member appears in the hall to the moment the last audience member exits the hall. The process involves what happens to both actors and the spectators.

Within the scope of their book, Burke and O'Sullivan (2002) define drama as a tool for exhilaration in lesson activities through the integration of both movement and conversation. They point out that conversation may be either generated by students themselves or may be a product of interpretation, which is a form of playacting. Additionally, they clarify movement as turning every conversation that learners generate, select or write into action. Furthermore, they state that drama incorporates both ‘acting exercises’ and ‘performance preparation’. By ‘acting exercises’ they point out that learners deal with the extralinguistic aspects of language and the way those aspects may change the meaning.

In addition to the terms defined, such as ‘drama’ and ‘theater’, the techniques of drama also need to be clarified. Drama techniques are employed to encourage learners to develop their own language use (Burke & O'Sullivan, 2002). Furthermore, Via (1987) notes that “drama techniques are strategies to achieve either drama or

theater, or both” (p. 110). He mentions drama techniques as a variety of valuable tasks that can be used in language courses, which can be planned to achieve multiple aims. “Drama technique includes such activities as mime, improvisation, observation, relaxation, and the use of the entire body” (Via 1981, p. 209). Moreover, such activities already constitute an essential part of drama, and they may be incorporated into many language sessions. Based on the teacher's aims or the requirements of the learners, such in-class activities may last for 5 minutes or the whole lesson time. In addition, during drama activities, students focus on handling the work itself, which involves posing a solution to a concern rather than studying the language itself. There should be genuine interaction among learners and between the teacher and learners during drama activities in the learning setting. Accordingly, by decreasing tension and allowing students to express themselves, feelings become involved, which enables students to gain communicative competence (Via, 1981).

2.2. Types of Drama Activities

There are various types of drama activities, several of which are commonly utilized in second language (L2) instruction. The following section provides an overview of six frequently used drama activities.

2.2.1. Role-play

Role-play and improvisation activities encourage learners to generate their own speech by drawing on their knowledge of language patterns and vocabulary taught to them (Burke & O'Sullivan, 2002). A significant point is that role-play requires an individual to enact another person, and they are generally provided with an adequate amount of knowledge concerning the setting and the individual they will represent (Maley, 1984). Role plays usually create occasions that reflect genuine life in the classroom. Furthermore, in a role-play activity, learners are mostly provided with a reason, an occasion, a place, an aim or aims, and some instructions (Burke & O'Sullivan, 2002). In addition, Holden (1981) mentions role-playing as a notion that many language instructors are familiar with. This is accurate since the use of drama in the classroom immediately brings role-playing to minds. However, there are multiple

descriptions for role-playing according to different viewpoints. One of the definitions for role-playing is given by Holden (1981), who explains it as a type of work that asks learners to follow and study predetermined scripts or instructions about a condition and their character. Learners work together in groups or pairs, which usually requires them to communicate with each other. Gaudart (1990) also remarks on role play as a widely known drama activity among language instructors, and accordingly, it is considered a suitable type of activity. However, studies have pointed out that the understanding of the term role play differs among educators. Teachers generally choose conversations to be read by students and then check their pronunciation. However, he suggests performing role plays in a different way, rather than the traditional approach of asking each student to read their lines. In line with this, he suggests that teachers create opportunities in which learners use the language in an unstructured way (Gaudart, 1990). On the other hand, Livingstone (1983) explains role plays as in-class activities that create situations for performing the language itself, exploring the facets of role-playing and some of the potential roles that learners might play in real life. In addition, Ladousse (1987, p. 5) provides an explanation for the term role play by separating the words. First, the word 'role' is described: "When students assume a 'role', they play a part (either their own or somebody else's) in a specific situation". Second, the meaning of 'play' is given: "'Play' means that the role is taken on in a safe environment in which students are as inventive and playful as possible". A role-play activity that some learners participate in during a lesson is quite similar to the situations where friends enact people in schools or hospitals (Ladousse, 1987).

An important point to keep in mind is that providing a space for role-play activities in language classrooms has both advantages and drawbacks for both teachers and students. First, the success of role-play activities depends on the complete participation of every learner. That is to say, all students must be active during a role-play activity. However, being active does not mean only speaking during in-class work. A consistent conversation demands cognitive involvement on the part of a speaker, from the creation of an utterance to monitoring its perception by a listener and making any necessary adjustments to the utterance, which requires a mental process. However, only some of the in-class works demand this type of ultimate cognitive involvement. Students are mostly provided with predetermined sets of

language to use and an instructor to trust. In contrast, role-play activities enable students to make their own decisions when speaking and participate in real-life communication, which requires mental involvement. In addition, young learners generally misbehave in lessons, and they commonly do not understand the purpose of what they are learning. Furthermore, sitting for a long time is challenging for young learners, and the predetermined topics and objectives may be irrelevant to their lives and current needs as well (Livingstone, 1983).

In terms of the application of role plays, Dodson (2000) highlights some practical ways of using role plays in the classroom. Apart from conventionally teaching students the proper vocabulary items suitable for specific occasions, other language areas can also be studied through role-playing. For example, various kinds of registers can be studied through role plays. This can be exemplified with an activity in which a student takes on the role of a patient who tries to schedule an appointment with an occupied doctor, either by being too kind or by being impolite. Additionally, modals, as one of the grammatical rules, may also be practiced through role-plays in a suggested activity where one of the learners is the driver trying to learn how to drive, and another student is the person showing them how to drive to their friend. The conversation between them requires the use of modals when asking questions and getting answers. In addition to the proposed activities, role plays can also be integrated into reading and writing courses when studying both fiction and nonfiction literary works. For example, a learner or some learners in a classroom may be asked to pretend they are one of the characters in the text they are studying, so they can answer questions directed by the rest of the classroom. Alternatively, it is also possible to encourage learners to enact a text, particularly short stories, which they have been working on. However, if there is an insufficiency of characters to play in a text, the rest of the classroom can participate in the activity by reacting to what their friends are doing. Lastly, idioms can also be practiced through role-play activities. To elaborate, students form pairs and each pair selects a remarkable idiom. Then, students write a mini sketch that includes the expression. Afterward, other students learn the idiom and clarify what it means (Dodson, 2000). Consequently, it is inferred that role-play activities enable students to practice learning foreign languages through life-like situations in which they need to use them for communicative purposes.

2.2.2. Simulation

Unlike role-playing, simulation activities require individuals to replicate a previously designed condition (Maley, 1984). In simulation, a problem is highlighted using multiple materials, and a discussion is then held on the topic. Afterwards, role cards with instructions about a situation and the specific behavior connected to it are handed out to the learners. Even though students have a specific role to play, simulation activities require learners to depend on their own knowledge when playing their roles. Learners generally reflect their own character in the play (Holden, 1981). Accordingly, in simulation, an individual deals with the condition on his own (Maley, 1984). On the other hand, Jones (1982) provides a brief and clear explanation for simulations: “A simulation is reality of function in a simulated and structured environment” (p. 5). Drawing attention to the incorrect explanations of the word ‘simulation’ provided by dictionaries, which imply pretending and imitation, Jones (1982) emphasizes the need to understand the basic components of simulation before defining the term in line with them. He presents the three basic elements of simulation: reality of function, simulated environment, and structure. The reality of function encompasses the actions, speech, and thoughts of individuals (Jones, 1982). Individuals should realize the function mentally and show it in their actions. Furthermore, participants should engage in the function through their actions and thoughts. As a result, simulation does not suggest play-acting, but rather, individuals get into a situation and behave accordingly. In addition, simulations are activities in which individuals can portray themselves or other people after a trouble or chain of troubles is examined under the framework of specified situations. Also, simulations are interactive activities that demand students use the language for various functions, such as social dialogues and community tasks. To elaborate, through simulation activities, learners can comprehend suitable behavior based on the social context they are in. Another aspect that students practice during interaction activities is how to function in a community, such as shopping and buying a ticket. Therefore, it is possible to state that the foundation of every simulation activity is a problem-solving exercise in which concerns are discussed and then addressed (Davies, 1990).

2.2.3. Improvisation

“Improvisation is really a play without a script” (Davies, 1990, p. 94). The absence of a screenplay to follow does not require memorization or reading abilities. In addition, learners of varying degrees are able to participate and enjoy the plays created. The focus of improvisation is the ideas, emotions, and speech created by students, which do not require rehearsal or a plan. Students are simply assigned roles to interact with each other in imaginary circumstances. Improvisations are classified into two: spontaneous improvisation and prepared improvisation. Spontaneous improvisation is a practice initiated by an instructor to help learners discover the meaning hidden in actions and words. Language teachers provide students with a situation to react to, and all students are expected to create drama out of the situation given by their instructor. In spontaneous improvisation, students have the opportunity to enact roles that are unfamiliar to them, which in turn helps them develop a range of emotions. Furthermore, students learn how to interact using the target language through spontaneous improvisation. On the other hand, improvisation, in which students are given a simple topic or setting to base their play on, allows them to apply ideas and create a scenario. After deciding on a concept, students discuss in groups and prepare for their play, which they will perform for the rest of the class (Davies, 1990).

In her article on improvisation, Dodson (2000) states that theater artists utilize a variety of theater games, which can also be integrated into language courses. She points out that the games require neither much prearrangement nor many resources. Moreover, the games may be either well-defined or unrestrictive, based on the instructor's preference for the extent to which learners will be autonomous. Furthermore, she notes that the main focus of the games is imagination and eloquence in speech. Additionally, she demonstrates an improvisation activity. The activity, called ‘The Last Scene,’ requires learners to present on a plain area that is occupied by only a desk and six materials placed on it. Considering the materials, learners attempt to determine the name of the play, its topic, the roles, and the finale. Finally, with a quick preparation, students enact the ending of the play (Dodson, 2000).

2.2.4. Mime

The focus of mime activities is the *paralinguistic* aspects of language. Through mime activities, students are encouraged to stand up and perform for their classmates, which boosts their self-assurance. Furthermore, the integration of mime activities into language classes does not require students to practice the language orally, which may make promoting mime as a teaching tool questionable. However, during times when clarification is needed, such as when an instructor issues commands or learners engage in debates in pair or group studies, mime activities can facilitate spoken language use (Davies, 1990). In the same vein, Gaudart (1990) notes that language instructors typically define mime as the enactment of a notion or narrative in silence, utilizing body movements. However, being silent in a language course possibly sounds abnormal. Even if mime does not require communication at the time of the activity, mime itself may lead to language use in the previous, during, and post-phases of the mime activity, and this makes mime valuable (Gaudart, 1990).

2.2.5. Pantomime

The term pantomime is described by Żywicznyński et al. (2018, p. 308) as “an imitator of all/everything.” Similarly, Brown et al. (2019) define pantomime as “iconic gesturing that is done for communicative purposes in the absence of speech” (p. 1). Pantomime is enjoyable and easy for learners, as they do not feel intimidated during the activity. To elaborate, instead of the performer, other students talk during the activity, which makes the executor feel less anxious. It is recommended that teachers incorporate pantomime activities into their language classrooms to encourage students to produce specific vocabulary and grammar items, or discuss a scene, which in turn improves their fluency (Dodson, 2000).

2.2.6. Fairy Tales and Folktales

Since fairy tales and folk tales have similar storyline and personalities, it is possible to transform the tales into skits. Furthermore, it is more effective to study fairy

tales with language learners from the same culture, as this allows learners to share a common understanding of the tales being studied. Students may write their own skits or perform them spontaneously (Dodson, 2000). On the other hand, teachers are recommended to select tales with a straightforward storyline, clear meaning, and energetic characters. To enhance the dramatic effect and maximize student understanding, it is better to narrate the tales rather than read them aloud directly from the book. Young learners are generally eager to perform tales featuring either amusing characters or incidents, and they enjoy enacting the inanimate objects in the narrative. Furthermore, to enable each student to play a role, it is advisable to expand the limits of the tale by incorporating new characters into the plot (Zafeiriadou, 2009).

2.3. Educational Drama

Wessels (1987) describes drama as simply doing, taking action, and as a natural part of human life. People often take drastic measures when faced with hardships in their daily lives. For instance, before an upcoming job interview, most people imagine the moment of the interview beforehand, think about the interviewer, and practice their answers, body postures, and how they would greet them, as well as anticipate probable questions. This kind of flow of thought, which Landy (1982) mentions as “internal dramas,” happens quite often and provides us with a fresh viewpoint on reality. Aside from these ‘internal dramas’ that people have, a wide range of age groups commit actions in their daily lives, which could be defined as using drama. That is to say, children often play with toys, forming an imaginary situation, and they immediately take on their roles without hesitation. By doing so, they prepare themselves for the real world and the responsibilities that await them in their future lives. For instance, children understand their suitable role in a family and the meaning of ‘parent’ through enacting the roles of parents (Landy, 1982). Therefore, by imitating real-life children, they learn their roles and other social behaviors suitable for them. In addition, as in the case of a child learning their presumed social roles, Via (1987) states that people mostly learn from their life experiences, and for this reason, there is a necessity for experience in the learning process. He argues that drama helps students have this

experience. Therefore, the involvement of drama in language teaching makes grammar and vocabulary much more meaningful (Via, 1987).

Layman (1976) clarifies the meaning of ‘educational drama’ in her book, which is recommended for learners between six and twelve years old. She states that educational drama is a teaching and learning method that provides learners with a chance to reflect on their individual practices and understandings, which they may not have had a chance to express before. Accordingly, children already possess the ability to express themselves, as the core of their individuality has developed to a greater or lesser extent (Layman, 1976). Drama unfolds effortlessly and unexpectedly in numerous instances throughout every primary school day (Landy, 1982).

Indicating the creative nature of young learners’ minds, Landy (1982) posits that children play roles in fictional conditions, either together or on their own when left undirected during break times or play times. In addition, he states that children often conduct fully made-up dramatizations based on a TV show or a current event in society. In accordance, instructors are already surrounded by a number of dramatic resources for application. When educators prefer to disregard the fact that each student is already endowed with a creative mindset and a tendency to play, they restrict their resources (Landy, 1982).

2.4. Purpose of Educational Drama

Wessels (1987) argues that drama is simply existing and acting, without being extraordinary. He points out that people naturally become involved in drama during problematic times of their lives. Since it is considered a natural part of human life, drama provides genuine and naturalistic experiences that enrich the empathy skills of students. This is exemplified by Xanthopoulou (2012) through an imaginary situation in which a student asks her teacher, ‘What is a blind person?’ (Xanthopoulou, 2012, p. 32). If the teacher involves the student by making the student close her eyes and find an object, this experience will enable the student to have a direct experience of what it is like to be blind. In that way, students will better understand what it means to be blind than simply being told the meaning of ‘blind’. This kind of direct experience increases

the retainment of knowledge. Learning through drama enables students to explore the foundation of a concept, gain insights, and develop mentally and imaginatively (Xanthopoulou, 2012).

Maley and Duff (2005) state the purposes of using drama techniques in language teaching. First, drama naturally combines all the language skills. Attentive listening is an important part, and nearly all activities require unstructured, immediate oral output. Reading and writing skills are a necessity for many activities. In addition, drama combines the verbal and non-verbal aspects of interaction, bridging the mental and physical aspects of learning by maintaining a balance between the two. Furthermore, drama emphasizes both intellectual and emotional aspects, which highlights the importance of both sensitivity and reasoning. Maley and Duff (2005) also point out that drama links in-class communication to real life through the complete contextualization of language and focuses on meaning. Additionally, by prioritizing whole-person learning and multi-sensory inputs, drama allows each student to foster their strengths. Therefore, drama provides rich learning occasions for varied learners. On the other hand, motivation is boosted by nurturing confidence and awareness of self and others through the integration of drama into classes. Likewise, activities that create the feeling of anticipation and multiplicity increase and maintain motivation. Moreover, students now take responsibility for their own learning, which was formerly in the charge of teachers. Finally, drama promises a learning environment that is unrestricted, and imagination is fostered (Maley & Duff, 2005).

The integration of drama into English language teaching yields several positive outcomes. Since drama is the practice of real-world situations, students use the target language in realistic contexts. In terms of language development, drama provides listening exercises, fosters communicative competence, and therefore enhances fluency in speaking. Drama activities may accompany the curriculum. Teachers using predetermined textbooks that are embedded with specific topics or themes can also incorporate drama into their language classes. Drama not only connects the space between textbook dialogues and regular language usage, but also connects classroom and real-world situations by helping students learn how to tackle complex situations. With the incorporation of drama activities in a language class, teaching of vocabulary

and language structures are possible. Unlike the traditional classroom atmosphere, where the teacher is active and students are passive receivers of knowledge, drama provides a more energetic and active learning environment for students. The student-centered nature of dramatic activities yields positive results. One of the biggest benefits of drama is that learners gain confidence in language use through the practice of language usage (Davies, 1990).

Since language teachers must adhere to a preset syllabus and the outcomes of each unit, they should be knowledgeable about how to integrate drama into their courses in accordance with the curriculum they are required to follow. Language teachers are typically provided with predetermined textbooks to use, which are generally aligned with the curriculum they are expected to follow. Therefore, teachers tend to follow textbooks in their lessons. There are several reasons for this. Teachers generally assume that coursebooks are sufficient, as they already provide rich resources such as attractive passages, correct linguistic information, and multiple activities. Thus, teachers tend not to prefer using drama activities in their courses. As a counterargument to the viewpoint of language teachers, several justifications can be provided for teachers to use drama activities in language classrooms. While drama activities promote fluency, coursebooks prioritize accuracy. Accuracy, which is explained as "...the conscious control of the linguistic rules of the language (phonetic, syntactic, lexical)" by Maley (1984, p. 32) is a requirement for language learners. However, the skill of communicating effectively in a realistic setting asks for fluency. In accordance, drama activities provide opportunities to use language spontaneously to communicate successfully. In addition, while coursebooks promote learning, drama activities provide opportunities for language acquisition. Drama activities encourage students to produce authentic language. Contrary to linguistic input, the authenticity of linguistic output is generally not promoted by language coursebooks. Instead, the organization and the subsequent phases of drama bring about discussion among individuals, providing opportunities for learners to use language authentically (Maley, 1984).

