

UNIVERSITY OF LATVIA
FACULTY OF EDUCATION, PSYCHOLOGY AND ART
TEACHER EDUCATION DEPARTMENT

**DRAMA TECHNIQUES TO REDUCE ENGLISH LANGUAGE
SPEAKING ANXIETY IN FORM 6**

DIPLOMA PAPER

AUTHOR: **KRISTĪNE UPĪTE**

ID.NO. KU12010

ADVISER: MG.PAED. MG.PHIL. SANDRA KALNIŅA

RIGA 2016

LATVIJAS UNIVERSITĀTE
PEDAGOĢIJAS, PSIHOLOĢIJAS UN MĀKSLAS FAKULTĀTE
SKOLOTĀJU IZGLĪTĪBAS NODAĻA

**DRĀMAS PAŅĒMIENI ANĢĻU VALODAS RUNĀŠANAS
TRAUKSMES MAZINĀŠANAI 6. KLASĒ**

DIPLOMDARBS

AUTORS: **KRISTĪNE UPĪTE**

STUDENTA APLIECĪBAS Nr.: KU12010

ZINĀTNISKAIS VADĪTĀJS: M.ped. M.fil. SANDRA KALNIŅA

RĪGA 2016

DECLARATION OF ACADEMIC INTEGRITY

I declare that this study is my own and does not contain any unacknowledged work from any source.

Kristīne Upīte
30 May, 2016

ABSTRACT

English Language Speaking Anxiety (ELSA) is faced by most learners when learning EFL. Both learners' achievement and attitude are negatively influenced by ELSA.

The Paper was developed in order to examine how drama techniques reduced learners' ELSA in Form 6. A variety of drama activities were implemented in English lessons in Form 6.

The methods of data collection used were the following: a pre-test, an interview, observation field notes, a post-test, and feedback. The pre-test showed that there were signs of ELSA in the research sample.

The use of drama techniques increased learners' activity during EFL lessons. It was agreed by the learners that drama activities had helped them to speak up in English lessons.

Drama techniques improved the learning environment, which was recognized to be one of the main factors that increase ELSA, and therefore reduced learners' ELSA in Form 6.

Keywords: FLCA, ELSA, speaking skills, drama techniques, EFL.

ANOTĀCIJA

Lielākā daļa cilvēku, kuri mācās angļu valodu kā svešvalodu, saskaras ar angļu valodas runāšanas trauksmi. Tā negatīvi ietekmē gan skolēnu sniegumu, gan attieksmi.

Pētījums tika izstrādāts ar mērķi pārbaudīt, kā drāmas paņēmieni samazināja skolēnu angļu valodas runāšanas trauksmi 6.klasē. Angļu valodas stundās 6.klasē tika izmantotas dažādas drāmas aktivitātes.

Darbā tika lietotas tādas datu vākšanas metodes kā diagnosticējošs tests (pirms un pēc drāmas paņēmieni ieviešanas), intervija, novērošana un atgriezeniskā saite. Diagnosticējošā testa rezultāti norādīja, ka skolēni saskārās ar angļu valodas runāšanas trauksmes pazīmēm.

Drāmas paņēmieni izmantojums palielināja skolēnu aktivitāti angļu valodas stundās. Skolēni apstiprināja, ka drāmas aktivitātes iedrošināja viņus runāt angļu valodas stundās.

Drāmas paņēmieni uzlaboja mācīšanās vidi, kas tika atzīts kā viens no galvenajiem faktoriem, kas palielināja angļu valodas runāšanas trauksmi. Līdz ar to sestās klases skolēnu angļu valodas runāšanas trauksme tika samazināta.

Atslēgas vārdi: svešvalodu apguves trauksme, angļu valodas runāšanas trauksme, runātprasme, drāmas paņēmieni, angļu valoda kā svešvaloda.

ABBREVIATIONS

FLCA – foreign language classroom anxiety

FLSA – foreign language speaking anxiety

FLCAS – foreign language classroom anxiety scale

ELSA – English language speaking anxiety

EFL – English as a foreign language

ESL – English as a second language

L1 – first language/native language

L2 – second language

TEFL – teaching English as a foreign language

CLT- communicative language teaching

TABLE OF CONTENTS

Introduction	8
1. Foreign Language Classroom Anxiety	12
1.2 Reduction of Speaking Anxiety in EFL Lessons	15
2. Implementing Drama Techniques in EFL Lessons.....	20
2.1 Drama Techniques for Reducing ELSA.....	22
2.2 Drama Techniques.....	25
3. Case Study in Form 6.....	28
Conclusion.....	46
Theses.....	49
Bibliography.....	50

Appendices

INTRODUCTION

There are more than 400 million native English speakers and over 700 million people speak EFL. It is used as the lingua franca in many countries; if one can speak English, it allows one to be understood and to communicate with people all over the world. The language has a noticeable role in tourism, business and education (English Language Guide, 2016). According to Eurostat (2014), English is the most-studied foreign language, both in primary and in secondary schools in the European Union. The majority of comprehensive education learners in Latvia (91, 2 %) learn English as a foreign language at school (The Central Statistical Bureau, 2014). Since 2014, it has been taught from Form 1.

According to the Basic School Subject Program (English Grades 1-6), the aim of EFL lessons is to develop learners' communicative, language, and sociocultural competences in order to enable learners to use English for studies, communication and cooperation (Krīgere, et al., 2014). Speaking is considered to be the beginning of communication; it is the basis. The knowledge of any language is useful if one is able to make it functional. Only when learners can use the language in a real life situation is there sense in studying it, and learning goals are achieved. This Paper is concerned with acknowledgement of strategies for encouraging learners to speak in EFL lessons in Form 6.

The author of the Paper is an EFL teacher and a Form 6 teacher in a Waldorf school. This is the second year she has been teaching English to her pupils. Difficulties with getting all the pupils to speak are faced on a daily basis. The author has been looking for solutions to involve all the children in spoken communication and improve their speaking skills in EFL lessons in Form 6.

Williams-Fleck (2014) describes EFL classes as artificial due to the fact that learners do not have the opportunity to have natural communication. She claims that learners who use the language only in English lessons do not see the reason for studying and therefore lose motivation. For some of the learners, English is just one of the subjects at school that has to be studied and passed. Templeton (2007) and Wessels (1987) agree that one of the factors that create a barrier for learners to speak in English is the lack of motivation with reference to the need for authentic language. English is often still taught from grammatical aspects only, and pupils are not able to see the language as a whole.

The author of the Paper is concerned with the difficulties in getting the learners to speak in EFL lessons, as they should have the opportunity to practice their English in a natural context every day. There is a teaching assistant from Portugal working in the class at the moment, as well as one of the teachers is American (a native English speaker). There are two

children in the class who are native English speakers. Thus, the author of the Paper believes that the problem is not the lack of conversational situations.

Furthermore, there are learners who demonstrate good performance in reading, writing, and listening tasks but refuse to participate in speaking exercises. They tend to be passive in group work. Meanwhile, some of the learners fail to prepare for the classes and are not able to answer easy questions about topics discussed in lessons.

According to CEFR (the Common European Framework of Reference for Languages) learners' development and performance in languages is influenced by such affective factors as: self-esteem, involvement, motivation, state, and attitude. Therefore, learners that are open to new experiences, feel relaxed, have a positive self-image and a high level of intrinsic motivation are more likely to be successful at task performance. The document states that 'the language learner is in the process of becoming a language user' (CEFR: 181). It means that the goal of activities carried out in EFL classrooms is to enable the learners to use the language and communicate.

In order to understand why some learners acquire foreign languages better than others, researchers have been analysing the relationship between foreign language acquisition and affective variables (Gardner, 1997 in Al-Saraj, s.d.). Oxford (2005) suggests that FLCA is one of the factors that influence learners during the process of foreign language attainment. Motivation and attitudes are affective factors as well (Henter, 2013).

Two steps are recommended in order to reduce FLCA. One of them is to help learners to acknowledge ways of managing situations when anxiety arises, and the other is to create a less threatening classroom environment (Cope, Horwitz and Horwitz, 1986). The use of humanistic and communicative teaching approaches is recommended for reducing FLCA (Wood-Shand, 2008).

The Paper examines the causes of English speaking anxiety in the research sample and finds solutions for dealing with them. The author of the Paper believes that the use of drama techniques during English lessons reduces speaking anxiety and other affective variables.

The research is based on theoretical standpoints by such authors as Horwitz (2001) who discusses the possible origins for FLCA and looks at the relationship between poor language learning and FLCA. The author analyses the relationship between anxiety and achievement.

Wood-Shand (2008) carried out a study in order to evaluate the effects of a drama curriculum on English language learners. She stresses that drama lowers the affective filter and therefore reduces the factors that cause ELSA. Atas (2014) states that drama positively influences speaking anxiety.

Williams-Fleck (2014) has conducted research in order to create a model of theatre-based curriculum for ESL/EFL classes. She presents twofold benefits of a theatre-based approach in the foreign language classroom. One of them is learners' intrinsic motivation and the other – authentic use of the language.

Wessels (1987) emphasizes the importance of providing learners with direct experiences during the language acquisition process. If English is taught as an intellectual matter, learners do not become familiar with it. Movement and feelings should be implemented as part of language learning in order to enhance learners' speaking skills.

Templeton (2007) adds that drama is a good opportunity for pupils to get involved in English, and as a result the language is learnt unconsciously. Furthermore, drama activities are recommended for teambuilding and classroom relationship analysis. Templeton (ibid.) is sure that the use of drama techniques improves the learning environment and therefore reduces ELSA.

The aim of the paper is examine how drama techniques reduce learners' ELSA in Form 6.

In order to reach the aim, the author brings forward the following **objectives**:

- 1) To study literature on speaking skills, FLCA (focusing on ELSA) and the use of drama techniques in EFL lessons;
- 2) To measure the level of learners FLCA with FLCAS;
- 3) To carry out an interview with Alec Templeton, the author of the book 'Teaching English to Teens and Preteens' in order to understand his experience in using drama techniques in English lessons with this particular age group, and to develop strategies for helping learners to deal with ELSA;
- 4) To implement different drama techniques in EFL lessons in Form 6;
- 5) To record observation field notes for implementing drama techniques in EFL lessons in Form 6;
- 6) To acknowledge pupils' feelings and opinions about the use of drama techniques in English lessons with the help of feedback;
- 7) To carry out a post-test in order to assess the extent (if any) that ELSA has been reduced.

The **research questions** of the Paper are the following:

- 1) what the causes and effects of ELSA are;
- 2) what the ways for eliminating speaking anxiety in English lessons are;
- 3) how drama techniques can be implemented in EFL lessons in order to reduce ELSA.

The author of the Paper chose a case study as the **research method**. The research was carried out in a Waldorf school, in Form 6. The research sample consisted of 10 learners. The research was done during the 2015/2016 academic year.

The **methods of data collection** used were the following: FLCAS was used as a pre-test in order to acknowledge the level of learners' FLCA. An interview with Alec Templeton was done in order to acknowledge his experience in the use of drama techniques in English lessons and to develop strategies for helping learners to deal with ELSA. Observation field notes of learners' spoken performance in Form 6 were done before, during, and after implementing drama techniques in EFL lessons. Learners were asked to give feedback in order to acknowledge their feelings and opinions about the use of drama techniques. A part of FLCAS was used as a post-test in order to acknowledge to what extent the level of ELSA was reduced.

Chapter 1 provides information about the causes and effects of FLCA (focusing on ELSA) and describes different strategies for eliminating ELSA;

Chapter 2 explores the effects of drama techniques on ELSA and shows how drama techniques can be implemented in EFL lessons;

Chapter 3 deals with the case study; it analyses and interprets the results of the research and provides a conclusion.

1. FOREIGN LANGUAGE CLASSROOM ANXIETY

Anxiety is the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system (Spielberger, 1983 in Cope, Horwitz and Horwitz, 1986: 125). Lushene, Gorsuch and Spielberger (1970) explain two types of anxiety – trait and state anxiety. The first one refers to characteristics of a person or, in other words, the personality trait. The second one is a result to some type of incentive, for instance, one might get stressed before a performance in front of a large audience.

The term – specific anxiety – (also called situational anxiety) is used by psychologists (Horwitz, 2001; MacIntyre, 1995) to describe people who become anxious only in certain situations, for instance, when acquiring a foreign language. There are different levels of anxiety occurring in a language learning process and therefore anxiety is stated to be one of the greatest barriers to overcome in order to learn a language (Cope, Horwitz and Horwitz, 1986). FLCA is considered to be situational anxiety experienced in the well-defined situation of the foreign language classroom (Gardner and MacIntyre, 1991: 149).

With reference to Cope, Horwitz and Horwitz (1986), FLCA is connected with three types of anxieties that can be faced by learners on everyday basis:

- 1) communication apprehension (also called speaking anxiety and speech anxiety);
- 2) test anxiety;
- 3) fear of negative evaluation.

The Paper focuses on ELSA as getting learners to speak in English lessons is a challenge for the author. In the present Paper terms ELSA and speaking anxiety are used as synonyms.

Khan (2015) explains that speaking anxiety can be described as feeling uncomfortable when there is a need to speak in a foreign language in front of others. Learners that have test anxiety feel like they are being evaluated whenever they speak. Fear of negative evaluation means that the learners cannot take any criticism and they do not find making mistakes as a part of the learning process. The author of the Paper wonders why learners that reach good results in reading, writing and listening exercises demonstrate ELSA.

According to Atas (2014) ELSA is a common aspect that influences learners' performance when acquiring EFL. It is reported that many people become concerned when they have to speak English. Moreover, they are afraid of situations when they might need to communicate in the foreign language. Learners have a fear of not being able to express their own ideas and thoughts. With reference to that, speaking is said to be 'the most anxiety provoking activity in foreign language acquisition' (Gardner and MacIntyre, 1991: 149).

Anxiety can be facilitating or debilitating. Facilitating anxiety leads learners to accept challenging tasks and fosters positive attitude towards new exercises. Debilitating anxiety prompts an avoidance attitude and ignorance. Therefore, learners do not interact during the lessons and stagnate (Scovel, 1978 in Chan and Wu, 2004). MacIntyre (1995) claims that as soon as the task is too complicated, debilitating anxiety arouses and learners' achievement is hindered. According to Cope, Horwitz and Horwitz (1986) anxiety has mostly debilitating effects on language learners and it affects both learners' attitude and language learning. There are different roots for ELSA during the lessons.

With reference to the research done by Khan (2015), the most frequently mentioned factors that cause ELSA are frustrating learning environment and the methodology used by the teacher. Other aspects that might result in ELSA are the following:

- fear of public speaking and communicating orally,
- immature vocabulary,
- fear of making pronunciation mistakes,
- limited grammatical knowledge,
- unpreparedness,
- fear of being laughed at,
- taking an oral test,
- native speaker effect,
- error correction style of the teacher,
- levels of English proficiency,
- worrying about being understood or not,
- shyness and low self-confidence (Atas, 2014: 962).

Horwitz (2001) emphasizes the link between learners' received support from teachers and their feeling of anxiety. When learners know that they will be called out to speak, they feel stressed and are not able to focus on the words and ideas they should say. Learners are not able to save the speed and natural flow of their speech or to be accurate. Learners complain that they forget everything in front of their peers and teachers. Learners' productive skills are affected negatively by speaking anxiety (Khan, 2015).