Another possible reason for language teachers who reject integrating drama into their courses is the assessment procedure that should be carried out at the end of

predetermined teaching periods. Since the general examinations primarily require knowledge of reading and writing skills, teachers must train their students accordingly. Therefore, teachers in Türkiye still refer to conventional techniques when teaching a language; however, this leads students to practice similar linguistic forms that barely possess interactive significance. Because the curriculum requires many English sessions, and numerous multiple-choice examinations await them at the end, educators and students often focus on the passive use of the language rather than its interactive use (Dündar, 2012). Accordingly, the communicative side of language is unfortunately neglected. Aside from the various reasons for avoiding drama in language classes, there are supporters of incorporating drama into language teaching. For instance, Dorothy Heathcote is a pioneering name in educational drama. She advocates the integration of drama into the curriculum. It is necessary to review drama and its position in the curriculum, as educators claim that educational drama is a procedural learning method and an instrument for transformation (Heathcote, 1984). Considering the curriculum and its predetermined learning outcomes for each topic, time limitations, examinations, and other teacher workloads, teaching through drama seems questionable. However, Heathcote (1984) asserts that the value of drama in teaching language, society, and morality is being appreciated in secondary education despite the firm schedule. Thus, it is inferred that because of the flexibility that drama assures, not only languages but also other subjects can be taught through drama. Heathcote (1984) also points out that drama is considered a medium of learning, and it has started to outreach the borders between school courses, which suggests that drama has a crucial impact on the whole curriculum. As a consequence, drama sustains a rich learning environment that applies to a variety of school subjects. Furthermore, the cross-curricular nature of drama is a compelling reason why it should be part of the curriculum. Another supporter of the integration of drama into the curriculum is Savignon (1983). She notes that we take on a number of suitable roles every day, in line with our position in life, such as being a mother, father, educator, or learner. She states that people observe and learn how to act in agreement with their presumed role. Apart from real life, role play or other similar activities in an educational setting represent a common place in second language learning. This enables students to practice the roles that they are supposed to play now or in the future (Savignon, 1983).

According to McNeece (1983), over the last twenty-five years, the place of drama in the curriculum has undergone a remarkable revolution. In the past, drama was only incorporated into courses as an extracurricular activity, focusing on presentation and having little connection to the language program. When drama was incorporated into a syllabus, the focus was either on working with the literary significance of the dramatic work or examining the norms of a culture through a historical perspective. Recently, drama has become a teaching instrument and a method, rather than a field of study, in language classes, and this poses a significant challenge for foreign language education. Discrete yet related improvements in certain disciplines, such as theater, psychology, sociology, and education, led drama to be incorporated into language classes (McNeece, 1983).

Almond (2005) mentions some of the reasons for integrating drama into language teaching. Considering communication in all its aspects, drama adopts a holistic approach to language learning. Performing a play and building a character are practices that possibly require the involvement of one's feelings, instincts, and cognition. In this way, learning becomes more reasonable, retainable, and connected to real life. Additionally, the cooperative and encouraging nature of acting leads to a confidence boost, aside from the features of enactment and the applause of the audience. To achieve a good outcome, performers need to rely on each other. In addition, studying within the confines of a play makes language more contextualized (Almond, 2005). In terms of the communicative aspects of language, Almond (2005) lists several features of communication that drama addresses: "gesture and gesticulation, facial expression, eye contact and eye movement, posture and movement, proxemics, prosody (pitch, tone, volume, tempo)" (p. 11).

2.5. Teaching Foreign Language Through Educational Drama

Holden (1981) emphasizes the importance of integrating drama into language classrooms by providing practical advice on how to do so for language teachers. Susan Holden points out the significance of the teacher during drama activities. Contrary to general belief, teachers have several responsibilities when integrating drama into language classrooms. First, teachers should ensure that each student understands the

task before them. This necessitates well-defined information. Additionally, if necessary, teachers should plan preparatory activities for the upcoming drama work. Afterwards, teachers should assign students to groups and select a leader for each group to work as a bridge between the instructor and the group members. Moreover, it is recommended that instructors walk around the groups during the preparation phase and provide assistance as needed. When the drama activity is over, it is advisable for teachers to direct students to comment on their actions during the activity, share their observations, and clarify the reasons for their choices during the activity. The revision of the activity may generate alternative versions of it to be used later in the classroom. In essence, contrary to being inactive, instructors have a constructive position in the classroom (Holden, 1981). Holden (1981) also provides an overview of language sessions with drama activities. As the first step, the instructor offers the concept, topic, and concern to the learners. Then, students talk over the concerns with their group members. Afterwards, they present their solution to other students. In the final step, students comment on the solution with their group members or together with the class.

2.6. Benefits of Educational Drama

Several benefits have been posited for educational drama. In accordance, one of the advantages of using drama in language teaching is that learners gain fluency in the target language. Furthermore, young learners who are timid about speaking the foreign language they are learning are provided with a role that creates comfort by making them feel like another person. To elaborate, students can put aside their personality when they undertake a character which reduces timidity. Besides, learners bring English to life and enjoy the process through the integration of drama. Through drama activities, students find opportunities to interact, use their mimics and gestures, and are heartened to talk, regardless of how much linguistic knowledge they lack. In addition, learners feel less stressed, which encourages them to speak in English. Another advantage of using drama in a language classroom is motivation. Acting out a passage is both motivating and entertaining for learners. When learners are motivated, they acquire language skills effectively. Moreover, through drama, students

develop self-assurance. Additionally, students learn how to work as a group, as most scenes require them to perform together (Zalta, 2006).

2.7. Possible Problems with Educational Drama

According to Dodson (2000), language teachers occasionally hesitate to incorporate drama into their classrooms. She points out several problems that some instructors assume are emerging when teaching language through drama. As to each problem Dodson (2000) either provides an answer or disproves the problem. The first downside of drama in language classrooms is related to learners. Since language learners vary greatly in terms of their personal history, character, skills, expectations, degree of self-esteem, and enthusiasm, participating in drama activities may not always align with the demands of each learner. However, there are specific drama activities that are suitable for use with the majority of learners. For instance, teachers can utilize drama during a session that emphasizes a specific topic related to the target language, such as grammar, in a content-based session or in a literature session where plays are analyzed. Alternatively, drama may be designed as a separate session focusing on all language skills. Another reason that makes instructors unsure about using drama in their language classrooms is related to their own background. To elaborate, Dodson (2000) states that because they are not performers, instructors think they are not qualified enough to educate learners on how to act. However, even if teachers are not performers, they can still direct their students during an improvisation activity or remind them to notice the intonation while reading aloud. Furthermore, because some teachers are not competent in instructing the language communicatively, it is possible for some to be hesitant about using drama. Another problem with the use of drama in language courses is that both learners and teachers can be skeptical about the advantages that drama activities promise. To eliminate this problem, teachers should help students understand that drama activities can be both organized and entertaining at the same time. In addition, it is advised that language teachers inform learners about the language areas they study and practice during the drama activity. Furthermore, it is recommended to allocate time for a discussion following the activity to revise the learning outcomes. The last problem that drama activities may lead to is

classroom commotion. It is unavoidable that drama activities can cause noise and disorder in the classroom, but since they are fun, the noise cannot be regarded as a problem (Dodson, 2000).

2.8. Factors that Affect the Application of Drama in Language Classrooms

Several factors may impact the successful implementation of drama activities in language classrooms. Therefore, it is essential to consider certain elements before initiating a drama activity in a classroom. According to Wessels (1987), the age group of the students in our classroom is an important point to consider. She states that while young learners are naturally keen on playing and acting, older learners, such as teenagers, feel self-conscious when asked to perform for their classmates, as they fear looking ridiculous. One of the reasons is that teenagers unavoidably experience stress due to their maturing gender identity and appearance. On the other hand, adult language learners often presume that learning is something strict and demanding. Adults often assume that it is possible to study languages in the same way as other subject areas are studied. At this point, in the case that a learner group resist studying language with drama, Wessels (1987) reminds instructors that familiarizing students with drama step by step and showing the pleasure, accomplishment, and participation that drama offers to the students are better strategies than urging them to participate in drama activities at first hand.

In order to accomplish effective drama sessions, Wessels (1987) lists several factors which should be kept in mind. Firstly, it is essential that learners are relaxed and comfortable participating in activities with their friends. Learners must foster good relationships with one another. On the part of the instructor, they must provide assistance to learners in becoming familiar with one another, relying on and learning how to appreciate their classmates. The second important factor is the physical environment where activities take place. Wessels (1987) indicates that, as a prerequisite, the classroom must be sufficiently spacious to allow for movement, since learners generally have to leave their seats and walk around the classroom. Rather than a plain classroom without any decoration, conventional classrooms with illustrations, printed publications, and boards are better at evoking creativity. Furthermore, Wessels

(1987) advises that the usual seating plan, in which the instructor faces the students, should be changed. Thirdly, based on the focus of the course, instructors can use drama warm-ups to get their students ready for an upcoming session. For instance, games or songs along with short drama activities could be pre-activities for a speaking course. The fourth factor is related to the role of the teacher. Instead of being the director or the only source of information, instructors must be the person to be consulted by learners. Ultimately, learners should realize that they may also learn on their own or through negotiations made with their friends and by utilizing other available materials before referring to the teacher. Another recommendation provided by Wessels (1987) is that teachers must inform learners about the goal of the task they are going to do. She suggests that when learners know the purpose of the task and the time period in which it must be completed, they become more focused and plan the group tasks more quickly. Additionally, it is advisable to appoint a leader for groups to enhance learners' motivation to take charge of their own learning. Lastly, there should be at least one outgoing student in each group so that other students can work in cooperation (Wessels, 1987).

2.9. Young Learners

According to Pinter (2006), setting a clear age range for young learners is difficult for several reasons. There are great variations in terms of elementary schooling across the world. In some cases, children start elementary school at the age of five and study until the age of eleven; however, in other areas, elementary schooling may cover children between six and fourteen. Furthermore, educators and families acknowledge that each child has distinct features, as there are differences among children from the same setting or age group. In addition, children of the same age exhibit differences due to the learning environment and cultural setting in which they live. As a result, placing young learners into a prescribed age range is not practical. In accordance, an age continuum that starts with younger learners and ends with older learners is preferred (Pinter, 2006).

Younger learners differ from older learners in several aspects. First, compared to older learners, younger learners have limited experience in school life, as they are either in kindergarten or have been attending school for a few years. Older learners are

accustomed to the practices of school life. Second, younger learners cannot examine the language analytically, as they tend to view language holistically and comprehend meaningful utterances. In contrast, older learners tend to develop a tendency towards analyzing non-concrete concepts in the target language. Third, younger learners lack self-awareness as students and often lack an understanding of the language learning process. Older learners, in contrast, develop a realization about themselves as students and the learning process itself. Another distinction between the two groups is that younger learners lack expertise in both reading and writing, while older learners are competent in both. Younger learners are mostly egocentric, unlike older learners who exhibit a developing realization of different opinions. In addition, younger learners often lack an understanding of life; however, older learners show an increasing interest in real-life experiences. Lastly, younger learners tend to prefer fictional, creative, and active elements, while older learners tend to prefer facts about life (Pinter, 2006).

Similarly, Harmer (2007) lists the characteristics of young learners. He defines young learners as kids under nine or ten years old who acquire language in a distinct way from other age groups. The first characteristic of young learners encompasses the way they react to meaning even when they do not comprehend every item in a sentence. Second, young learners mostly learn through an indirect way which means that they acquire language through numerous channels instead of concentrating on a specific subject. Besides, young learners learn from visual and audial materials as well as from what is instructed to them. Most importantly, they learn from things that they can feel and talk to. Furthermore, it is challenging for young learners to comprehend nonconcrete linguistic rules. In addition, children are eager to learn about their environment, and they are generally willing to explore. In addition, young learners prefer to be considered personally and seek the appreciation of their teacher. They enjoy learning environments that involve them and their lives. Moreover, children love to comment on their lives. Regarding the last attribute of young learners, children often struggle to maintain concentration for extended periods and can become frustrated if the task is not sufficiently engaging for them (Harmer, 2007). In the same vein, Brewster et al. (2002) state that young learners have distinct characteristics compared to adult learners, and some of these attributes have been identified. First, young learners are quite dynamic therefore, they generally want to be active. Additionally,

young learners are enthusiastic and still growing intellectually. Unlike adults, children have not yet mastered their native language. Compared to older learners, young learners take longer to learn and are less likely to retain information over time. Furthermore, children are perfect imitators. Lastly, similar to Harmer (2007), Brewster et al. (2002) note that young learners cannot maintain concentration for a long time and can quickly become disinterested unless they are engaged.

2.10. Teaching English to Young Learners

There are several differences between adult and young language learners. Learners with varying ages possess divergent mental abilities, demands and proficiencies. To clarify, while older learners can understand abstract concepts, young learners typically learn languages through play. Moreover, young learners have a clear advantage in grasping the correct pronunciation of the target language in contrast to adults (Harmer, 2007). While adult learners have certain reasons to study a foreign language, young learners do not feel a necessity to learn another language. To elaborate, some of the motives for adults to learn a foreign language are job applications that necessitate foreign language competence or staying in a foreign country as a student. In contrast, young learners struggle even with their first language and do not want to study another language intentionally unless they are compelled to do so by their families in order to succeed in the examinations they must take (Brewster et al., 2002). Therefore, the main considerations regarding the content and the way it will be taught are based on the age of the learners (Harmer, 2007). Accordingly, considering the differences between the age groups, Harmer (2007) proposes several practical recommendations for language teachers. It is worth reminding that it is essential to offer a diverse range of learning opportunities that enable students to learn from multiple channels. In addition, language teachers should maintain a positive connection with their learners and take care of them individually or collectively. Teachers should design various tasks during a class hour and provide alternative tasks for learners to work on in the event of distraction. Moreover, teachers should consider how young learners think and how they function. To engage learners in lessons, teachers should be aware of their favorite themes. Furthermore, as listening and

speaking are the prominent language skills for young learners, teachers should have good pronunciation and efficient communication skills. In terms of the physical atmosphere of classrooms, Harmer (2007) emphasizes space and light. Language classrooms should be decorated with vivid colors, have space for varying tasks, and should have windows viewing outside. In summary, young learners' classroom is a place where learning and play should be blended into a positive environment (Harmer, 2007).

2.11. Anxiety

Individual factors, which are inherent and are based on character, have a great impact on learning. To elaborate, it is possible that how we perceive our identity and abilities affects our learning in a positive or a negative way. However, it is unlikely to identify the impacts of numerous feelings on learning separately since they are quite interconnected. It is likely that among the emotional elements that have a significant impact on learning, anxiety is the primary factor that commonly hinders learning (Arnold & Brown, 1999). Anxiety "is associated with negative feelings such as uneasiness, frustration, self-doubt, apprehension and tension" (Arnold & Brown, 1999, p. 8). According to Horwitz et al. (1986), "anxiety is the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system" (p. 125). In his book that focuses on 'anxiety', Rachman (2004) provides a comprehensive definition. He states that anxiety is the disturbing expectation of an intimidating yet unknown case, and it shows itself as experiencing uncomfortable tension. On the other hand, fear, which sounds similar to anxiety, is separated in terms of several aspects. They both lend themselves to feelings of worry and distressing expectations, allowing them to be referred to as synonymous. Fear is a sensitive response to an observed and apparent factor that poses a warning. The majority of the fearful actions are powerful and immediate. Moreover, referring to 'fear', Rachman (2004) suggests that there is a particular focus on fear, and it gradually diminishes when the individual moves away from the threat or when the threat itself disappears on its own. Therefore, there are identifiable sources that regulate or lead to fear. In contrast, people facing anxiety struggle to pinpoint what exactly makes them

emotionally strained and what they expect the problem to be in the future. Different from fear, anxiety is unforeseeable, unmanageable, incessant, and more extensive (Rachman, 2004). To conclude, as Rachman (2004) states, “anxiety is diffuse, objectless, unpleasant, and persistent” (p. 3).

It is reported by several learners that, even though they are successful students under different circumstances, they are quite eager to study and genuinely admire speakers of the language they are learning; however, they have a kind of mental obstruction that hinders their foreign language learning process (Horwitz et al., 1986). As Ortega (2013) suggests, learners sometimes report feeling stressed, frightened, and worried when thinking about a foreign language. Due to the high possibility of students feeling anxious during language sessions, their full potential for effectiveness in the courses is not realized. Additionally, it is regarded by the majority that attaining a foreign language specifically at school is anxiety-inducing, similar to the stress of achieving other subject areas. Accordingly, anxiety is usually considered as a chief barrier to be defeated by educators and learners when practicing on how to communicate in the target language. Moreover, it is also recognized by scholars that anxiety and learning a foreign language are frequently associated (Horwitz et al., 1986).

2.12. Types of Anxiety

In order to fully comprehend the role of anxiety in foreign language learning, it is first essential to distinguish among the various types of anxiety. Scholars commonly differentiate between trait anxiety, state anxiety, and situation-specific anxiety (Ellis, 1994). Trait anxiety is defined as “a more permanent predisposition to be anxious” (Scovel, 1978, p. 137) and is often viewed as a stable aspect of an individual’s personality. Ellis (1994) supports this view, suggesting that trait anxiety is best understood as a fundamental component of human character. Similarly, Spielberger (1966) identifies trait anxiety as a characteristic attribute, and MacIntyre and Gardner (1991a) describe it as “a general personality trait that is relevant across several situations” (p. 87). Trait anxiety is thus concerned with how individuals differ in their typical responses to anxiety-inducing situations (Spielberger, 1966).

In contrast, state anxiety is considered a transient emotional condition that fluctuates over time and varies across situations. Spielberger (1966) characterizes it as a temporary and changeable state, while MacIntyre and Gardner (1991a) define it as “the here-and-now experience of anxiety as an emotional state” (p. 87). Notably, state anxiety can be seen as a combination of trait anxiety and situation-specific anxiety. Situation-specific anxiety, as explained by Ellis (1994), arises in specific contexts, such as during examinations, public speaking, or classroom activities. It refers to “the specific forms of anxiety that occur consistently over time within a given situation” (MacIntyre & Gardner, 1991a, p. 87). A salient example of this form is language anxiety, which arises specifically in the context of learning and using a second or foreign language (Ellis, 1994).