Lee and Park (2005) have found that low self-confidence correlates with high speaking anxiety. Atas (2014) adds that the learners that are self – confident are not afraid of making mistakes or being laughed at. Therefore, they have low or no speaking anxiety. Khan (2015) stresses the impact of such psychological factors as learners' personality trait and self-perception. It is noticed that introversion as well as perfectionism corresponds to anxiety. It correlates with the study done by Dewaele in 2002. He states that extraverts have lower level

of ELSA than introverts (Dewaele et al. 2008). To sum up, not only classroom environment influences speaking anxiety but also learners' personality characteristics, such as introversion and extraversion. Introvert learners are rather reserved and have solitary behaviour while extrovert learners are outgoing, talkative and energetic. That is why introvert learners naturally tend to be more anxious than extrovert.

Katalin (2006) has examined that trait anxiety does not always reinforce anxiety in the foreign language classroom. There are learners that have no evidence of trait anxiety but they face high level of FLCA. Furthermore, she adds that there are learners with no trait or foreign language anxiety for FL1 but that experience high FLCA in FL2 classes. It means that also extrovert learners may suffer from speaking anxiety and they might have the problem in FL1, for example English classes, but not in other foreign language classes. The author of the Paper thinks that Kalin's (ibid.) findings emphasize the role of supportive learning environment and humanistic teaching methodology.

Cope, Horwitz and Horwitz (1986) have designed FLCAS in order to measure the level of FLCA learners face. FLCAS consists of thirty-three statements in Likert scale. The scale includes aspects of speaking anxiety as well. They report a negative correlation between FLCAS and learners' final marks. It means that learners with high FLCA both expect and receive lower marks than the learners with low or no FLCA. The relationship between FLCA and learners' achievement can be clearly seen. MacIntyre (1995) explains that the higher the level of learners' anxiety is, the lower their achievement is. In addition to that, learners' spoken performance and active participation in lessons can be developed by eliminating the factors that may result with FLCA.

However, Ganschow and Sparks (1996) emphasize the effects on learners' performance that can be caused by their low motivation, native language skills and poor learning. The authors believe that the lack of knowledge and practice done beforehand is a source for anxiety. One's limited proficiency in a foreign language is the most important source for anxiety (Balili, 2002 and Wörde, 2003 in Katalin, 2006). With reference to MacIntyre (1995) there is a debate whether anxiety is rather the result or the cause for FLSA.

Cope, Horwitz and Horwitz (1986) argue that even people with a good knowledge of the language tend to have high level of speaking anxiety. MacIntyre (ibid.) explains that there are cases when anxiety arouses because one has not studied but there are many situations when one has prepared but is not able to perform. Language anxiety is a type of social anxiety. Therefore, poor performance can often be a result of anxiety. It correlates with observations done by the author of the Paper. As stated before, she has noticed that some of her learners with good writing, reading and listening skills get very frustrated when there is a

need to speak. That is why the author focuses on the ways to reduce factors which cause ELSA in lessons conducted by her.

Anxiety is one of the factors that strengthen the affective filter. The higher the affective filter is, the lesser a learner is able to perceive. As a result, the language input does not take place and language acquisition does not progress (Cope, Horwitz and Horwitz, 1986; Krashen, 1982). Learners who have to cope with this condition do not feel successful in the language learning process. As a result, they are not willing to participate in EFL lessons or do their homework. They tend to keep silent for the entire lesson. Some of the learners avoid going to the classes. Therefore, an educator's main task is to create a learning environment that diminishes or eliminates anxiety at all (Atas, 2014; Cope, Horwitz and Horwitz, 1986).

FLCA is mostly referred to adults (Gardner and MacIntyre, 1991). It is believed that young children do not undergo language anxiety in the same way as grown-ups do. However, it has been examined that adolescents are affected by anxiety as well (Burnaby and Swain, 1976). It has been noted by Hill (1971) that children experience test anxiety already at the age of seven. Hembree (1988) has examined that there is a correlation between anxiety and performance at Form 3 (eight year olds). Chan and Wu's study in 2000 clearly showed that primary school learners in Taiwan experienced ELSA (Chan and Wu, 2004).

The author of the Paper recognizes the different needs and individual characteristics of each learner. There are learners that are introvert and do not like to involve in active conversation either in English or Latvian. That is typical of trait anxiety. However, there are talkative learners that get frustrated when there is a need to speak in front of the class. It can be referred to state anxiety. The third group of the learners are those who face the characteristics of anxiety during English lessons in particular. It means that there are conditions in English lessons that result in ELSA. The following chapters examine the techniques for reducing ELSA.

1.2 REDUCTION OF SPEAKING ANXIETY IN EFL LESSONS

The author of the Paper has used FLCAS in order to acknowledge the level of learners' speaking anxiety in her English classes in Form 6. She has examined that there are few learners that feel confident when speaking in the lessons and most of the learners are afraid of being laughed at when speaking. They do not feel comfortable about speaking English in the classes. With reference to that, the author thinks there is evidence of ELSA among her

learners. Thus, strategies for reducing ELSA should be acknowledged in order to encourage the learners to participate in communicative activities.

Tanveer (2007) examined strategies to cope with ELSA. The participants of his research suggested that number of activities that make learners feel successful in English should be increased. It does not matter what the level of learners' English is. The main aim of studying a foreign language is to enable people to communicate with others. That is why learners with limited knowledge of the language should be given opportunities to succeed as well. Participants emphasized the importance of a friendly learning environment and the supportive and encouraging role of the teacher. A positive and not stressful atmosphere in the EFL classroom is the only way to encourage learners to speak.

According to Pine and Boy (1977: 122, in Žuravļova, 2009: 85), learning is fostered in an environment:

- which encourages people to be active;
- that facilitates the individual's discovery of the personal meaning of ideas;
- that emphasises the uniquely personal and subjective nature of learning;
- in which difference is good and desirable;
- that consistently recognises the right to make mistakes;
- that tolerates ambiguity;
- in which evaluation is a co-operative process with emphasis on self-evaluation;
- which encourages openness of self rather than concealment of self;
- in which people are encouraged to trust in themselves as well as in external sources;
- in which people feel they are respected;
- in which people feel they are accepted;
- this permits confrontation;
- in which the teacher creates conditions by which he loses the teaching function;
- in which instruction is carefully personalised in an attempt to meet the individual needs, interests, and abilities of learners (ibid.).

Another strategy for creating a relaxing learning environment in the foreign language classroom is the use of humour. It can help shy learners to open and feel comfortable. A teacher's good sense of humour can make learners feel less anxious (Young 1991, in Žuravļova 2009).

Regarding the issues of the foreign language classroom learning environment, humanistic language teaching is recommended. Humanistic language teaching approach is 'based on the principle that the whole being, emotional and social, needs to be engaged in learning, not just the mind' (Teaching English:

www.teachingenglish.org.uk/article/humanistic). Humanistic approaches in EFL methodology are: Silent Way, Community Language Learning, TPR (Total Physical Response) and Suggestopaedia.

Several researches were conducted in 1960s and 1970s in order to test hypothesis that language production came only after understanding the language (Winitz 1981, in Larsen-Freeman, 2000). The term 'Comprehension Approach' was introduced and it gave importance to that the first stage of learning a language should be comprehension. Natural Approach, Lexical Approach and TPR are known as comprehension approaches.

TPR is the teaching method created by Dr. James Asher in the 1960s. TPR is associated with the theories of the acquisition of mother tongue language. In other words, young children hear the language around and respond to it with bodily movements. Later on, only when they have enough input of the language, they start producing the language and responding orally. It is stated to be the fastest and least stressful way of acquiring a foreign language (Larsen-Freeman, 2000). The idea of TPR corresponds with the affective filter hypothesis developed by the linguist Stephen Krashen.

Krashen (1982) states that the way to keep the affective filter low and not put learners on the defensive is to ask for the language output only when they are ready. He explains that 'forcing early production, before the student has built up enough competence through comprehensible input, is perhaps the single most anxiety-provoking thing about language classes' (Krashen, 1982: 76). Not all the pupils feel comfortable when they hear a foreign language and some of them might have a mental block against learning English because they are better at other subjects. If the children are asked to speak before they have received enough input of a language item they are supposed to produce, the affective filter gets higher. It means that learners should not be pushed to speak unless they are ready in order to not provoke ELSA.

There are many studies that show that language learners are afraid of making mistakes in the classroom and therefore their progress is delayed (Anwar et al. 2010; Czasak et al. 2015; Tanveer, 2007; Templeton, 2007). Mistake correction has a negative impact on the affective filter as well. It is recommended that correction of mistakes is avoided completely during communicative activities. It is believed that development can be noticed even faster without pointing out the mistakes because the affective filter is lower, pupils do not have to deal with anxiety and language input can take place (Krashen, 1982). Teachers should rather provide pupils with correct examples and mistakes should not be highlighted.

The research sample is teenagers. Templeton (2007) explains the characteristics of adolescents at the age of 12 to 13. Children face physical changes; clumsiness and

disproportion occur in their body. As a result they might become moody and uncertain about themselves. Learners at this age may become over-sensitive due to teachers' attitude. Teenagers tend to feel that they are treated unequally and unfairly. It is difficult for them to cope with failure, especially for boys. The changes learners face at this age can be the source for ELSA.

It is typical of the age group to be fearful of making mistakes in front of the peers or teachers. They are not confident about their skills. Such feelings as embarrassment worry and humiliation can appear. If one is anxious, it is difficult for the person to speak. If the person cannot speak, he or she becomes more anxious (Atas, 2014). The age group is naturally more troubled than other age groups are. That is why the importance of teachers' support and a friendly learning environment during language classes is emphasized.

Another suggestion in order to reduce ELSA found in the research done by Tanveer (2007) is to develop learners' confidence so they are not afraid of making mistakes while using a foreign language. The role of the mistakes in the learning process should be discussed; they should understand that it is natural to be wrong and learning cannot take place without making mistakes. Furthermore, at first mistakes should be talked over privately and later they can be discussed with the whole class. The use of formative assessment and feedback is recommended in order to encourage learners to engage in communicative activities.

Czasak et al. (2015) have examined that both adults and teenagers experience frustration because they cannot express themselves in a foreign language as they want to. Learners feel hopeless about achieving success. The authors explain that one of the reasons why teenagers face ELSA is that they are often reminded of exams and other types of formal evaluation.

However, there has been a tendency noticed that learners with low or no speaking anxiety receive more support from the teachers than the learners with high speaking anxiety. It is observed that teachers ignore the learners that need the biggest encouragement and not much is expected from these learners (Khan, 2015). As many authors (Atas, 2014; Chan and Wu, 2004; Katalin, 2006; Tanveer, 2007; Young, 1991 in Žuravļova, 2009) have pointed out, teachers' supportive attitude and a favourable learning environment are the main elements that can eliminate ELSA and encourage learners to speak. That is why the more anxious a learner is, the more support he or she needs. The situation when a teacher works only with the active learners can only increase ELSA for the rest of the children in the classroom.

Cope, Horwitz and Horwitz (1986) assure that the first step for EFL teachers in order to reduce FLCA is to note its presence. Subsequently there are two possible steps: 1) teachers can help learners learn managing the situations that cause anxiety; 2) more relaxing learning environment can be developed. Therefore, teaching activities that lessen speaking anxiety, for

instance, activities based on drama, should be designed as well as a need for more comprehensible input is recognized (Anwar et al. 2010). In other words, teachers can use different strategies in order to be understood easier, for instance, use graded language and speak slower. Teachers who demonstrate high English speaking skills can make learners nervous because they might not understand what is said.

Horwitz (2007) points out that teachers should help learners set realistic goals for their learning process in order to strengthen their self-esteem. Learners should come to an understanding that less perfect competence in a foreign language is useful as well. If adolescents think that a language is learnt only when one speaks native like, they might lose their motivation because it is a difficult target to achieve.

It is argued that anxiety can be reduced if teachers plan the content of the lessons according to learners' needs and interests as well as involve fun. Plays and games are regarded as anxiety-eliminating techniques (Wörde, 2003 in Žuravlova, 2009). If learners' interests are taken into account, their motivation increases and therefore anxiety decreases.

Khan (2015) and Miccoli (2011) suggest using the communicative approach in order to lessen the negative influence of ELSA. Being able to practice communication is an important aspect for gaining confidence and therefore not provoking FLCA. In order to examine how the use of drama techniques during EFL lessons affects the speaking anxiety, several studies have been conducted (Atas, 2014; Miccoli, 2011; Wood-Shand, 2008). The researchers agree that drama is a successful technique for creating a relaxing and supportive learning environment, lowering the affective filter and making learners feel successful.

To sum up, it is important that teachers create a learning environment that does not increase speaking anxiety. Stressful atmosphere, the characteristics of the age group, formal assessment, a teacher's EFL skills and not enough opportunities for practising communication is reported to heighten the affective filter and stimulate ELSA. It is recommended to use communicative and humanistic teaching approaches in order cope with the factors that arouse ELSA. It makes the teaching learner-centered and takes learners' interests into account. Realistic goal setting, formative assessment, the use of humour and drama techniques are the strategies recommended in order to reduce ELSA.

2. IMPLEMENTING DRAMA TECHNIQUES IN EFL LESSONS

Learners who study English as a foreign language often use the language only inside the classroom. Therefore, if one has no need to use the knowledge gained at school in real life, one loses the intrinsic motivation to study. Learners who do not need English outside the course are unaware of the benefits of studying it. That is why the foreign language becomes just another subject at school that will bring either a good or a bad mark. At this point learning English becomes dependent on extrinsic pressures not intrinsic motivation which is the key aspect of acquiring a foreign language (Williams-Fleck, 2014). As a result, part of the learners does not develop their skills and stagnate. The motivated learners become leaders and the rest of the class tends to avoid interaction during the lessons.

This is the situation the author of the Paper faces in her English classes in Form 6. There are learners that use English on daily basis, for instance, they watch vlogs on YouTube, play video games, watch films and travel with parents. Nevertheless, there are learners that use English only during the lessons. In addition to that, difficulties to get all the learners to speak have to be dealt with. Part of the learners feel that others are better at English and they noticeably do not want to speak in English lessons in front of them.

The best ways of how to help learners acquiring a foreign language have been argued. CLT has been the most commonly used approach in TEFL during the last two decades (Malmir and Sarem, s.d.). The main aim of CLT is to develop learners' communicative competence. CLT focuses on learners' cooperation and active participation in learning. The target language is used as means of communication in the classroom. The teacher has a role of facilitator and advisor. Mistakes are seen as a natural occurrence during the process and are tolerated. Attention is paid to all the four skills as well as social and cultural context of the language is taken into account. The importance of nonverbal behaviour is shown (Larsen-Freeman, 2000). To sum up, the communicative approach shows the language as a tool for communication not only a subject that has to be learnt and gives importance to nonverbal communication.

With reference to Morrow (in Larsen-Freeman, 2000), communicative activities have three characteristics: information gap, choice and feedback. Information gap means that learners exchange information and get to know something they did not know before. Therefore, the communication has a purpose. A choice means that the task is not strictly controlled as in real communication people can choose what to say and in what manner to say it. Feedback means that there is interaction between two speakers. One speaker may ask questions in order to understand what the other means or add something. In other words, a

person receives feedback and understands whether she has been understood in the way she intended to. In other words, the communicative approach fosters meaningful communication between learners.