In addition to these classifications, a distinction is often made between facilitating and debilitating anxiety. These two forms operate in tandem, with one serving as a motivational force and the other functioning as a hindrance. Facilitating anxiety acts as a driving force, motivating learners to confront and engage with challenging tasks. Conversely, debilitating anxiety leads learners to avoid unfamiliar or demanding tasks, reinforcing a tendency toward withdrawal or passive behavior (Scovel, 1978).

2.13. Foreign Language Anxiety

Within the scope of FLA, there are three constructs, namely, communication apprehension, test anxiety, and fear of negative evaluation. First, communication apprehension is a type of inhibition defined as a worry associated with interacting with others (Horwitz et al., 1986). In other words, communication apprehension arises when learners possess mature opinions to articulate yet lack the necessary vocabulary knowledge (MacIntyre & Gardner, 1989). Moreover, communication apprehension manifests as difficulty when interacting with others, speaking in front of people, and listening to them. Second, test anxiety denotes a performance-related apprehension resulting from the fear of being unsuccessful. Third, similar as it may seem to test anxiety, fear of negative evaluation is a more comprehensive term in that it does not only cover examinations but also covers every occasion with an evaluative nature

(Horwitz et al., 1986). Fear of negative evaluation is “apprehension about others’ evaluations, avoidance of evaluative situations, and the expectation that others would evaluate oneself negatively” (Horwitz et al., 1986, p. 128). Therefore, learners may assume that they cannot make a positive social impression because of their uncertainty about themselves (MacIntyre & Gardner, 1989). As an important note, FLA is not merely a combination of the three types of anxieties; instead, it is referred to as “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (Horwitz et al., 1986, p. 128).

2.14. Speaking Anxiety

Among the four core language skills—listening, speaking, reading, and writing—speaking is classified as a productive skill, as it involves the active construction and delivery of language (Öztürk & Gürbüz, 2014). Given its pivotal role in facilitating interpersonal communication in daily life, the development of speaking proficiency has become a central objective for many language learners in instructional contexts (Doğan & Çifci, 2021; Öztürk & Gürbüz, 2014). Accordingly, learners are frequently expected to deliver oral presentations, participate in debates, and engage in spontaneous interactions using the target language within classroom settings. Despite these pedagogical efforts, speaking in a foreign language is commonly identified as one of the most anxiety-inducing components of language learning (Öztürk & Gürbüz, 2014).

The construct of speaking anxiety is defined as “an individual’s level of fear or anxiety associated with either real or anticipated communication with another person” in a second or foreign language (McCroskey, 1977, p. 78). Considering the adverse effects of speaking anxiety on learners’ communicative competence, the reduction of such anxiety is essential for fostering more effective oral language use. Indeed, the regulation of anxiety is imperative, as elevated anxiety levels can significantly hinder the achievement of successful communication (Doğan & Çifci, 2021).

2.15. Causes of Anxiety

Creating a language learning environment that is both relaxed and learner-centered has become a central concern in language pedagogy. Fostering such an environment requires engagement with research on language learning anxiety. Importantly, identifying the sources of anxiety alone is insufficient; educators must also understand how learners experience and express anxiety in order to implement effective strategies to reduce it and facilitate language acquisition. Drawing on the findings of prior research, six primary sources of foreign language anxiety can be counted: (1) personal and interpersonal anxieties, (2) learner beliefs about language learning, (3) instructor beliefs about language teaching, (4) instructor-learner interactions, (5) classroom procedures, and (6) language testing (Young, 1991).

First, personal and interpersonal anxieties are often rooted in low self-confidence and competitive classroom dynamics. Similarly, Ellis (1994) notes that competition among learners may heighten anxiety, particularly when students perceive themselves as less successful than their peers. Second, many students hold unrealistic expectations about pronunciation and fluency, believing, for instance, that native-like pronunciation should be achieved within a short time frame. Such beliefs can lead to discouragement and increased anxiety. Third, teachers who frequently correct errors, avoid group work for fear of losing control, dominate classroom discourse, or adopt authoritarian roles may inadvertently increase learners' stress levels. Fourth, instructor-learner interactions also contribute to anxiety, particularly when learners fear making mistakes in front of their peers due to the corrective style of the teacher. In addition, certain classroom practices—such as being required to give impromptu speeches in the target language—are widely recognized as anxiety-inducing. Finally, language testing can provoke significant apprehension, especially when assessments are highly evaluative or contain ambiguous items. In sum, anxiety in language learning often results from a misalignment between learners' expectations and their actual classroom experiences (Young, 1991).

2.16. Effects of Anxiety on Foreign Language Learning

Anxiety presents numerous challenges for foreign language learners, as it disrupts core processes such as learning, memory, and language use (MacIntyre & Gardner, 1991a). Anxious learners often experience intense apprehension, worry, and even dread. These emotional responses are frequently accompanied by physical symptoms such as difficulty concentrating, sweating, forgetfulness, and heart palpitations. In an attempt to avoid these distressing experiences, learners may develop avoidance behaviors, such as skipping language classes or procrastinating on assignments. In addition, anxious students often prefer using rehearsed or formulaic language rather than engaging in spontaneous speech tasks, such as role plays. Moreover, these learners frequently report difficulties with sound discrimination and listening comprehension. Anxiety is particularly pronounced in evaluative situations, such as oral or written examinations. Despite having previously learned grammatical structures, anxious learners often fail to retrieve them during tests (Horwitz et al., 1986). Similarly, Ortega (2013) identifies two common manifestations of language anxiety: the inability to recall known information during examinations and heightened difficulty when delivering oral presentations in the target language. Furthermore, learners often become aware of their errors only after the exam, recognizing that their anxiety distorted their performance. Another noteworthy coping strategy among anxious students is overstudying, where learners engage in excessive preparation in an effort to avoid failure. Conversely, some learners respond by skipping classes or disengaging from coursework altogether as a way to manage their anxiety (Horwitz et al., 1986).

Overall, being a key affective factor, anxiety may significantly impede effective language use in EFL contexts (Ünlü & Aydın, 2023). It inhibits learners' ability to produce fluent and accurate speech, even when they have previously demonstrated proficiency. This disruption is often exacerbated by unrealistic beliefs about language learning (Horwitz et al., 1986).

In conclusion, anxiety can function both as a cause and a consequence of low academic achievement (MacIntyre & Gardner, 1991a). The possible effects of

different types of anxiety on L2 learners are summarized in Table 1. These effects are organized according to the various stages of the learning process.

Table 1. A model of the role of anxiety in language learning (based on MacIntyre and Gardner 1989a) (Ellis, 1994, p. 483)

Stage	Type of anxiety	Effect on learning
<i>Beginner</i>	Very little-restricted to state anxiety	None
<i>Post-beginner</i>	Situation anxiety develops if learner develops negative expectations based on bad learning experiences	Learner expects to be nervous and performs poorly
<i>Later</i>	Poor performance and continued bad learning experiences result in increased anxiety	Continued poor performance

2.17. How to Reduce Anxiety?

Horwitz et al. (1986) provide two recommendations for language teachers on comforting language learners who feel anxious about learning a language. First, language teachers should help their students understand how to manage instances that cause anxiety. Additionally, it is advisable that language teachers should make their classroom a more comfortable space. However, it should be accepted by educators that anxiety in foreign language learning is a reality. Furthermore, it is noted that before linking unsatisfactory learning outcomes of learners to an inability, it is crucial to consider that anxiety can cause such anxious learner attitudes as looking uninterested or being afraid of several in-class exercises. However, the problem with educators is that they often lack both sufficient time and proficiency to manage extremely worried learners. Moreover, minimizing anxiety, which is a challenging and crucial task, modifies the language learning environment, as foreign language learning often occurs in colleges where assessment is present. Thus, unless the assessment criteria change, anxiety will remain (Horwitz et al., 1986).

2.18. Literature Review

This section presents an overview of the related literature on educational drama and speaking anxiety respectively. Studies are grouped in accordance to their findings. Finally, common conclusions are summarized at the end of each section.

2.18.1. Studies on Educational Drama

The relevant literature has examined the role of educational drama in second language learning from various perspectives. While experimental studies constitute the majority, several descriptive studies have also been conducted. The following section provides a brief review of this literature on educational drama.

First, numerous studies have investigated the impact of drama-based language instruction on learners' vocabulary acquisition, with the majority concluding that drama is an effective method for teaching English vocabulary. For instance, in the context of English as a Foreign Language (EFL) instruction for young learners in Turkey, Demircioğlu (2010) conducted a study involving 3rd-grade students at a primary school to investigate the role and effectiveness of drama in vocabulary acquisition. The participants comprised students aged 9 to 10, divided into two 3rd-grade classrooms: an experimental group and a control group, each consisting of 25 learners. The experimental group received vocabulary instruction through drama-based techniques, wherein the instructor introduced new lexical items via storytelling and dramatization. Students reinforced their learning through interactive activities such as games, group work, and improvisation. The control group received conventional vocabulary instruction without the integration of drama. The findings indicated that drama-based instruction was significantly more effective than traditional methods. Specifically, the use of drama provided meaningful contextualization of vocabulary, promoted collaborative learning, enhanced oral language skills, and increased learner engagement and motivation throughout the instructional process.

In a similar vein, a study conducted by Hidayati et al. (2022), designed as a descriptive case study employing a qualitative approach, aimed to examine the effectiveness of drama in teaching vocabulary to young learners. The research was carried out at a middle school in Indonesia, and data were collected from an English

language teacher experienced in integrating drama into language instruction. Semi-structured interviews served as the primary data collection instrument. The findings indicated that the use of drama was an effective method for vocabulary instruction among young learners for several reasons. Drama was found to foster a positive, supportive, and motivating learning environment. Moreover, it encouraged learners to use the target language for communicative purposes, thereby enhancing their speaking skills. Additionally, students demonstrated improved vocabulary acquisition, as drama facilitated better retention and long-term memorization of new lexical items, ultimately contributing to the development of their overall vocabulary knowledge.

A comparable study was conducted by Yumurtacı and Mede (2021) within the Turkish EFL context. Their quasi-experimental research aimed to investigate the effects of teaching English through creative drama compared to conventional instruction on young learners' vocabulary acquisition and creative thinking skills. Additionally, the study sought to explore language instructors' perceptions regarding the use of drama techniques in language teaching. Employing a mixed-methods approach, the researchers collected both quantitative and qualitative data. The study was conducted at a private primary school in Istanbul, Türkiye, and involved 45 second-grade students aged 7–8, as well as two English language teachers from the same institution. Two second-grade classrooms were designated as the experimental and control groups. Over an eight-week period, the experimental group received English instruction through creative drama activities, including warm-ups, drama games, role-plays, and pantomime, all integrated with vocabulary items from their coursebook. In contrast, the control group learned the same vocabulary through traditional methods using the coursebook alone. To measure the impact of creative drama on vocabulary acquisition and creative thinking, two pre- and post-tests were administered: a vocabulary development test and the *Torrance Tests of Creative Thinking-Figural*. For the qualitative component, the instructors maintained reflective journals over the course of two months, documenting their observations following each activity. The findings indicated that while students in both groups acquired the target vocabulary, the experimental group outperformed the control group on the vocabulary post-test. The study concluded that the use of creative drama techniques significantly enhanced both vocabulary learning and creative thinking skills among young learners.

These findings align with those of Demircioğlu (2010) and Hidayati et al. (2022), who also reported the effectiveness of drama as a pedagogical tool for vocabulary instruction in EFL settings.

Second, several studies have examined the impact of educational drama on students' motivation, attitudes, and achievement in language learning. For example, in a case study conducted by Yılmaz and Keşli Dollar (2017), it was aimed to explore the attitudes of both language teachers and learners toward the integration of drama into EFL classrooms. To achieve this objective, a qualitative research design was employed. The study involved 11 English language teachers and 23 ninth-grade students from a high school in Istanbul, Türkiye. Data were collected using multiple sources, including student feedback note cards, teacher logs, and semi-structured interviews conducted with English language instructors, an International Baccalaureate (IB) teacher, and the head of the foreign language department. The findings revealed that Turkish high school students recognized new techniques for learning English through the use of drama and subsequently developed more positive and encouraging attitudes toward English language learning.

Another relevant study was conducted by Altweissi and Maaytah (2022), employing a quasi-experimental design to examine the impact of teaching English through drama on learners' academic success and attitudes toward English language learning. The research involved two sixth-grade classrooms from schools under the Karak Education Directorate, with a total of 70 students participating—35 in the experimental group and 35 in the control group. The experimental group was taught a selected unit from their English coursebook using drama-based instructional techniques, whereas the control group received instruction through conventional teaching methods. To measure the outcomes, an achievement test assessing speaking skills and an attitude questionnaire were administered as both pre-tests and post-tests. The findings revealed that students in the experimental group demonstrated significant improvement in their speaking abilities and overall English achievement. Furthermore, they exhibited increased motivation and developed more positive attitudes toward learning English as a result of engaging in drama activities during their lessons.

In another study, Kadan (2021) examined the impact of incorporating creative drama activities into language lessons on students' motivation and achievement in English. Designed as a quasi-experimental study, data were collected from a total of 70 seventh-grade students from two different classrooms in a public secondary school in Türkiye. The classrooms were randomly assigned as experimental and control groups, and both were taught by the same instructor. The experimental group participated in English lessons that integrated creative drama activities over a six-week period, comprising 24 sessions in total. These students learned three textbook units through the creative drama method, with lessons structured into warm-up activities, a main section featuring pantomime, role-play, and production tasks, and an assessment component. Data were collected using the Motivation Scale and the English Course Achievement Test, both administered as pre-tests before the intervention and as post-tests after its completion. Additionally, qualitative data were obtained from the experimental group using a Student Interview Form, which captured students' reflections on the use of creative drama in their lessons. The results showed that students in the experimental group performed slightly better on the achievement tests compared to those in the control group. Furthermore, they reported higher motivation levels in English lessons following the intervention. In conclusion, the study demonstrated that using creative drama as a teaching method had a positive effect on students' language achievement and motivation.

Similarly, Alasmari and Alshae'el (2020) conducted a study to identify both the benefits and challenges associated with the use of drama in language teaching. The study involved 40 female students, aged 10 to 12, enrolled in the sixth grade at a primary school in Sakaka, Saudi Arabia. The participants were divided into control and experimental groups. Over the course of eight weeks, the experimental group received English instruction through drama-based activities, while the control group continued with traditional language instruction. To evaluate the effect of drama on language achievement, a language proficiency test was administered to both groups before and after the intervention. Additionally, an adapted version of a classroom observation checklist, originally developed by Deci and Ryan (1985), was employed to gather observational data on student engagement and classroom dynamics. The results demonstrated that the use of drama in language instruction led to a significant

improvement in students' English language achievement. Furthermore, students in the experimental group showed noticeable development in their communicative skills. The study also concluded that drama-based instruction promoted the use of authentic language through communicative tasks, thereby making the language learning process more meaningful and accessible for learners.

Third, a number of studies have been conducted to examine the effect of drama on language learners' speaking skills and oral proficiency in English. For example, Çulha (2020) conducted a quasi-experimental study to examine the effects of creative drama on students' academic achievement and speaking skills in a foreign language. The study was implemented at a high school in Muğla, Türkiye, with a sample of 20 students from the 9th and 11th grades. Participants engaged in nine drama-based workshops designed to enhance language learning through interactive and communicative activities. Quantitative data were collected using pre-tests and post-tests to measure changes in students' achievement and speaking performance. Additionally, qualitative data were obtained through observation forms, personal opinion letters written by the students, and researcher field notes. The findings indicated that the integration of creative drama into language instruction had a positive impact on both students' academic achievement and their oral proficiency in English.

In the same vein, Göktürk et al. (2020) carried out action research with the goal of revealing the impact of teaching English through creative drama on students' speaking skills. The study was conducted with 21 7th grade English language learners. For eight weeks students had their English lessons with creative drama activities such as pantomime, role playing, puppetry and improvisation. Furthermore, students were expected to attain the necessary speaking skills covered in the 6th and 7th units in the 7th grade English curriculum. The researchers made use of several instruments to collect the data. Before and following the drama activities, a speaking exam and The Scale of Attitudes towards English Course (Kazazoğlu, 2011) were employed as pretest and posttests. Moreover, in order to grade participants' speaking exam results, Speaking Rubric (Ertürk, 2006) was used. Lastly, the course instructor kept a research diary to note her reflections as to the drama activities. The findings revealed that with the use creative drama activities in English language instruction learners developed

their speaking skills and they had more positive attitudes towards English lessons at the end of the study.

Likewise, Hazar (2019) conducted qualitative research with young EFL learners in Türkiye to examine the effectiveness of drama activities in enhancing oral proficiency during English speaking courses. Additionally, the study aimed to explore participants' attitudes toward the use of drama in their language lessons. A total of 48 seventh-grade secondary school students, aged 10 to 12, participated in the study. Over a six-week period, three distinct drama activities were implemented as part of the speaking curriculum. Data collection methods included video recordings of students during the drama activities, post-activity interviews with the participants, and reflective diaries maintained by the course instructor documenting the implementation process. The findings indicated that drama activities positively contributed to improving oral proficiency in speaking lessons among young learners. The study concluded that drama is an effective and valuable method for language teaching.

Similarly, Marfuah and Patmasari (2020) conducted a quasi-experimental study to investigate the impact of drama implementation on speaking fluency, accuracy, and comprehensibility among language learners. The study involved 72 second-grade high school students, divided into experimental and control groups. A speaking test was administered as both a pretest and posttest to measure students' performance before and after the intervention. The comparison of pretest and posttest results indicated that the use of drama as a teaching method significantly enhanced learners' speaking accuracy, fluency, and comprehensibility. Based on these findings, the researchers recommended that educators incorporate drama activities into English language instruction to increase learner engagement and motivation.

Fourth, several studies have examined the role of drama in language teaching with the objective of identifying the potential benefits of drama-based instruction in second language acquisition. Within this scope, Celik (2019) conducted an experimental study to investigate the role of drama in English language instruction and its effects on learners' motivation, speaking skills, vocabulary knowledge, and anxiety levels during target language use. The study was carried out at Işık University with 32 intermediate-level students enrolled in the preparatory program, all of whom had

comparable language learning backgrounds. Following the research design, participants were randomly assigned to either an experimental group or a control group, each consisting of 16 students. During the four-week intervention, the control group received instruction based solely on the coursebook activities, while the experimental group engaged with the same coursebook content supplemented by drama-based activities. Both groups used the same Cambridge University Press coursebook, covering four units. At the conclusion of each unit, students completed weekly progress tests to assess their achievement. Additionally, students in the experimental group provided written feedback regarding their experiences with the drama activities. The results of the progress tests revealed that students in the experimental group outperformed those in the control group, indicating that the integration of drama into language instruction positively influenced language learning outcomes. The study concluded that drama techniques not only facilitate easier and more enjoyable language acquisition but also enhance students' ability to express their ideas confidently and increase their motivation to learn.

Another study by Bessadet (2022) explored the benefits of integrating drama into English language instruction. Conducted as a qualitative case study, the research involved 20 master's students of English Literature and Civilization at a university in Saida, Algeria. Throughout the courses, students engaged in drama techniques such as improvisation and the use of scripted plays. Over a three-week period, students worked collaboratively in groups on a play which they subsequently performed. Following this, participants were tasked with writing their own scripts, including a rewritten ending for the play, which they prepared for improvised performances. The findings indicated that drama enhanced students' confidence, creativity, motivation, and fluency by fostering a learner-centered classroom environment. Additionally, participants demonstrated improvements in communication and listening skills, critical thinking abilities, and overall engagement, becoming more confident and active in the learning process.

Dimililer and Atamtürk (2019) conducted a qualitative study to examine the effects of drama sessions on English Language and Literature students at a university in Northern Cyprus. The study involved eight participants aged between 19 and 23, all of whom were learning English as a foreign language and enrolled in a Literary

Terminology course. Over a 16-week period, students collaboratively created scripts based on selected scenes from two plays and subsequently performed them. Following the drama sessions, semi-structured interviews were conducted individually with each participant to gather insights into their experiences. The findings revealed that the drama sessions had a positive impact on several dimensions of student development. Specifically, drama was found to promote individual growth, enhance communicative skills, and increase students' self-confidence and social abilities. Furthermore, the study concluded that drama encourages active use of the target language, fosters collaboration, and supports the development of oral proficiency in English.

Finally, several studies have investigated the role of drama in coping with foreign language anxiety in general, as well as speaking anxiety in particular. For example, Sağlamel and Kayaoğlu (2013) conducted a quasi-experimental study to investigate the impact of creative drama on language anxiety among learners at a public university in Trabzon, Türkiye. Data were initially collected from 565 students using the *Foreign Language Speaking Anxiety Scale* (FLSAS), adapted from the Foreign Language Classroom Anxiety Scale (Horwitz et al., 1986). Subsequently, 22 students participated in a six-week creative drama program. The FLSAS was administered both before and after the intervention as pre-test and post-test measures. The results revealed that the use of creative drama significantly reduced learners' anxiety toward the English language. Likewise, Atas (2015) conducted a case study to examine the impact of incorporating drama activities into English language courses on learners' speaking anxiety. The study involved 24 twelfth-grade high school students in Türkiye. To address the research objectives, both qualitative and quantitative data were collected. The Foreign Language Classroom Anxiety Scale (Horwitz et al., 1986) was administered as a pre-test before the drama activities and as a post-test afterward to gather quantitative data. For the qualitative component, semi-structured interviews were conducted with 10 participants before and after the intervention. In addition to the interviews, participants maintained diaries, and teacher reflections were also included in the data collection process. The analysis revealed that students' speaking anxiety decreased following the implementation of drama activities. Furthermore, after the intervention, students were more willing to speak and less fearful of making mistakes when communicating in English. In a similar vein, Kwiecień-Niedziela et al.

(2020) conducted a study examining factors influencing English-speaking anxiety in young learners, with a particular focus on drama-based instruction. The research involved 17 Polish elementary students enrolled in English courses that integrated drama activities. The findings indicated that students participating in drama-based instruction exhibited lower levels of speaking anxiety compared to those who did not. Additionally, the study revealed a negative correlation between speaking anxiety and English achievement, suggesting that students with higher performance levels experienced less anxiety.

In conclusion, research on educational drama has addressed multiple facets of language teaching and learning. First, numerous studies have investigated the effects of drama-based English instruction on students' vocabulary acquisition, with the majority reporting that drama is an effective technique for enhancing vocabulary knowledge. Second, several studies have explored the relationship between drama and learners' attitudes, revealing that drama positively influences students' attitudes and increases their motivation toward language learning. Third, a substantial body of research has demonstrated that learning English through drama contributes to improved academic achievement and overall language proficiency. Fourth, findings indicate that drama enhances students' oral communication skills, resulting in greater fluency and accuracy in spoken English. Finally, drama activities have been shown to reduce learners' language anxiety. Taken together, the literature suggests that the integration of drama in language teaching fosters a supportive and motivating learning environment, where learners actively engage in communicative practice, develop speaking skills, and cultivate the ability to collaborate effectively with others.

2.18.2. Studies on Speaking Anxiety

A review of the relevant literature on speaking anxiety reveals considerable variation in research findings. First, while a smaller body of research has identified both lower and higher levels of anxiety among L2 learners the majority of studies indicate that foreign language learners typically experience moderate levels of speaking anxiety. For example, Indrawati et al. (2022) conducted a descriptive study to examine speaking anxiety among learners of English as a foreign language. The

researchers employed the Foreign Language Classroom Anxiety Scale (Horwitz et al., 1983) and semi-structured interviews to identify factors contributing to learners' anxiety. The study involved 57 secondary school students, ten of whom were selected for interviews following questionnaire data collection. The findings indicated variability in learners' anxiety levels: 26% of participants were found to be anxious, 66% moderately anxious, and 8% experienced low levels of anxiety. Overall, the majority of students demonstrated a moderate but notable level of speaking anxiety in English. In a similar vein, Çağatay (2015) conducted a study with 147 English language learners attending the English preparatory program at Middle East Technical University in Türkiye, and found that students had an acceptable level of anxiety towards speaking in English. In another survey-based study conducted with learners from different age groups and from various regions across Türkiye, Akar (2021) concluded that participants experienced a moderate level of speaking anxiety in English. On the other hand, in their mixed-methods study, Urooj and Mahmood (2025) investigated secondary school students' English-speaking anxiety in relation to gender and the strategies they used to manage this anxiety. Both quantitative and qualitative data were collected. The quantitative data were obtained using a revised version of the standardized questionnaire developed by Woodrow (2006), which was administered to 60 students from four different secondary schools in Peshawar, Pakistan. For the qualitative phase, semi-structured interviews were conducted with volunteer participants. The findings indicated that students experienced high levels of anxiety when speaking in English.

Second, a considerable body of descriptive research has investigated the potential effects of demographic variables such as gender, proficiency level, age, or grade level on speaking anxiety. For instance, Karataş et al. (2016) investigated the influence of learners' language proficiency, gender, prior English preparatory education, and type of high school on their foreign language speaking anxiety. The study involved 320 male and 168 female students enrolled in the preparatory program at Istanbul Technical University. Data were collected using the Foreign Language Speaking Anxiety Questionnaire developed by Horwitz et al. (1986) and adapted into Turkish by Saltan (2003). The results revealed that female students experienced higher levels of speaking anxiety than their male counterparts. Furthermore, students who had

received preparatory education in English reported lower anxiety levels. However, high school background and language proficiency were not found to significantly influence speaking anxiety.

Likewise, Gürsoy and Karaca (2018) conducted a study to examine the relationship between language learners' speaking anxiety and self-efficacy in relation to age and gender. The study also aimed to investigate how speaking anxiety among younger and older learners influenced their speaking self-efficacy. The participants were 150 middle school students from Bursa, Türkiye, 77 of whom were 8th graders (aged 13–14), and 73 were 5th graders (aged 9–12). Employing a mixed-methods research design, the researchers collected qualitative data through semi-structured interviews and quantitative data via two questionnaires: the Foreign Language Speaking Self-Efficacy Scale and an adapted version of Woodrow's (2006) Foreign Language Speaking Anxiety Scale. The findings revealed that 5th grade students exhibited higher levels of speaking self-efficacy compared to 8th grade students. However, both groups reported similarly low levels of speaking anxiety, with no significant age-related differences.

In a similar study, Öztürk and Gürbüz (2013) aimed to examine the impact of gender on speaking anxiety and student motivation in foreign language learning. The participants consisted of 383 students, aged between 17 and 22, enrolled in an English preparatory program at Afyon Kocatepe University. Among them, 225 were female and 158 were male learners at the pre-intermediate level. The researchers employed adapted versions of the Motivation and Attitude Questionnaire and the Foreign Language Speaking Anxiety Questionnaire to gather quantitative data, while interviews were conducted with 19 participants to supplement the findings. The results from the questionnaires indicated that female learners were more motivated to learn a foreign language but also experienced higher levels of speaking anxiety compared to their male counterparts. The interview findings supported these results, reinforcing the observed gender-related differences in both motivation and anxiety.

In addition, Çağatay (2015) investigated the potential causes of foreign language speaking anxiety among university-level learners in a study involving 147

English language learners enrolled in the English preparatory program at Middle East Technical University in Türkiye. Data were collected using the Foreign Language Speaking Anxiety Questionnaire adapted from the Foreign Language Classroom Anxiety Scale (Horwitz et al., 1986). The findings indicated that female students reported higher levels of anxiety compared to their male counterparts. The results also showed that language proficiency level did not significantly influence speaking anxiety. Similarly, Urooj and Mahmood's (2025) study, as summarized above, also concluded that female learners reported higher levels of speaking anxiety than male learners.

On the other hand, Akar (2021) carried out a survey-based study to investigate English-speaking anxiety among learners from different age groups. The study was conducted with 4,016 participants including children, teenagers, and adults from various regions across Türkiye, representing diverse educational backgrounds. Participants were categorized into three age groups: 8–12, 13–18, and 19 and above. Data were collected using the English Speaking Anxiety Scale developed by Orakçı (2018). The results revealed a positive correlation between age and speaking anxiety, suggesting that older learners exhibited higher levels of anxiety than younger learners. This was attributed to increased self-awareness among older participants, while younger learners demonstrated lower anxiety, likely due to their lower affective filter.

Similarly, Liu (2018) conducted a mixed-methods study to investigate whether Chinese middle school learners experienced anxiety while learning English as a foreign language, the factors contributing to their speaking anxiety, the impact of anxiety on their development of speaking competence, and the variation in anxiety levels across different student groups. Data were collected using the English Speaking Class Anxiety Scale completed by 199 students from grades 7 to 9, along with interviews conducted with eight students from each grade to gain deeper insights. The findings indicated that the majority of participants did not report experiencing significant anxiety during their oral performances in English speaking classes. However, speaking anxiety was found to have a debilitating effect on learners' development of speaking competence. Moreover, 9th-grade students reported higher levels of anxiety compared to those in 7th and 8th grades.

A third group of studies has focused on identifying the underlying causes of speaking anxiety among L2 learners. For example, Suparlan (2021) conducted a case study using a descriptive qualitative design to explore the factors contributing to speaking anxiety among language learners. The study involved 42 eighth-grade students from two classrooms at a secondary school in Indonesia. To collect data, the researcher administered an adapted and translated version of the Foreign Language Classroom Anxiety Scale (Horwitz et al., 1986). Following the questionnaire, students who exhibited higher levels of anxiety were selected for interviews to gain a deeper understanding of the underlying causes of their speaking anxiety. The findings revealed several contributing factors, including shyness, limited vocabulary knowledge, language exams, fear of making mistakes, lack of preparation, fear of speaking English, perceived lower ability compared to peers, and low self-confidence.

In a similar vein, in their qualitative study, Rajitha and Alamelu (2020) explored the factors contributing to speaking anxiety in English and examined potential strategies for reducing such anxiety. The study involved 50 Arts and Science college students from various academic disciplines. Data were collected through a questionnaire and one-on-one interactions with the participants. The findings identified several key sources of speaking anxiety, including limited proficiency in English and its grammar, pronunciation difficulties, timidity, and stage fright. Moreover, Ansari (2015) conducted a case study to identify the factors contributing to speaking anxiety, explore its relationship with performance, and establish a conceptual understanding of speaking anxiety in foreign or second language learning. A total of 30 twelfth-grade students, aged 17 to 19, participated in the study. To collect qualitative data, various methods were employed, including direct observation, question-and-answer sessions, interviews, group discussions, and situation-based spoken English interactions. The findings revealed that approximately one-third of the participants experienced speaking anxiety, primarily due to fear of negative evaluation by peers and the belief that they were less competent than others. Similarly, Öztürk and Gürbüz (2014) examined speaking anxiety among university-level EFL learners and the factors contributing to it. Employing a mixed-methods research design, their quantitative data indicated generally low levels of speaking anxiety, whereas qualitative findings revealed that participants perceived speaking as the most anxiety-

inducing of the four language skills. Lastly, it was concluded that several factors led to speaking anxiety such as being afraid of conducting errors and negatively evaluated by others, and unexpected questions.

Likewise, Solak (2024) investigated speaking anxiety among Chinese students learning English as a foreign language. The research was conducted at a higher education institution in China, with 95 participants who shared similar EFL learning backgrounds and demonstrated high English proficiency. Employing a mixed-methods design, the study collected quantitative data through the Foreign Language Speaking Anxiety Questionnaire adapted from Öztürk and Gürbüz (2014), which included 18 items derived from the original 33-item scale developed by Horwitz et al. (1986). Qualitative data were obtained through semi-structured interviews with five selected participants. The findings indicated that speaking anxiety was common among the students, particularly when required to comprehend directives, deliver unprepared speeches, encounter unfamiliar words, make errors, or respond to unexpected questions. Key factors contributing to speaking anxiety included fear of making mistakes and concerns about negative judgments from peers or teachers. Finally, Çağatay's (2015) study summarized above also concluded that speaking with native speakers triggered higher levels of anxiety among learners.

Fourth, several studies have aimed to explore potential solutions to speaking anxiety, as well as the coping strategies commonly employed by learners. For instance, Yalçın and İnceçay (2014) conducted a study to investigate the impact of spontaneous speech activities on learners' English-speaking anxiety. Over a 14-week period, various speech activities—such as role-plays, games, and debates—were implemented weekly. Designed as a mixed-methods study, both quantitative and qualitative data were collected from 12 first-year students enrolled in the English Language Teaching program at a university in Istanbul, aged between 18 and 24. For the quantitative component, an adapted version of the Foreign Language Classroom Anxiety Scale (Horwitz et al., 1986) and the Unwillingness to Communicate Scale (Burgoon, 1976) were administered. Qualitative data were gathered through open-ended essay questions and focus group interviews. The participants reported feeling less anxious and more comfortable when they became familiar with the tasks and experienced

success during the activities. Overall, the study concluded that spontaneous speaking activities had a significant positive effect on reducing learners' English-speaking anxiety. In a similar vein, Urooj and Mahmood (2025) identified several coping strategies employed by students, including self-motivation, breath control, relaxation techniques, and reframing negative thoughts.

Fifth, several correlational studies have identified significant relationships between speaking anxiety and various affective factors, including motivation, self-efficacy, personality traits, and academic achievement. For example, Al-Khotaba et al. (2019) conducted a study examining university students' foreign language speaking anxiety and its impact on speaking achievement. The study, designed as correlational research using a quantitative method, involved 100 students with equal gender distribution, all enrolled in a preparatory program at Northern Border University in the Kingdom of Saudi Arabia. Participants were between 19 and 21 years old. Data were collected through a questionnaire consisting of 10 items on a five-point Likert scale and a speaking achievement test comprising 10 questions. The questionnaire measured students' speaking anxiety and attitudes toward English, while the achievement test assessed their speaking performance. The results revealed a significant correlation between speaking anxiety and speaking achievement, indicating that students with lower levels of speaking anxiety performed more successfully in English-speaking tasks.

Aiming to examine the relationship between speaking anxiety and personality traits among English language learners, Dan et al. (2024) conducted a study with 370 third-grade middle school students from six different schools in Jinjiang District, Chengdu, China. Data were collected using a Chinese-translated and adapted version of the Foreign Language Classroom Anxiety Scale (Horwitz et al., 1986) and the E-scale from the Eysenck Personality Questionnaire. The analysis revealed a significant relationship between students' personality types and their speaking anxiety levels. Specifically, extroverted learners reported higher levels of speaking anxiety, whereas introverted learners experienced lower levels of anxiety when speaking in English.

Gürsoy and Karaca (2018) conducted a study to examine the relationship between speaking anxiety and self-efficacy among language learners, with particular attention to age and gender. Participants included 150 middle school students in Bursa, Türkiye, 77 of whom were 8th graders (aged 13–14) and 73 were 5th graders (aged 9–12). Designed as a mixed-methods study, data were collected through semi-structured interviews and two questionnaires: the Foreign Language Speaking Self-Efficacy Scale and an adapted version of the Foreign Language Speaking Anxiety Scale developed by Woodrow (2006). The findings revealed a significant negative correlation between speaking anxiety and speaking self-efficacy meaning that students with higher self-efficacy tended to experience lower levels of speaking anxiety in English.