Duff and Maley (1982) and Templeton (2007) admit that the language is still often taught from the intellectual aspect only. Therefore, the teaching process lacks emotional content and bodily movement. As a result, pupils are not comfortable to speak in a foreign language because they do not feel it. The authors emphasize that a language has to be taught meaningfully. It means that learners have to be actively involved in the teaching and learning process as well as a language has to be used in the right context. He recognizes the need for communicative teaching approaches.

One of the techniques associated with CLT is drama. There are many researches done in order to examine the impact of theatre-based activities on learning EFL as well as how drama could be incorporated in the curriculum (Duff and Maley, 1982; Templeton, 2007; Wessels, 1987; Williams-Fleck, 2014). According to Wessels (ibid.) drama includes such activities as discussions, debates, role plays, simulations, games, prepared talks and dramatized play readings. In fact, drama combines both emotional content and bodily movement and therefore it enlivens the learning process.

Mencels (2002) explains how people memorize different types of information. The author states that auditory perception is one of the least effective in order to retain new knowledge. Learners keep in mind 10% of what they read, 20% of what they hear, 30% of what they see, 50% of what they read and hear, 70% of what they say and 90% of what they do themselves. The author of the Paper believes that the use of drama techniques can help acquire English and encourage learners to speak as drama requires learners to do different actions themselves. It corresponds with what Wessels (1987) has said.

Wessels (ibid.) introduces drama as a technique that fosters acquiring any kind of knowledge by direct experience. In other words, pupils learn through doing and their feelings are involved during the learning process as well. Thus, they are more likely to pick up chunks of language, remember lexical items and be able to use them. Play acting provides need for spoken communication and makes pupils active participants in the learning process. Furthermore, it gives learners the feeling of success and builds self-confidence. The author of the Paper concludes that due to the fact that drama requires learners' active participation, it is a recommended technique in order to acquire a foreign language.

Drama is a tool for developing the four skills (reading, writing, speaking/pronunciation and listening) and raising learners' interest about literature as well. The main role of dramatic activities is creating a need to speak and getting the learners to communicate in English

(Templeton, 2007; Wessels, 1987). Templeton (ibid.) adds that drama helps to implement singing, dancing, playing games, moving and speaking in EFL lessons in a natural and useful way. To sum up, drama combines all the aspects that should be helped to acquire in EFL classes.

One of the reasons why drama projects in particular should be considered is the observation of the learners. Theatre-based activities in EFL classroom help teachers to perceive different aspects of the learners, for instance, social skills. The process of staging a play lets a teacher explore: the relationship between an individual and a group; the level of one's preparedness to support others; whether pupils tolerate different working paces and errors; how learners get along with difficulties and failures. Therefore, it is advantageous if English is taught by the class teacher. Play acting as well as other drama techniques is a tool for analysing relationships in the class (Templeton, 2007). This aspect is important for the author of the Paper as the research sample is the children of her class.

Drama is a learner-centered technique as it requires cooperation. 'There are many reasons in favour of using drama as a pedagogic technique in the language classroom' (Malmir and Sarem, s.d.: 1). Theatre-based activities increase learners motivation in two ways: 1) it provides authentic materials and lifelike situations; 2) it brings fun and entertainment into the foreign language classroom. According to Malmir and Sarem (ibid.) drama should be integrated in TEFL courses because not only it provides authentic language and socio-cultural context but develops less threatening learning environment as well.

The author of the Paper concludes that more CLT techniques should be implemented in her English lessons in order to motivate and encourage learners to speak. Drama techniques are recommended to implement in EFL classes for several reasons. First, drama offers direct experience which means active participation and learners' feelings are taken into account. Second, all the four skills can be taught and interest about literature can be raised by drama. Third, drama techniques create a need for learners to speak and seem to be motivating. Lastly, the use of drama techniques provides opportunity for teachers to observe classroom relationship and is a tool for developing a positive learning environment. The author of the Paper believes that drama techniques can reduce ELSA.

2.1 DRAMA TECHNIQUES FOR REDUCING ELSA

It is discussed in the previous chapters that there can be different origins for speaking anxiety in English lessons. Some pupils are introvert and they do not like communication with

others in general; some are very shy and are not able to speak in front of others in their native language lessons as well; some of the learners have a poor knowledge of the language. Besides, adolescents tend to be more emotional and sensitive about speaking in front of others than other age groups. It is agreed that the learning environment and teachers' support is the most important aspect that affects FLCA.

Drama for achieving communicative goals is a topic that has been investigated since 1980's. Stern (1980) was one of the first to examine the effect of drama activities on ESL acquisition. The influence of drama on self-esteem, motivation, spontaneity, empathy and sensitivity to rejection was investigated. Her findings showed that psychological factors connected with learning are positively affected by the use of drama in a language classroom. Stern (ibid.) recognized a need for a further research in order to test whether drama activities improve oral communication skills in EFL/ESL classrooms.

Kao (1994) carried out a classroom analysis in order to investigate how 33 Chinese college learners participated in EFL conversational activities that were based on drama. The results showed that 'the learners made a significant progress in oral communication during the research period' (Kao, 1994: 142). Participants of the research agreed that drama created a more harmonious learning environment as well as it created the sense of real life conversational situations. Therefore, both the classroom atmosphere was improved and the learners felt motivated to actively participate in the lessons.

Bang (2003) states that drama activities in EFL classroom: encourage student-student interaction; change the classroom climate; reveal learners' potential in speaking and change the role of a teacher. Within his study the participants 'perceived the benefits of drama-oriented activities from cognitive (30%), affective (26%), socio-cultural (24%) and linguistic (20%) perspectives' (Bang, 2003: 27). The study approved the beneficial effects of drama on both learners speaking skills and factors that eliminate speaking anxiety.

The Drama and Oral Language (DOL) research project was carried out among secondary school learners in Singapore in order to investigate whether the use of drama influenced the results of the oral examination (Freebody and Stinson, 2004). Learners that participated in the research acknowledged that drama: encouraged teamwork, taught them presentation skills, gave confidence and reduced shyness. They reported that drama activities were enjoyable and they would recommend others to try courses that are based on drama activities.

Wood-Shand (2008) carried out a research about the use of drama in order to reduce ELSA. She set a hypothesis that drama lowered the affective filter. The data gathered in the research confirmed the hypothesis. Wood-Shand (ibid.) concluded that drama in EFL lessons

helped to lower the affective filter, increased motivation and confidence as well as reduced speaking anxiety.

Piazzoli (2011) facilitated 6 workshops in order to examine the effect of process drama on learners that study Italian as an additional language at the university. It was found that the most anxious learners faced the most beneficial effect of drama. Learners managed to overcome self-consciousness and language anxiety to some extent. Learners reflected that they became more spontaneous during the communication. It is proved that process drama generates 'affective space', which is 'the safe and supporting atmosphere within the drama space' (Boal, 1995 in Piazzoli, 2011: 562). To sum up, drama created safe and supportive classroom setting for encouraging learners to speak and therefore enhanced their speaking skills.

Atas (2014) did a study on drama and anxiety with 24 12th grade learners (level A2). His quantitative research showed that

'drama positively affected learners' anxiety, fear, nervousness, and embarrassment towards speaking in the FL. Most of the learners benefited from drama exercises in ways such as speaking in FL when unprepared; feeling confident while speaking English; overcoming the feel of being worse at speaking English than other learners; and the fear of being laughed at while speaking an FL' (Atas, 2014: 965).

The qualitative data did not differ from the quantitative. Atas (ibid.) concluded that positive feelings towards learning EFL were created by the use of drama techniques and it fostered learners' eagerness to speak in English.

Tanveer (2007) comments that learners enjoy drama activities because they feel safe in situations they have to pretend and use a pretended identity. They hide in the character they have to play and feel freer. It corresponds to the observations of the author of the Paper. She has noticed that some of the learners that are not talkative in the native language enjoy speaking when they are given a role in a class play. They improvise and let themselves to exaggerate emotions of the assigned characters.