Finally, the literature includes experimental studies that have investigated the impact of different instructional techniques on speaking anxiety among L2 learners. For instance, in their qualitative case study, Prabhakaran and Yamat (2017) investigated the impact of using puppetry in English language instruction on primary school students' speaking anxiety. Data were collected through semi-structured interviews, with document analysis and classroom observations employed to triangulate the findings. The interview protocol included an adapted version of the Foreign Language Classroom Anxiety Scale developed by Horwitz et al. (1986). Additionally, students were asked to write reflective journals based on their experiences in English classes involving puppetry. The study involved six 12-year-old students attending a primary school in Semporna, Malaysia, where English was taught as a second language. The findings revealed that the use of puppetry significantly reduced students' anxiety related to speaking English. Furthermore, students demonstrated increased motivation and confidence in speaking activities following the integration of puppetry into their lessons. Likewise, Akdağ Çimen and Çeşme (2022) conducted a quasi-experimental study to investigate the effects of incorporating Communicative Language Teaching (CLT) and Total Physical Response (TPR) methods on second-grade students' speaking anxiety, vocabulary knowledge, and speaking skills. A total of 56 second-grade learners participated in the study. The students had been pre-assigned to four separate classrooms prior to the study's implementation. Two classrooms received English instruction using the TPR method,

while the other two were taught using the CLT approach. All classrooms received two hours of English instruction per week. For data collection, an adapted version of the Foreign Language Classroom Anxiety Scale by Horwitz et al. (1986) was used as both a pre-test and post-test to measure speaking anxiety. In addition, a speaking proficiency rubric developed by Marek and Wu (2011) was employed to assess students' oral communication skills. A vocabulary test, based on the topics covered during English lessons, was also administered. The results indicated notable improvements in students' vocabulary acquisition and speaking proficiency. Moreover, a reduction in speaking anxiety was observed following the implementation of English instruction using the CLT and TPR methods.

In summary, several conclusions can be drawn from the reviewed literature on speaking anxiety. First, research generally indicates that female L2 learners tend to experience higher levels of anxiety compared to their male counterparts. Second, speaking anxiety has been found to increase with age or grade level. Third, studies have identified a range of factors contributing to speaking anxiety, including shyness, examinations, limited vocabulary, low self-confidence, limited English proficiency, pronunciation difficulties, fear of negative evaluation, fear of making mistakes, and speaking with native speakers. Fourth, various strategies have been proposed to alleviate speaking anxiety, such as spontaneous speaking activities, fostering self-motivation, and reframing negative thoughts. Fifth, correlational studies have explored the relationship between speaking anxiety and affective factors. Some of these studies have reported a negative correlation between speaking anxiety and academic achievement, indicating that less anxious students tend to perform better in speaking tasks. Conversely, other studies suggest that speaking anxiety is linked to personality traits, with extroverted learners reportedly experiencing higher levels of anxiety than their introverted peers. Finally, research has examined the impact of specific instructional techniques on speaking anxiety. Approaches such as puppetry, Communicative Language Teaching (CLT), and Total Physical Response (TPR) have been found to help reduce speaking anxiety among English language learners.

3. METHODOLOGY

This section presents a comprehensive overview of the study's methodology. It begins by outlining the research design providing the framework within which the study was conducted. Following this, the participants are described, including relevant demographic information and the sampling procedures employed. The next subsection offers a detailed account of the data collection instrument. Finally, the methodology section concludes with a description of the data collection and analysis procedures.

3.1. Research Design

This study aims to examine the effect of drama activities on foreign language speaking anxiety among young EFL learners. To address this aim, a quasi-experimental research design was employed. Experimental research involves manipulating one or more independent variables to observe their effect on a dependent variable (Seliger & Shohamy, 1989). In this study, the independent variable is teaching through drama, while the dependent variable is foreign language speaking anxiety.

Quasi-experimental research refers to studies where random assignment is not possible, and full control over variables is limited. Conducting true experiments in natural settings, such as schools, presents significant challenges. School administrators are often unwilling to reorganize classes for the purpose of randomly assigning students to experimental groups (Seliger & Shohamy, 1989). Consequently, random assignment is frequently impractical in educational research (Ross & Morrison, 2013). On the other hand, quasi-experimental designs are often easier to implement, less intrusive, and more practical in natural settings. Additionally, because they are conducted in real-world environments, they tend to support stronger external validity (Seliger & Shohamy, 1989). Given these constraints and gains, participants in this study were drawn from two pre-existing classes, determined by the school at the start of the academic year. Therefore, a quasi-experimental design was the most feasible option.

Quasi-experimental designs involve comparing outcomes between a group that receives a treatment and one or more groups that receive no treatment or an alternative

treatment (Thyer, 2012). In line with this approach, this study randomly assigned two 6th-grade classes as the control and experimental groups. Both the experimental and control groups completed pre-tests and post-tests. While the experimental group received instruction through drama activities, the control group continued with standard English instruction without drama integration. Finally, post-test results were compared to assess the impact of drama activities on learners' foreign language speaking anxiety.

3.2. Participants

The study participants included 20 students from two different 6th-grade classes at a public school in Diyarbakır. There were already only two classes for the 6th grade, therefore, students were already distributed to their classes by the school administration at the beginning of the academic year. Students had English courses as a part of the curriculum since they were second graders, which means they had been learning English for 4 years. Both of the groups had 3 hours of compulsory English courses per week. In addition, both classes had the same English language teacher. Detailed information regarding the participants in each group is presented in Table 2.

Table 2. Participants in the Experimental and Control Groups

	Gender				Total	
	Female		Male			
	n	%	n	%	n	%
Control group	4	30.77	5	71.43	9	45
Experimental group	9	69.23	2	28.57	11	55
Total	13	100	7	100	20	100

As shown in Table 2, the experimental group consisted of 11 students (nine female and two male), while the control group comprised nine students (four female and five male). The participants were between 11 and 12 years old, with an average age of 11,4. As a note of importance, the experimental group consisted of four additional students who took the pre-test at the beginning of the study. However, two of them had to change their classroom as a result of a decision made by the school

administration. One of them changed schools at her parents' request, and one student did not take the post-test. Because they were unable to attend the remaining drama activities and take the post-test, they were excluded from the study. Likewise, one student from the control group did not take the post-test and was therefore excluded from the study.

3.3. Data Collection Instrument

To gather data on the speaking anxiety of 6th-grade students learning English as a foreign language, the Children's Foreign Language Anxiety Scale (CFLAS) was used as the primary data collection instrument. The CFLAS was adapted by Aydın et al. (2016a) from the Foreign Language Classroom Anxiety Scale (FLCAS), originally developed by Horwitz (1986). This scale was selected for the current study because it is specifically designed to assess foreign language anxiety among children aged 7 to 12 who are learning English as a foreign language in Türkiye (Aydın et al., 2017). Additionally, given that the participants' proficiency in English is limited, a tool presented in their first language was necessary, and the CFLAS met this requirement.

The CFLAS consists of two parts. The first section gathers demographic information through three questions regarding the student's grade level, gender, and date of birth. The second section includes 18 items designed to measure anxiety levels. Each item presents a statement accompanied by five facial expressions representing a range of emotions: very unhappy 😞 , unhappy 😟 , neutral 😐 , happy 😊 , and very happy 😄 . Students were instructed to select the face that best represented their feelings in each scenario. The scale is structured around three sub-dimensions: communication apprehension, fear of negative evaluation, and test anxiety, with six items dedicated to each dimension. According to Aydın et al. (2017), the CFLAS demonstrates high internal consistency, making it a valid and reliable instrument for measuring foreign language anxiety among young learners. Additionally, Aydın et al. (2017) reported that the rotated factors explained 48.39% of the total variance. Finally, Cronbach's alpha coefficient was calculated as .79, indicating that the instrument used in this study was valid and reliable.

3.4. Data Collection Procedure

Prior to data collection and the implementation of drama activities with the experimental group, all necessary official permissions were obtained. First, the data collection instrument and the research procedure were approved by the Ethics Committee for Scientific Research and Publication in Social and Human Sciences at Istanbul Medeniyet University. Following this, permission was granted by the Ministry of National Education via an online application. Additionally, authorization to use the Children's Foreign Language Anxiety Scale (CFLAS) was obtained from the original developer of the scale through email correspondence. Finally, both students and their parents were informed about the study, and parental consent was obtained through a formal consent form.

As the first step, prior to the implementation of drama activities in the experimental group, the Children's Foreign Language Anxiety Scale (CFLAS) was administered as a pre-test to assess the students' foreign language speaking anxiety in both the control and experimental groups on December 30, 2024. The teacher provided all the necessary information regarding the background questionnaire and the scale. Additionally, the instructor provided support to participants who needed assistance or had questions during the test administration.

In the second phase of the study, students in the experimental group received instruction through drama-based activities over a 10-week period from January 2, 2025, to March 27, 2025. Each week, one of the three weekly English class sessions (40 minutes) was dedicated to drama activities. The experimental group demonstrated a high level of enthusiasm and curiosity toward participating in these activities. Initially, students were encouraged to express any concerns or questions regarding the new instructional approach. The English teacher addressed their inquiries, explaining what changes would take place and what would be expected of them. Once their concerns were alleviated, the students appeared motivated and ready to actively engage in the sessions. The drama activities were designed by the English teacher in alignment with the 6th-grade English curriculum. Specifically, the units titled *"Life," "Yummy Breakfast," "Downtown," "Weather and Emotions," "At the Fair,"* and *"Occupations"* were taught through carefully planned drama activities. Each session focused on one

type of drama activity tailored to the theme, functions, grammar, vocabulary, and learning outcomes of the respective unit. The detailed flow of the intervention is presented in Table 3.

Table 3. The Flow of the Drama Activities

Lesson Plan	Date	Drama Activity	Unit
LP 1	2 nd January	Mime	Life
LP 2	9 th January	Role play	Yummy Breakfast
LP 3	13 th February	Mime	Downtown
LP 4	17 th February	Role play	Weather and Emotions
LP 5	24 th February	Simulation	At the Fair
LP 6	3 rd March	Frozen image building	Occupations
LP 7	10 th March	Puppetry	Occupations
LP 8	17 th March	Storytelling	Life, Yummy Breakfast
LP 9	24 th March	Language games	Life
LP 10	27 th March	Improvisation	Yummy Breakfast

As shown in Table 3, the drama activities implemented in the experimental group included miming, role-play, simulation, frozen image building, puppetry, storytelling, language games, and improvisation. Detailed lesson plans for each session are provided in Appendix 1. Although a total of 10 drama sessions were conducted, they were not held consecutively each week. A gap occurred between the second and third sessions due to the school's exam schedule and the spring break mandated by the Ministry of National Education. While the experimental group continued their English instruction through drama-based activities, the control group followed the standard English curriculum without any additional interventions.

As the third and final step, post-tests were administered to both the experimental and control groups on March 28, 2025. This followed the completion of the drama-based instruction period in the experimental group.

3.5. Data Analysis

Statistical analyses were performed using the quantitative data collected from the pre-test and post-tests, analyzed with IBM SPSS Statistics (Version 30.0.0.0). First, the data were imported into SPSS, and participants' birthdates were used to match their pre-test and post-test responses. Responses to each scale item were coded on a 1-to-5 (1: 😞 , 2: 😓 , 3: 😐 , 4: 😊 , 5: 😄) scale. Since each group had fewer than 30 participants, non-parametric tests were employed in a three-step analysis. First, Wilcoxon Signed Ranks Tests were conducted within each group to compare pre-test and post-test scores. Second, Mann-Whitney U Tests were used to compare pre-test scores between groups. The same test was then applied to post-test scores for between-group comparisons. The results of these tests were considered statistically significant at the $p < .05$ level. Finally, mean scores for each item were calculated to allow for more detailed comparisons within and across groups. With respect to the results, higher mean scores were indicative of lower levels of anxiety, whereas lower mean scores were interpreted as reflecting higher levels of anxiety.

4. RESULTS

This section delineates the findings derived from the statistical analyses conducted. First, the data collected from pre-test and post-test scores were compared through the Wilcoxon Signed Ranks Test within each group. As the second step, the data collected from the pre-tests were compared across the groups using the Mann-Whitney U test. Then, the same procedure was applied to the scores obtained from the post-tests to compare the results across the groups. Finally, an item-level analysis is provided to offer a more detailed understanding of the results.

4.1. The results for the Comparison of Pre-test and Post-test Scores within Groups

In the initial stage of the analysis, the Wilcoxon Signed Ranks Test was utilized to examine within-group differences between pre-test and post-test scores, with the objective of identifying potential changes in participants' foreign language speaking anxiety levels. Table 4 presents the results of the Wilcoxon Signed-Ranks Test conducted on the control group's pre-test and post-test scores.

Table 4. Results for the Wilcoxon Signed Ranks Test to Compare the Pre-test and Post-test Scores of the Control Group

Dimensions	Tests	Ranks	n	Mean Ranks	Sum of Ranks	z	p
Communication apprehension	Post-test - Pre-test	Negative	2	7.00	14.00	-1.01	.31
		Positive	7	4.43	31.00		
		Ties	0				
		Total	9				
Fear of negative evaluation	Post-test - Pre-test	Negative	3	4.83	14.50	-.08	.93
		Positive	4	3.38	13.50		
		Ties	2				
		Total	9				
Test anxiety	Post-test - Pre-test	Negative	3	6.33	19.00	-.41	.67
		Positive	6	4.33	26.00		

		Ties	0				
		Total	9				
		Negative	1	9.00	9.00		
Foreign language anxiety	Post-test-	Positive	8	4.50	36.00	-1.60	.10
	Pre-test	Ties	0				
		Total	9				

*p<.05

Table 4 presents the comparison of pre-test and post-test scores for the control group, revealing no statistically significant differences in communication apprehension ($p = .31$), fear of negative evaluation ($p = .93$), or test anxiety ($p = .67$). Likewise, the total mean score showed a very slight increase in anxiety levels ($\bar{x}_{\text{pre-test}} = 3.19$, $\bar{x}_{\text{post-test}} = 3.15$), which was not statistically significant ($p = .10$) either. In addition, a slight increase in the post-test mean score for fear of negative evaluation ($\bar{x}_{\text{post-test}} = 3.29$) compared to the pre-test ($\bar{x}_{\text{pre-test}} = 3.25$) suggests a minor decrease in participants' perceived fear of negative evaluation. In contrast, the mean score for communication apprehension decreased from 3.27 in the pre-test to 3.12 in the post-test, indicating a slight increase in apprehension. Finally, test anxiety remained unchanged, with identical pre-test and post-test mean scores ($\bar{x} = 3.03$), suggesting no variation in participants' test-related anxiety. Likewise, the results of the Wilcoxon Signed Ranks Test, conducted to compare the pre-test and post-test scores of the experimental group, are presented in Table 5.

Table 5. Results for the Wilcoxon Signed Ranks Test to Compare the Pre-test and Post-test Scores of the Experimental Group

Dimensions	Tests	Ranks	n	Mean Ranks	Sum of Ranks	z	p
Communication apprehension	Post-test - Pre-test	Negative	4	7.13	28.50	-.40	.68
		Positive	7	5.36	37.50		
		Ties	0				
		Total	11				
Fear of negative evaluation	Post-test -	Negative	3	5.67	17.00	-1.07	.28
	Pre-test	Positive	7	5.43	38.00		

		Ties	1				
		Total	11				
Test anxiety	Post-test - Pre-test	Negative	6	5.42	32.50	-.51	.60
		Positive	4	5.63	22.50		
		Ties	1				
		Total	11				
Foreign language anxiety	Post-test - Pre-test	Negative	7	4.57	32.00	-.45	.64
		Positive	3	7.67	23.00		
		Ties	1				
		Total	11				

*p<.05

According to Table 5, the Wilcoxon Signed Ranks Test revealed no statistically significant differences between pre-test and post-test scores for the experimental group in communication apprehension ($p = .68$), fear of negative evaluation ($p = .28$), test anxiety ($p = .60$), or overall foreign language anxiety ($p = .64$). Test anxiety showed a slight decrease ($\bar{x}_{\text{pre-test}} = 3.25$, $\bar{x}_{\text{post-test}} = 3.40$), while mean scores for communication apprehension ($\bar{x}_{\text{pre-test}} = 3.19$, $\bar{x}_{\text{post-test}} = 3.13$) and fear of negative evaluation ($\bar{x}_{\text{pre-test}} = 3.25$, $\bar{x}_{\text{post-test}} = 3.01$) slightly decreased indicating an increase in the anxiety levels. Similarly, the overall mean score exhibited a negligible decline ($\bar{x}_{\text{pre-test}} = 3.23$, $\bar{x}_{\text{post-test}} = 3.18$), indicating a minimal increase in anxiety. Overall, these findings suggest that the implementation of drama activities in English courses did not significantly impact students' foreign language anxiety.

4.2. The results for the Comparison of Pre-test and Post-test Scores across Groups

In the second phase of the analysis, the Mann–Whitney U Test was conducted on the pre-test and post-test scores of the control and experimental groups to determine whether the implementation of drama activities had a statistically significant effect on students' communication apprehension, fear of negative evaluation, and test anxiety. Table 6 presents the results of the pre-test score comparison between the two groups.

Table 6. Results of the Mann Whitney-U Test to Compare the Pre-test Scores across Groups

Dimensions	Groups	n	Mean Rank	Sum of Ranks	U	p
Communication apprehension	Control	9	10.78	97.00	47.00	.84
	Experimental	11	10.27	113.00		
	Total	20				
Fear of negative evaluation	Control	9	10.56	95.00	49.00	.97
	Experimental	11	10.45	115.00		
	Total	20				
Test anxiety	Control	9	9.39	84.50	39.50	.44
	Experimental	11	11.41	125.50		
	Total	20				
Foreign language anxiety	Control	9	10.89	98.00	46.00	.79
	Experimental	11	10.18	112.00		
	Total	20				

*p<.05

Table 6 presents the results of the pre-test score comparison between the control and experimental groups. The analysis reveals no statistically significant differences between the two groups in terms of students' communication apprehension ($p = .84$), fear of negative evaluation ($p = .97$), test anxiety ($p = .44$), or overall foreign language anxiety ($p = .79$) prior to the implementation of drama activities. However, slight variations in mean scores are observed. The control group scored marginally higher than the experimental group in communication apprehension ($\bar{x}_{\text{control}} = 10.78$, $\bar{x}_{\text{experimental}} = 10.27$) and fear of negative evaluation ($\bar{x}_{\text{control}} = 10.56$, $\bar{x}_{\text{experimental}} = 10.45$), indicating lower levels of anxiety. In contrast, the experimental group scored higher in test anxiety ($\bar{x}_{\text{control}} = 9.39$, $\bar{x}_{\text{experimental}} = 11.41$), suggesting lower anxiety toward test-taking before the intervention. The total mean scores ($\bar{x}_{\text{control}} = 10.89$, $\bar{x}_{\text{experimental}} = 10.18$) also imply that the control group was slightly less anxious than the experimental group. Nevertheless, these differences are not statistically significant. Finally, the results of the Mann–Whitney U Test, conducted to compare the post-test scores of the control and experimental groups, are presented in Table 7.

Table 7. Results of the Mann Whitney-U Test to Compare the Post-test Scores across Groups

Dimensions	Groups	n	Mean Rank	Sum of Ranks	U	p
Communication apprehension	Control	9	10.67	96.00	48.00	.90
	Experimental	11	10.36	114.00		
	Total	20				
Fear of negative evaluation	Control	9	12.00	108.00	36.00	.30
	Experimental	11	9.27	102.00		
	Total	20				
Test anxiety	Control	9	8.61	77.50	32.50	.19
	Experimental	11	12.05	132.50		
	Total	20				
Foreign language anxiety	Control	9	10.89	98.00	46.00	.79
	Experimental	11	10.18	112.00		
	Total	20				

*p<.05

As shown in Table 7, no statistically significant differences were found between the control and experimental groups in post-test scores for communication apprehension ($p = .90$), fear of negative evaluation ($p = .30$), test anxiety ($p = .19$), or overall foreign language anxiety ($p = .79$). These results suggest that the use of educational drama in English language instruction did not have a significant effect on students' foreign language anxiety. Despite this, the post-test mean scores show minor differences across groups. The control group reported slightly lower communication apprehension ($\bar{x}_{\text{control}} = 10.67$, $\bar{x}_{\text{experimental}} = 10.36$) and fear of negative evaluation ($\bar{x}_{\text{control}} = 12.00$, $\bar{x}_{\text{experimental}} = 9.27$), while the experimental group reported lower test anxiety ($\bar{x}_{\text{control}} = 8.61$, $\bar{x}_{\text{experimental}} = 12.05$). The total post-test mean scores ($\bar{x}_{\text{control}} = 10.89$, $\bar{x}_{\text{experimental}} = 10.18$) indicate that the control group experienced slightly lower overall anxiety. However, none of these differences reached statistical significance.

Finally, a detailed analysis of item-wise changes in both groups was conducted to assess the effectiveness of the intervention in mitigating students' foreign language anxiety. Accordingly, Table 8 presents a comparison of the mean scores and standard

deviations for each item on the scale, both before (pre-test) and after (post-test) the intervention, across the control and experimental groups.

Table 8. Item-Level Comparison of Pre-Test and Post-Test Mean Scores across Control and Experimental Groups

Items	Pre-test				Post-test			
	Control Group		Experimental Group		Control Group		Experimental Group	
	$\bar{x}$	sd	$\bar{x}$	sd	$\bar{x}$	sd	$\bar{x}$	sd
1. How do you feel when you are well prepared for English class?	4.44	.52	4.72	.64	4.33	1.41	4.18	1.32
2. How do you feel when you are well prepared for an English examination?	4.11	1.16	4.27	1.19	3.77	1.64	4.18	1.40
3. How do you feel when you volunteer answers in English classes?	3.77	.83	4.09	.94	3.77	1.30	3.63	1.20
4. How do you feel when you are given a chance to speak in your English class?	4.11	1.26	4.63	.50	4.44	1.33	4.27	1.00
5. How would you feel if you spoke to a native speaker of English?	3.44	1.33	3.81	1.60	3.44	1.66	3.54	1.75
6. How do you feel when your teacher calls you in your English classes?	3.33	1.11	3.45	1.12	2.77	1.78	3.27	1.34
7. How do you feel while you are speaking English in front of your classmates?	3.66	1.80	3.90	1.64	4.11	1.36	3.00	1.84
8. How do you feel while you are speaking English in the class?	4.11	.92	4.45	.52	3.66	1.32	4.36	1.12
9. How do you feel when you have English examinations?	3.33	1.80	3.63	1.02	3.44	1.58	4.00	1.34
10. How do you feel when you see there are many rules to learn to speak English?	3.66	1.11	3.09	1.64	4.00	1.32	2.63	1.68
11. How do you feel when you don't understand what the teacher is correcting?	2.77	1.56	2.72	1.73	2.66	2.00	3.18	1.72
12. How do you feel when you have to speak without any preparation in English classes?	3.00	1.41	2.18	1.60	2.77	1.64	1.81	1.16

13. How do you feel when you don't understand what the teacher is saying in English?	2.11	1.05	2.18	1.16	2.11	1.69	3.18	1.07
14. How do you feel when you make mistakes in English class?	2.77	1.39	1.81	1.25	2.22	1.30	1.90	1.04
15. How do you feel when the English teacher asks a question which you haven't prepared in advance?	1.77	.83	2.63	1.68	3.11	2.02	3.36	1.36
16. How do you feel when you forget things you know in your English class?	2.66	1.00	2.45	1.50	2.00	1.11	2.54	1.29
17. How do you feel if other students laugh at you while you are speaking English?	2.44	1.81	2.36	1.91	2.55	1.87	2.09	1.70
18. How do you feel if you fail in English classes?	1.88	1.36	1.81	1.25	1.55	1.33	2.18	1.47

Although the differences are not statistically significant, Table 8 reveals minor variations between the pre-test and post-test mean scores of the experimental group at the item level. First, there are 7 items (9, 11, 13, 14, 15, 16, and 18) with a rising score, indicating a decrease in the students' anxiety levels. That is, having been instructed through drama activities, the participants in the experimental group stated feeling less anxious when they had English examinations ($\bar{x}_{\text{pre-test}} = 3.63$, $\bar{x}_{\text{post-test}} = 4.00$), when they did not understand what the teacher was correcting ($\bar{x}_{\text{pre-test}} = 2.72$, $\bar{x}_{\text{post-test}} = 3.18$), or what the teacher was saying in English ($\bar{x}_{\text{pre-test}} = 2.18$, $\bar{x}_{\text{post-test}} = 3.18$), when the teacher asked a question which they had not prepared in advance ($\bar{x}_{\text{pre-test}} = 2.63$, $\bar{x}_{\text{post-test}} = 3.36$), when they forgot things they knew in English class ($\bar{x}_{\text{pre-test}} = 2.45$, $\bar{x}_{\text{post-test}} = 2.54$) and when they failed in English classes ($\bar{x}_{\text{pre-test}} = 1.81$, $\bar{x}_{\text{post-test}} = 2.18$).

On the other hand, eleven items (1, 2, 3, 4, 5, 6, 7, 8, 10, 12, and 17) showed decreased scores, indicating an increase in students' anxiety levels. Specifically, after instruction through drama activities, participants reported feeling more anxious when they were prepared for English class ($\bar{x}_{\text{pre-test}} = 4.72$, $\bar{x}_{\text{post-test}} = 4.18$) or an English exam ($\bar{x}_{\text{pre-test}} = 4.27$, $\bar{x}_{\text{post-test}} = 4.18$), and when they volunteered answers ($\bar{x}_{\text{pre-test}} = 4.09$, $\bar{x}_{\text{post-test}} = 3.63$). Similarly, higher anxiety levels were reported when they were given a chance to speak ($\bar{x}_{\text{pre-test}} = 4.63$, $\bar{x}_{\text{post-test}} = 4.27$), spoke with a native speaker ($\bar{x}_{\text{pre-test}} = 3.81$, $\bar{x}_{\text{post-test}} = 3.54$), were called on by the teacher ($\bar{x}_{\text{pre-test}} = 3.45$, $\bar{x}_{\text{post-test}} = 3.27$), or

spoke English in front of classmates ($\bar{x}_{\text{pre-test}} = 3.90$, $\bar{x}_{\text{post-test}} = 3.00$) or in class generally ($\bar{x}_{\text{pre-test}} = 4.45$, $\bar{x}_{\text{post-test}} = 4.36$). Finally, increased anxiety was also observed when students noticed the many rules involved in speaking English ($\bar{x}_{\text{pre-test}} = 3.09$, $\bar{x}_{\text{post-test}} = 2.63$), had to speak without preparation ($\bar{x}_{\text{pre-test}} = 2.18$, $\bar{x}_{\text{post-test}} = 1.81$), or feared being laughed at by classmates ($\bar{x}_{\text{pre-test}} = 1.81$, $\bar{x}_{\text{post-test}} = 1.33$).

Finally, as shown in Table 8, the post-test mean scores of the experimental group are slightly higher than those of the control group for eight items (2, 6, 8, 9, 11, 13, 16, and 18). This suggests that, compared to their peers in the control group, participants in the experimental group reported feeling less anxious when they were well prepared for an English examination ($\bar{x}_{\text{control}} = 3.77$, $\bar{x}_{\text{experimental}} = 4.18$), when the teacher called on them ($\bar{x}_{\text{control}} = 2.77$, $\bar{x}_{\text{experimental}} = 3.27$), while speaking English in class ($\bar{x}_{\text{control}} = 3.66$, $\bar{x}_{\text{experimental}} = 4.36$), during English exams ($\bar{x}_{\text{control}} = 3.44$, $\bar{x}_{\text{experimental}} = 4.00$), when they could not understand the teacher's corrections ($\bar{x}_{\text{control}} = 2.66$, $\bar{x}_{\text{experimental}} = 3.18$) or instructions in English ($\bar{x}_{\text{control}} = 2.11$, $\bar{x}_{\text{experimental}} = 3.18$), when they forgot something in class ($\bar{x}_{\text{control}} = 2.00$, $\bar{x}_{\text{experimental}} = 2.54$), and when they faced failure in English classes ($\bar{x}_{\text{control}} = 1.55$, $\bar{x}_{\text{experimental}} = 2.18$).

5. DISCUSSION, CONCLUSION, AND RECOMMENDATIONS

This section presents the results, discussion, conclusions, and recommendations derived from the current study. First, the primary findings are summarized and interpreted in relation to the existing literature. This is followed by the conclusions drawn from the study. Finally, practical recommendations for practitioners and suggestions for future research are provided based on the study's overall findings.

5.1. Results and Discussion

This study aimed to examine the impact of educational drama activities on foreign language speaking anxiety among young learners. To this end, pre-test and post-test scores within and between groups were statistically compared. The results obtained from these analyses are summarized as follows.

First, there were no statistically significant changes in communication apprehension, fear of negative evaluation, test anxiety, or overall foreign language anxiety in either the control or experimental group after the treatment. Although not statistically significant, both groups showed increased anxiety related to studying and communicating in a foreign language. Notably, students in the experimental group reported a slight reduction in test anxiety, while the control group showed no change. Conversely, the experimental group experienced a slight increase in fear of negative evaluation, whereas the control group showed a minor decrease in this area.

Second, following the implementation of drama-based instruction in the experimental group, no statistically significant differences emerged between the experimental and control groups. Nonetheless, students in the experimental group tended to feel more anxious about learning a foreign language, communicating in it, and being evaluated negatively compared to their peers in the control group. In contrast, they reported lower test anxiety levels. This pattern mirrored the pre-treatment trends, indicating that the differences between the groups remained consistent even after the drama-based intervention.

Considering these results, it can be concluded that drama activities did not help reduce children's foreign language learning anxiety, including speaking anxiety. The increase in anxiety following drama activities may be attributed to new challenges introduced by the drama process, such as L1 interference, embarrassment, inhibition, and the unpredictable, open-ended nature of drama (Alasmari & Alshae'el, 2020) or limited proficiency in L2 (Lee & Kang, 2017). Moreover, students in the experimental group were required to actively use the target language for communicative purposes with their peers throughout the drama sessions—an approach that was unfamiliar and potentially intimidating for many of them. In line with these findings, Wirag et al. (2020) found that feedback received during drama activities may heighten anxiety among L2 learners as it increases self-awareness. This might also be an explanation for the overall increase in anxiety in both groups after the treatment. Regardless of the use of drama in instruction, students may have become more anxious as they developed a greater awareness of the target language and their own learning performance. Additionally, the rising difficulty and complexity of course content over time may have further contributed to this increase in anxiety. Moreover, the absence of a significant difference between the groups in terms of anxiety levels may be attributed to the teacher's approach and the classroom atmosphere she created. Although the control group did not receive drama-based instruction, students may have nonetheless felt comfortable and secure during English lessons due to the teacher's friendly and supportive attitude, as well as the non-threatening learning environment she established (Alnuzaili & Uddin, 2020; Young, 1991). Similarly, Holden (1981) emphasized the crucial role of the teacher in implementing drama activities effectively. Teachers are expected to take an active role in the classroom, with responsibilities that include managing both students and activities, offering support when needed, and providing clear explanations for each drama task to ensure students fully understand their roles and objectives. Therefore, the instructor's lack of specialized training in drama and its application in language teaching other than the courses she took during her undergraduate studies may have contributed to the observed increase in students' anxiety levels in this study. Finally, the observed decrease in test anxiety following the treatment may be attributed to the fact that students had already completed their examinations at the time of the post-test administration. Consequently, they may have

experienced and reported lower levels of test anxiety due to the presence of a break and an extended period before the commencement of their subsequent examination schedule.

In the same vein, Öksüzer (2021) investigated the effects of using drama activities to teach English to 4th-grade students and found no significant changes in anxiety, attitudes, or motivation. However, she also noted that, although statistically insignificant, students' anxiety levels tended to rise. In addition, students in the experimental group were more anxious after the drama activities than those in the control group. On the other hand, Galante (2012, 2018) examined the impact of a drama-based EFL program on foreign language speaking anxiety and reported a significant reduction in speaking anxiety in both the experimental and control groups. These findings suggest that the observed decrease in anxiety cannot be specifically attributed to the drama-based intervention.

With regard to item-wise comparisons within and across groups, several notable findings emerged. Following the drama-integrated sessions, students in the experimental group reported increased anxiety related to various aspects of oral performance. This included anxiety when prepared for English lessons, volunteering answers, being called on by the teacher, interacting with native speakers, and speaking English either in front of classmates or during class in general. Suparlan (2021) also concluded that low self-confidence, shyness, language examinations, fear of making mistakes, fear of speaking English, and limited vocabulary knowledge are among the key factors contributing to higher levels of speaking anxiety among language learners. Therefore, it is possible that these factors may have contributed to the increased anxiety observed among the participants in the current study. Higher anxiety levels were also associated with speaking without preparation, navigating unfamiliar language rules, and fear of being ridiculed by peers. These results are likely linked to the increased exposure to meaningful oral communication inherent in drama-based instruction. While such activities are intended to promote engagement and fluency, they may also intensify students' self-awareness and perceived performance gaps. This interpretation aligns with Subaşı's (2010) findings, which demonstrate that L2 learners often experience greater foreign language anxiety when they perceive their speaking abilities as inferior to those of their peers or native speakers. In a similar vein, students

in the experimental group may have become more conscious of their own language abilities due to the communicative demands of drama activities, which in turn could have contributed to elevated speaking anxiety.

Conversely, compared to the children in the control group, students in the experimental group exhibited lower levels of anxiety following the drama-based sessions in situations such as being well-prepared for an English examination, being called on by the teacher while speaking English in class, during English exams, when they were unable to understand the teacher's corrections or instructions in English, when they forgot something in class, and when they experienced failure in English classes. Although their anxiety levels increased over time, the drama activities may have contributed to mitigating this rise, enabling the students to better manage and control the escalation of their speaking anxiety. The existing literature supports these findings, with numerous studies demonstrating significant reductions in anxiety levels among various L2 learner groups following drama-based instruction. For instance, Sarialtin (2019) reported that integrating drama into English language teaching decreased students' speaking anxiety and enhanced their academic achievement. Similarly, Lee and Kang (2017) found that the majority of learners in their study experienced reduced anxiety after incorporating drama activities into their classes. Furthermore, Turgut (2019) revealed that students became significantly less anxious, more relaxed, and more confident when speaking after participating in drama activities. Likewise, Atas (2015) concluded that participants' anxiety levels decreased markedly following drama interventions. Ahmed (2019) also observed that drama activities contributed to a reduction in speaking anxiety and an improvement in communication skills. In addition, Sağlamel and Kayaoğlu (2013) found that the implementation of drama significantly reduced students' anxiety toward learning English. Similarly, Kwiecień-Niedziela et al. (2020) concluded that students who participated in drama sessions experienced lower levels of speaking anxiety compared to those who did not.

5.2. Conclusion

This quasi-experimental study examined the effect of educational drama on foreign language speaking anxiety among young learners, yielding several key

findings. First, the implementation of drama activities did not lead to statistically significant changes in communication apprehension, fear of negative evaluation, test anxiety, or overall foreign language anxiety in either the experimental or control groups. Second, both groups exhibited an increase in anxiety related to studying and communicating in a foreign language following the intervention, which may be attributed to heightened self-awareness and increased linguistic demands. Third, although the experimental group reported a slight decrease in test anxiety post-intervention and the control group demonstrated no change, and these differences were not statistically significant. Fourth, the experimental group experienced elevated anxiety concerning unprepared speech, unfamiliar linguistic rules, and fear of peer judgment, likely due to increased engagement in oral communication and opportunities for self-evaluation. Despite these increases, the experimental group reported lower anxiety than the control group in situations such as being well-prepared for exams, being called on in class, and experiencing failure, suggesting that educational drama may have contributed to the management of certain forms of language-related anxiety. Fifth, the teacher's supportive and non-threatening classroom environment may have mitigated potential reductions in anxiety across both groups. Finally, these results are consistent with prior research indicating no significant effect of drama on language anxiety while also contrasting with studies that have reported substantial anxiety reductions through similar interventions.