To sum up, drama techniques have been acknowledged to be effective for reducing sources of FLCA and therefore ELSA as well. It is found that drama has positive effects on the learning environment which is said to be the most important factor in order to reduce speaking anxiety. Drama creates a welcoming atmosphere so learners can feel safe to speak English no matter what their knowledge or personality characteristics are. Every learner should be given a chance to succeed in EFL lessons. In addition to that, the following subchapter introduces different drama techniques that can be implemented in EFL lessons.

2.2 DRAMA TECHNIQUES

Drama is a technique of communicative language teaching that can be additionally used in any lesson. It helps to enhance speaking skills, develop pronunciation, teach literature and supplements the units in the course book (Wessels, 1987). Drama incorporates the use of humour, the use of movement and space as well work with body and voice (Almond, 2005). Almond (ibid.) has noticed that due to the fact that people are given an opportunity to experiment and express different feelings in the target language, acting is enjoyed either by learners as well as teachers. Drama helps to get the learners focused and promote team-building. Way (ibid.) believes that every teacher should think of how drama could be used and how children could be provided with the opportunity to express themselves in drama. Therefore, the author of the Paper has summed up different drama techniques that could be implemented in EFL lessons.

Several authors (Almond, 2005; Templeton, 2007; Wessels, 1997) explain that teachers find drama to be excellent tool but refuse to use it because they think it is time consuming and complicated. Perhaps teachers just do not know which drama techniques to use. As stated before, drama includes many different activities, such as discussions, debates, dialogues, interviews, role plays, simulations, games, prepared talks, dramatized play readings, drama projects and improvisations (Wessels, ibid.) The author of the Paper thinks that drama techniques bring fun into the foreign language classroom encourages learners to participate in the lessons and many of them can be done without preparation beforehand. Besides, drama activities can be done anywhere – outside, in the classroom or in the school hall.

Role plays are the starting point for dramatic activities where learners have to pretend to be other persons and they have to use their imagination in other to think, feel and speak like somebody else. They involve acting, taking another identity, decision-making and spontaneity. Role plays can be successfully developed as cross-curricular activities (BBC, 2014; Farmer, 2016). Different topics can be discussed according to what has been studied in other subjects. The author of the Paper adds that teachers can design different roles and situations themselves, for instance, the student A is a customer and the student B is a shop assistant that tries to sell something completely useless. However, there are books and materials available online with ideas for role play discussion cards.

Drama games are games that involve action, exercise the imagination, involve both ‘learning’ and ‘acquisition’ and include verbal and nonverbal expression (Wessels, 1987: 29). During these games learners are active participants. Drama games can be used:

- 1) as icebreakers and warm-ups at the beginning of the lesson;

- 2) as a part of the lesson for recalling previously taught material;
- 3) as 'fillers' and for finishing the lesson (Wessels, *ibid.*).

Drama games can be divided in the following groups: concentration, group dynamics, icebreakers, improvisation, mime and movement, sound, storytelling, warm-ups and language (Farmer, 2016). The author of the paper has started to use drama games at the beginning of every EFL lesson and she has noticed that the level of learners' activity in the lessons has been increasing. Learners ask for more drama games and what satisfies the author of the Paper the most is that learners who usually avoid speaking in English lessons are prone to participate in drama games both verbal and nonverbal. The author of the Paper strongly recommends using drama techniques in EFL lessons.

Drama projects refer to staging classroom plays. Templeton (*ibid.*) states that learners already in Form 3 are ready for showing a short play to parents. If play acting is started at early stages and positive attitude is raised, learners get used to it and enjoy performing plays in English. They are proud to show their performance to the parents. Templeton (*ibid.*) adds that perfection is not the target. Stott (1995) and Wessels (1987) explain that the dominance in EFL classes is not the theatre art. The aim of plays in foreign language classes is to make learners enjoy the process and teachers should find ways how to make learners feel successful. It is important that every learner ha

s a part, the class enjoys doing it and the play is not difficult to stage. Drama projects consist of the following stages: choosing a play, casting, learning the lines, rehearsals and stage design.

Templeton (2007) explains that teachers sometimes feel there is too much to be done in order to stage a play but it should be kept in mind that the teacher does not have to do it alone. It is recommended that learners are involved in the process as much as possible and other teachers help in order to create interdisciplinary connection between different subjects. Furthermore, the parents of the learners usually want to participate as well so teachers could give them the opportunity to realize that.

Due to the fact that a drama project can take a long period of time, for example, every lesson for eight weeks, it should be considered how to engage all the skills and aspects in the learning process. Therefore, different writing tasks can be designed in connection with the play. The play should be adapted according to student's' needs and interests. With reference to that, learners have a possibility to activate their creative writing skills by modifying the existing play or creating a new one (Templeton, *ibid.*; Almond, 2005). The author of the Paper believes that despite the fact drama projects are time consuming, the advantages are worth it.

The author of the Paper explains that if teachers do not focus on perfect performance, the drama projects are manageable. As Way (1967) emphasizes, the aim of drama is the development of pupils that is why, teachers should not focus on performance at any point. There is a difference between the two terms ‘theatre’ and ‘drama’. The theatre means communication between the actors and the audience. Drama is the learners’ experience. It does not require the function to communicate with the audience. It is stated that the communication with audience is difficult for most of the pupils. Despite that, drama is meant for everybody. As Wessels (ibid.) has stated, the theatre brings advantage to the audience but drama – to the learners.

To sum up, drama techniques fit in the foreign language classroom very well. There are different drama techniques that can be implemented in EFL lessons, such as: role plays, simulations, drama games (concentration games, team-building activities, icebreakers, improvisation, mime and movement games, sound activities, storytelling, warm-ups and language games) and drama projects. Drama techniques are enjoyed by learners and they create a positive learning environment. Therefore, learners’ active participation is fostered. That is why teachers should consider the use of drama in English lessons. Not always drama techniques require extra work or a lot of time. Many of them are easy to implement and bring good results. Speaking about drama projects (classroom plays), the teacher can divide duties between learners, other colleagues and class parents as well in order to make it manageable.

The following chapter introduces the case study where the author tried to implement different drama techniques in order to reduce learners’ ELSA in Form 6.

3. CASE STUDY IN FORM 6

The case study was done in order to examine how drama techniques reduced learners' ELSA in Form 6. Furthermore, the author of the Paper's aim was to develop suggestions for how different drama techniques could be implemented in EFL lessons in Form 6 in order to reduce ELSA.

The case study was conducted with 10 learners in a Waldorf school in Form 6. The research sample was chosen because the author of the Paper had been working there, and she faced difficulties with getting the learners of her English group in Form 6 to speak during English lessons although some of them demonstrated good performance in writing, reading, and listening tasks. Thus, she wanted to find the reasons for the learners' unwillingness to speak up in English lessons, and to encourage them to speak with the help of different drama techniques. The case study was conducted in school year 2015/2016 and lasted for three weeks (March 28 – April 15). The stages of the case study were as follows:

- 1) The author's adapted FLCAS was given to the learners and used as a pre-test in order to acknowledge the level of FLCA they faced (the focus was on ELSA);
- 2) The author of the book 'Teaching English to Teens and Preteens', Mr. Alec Templeton, was interviewed in order to find out his experience in using drama techniques in English lessons with this particular age group, and to find strategies for helping learners to deal with ELSA;
- 3) Different drama techniques with reference to the suggestions given by Alec Templeton (such as drama games and a drama project) were integrated in every day English lessons for 3 weeks (18 lessons in total, each lasting for 85 minutes);
- 4) Observation field notes from implementing drama techniques in English lessons, and the learners' reactions were recorded;
- 5) The part of FLCAS that refers to speaking anxiety was used as a post-test in order to examine how drama techniques had reduced learners' ELSA;
- 6) Learners were asked to provide feedback about the use of drama techniques in English lessons.