5.3. Recommendations for Further Research

Based on the conclusions of the study, several recommendations can be made for both practitioners and future research. First, it is recommended that EFL teachers incorporate drama activities into their L2 instruction. Although the findings were not statistically significant, students exposed to drama-based instruction exhibited lower levels of anxiety, particularly in oral aspects of language learning. Second, curriculum developers should reconsider the amount of weekly instructional time allocated to English courses in Türkiye to allow sufficient opportunity for drama-based activities. In this study, sixth-grade students received only three hours of English instruction per week, and the teacher was able to implement drama activities in only one session due to time constraints and curricular demands. Third, it is essential that EFL teachers

receive practical, hands-on training on how to integrate drama into instruction for young learners. Such training should be incorporated into both pre-service and in-service teacher education programs. Fourth, students in the study were not accustomed to communicative English lessons or drama-based activities. Therefore, EFL learners should be gradually introduced to such instructional approaches, and their awareness should be raised regarding the benefits of communicative and drama-based L2 learning. Fifth, this study was limited to a small sample of 20 sixth-grade students in a public secondary school located in a rural village in Diyarbakır, Türkiye. Future research should include participants from various grade levels and age groups (e.g., preschool or primary) and diverse educational contexts (e.g., urban or private schools) to enhance generalizability. Sixth, a fully drama-based instructional model may be implemented in future studies rather than limiting drama activities to a single class session per week. Additionally, employing a true experimental design with randomized groups would help ensure group equivalence prior to intervention. Finally, the data in this study were collected using a scale specifically developed for children. Future studies may benefit from incorporating qualitative data collection methods such as observations, student reflections, or interviews to gain a deeper understanding of the impact of drama on foreign language speaking anxiety.

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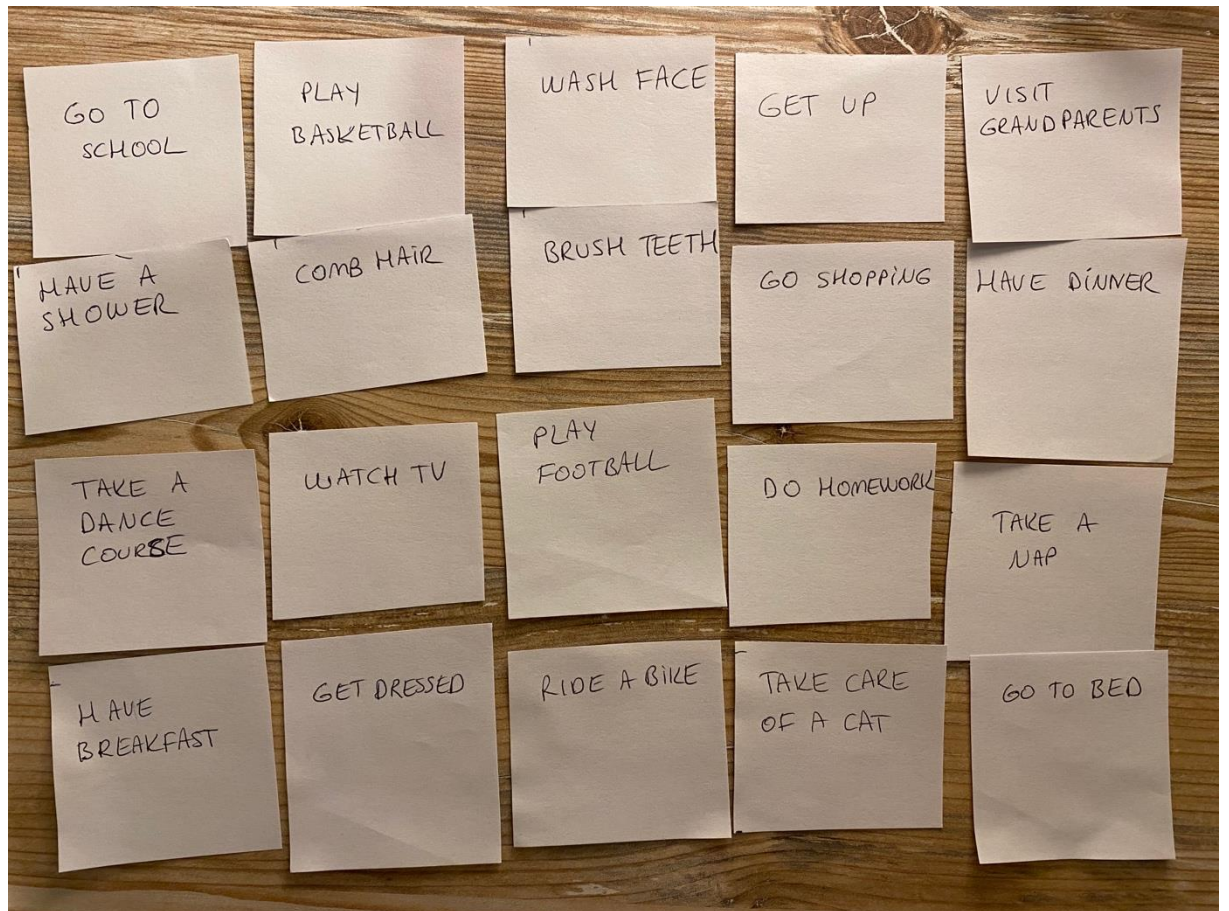
APPENDICIES

APPENDIX A: Lesson Plans Of Drama Activities

LESSON PLAN 1

DATE	02/01/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 1: Life
DRAMA ACTIVITY	Mime
FUNCTIONS	Describing what people do regularly
MATERIALS	Vocabulary cards
OBJECTIVES	• Students will be able to recognize phrases, words, and expressions related to repeated actions. • Students will be able to talk about repeated actions.
PROCEDURE	• As the warmup, teacher asks students to tell what people do regularly in a day. • Teacher writes each daily routine on the board. • Teacher shuffles the cards and places them upside down on a table. • Teacher invites a student to choose a random card and asks to mime what is written on the card. • The first student who tells what she is miming correctly comes to the board and takes a card and mimes it to her friends. • The activity lasts until all the cards are mimed.

Materials:



LESSON PLAN 2

DATE	09/01/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 2: Yummy Breakfast
FUNCTIONS	• Accepting and refusing • Expressing likes and dislikes
DRAMA ACTIVITY	Role play
MATERIALS	Restaurant Menu, Visuals of foods and drinks for breakfast
OBJECTIVES	• Students will be able to ask people about their food preferences. • Students will be able to express their opinions about the food they like and don't like.
PROCEDURE	• Teacher introduces the activity by asking students to tell the drinks and foods to have at a breakfast. • Teacher and the students revise how to order a food at a restaurant. • Teacher divides the students into groups of three. • Each group comes to the board, customers sit down, one student performs the waiter, and the others play the customers at a restaurant. • Customers are given the visuals and the names of the food and drinks to choose from. They order what they would like to have. • Waiter checks the menu to see if the order is on the menu. If the restaurant doesn't have the food, waiter asks for a different order.

Sample dialogue:

Waiter: Good morning.

Customer 1: What can I have for breakfast?

Waiter: Do you want some sausages and a cup of tea?

Customer 1: No, thanks. I don't like sausages. Can I have some orange juice and a muffin?

Waiter: Sure.

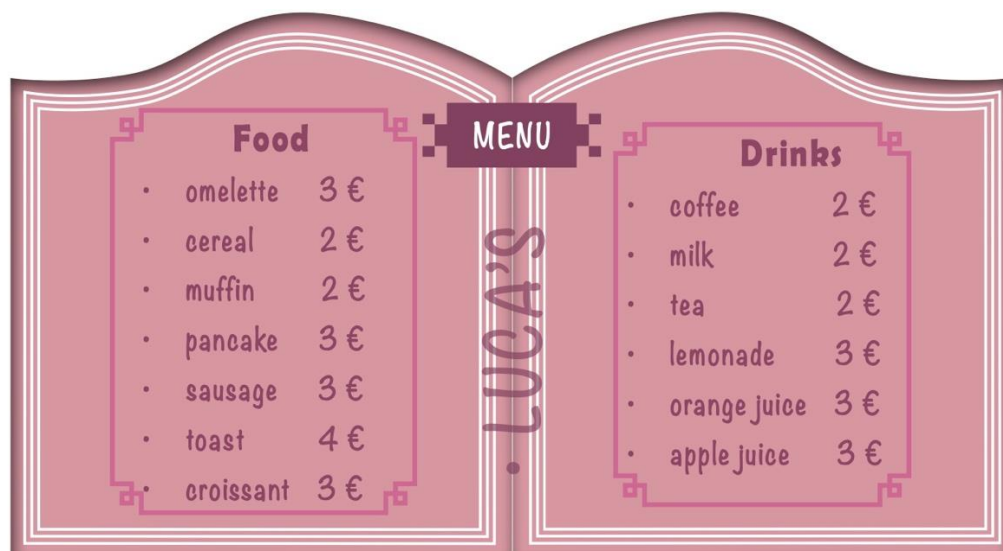
Customer 2: Can I have some jam and bread?

Waiter: Sorry, its all gone. Do you want a toast?

Customer 2: I don't like toast. Can I have omelets and some lemonade?

Waiter: Yes, of course.

Materials:





LESSON PLAN 3

DATE 13/02/2025

GRADE 6th grade

DURATION 40 minutes

TOPIC Unit 3: Downtown

DRAMA ACTIVITY Mime

FUNCTIONS Describing what people are doing now

MATERIALS Picture cards

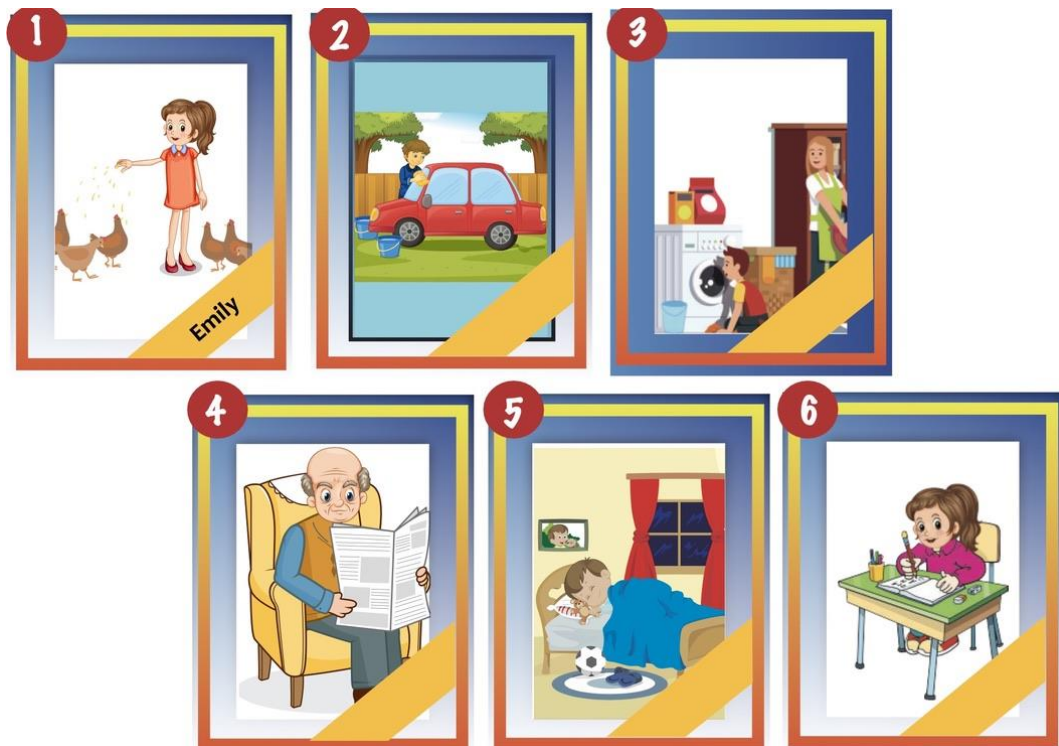
OBJECTIVES

- Students will be able to describe people doing different actions.

PROCEDURE

- Teacher reminds students the phrases that they have learned in the unit such as 'riding a bike', 'running', 'painting a picture', 'sleeping', 'washing the car' etc.
- One of the students picks a card and mimes what is shown in the card.
- Teacher asks, "What is s/he doing at the moment?" to the students.
- The first student answering correctly comes to the board and takes a card and mimes what is shown in the picture.
- Activity continues until all the cards are mimed.

Materials:



LESSON PLAN 4

DATE 17/02/2025

GRADE 6th grade

DURATION 40 minutes

TOPIC Unit 4: Weather and Emotions

DRAMA ACTIVITY Role play

FUNCTIONS Describing the weather, expressing emotions

MATERIALS Map of Türkiye, illustrations of weather conditions, a microphone

OBJECTIVES

- Students will be able to ask people about the weather.
- Students will be able to talk about the weather in a simple way.

PROCEDURE

- Teacher introduces the weather conditions to the students by showing the illustrations.
- Students study the new vocabulary.
- Students form pairs.
- Each pair comes to the board, one student plays the journalist asking questions about the weather conditions of a city in Türkiye.
- The other student plays the expert who answers the questions by checking the map of weather conditions in Türkiye.

Sample dialogue:

A: What is the weather like in İzmir?

B: It is sunny and warm in İzmir.

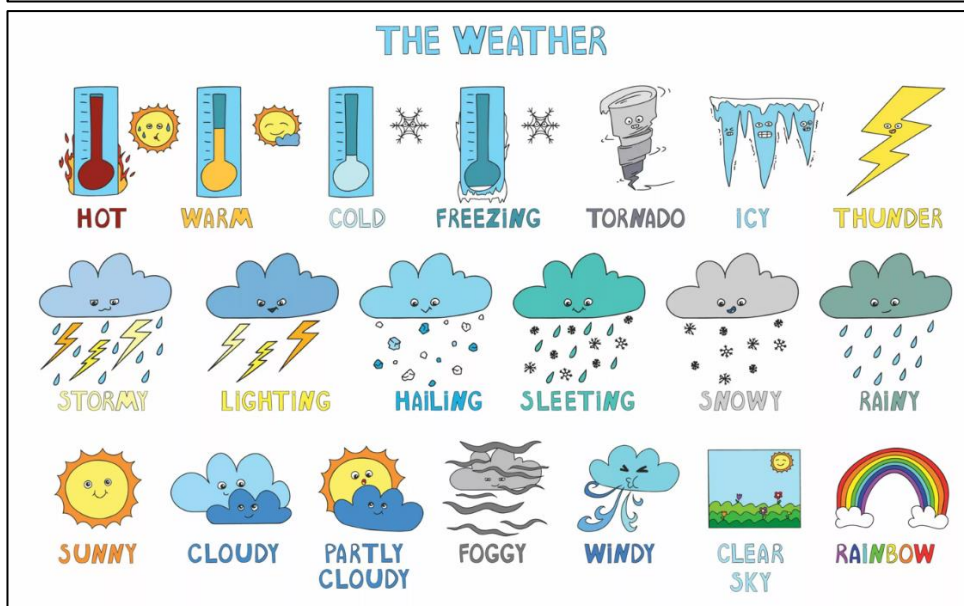
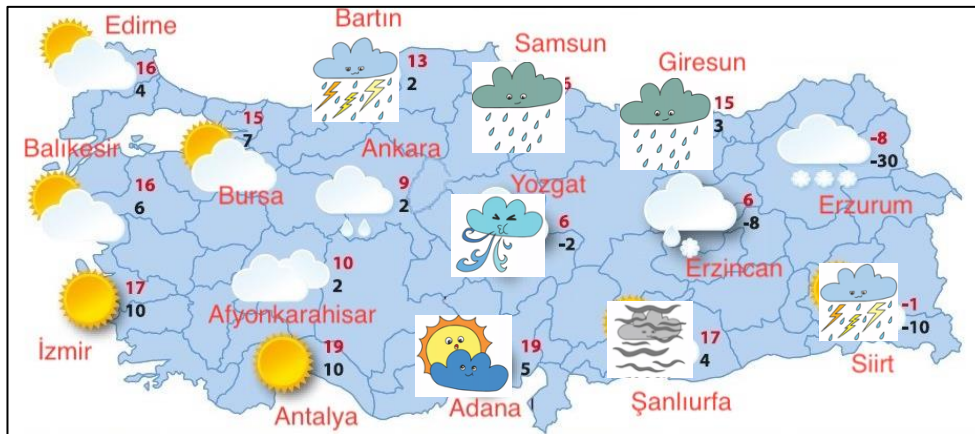
A: What is the temperature?

B: It is 17 degrees Celsius.

A: How do you feel on sunny days?

B: I feel happy on sunny days.

Materials:



LESSON PLAN 5

DATE	24/02/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 5: At the Fair
DRAMA ACTIVITY	Simulation
FUNCTIONS	Expressing feelings, expressing likes and dislikes, stating personal opinions
MATERIALS	Role cards, tickets, illustrations of the rides in a funfair
OBJECTIVES	• Students will be able to recognize the words related to the expression of emotions. • Students will be able to talk about and express the feelings and personal opinions about places and things.
PROCEDURE	• Teacher shows the pictures of the rides in a fair. • Students revise the related vocabulary. • Teacher introduces the activity by making students to discuss how they can decide on which ride to get on with their friends at a fair. • Teacher gives the role cards to each student. • Students come to the board in groups. • Each student behaves according to the role assigned to them. For example, it is written in one of the cards that “You are with your friends at the fair. You must decide on which ride to get on together. You like ghost trains and carousels. You think they

are exciting. You don't like Ferris wheels. You think they are boring. You want to get on ghost train or carousel".

- Without a script, each group talks about their likes and opinions about the rides in the funfair.
 - Each group must find out which ride all the group members can get on together.
 - In the end each group takes one ticket for which ride they all agree to get on.
-

Illustrations of fair rides:



Carousel



Ferris Wheel



Bumper cars



Train ride



Fair



Roller Coaster

Role cards:

You are with your friends at the fair. You must decide on which ride to get on together. You like ghost trains and carousels. You think they are exciting. You don't like Ferris wheels. You think they are boring. You want to get on the ghost train or carousel.

You are with your friends at the fair. You must decide on which ride to get on together. You like roller coasters and carousels. You think they are fun. You don't like ghost trains. You think they are terrifying. You want to get on roller coaster or carousel.