The first part of the Diploma Paper focused on the literature analysis on the causes and effects of FLCA (focusing on ELSA) and ways of reducing it. The effects of drama techniques on speaking anxiety were discovered, and different ways of implementing drama techniques in EFL lessons were examined. Therefore, the second part of the research was devoted to acknowledging the level of ELSA learners faced, examining the sources of

speaking anxiety in Form 6, and discovering how drama techniques reduced Form 6 learners' ELSA. The author of the Paper was eager to acknowledge the learners' attitude towards the use of drama techniques in English lessons. The case study was accomplished on the basis of the theoretical background of FLCA and the use of drama techniques in the EFL classroom. Such data collection methods as adapted FLCAS, a questionnaire, an interview, feedback, and observation field notes were used.

Research participants were 10 learners from Form 6. The class was divided into two groups – native and non-native speakers - in English lessons, and the research sample was the non-native speakers. The author of the Paper was their class teacher and she also taught them English. The learners had been taught English since Form 1. The learners had English twice a week as well as two English cycles (3 weeks each) in Form 6. During the cycles they had English for 85 minutes every morning and also two regular lessons per week. Learners had been taught 3 foreign languages from Form 1. As there were native speakers in the class, one of the teachers was an American, and there was a teaching assistant from Portugal, so learners had the opportunity to practice English outside the lessons.

In order to ensure the validity and reliability of the research, triangulation was used – data gained from the adapted FLCAS, recordings of observation field notes, results of the post-test, and learners' feedback. A specialist in the field, the author of the book 'Teaching English to Teens and Preteens', Mr. Alec Templeton, was interviewed.

Following the advice given by Alec Templeton, the author implemented such drama techniques as different drama games and play acting in her English lessons. Each lesson began with a warm-up or a game based on drama, and a drama project was carried out during the case study. The play 'Robin Hood' was rehearsed every English lesson and staged at the end. Different drama activities were used in order to create a positive learning environment, to develop the class relationship, and to encourage the Form 6 learners to speak.

First of all, the adapted FLCAS (see Appendix 1) was used in order to see whether the learners had ELSA and to what extent. The pre-test consisted of 33 statements with reference to speaking anxiety (statements 1, 4, 9, 14, 15, 18, 24, 27, 29, 30 and 32), classroom (statements 3, 5, 6, 8, 10, 11, 12, 16, 17, 20, 21, 22, 25, 26 and 28) and test anxiety (statements 2, 7, 13, 19, 23, 31 and 33). The author chose to use all the statements, although the focus of the Paper was on speaking anxiety, in order to gain a more comprehensive overview. She believed that sources for ELSA could be examined by analysing all the aspects of FLCA. Therefore, the author analysed the data gathered with FLCAS along with her assumptions about the groups' anxiety, level of confidence, motivation and classroom relationships, and the environment.

Motivation. The author of the Paper did not feel that the group was motivated to learn English. They were rather passive during the lessons. The teacher had to push all the time in order to get the learners to participate actively. They did not appear to try their best in order to succeed in the activities. The author acknowledged that learners' behaviour was similar in other foreign language classes as well. Learners tended to miss their homework, to forget to bring the materials for the lessons, and to daydream during the lessons.

However, the results gained with FLCAS did not support the initial ideas of the author. The majority of learners (*see Figure 3.1*) answered that they would not mind having more English classes, and only two learners admitted that they were unwilling to attend English classes. However, learners were neutral during English lessons – neither participating actively nor disturbing the lessons. They seemed to be indifferent to the activities offered in EFL lessons. As Alec Templeton explained in the interview, demonstrating disinterest was a characteristic of the age group. Teenagers can be naturally unmotivated.

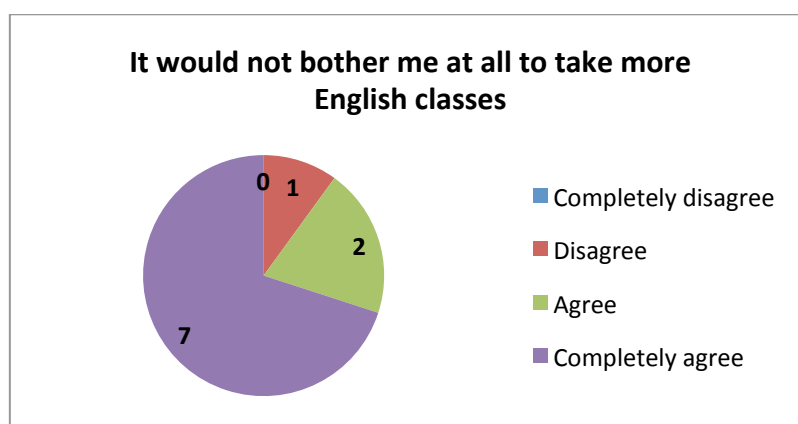


Figure 3.1. Learners' Answers to FLCAS Statement No.5

Confidence. The author of the Paper judged from her experience that learners had low confidence about their English speaking skills. Learners demonstrated better performance than they had thought they did. The results of the pre-test proved that learners' had rather low confidence (*see Figure 3.2*). The findings showed that half of the learners never felt sure when speaking in their English class. Four learners felt very nervous when they needed to speak English without prior preparation. Most of the learners answered that they would feel nervous when speaking with a native speaker. Only two learners would feel comfortable around a native speaker. Most of the learners felt uncomfortable when they had to speak in front of their classmates. More than half supported the statement 'I worry about failing my English class'. Besides, some learners admitted during the feedback that they often knew what they wanted to say in English, but they just did not dare to speak during the lesson.

To sum up, during the analysis of theoretical standpoints about ELSA, it was found that low confidence had a strong negative correlation with speaking anxiety. As the learners had a noticeably low level of confidence, speaking activities could be anxiety- provoking for them and therefore they could be discouraged from speaking up during English lessons.

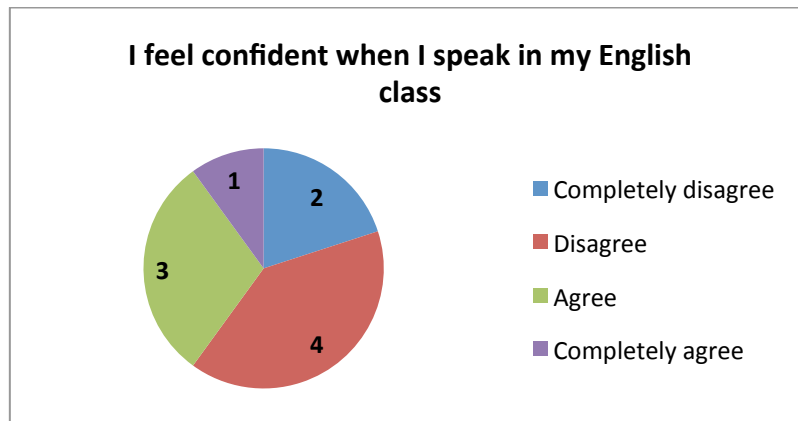
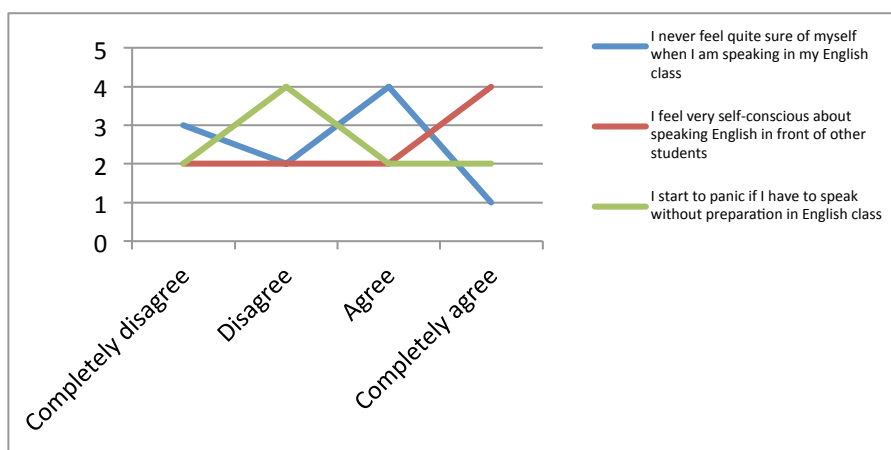


Figure 3.2. Learners’ Answers to FLCAS Statement No. 18

However, the results were not homogeneous. Although learners seemed to lack confidence, only one person concurred with the statement ‘It embarrasses me to volunteer answers in English classes’. The majority of the learners supported the statement ‘When I am on my way to English class, I feel very sure and relaxed’. All the learners agreed to the statement ‘I do not feel pressure to prepare very well for my English class’. To sum up, although there were signs of ELSA in the research sample, most of the learners were willing to participate in English lessons.