You are with your friends at the fair. You must decide on which ride to get on together. You like bumper cars and carousels. You think they are amazing. You don't like roller coasters. You think they are boring. You want to get on bumper cars or carousel.

You are with your friends at the fair. You must decide on which ride to get on together. You like Ferris wheels and train rides. You think they are fun. You don't like ghost trains. You think they are terrifying. You want to get on Ferris wheels or train rides.

You are with your friends at the fair. You must decide on which ride to get on together. You like ghost trains and train rides. You think they are fantastic. You don't like ferris wheels. You think they are boring. You want to get on ghost trains or train rides.

You are with your friends at the fair. You must decide on which ride to get on together. You like carousels and train rides. You think they are amazing. You don't like ghost trains. You think they are terrifying. You want to get on carousels or train rides.

You are with your friends at the fair. You must decide on which ride to get on together. You like roller coasters and bumper cars. You think they are exciting. You don't like carousels. You think they are boring. You want to get on roller coasters or bumper cars.

You are with your friends at the fair. You must decide on which ride to get on together. You like carousels and bumper cars. You think they are fun. You don't like roller coaster. You think they are terrifying. You want to get on carousel or bumper cars.

You are with your friends at the fair. You must decide on which ride to get on together. You like ferris wheels and bumper cars. You think they are fantastic. You don't like carousels. You think they are boring. You want to get on ferris wheel or bumper cars.

You are with your friends at the fair. You must decide on which ride to get on together. You like roller coasters and ghost trains. You think they are exciting. You don't like ferris wheels. You think they are boring. You want to get on roller coaster or ghost train.

You are with your friends at the fair. You must decide on which ride to get on together. You like ferris wheels and ghost trains. You think they are fun. You don't like roller coasters. You think they are terrifying. You want to get on ferris wheel or ghost train.

You are with your friends at the fair. You must decide on which ride to get on together. You like carousels and ghost trains. You think they are amazing. You don't like ferris wheels. You think they are boring. You want to get on carousel or ghost train.

Tickets:



Sample conversation:

Student A: What do you think about carousels?

Student B: I think they are boring.

Student A: I disagree. I like carousels.

Student C: I like carousels too. I think they are entertaining. Do you like ghost trains?

Student A: I don't like ghost trains. I think they are horrible.

Student B: I agree with you.

Student C: What do you think about ferris wheels?

Student A: I think they are crazy.

Student B: I agree. I like them.

Student C: Let's get on the ferris wheel.

LESSON PLAN 6

DATE	03/03/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 6: Occupations
DRAMA ACTIVITY	Frozen image building
FUNCTIONS	Talking about occupations
MATERIALS	- Jobs Song for Kids: https://www.youtube.com/watch?v=ckKQclquAXU - The lyrics of the song - The illustrations of different occupations
OBJECTIVES	Students will be able to talk about occupations.
PROCEDURE	- Teacher shows the pictures of different jobs and students revise the related vocabulary. - Teacher hands out the worksheets of the lyrics of the song about jobs. - Teacher plays the song and students sing along the song. - After learning the lyrics of the song, students come to the board in pairs and perform what is said in the song. - Teacher suddenly stops the music, and the pairs create a frozen image.

Song:



<https://www.youtube.com/watch?v=ckKQclquAXU>

Lyrics of the song:

What do you do?

I am a teacher.

I am a teacher.

I am a teacher.

What do you do?

I am a teacher.

Everybody say your ABCs.

A B C D E

What do you do?

I'm a doctor.

I'm a doctor.

I'm a doctor.

What do you do?

I'm a doctor.

Everybody listen to your heartbeat.

What do you do?

I'm a dentist.

I'm a dentist.

I'm a dentist.

What do you do?

I'm a dentist.

Everybody brush, brush, brush your teeth!

What do you do?

I'm a carpenter.

I'm a carpenter.

I'm a carpenter.

What do you do?

I'm a carpenter.

Everybody bang your hammer!

What do you do?

I'm a pilot.

I'm a pilot.

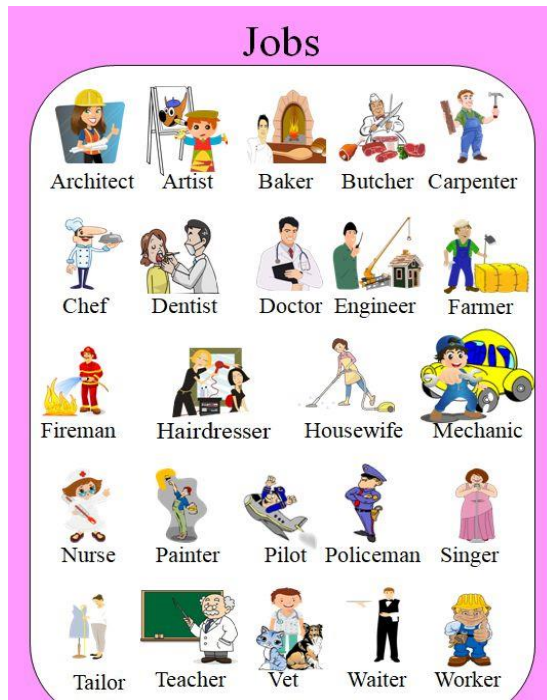
I'm a pilot.

What do you do?

I'm a pilot.

Everybody fly a big, big plane!

The illustrations of different occupations:



LESSON PLAN 7

DATE	10/03/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 6: Occupations
DRAMA ACTIVITY	Puppetry
FUNCTIONS	Talking about occupations
MATERIALS	Finger puppets, video about occupations: https://www.youtube.com/watch?v=ID6QEK_c7o
OBJECTIVES	Students will be able to talk about occupations and their abilities.
PROCEDURE	- Students revise the related vocabulary about jobs such as farmer, doctor, cook, teacher, nurse, artist with a video about jobs and their abilities. - Teacher lets students express what each occupation can do. - After revising the vocabulary and expressing the abilities teacher gives each student a finger puppet of a job. - Teacher asks the class what each job can do. For example, “What can a doctor do?” and the student holding the doctor finger puppet answers as “Doctor can examine patients.”. - Afterwards teacher invites students at the front of the classroom in pairs.

-
- Students ask each other their occupations and what they can do.
-

Sample dialogue:

Student A: What do you do?

Student B: I am a tailor.

Student A: Can you build a house?

Student B: No, I can't.

Student A: What can you do?

Student B: I can cut and sew dresses.

Student B: What do you do?

Student A: I am a doctor.

Student B: Can you cook meals?

Student A: No, I can't.

Student B: What can you do?

Student A: I can treat patients.

Finger Puppets:



Video:



Jobs and Occupations I - Vocabulary for Kids



Smile and Learn - English

1,54 Mn abone

Abone ol

3,7 B



Paylaş



Kaydet



LESSON PLAN 8

DATE 17/03/2025

GRADE 6th grade

DURATION 40 minutes

TOPIC Unit 1: Life & Unit 2: Yummy Breakfast

DRAMA ACTIVITY Storytelling

FUNCTIONS Describing what people do regularly

MATERIALS

- Excerpts from a story book. (İngilizce Kolay Okuma Metinleri 30 Kısa Hikaye, Emrah Yişil) Pages: 5 and 16

OBJECTIVES

- Students will be able to identify the names of different food in an oral text.
- Students will be able to recognize phrases, words, and expressions related to repeated actions.

PROCEDURE

- First teacher revises the important vocabulary items from the previous units such as ‘have lunch’, ‘do homework’, ‘go to school’ and ‘dinner’.
- Teacher reads the stories several times and shows the actions at the same time.
- After students fully comprehend each story, students form pairs, and in each pair one student will read the story and the other will perform the actions in the story.
- After the pair work teacher divides the students into groups.
- Teacher reads each story aloud and groups dramatizes the story to the rest of the classroom.

Stories:



Lisa's Beautiful Day

Lisa is nine years old. She goes to school every day. Today is Wednesday, and she has P.E. class. Lisa loves sports very much. After school, she goes home. She eats her lunch and does her homework. In the afternoon, she plays with her friends in the park. They play tag and have a lot of fun. In the evening, Lisa goes to bed and dreams of her beautiful day.

5



Max and the Food

Max is a little boy. He goes to school every day and has lunch there. Today, Max eats a delicious schnitzel sandwich. He really likes it. After school, Max goes shopping with his mother. They buy all the ingredients for dinner. Tonight, Max's mother cooks a delicious chicken curry. Max helps her cook and sets the table. Everyone enjoys the dinner. Max is happy and grateful for the delicious food.

16

LESSON PLAN 9

DATE	24/03/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 1: Life
DRAMA ACTIVITY	Language games
FUNCTIONS	Describing what people do regularly. Telling the time.
MATERIALS	A paper plate clock
OBJECTIVES	• Students will be able to talk about repeated actions. • Students will be able to tell the time.
PROCEDURE	• As the first step, teacher reminds students how to ask and tell the time in English. • Afterwards students revise daily routines in English. • Teacher invites students to the board in pairs. • Each pair asks each other and answers the time of a specific daily routine to his partner: “What time do you get up?”, “I get up at 7 o’clock.” • Students show the time of the specific routine on the paper plate clock and tell the time.

Sample dialogue:

Student A: What time do you have dinner?

Student B: I have dinner at 6 o'clock in the evening.

Student B: What time do you do your homework?

Student A: I do my homework at 8 o'clock in the evening.

Paper plate clock:



LESSON PLAN 10

DATE	27/03/2025
GRADE	6th grade
DURATION	40 minutes
TOPIC	Unit 2: Yummy breakfast
DRAMA ACTIVITY	Improvisation
FUNCTIONS	Accepting and refusing
MATERIALS	Pictures of some fruits and vegetables
OBJECTIVES	• Students will be able to identify the names of different food.
PROCEDURE	• First students revise vocabulary about foods such as tomato, cucumber, egg, muffin, bagel, orange, and apple. • Teacher will invite the students in groups of four to the front of the classroom. • One of the students will be the customer and the other three students will be the salesperson. • The customer decides on a food to buy and will buy it from one of the salespersons by choice. • Customer asks for the prizes of the product and buys it from one of the salespersons.

Sample dialogue:

Student A: Good morning. Can I have some tomatoes?

Student B: Sure.

Student A: How much is it?

Student B: It is 20 Liras.

Student A: I would like to buy a bagel. How much is it?

Student C: It is 10 Liras.

Pictures:



APPENDIX B: The Children's Foreign Language Anxiety Scale

Çocuklarda Yabancı Dil Kaygı Ölçeği

Bu ölçek, üç demografik soru ve 18 anket maddesinden oluşmakta ve çocuklarda yabancı dil kaygısını ölçmeyi amaçlamaktadır. Her bir maddede bir sözel ifade ve bir yüz ifadesi bulunmaktadır. İlk yüz *çok mutsuz*, ikinci yüz *mutsuz*, üçüncü yüz *ne mutlu ne de mutsuz*, dördüncü yüz *mutlu*, beşinci yüz *çok mutlu* anlamına gelmektedir.

A. Demografik Bilgi

Kaçıncı sınıftasın? 2 () 3 () 4 ()
5 () 6 () 7 ()
Cinsiyetin nedir? Kız () Erkek ()
Doğum günün ve yılın nedir? Gün () Ay () Yıl ()

1. İngilizce dersine çok iyi hazırlanınca ne hissediyorsun?					
2. İngilizce dersinin sınavına çok çalıştığında ne hissediyorsun?					
3. İngilizce derslerinde parmak kaldırdığında ne hissediyorsun?					
4. İngilizce dersinde sana söz hakkı verildiğinde ne hissediyorsun?					
5. Bir İngiliz'le konuşaydın ne hissederdin?					
6. İngilizce derslerinde öğretmen sana seslendiğinde ne hissediyorsun?					
7. Arkadaşlarının önünde İngilizce konuşurken ne hissediyorsun?					

8. Derste İngilizce konuşurken ne hissediyorsun?	    
9. İngilizce dersinin sınavlarında ne hissediyorsun?	    
10. İngilizce konuşmak için öğrenmen gereken çok kural olduğunu gördüğünde ne hissediyorsun?	    
11. Öğretmenin düzelttiği şeyi anlamadığında ne hissediyorsun?	    
12. İngilizce derslerinde hazırlık yapmadan konuşman gerekince ne hissedersin?	    
13. Öğretmenin İngilizce söylediklerini anlamadığında ne hissediyorsun?	    
14. İngilizce dersinde hata yapınca ne hissediyorsun?	    
15. İngilizce öğretmenin çalışmadığın yerden soru sorunca ne hissedersin?	    
16. İngilizce derslerinde bildiğin şeyleri unuttunca ne hissediyorsun?	    
17. İngilizce konuşurken diğer öğrenciler sana gülecek olursa ne hissedersin?	    
18. İngilizce derslerinde başarısız olursan ne hissedersin?	    

APPENDIX C: The Ethics Committee Approval



T.C.
İSTANBUL MEDENİYET ÜNİVERSİTESİ REKTÖRLÜĞÜ
Rektörlük



Sayı : E-38510686-050.04-2400022178
Konu : Zeynep Demir'in Başvurusu

05.04.2024

İlgili Makama,

İMÜ Sosyal ve Beşeri Bilimler Etik Kurulu'nun 2024/3 sayılı ve 26.03.2024 tarihli kararıyla, İMÜ Lisansüstü Eğitim Enstitüsü (İngiliz Dili Eğitimi) yüksek lisans öğrencisi **Zeynep Demir**'in "Eğitici Drama Kullanımının İngilizceyi Yabancı Dil Olarak Öğrenenlerin Konuşma Kaygısı Üzerindeki Etkileri" başlıklı YL tezi kapsamında (dan. Dr. Derya Oruç) veri toplanmasına yönelik araştırma dosyası görüşülmüş, içerik bakımından etik bir sorun bulunmadığı sonucuna varılarak izin talebi uygun bulunmuştur.

Prof. Dr. Tuncay BAŞOĞLU
Kurul Başkanı

APPENDIX D: Permission for The Use of The Scale

Çocuklarda Yabancı Dil Kaygı Ölçeği Kullanım İzni 



Zeynep Demir

Alıcı: Selami

27 Şub Sal 18:46



Merhaba hocam,

Ben İstanbul Medeniyet Üniversitesi Yabancı Diller Eğitimi Anabilim Dalı İngiliz Dili Eğitimi Tezli Yüksek Lisans Programı öğrencisiyim. The Impact of the Use of Educational Drama on Speaking Anxiety Among EFL Learners (Eğitici Drama Kullanımının İngilizceyi Yabancı Dil Olarak Öğrenenlerin Konuşma Kaygısı Üzerindeki Etkileri) başlıklı tez çalışmamın veri toplama sürecinde için sizin geliştirmiş olduğunuz Çocuklarda Yabancı Dil Kaygı Ölçeği (The Children's Foreign Language Anxiety Scale) isimli anketi kullanmak için izminizi rica etmekteyim.



Selami Aydın

Alıcı: ben

27 Şub 2024 23:10



Dear Zeynep,

Thank you for reaching out to me regarding your research project titled "The Impact of the Use of Educational Drama on Speaking Anxiety Among EFL Learners." I am pleased to hear about your interest in utilizing the Children's Foreign Language Anxiety Scale developed by me for your data collection process.

I appreciate your diligence in seeking permission to use the scale in your study. As the creator of the scale, I am honored that you have chosen to incorporate it into your research. I hereby grant you permission to use the Children's Foreign Language Anxiety Scale for your thesis project.

I wish you all the best with your research endeavors, and I am excited to see the results of your study. Should you have any further questions or require any assistance during the process, please do not hesitate to reach out to me.

Best regards,

APPENDIX E: Official Permission Taken from the Ministry of National Education



Yazgı İmam Hatip Ortaokulu Müdürlüğüne



Başvuru No:

Uygulama Yapılacak MEB Teşkilatının Kurum Kodu:

T.C. Kimlik No:

Adı Soyadı: ZEYNEP DEMİR

Araştırmanın Adı: The Impact of the Use of Educational Drama on Speaking Anxiety Among Efl Learners

Araştırmanın Niteliği: Yüksek Lisans Tezi

Araştırmanın Örneklem / Çalışma Grubu: Öğrenci

Uygulama Yapılacak MEB Teşkilatı: Yazgı İmam Hatip Ortaokulu

Uygulama Yapılacak Birim: İmam Hatip Ortaokulu

Uygulama Yapılacak İl: DİYARBAKIR

Veri Toplama Aracının Başlığı: Çocuklarda Yabancı Dil Kaygı Ölçeği

Araştırma Uygulama İzninin Kabul Tarihi: 02.12.2024

Araştırmanın Uygulama İzninin Bitiş Tarihi: 02.12.2025

Yukarıda kimliği yazılı araştırmacı "Araştırma Uygulama İzinleri Genelgesine (2024/41)" göre belirtilen kapsamda araştırmasını yapmayı taahhüt etmiştir. Araştırmacının bilgi ve belgelerinin uygunluğu kontrol edilmiş olup araştırma uygulama izni DİYARBAKIR İl Millî Eğitim Müdürlüğü tarafından onaylanmıştır.

NOT: Okul/kurum yöneticileri tarafından "Araştırma Uygulama İzni" belgesinin ve veri toplama araçlarının (araçlardaki maddelerinin) modülde yer alan belge ve araçlarla aynı olduğu kontrol edilmelidir. Aynı olmadığı durumda araştırma uygulama izni verilmeyecektir.

ÖZGEÇMİŞ

KİŞİSEL BİLGİLER

Adı Soyadı: Zeynep DEMİR

Uyruğu: T.C.

EĞİTİM

Derece	Kurum	Mezuniyet Yılı
Lisans	İstanbul Medeniyet Üniversitesi Eğitim Bilimleri Fakültesi Yabancı Diller Eğitimi Bölümü İngilizce Öğretmenliği	2021
Yüksek Lisans	İstanbul Medeniyet Üniversitesi İngiliz Dili Eğitimi Tezli YL	Devam ediyor

İŞ TECRÜBESİ

Tarih	Kurum	Görev
2023- Halen	MEB	İngilizce Öğretmeni

YABANCI DİLLER

İngilizce- İleri düzey