Speaking anxiety. The authors’ initial idea was that learners did not have a high level of speaking anxiety. However, there was the evidence of ELSA (see Figure 3.3) and many



learners appeared to be shy.

Figure 3.3. Statements that Indicate ELSA

Some of the learners seemed to be shy in non-verbal activities as well. Most of the learners did perform well when reading aloud, but three learners appeared to be anxious about reading aloud as well. The author suspected that the source for anxiety for the three learners was a poor knowledge of the language. These three learners demonstrated rather poor performance in listening, reading, and writing tasks as well. Speaking spontaneously was the biggest challenge for all the learners. It was noticed that learners tended to answer the teacher's questions in Latvian. Furthermore, even learners who demonstrated good performance in reading, listening, and writing tasks often were willing to use Latvian during English lessons. Three learners supported the statement 'Even if I am well prepared for my English class, I feel anxious about it' meanwhile only one learner concurred with the statement 'It embarrasses me to volunteer answers in my English class'. Although the results were ambiguous, there were learners who seemed to have speaking anxiety in both EFL and Latvian lessons. Therefore, for some of them it could be related to their personality characteristics.

Classroom relationship and environment. As the author of the Paper was the class teacher for the learners; she judged from her experience that the classroom relationship and environment were often factors that negatively influenced learners' activity during English lessons. Such phrases as 'I will not work with him/her' were often heard. Learners often gave comments about others' performance and mistakes. Probably it was connected with the age group of the research sample but the teacher often had to cope with issues regarding working in different groups. The results of the pre-test (*see Figure 3.4*) showed that the majority of learners were afraid that others would laugh about them when they spoke. Some of the learners did not seem to be comfortable with each other. Learners were noticeably worried of making mistakes in English lessons. Thus, the need for team-building activities was recognized.

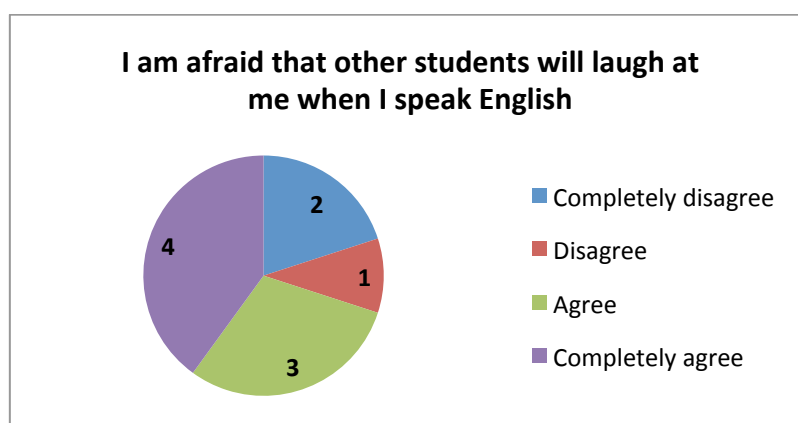


Figure 3.4. Learners' Answers to FLCA Statement No. 32

The author of the Paper concluded that there were three learners in Form 6 who had noticeable characteristics of ELSA. These learners had the highest score in statements that referred to speaking anxiety. In fact, they demonstrated weaker performance in reading, writing, and listening tasks as well. Therefore, one of the sources for their speaking anxiety could be their poor knowledge of the language. The rest of the group appeared to be slightly anxious. They had rather low confidence and motivation, but they did not demonstrate a noticeable level of speaking anxiety. The author of the Paper noticed that the classroom relationship could be the reason for learners' unwillingness to speak up in English lessons.

The second part of the case study was devoted to the interview with Alec Templeton, which was used to better prepare for the implementation of the different drama techniques in English lessons. The interview was done in order to acknowledge Alec Templeton's experience in implementing drama techniques in EFL lessons with teenagers, and to introduce strategies for reducing learners' ELSA.

Alec Templeton, the author of 'Teaching English to Teens and Pre-teens' was interviewed via Skype. Mr. Templeton finished Novalis Drama School in 1972 and used a wide variety of drama techniques in his teaching practice. He also worked in several Rudolf Steiner schools. Since 1980, he has been organising workshops for foreign language teachers at 'Akademie für anthroposophische Pädagogik' in Dornach.

During the interview, Mr. Templeton told the author of the DP that he used such drama techniques as non-verbal exercises, mime, miming with objects, improvising, and different exercises for evoking the imagination on a daily basis. He emphasized that the way children acquired a language from an early age was proactive. It meant 'learning through doing'. He explained that the opportunity to learn proactively was the biggest advantage when implementing drama techniques in English lessons. His opinion corresponded to the theoretical standpoints discussed in the Paper (Anwar et.al, 2010; Atas, 2004; Czasak, 2015; Wessels, 1987).

The disadvantage of drama techniques was recognized as the chaos and loudness that can sometimes develop, as children could get very excited. The author of the Paper faced this problem during the case study, but classroom management was an issue only after non-verbal activities. Learners had fun, and it was difficult to get them back to work. Alec Templeton stated that clear rules should be made by the teacher in order to keep the lesson organized.

When speaking about teenagers, Mr. Templeton explained that puberty was often a cause of temporary speaking anxiety. He stated that it was important to acknowledge the situation for each learner. What he meant was that it was relevant to note whether or not a learner had speaking anxiety in his native language lessons or only during foreign language

classes, and what the conditions were that provoked speaking anxiety. In addition, he mentioned that all children faced speaking anxiety at some point during foreign language acquisition. Also, teachers must do as much as possible in order to reduce the factors that increase speaking anxiety. He stated the negative influence of such factors as an aggressive style of correcting mistakes, an unsympathetic audience, and lack of positive experiences.

He agreed that drama techniques were a successful tool for building self-confidence – a lack of which was noted as one of the main reasons for speaking anxiety. Alec Templeton explained that drama, for instance sketches and short plays, created a framework for learners, therefore allowing them to have a successful experience while speaking. Within a limited framework, learners could feel less threatened while giving opinions and answering open-ended questions in front of the class. In addition, the author of the Paper acknowledged that an issue with the research sample, before the application of drama techniques, was that learners had not been given a limited framework during speaking activities and therefore they could become confused and anxious.

Mr. Templeton proposed 3 stages to help learners with speaking anxiety:

- ensuring that there is something one wants to say;
- ensuring that one knows how to say it;
- helping one to dare to say it.

Therefore, the use of tongue twisters, voice exercises, sketches, and scenic work was advised. He recommended such drama techniques as warm-ups and observation exercises when working with teenagers. These activities were recommended to get learners ready for any imaginative, improvisational, and rehearsal work that would come afterwards. Improvisation without enough preparation could cause speaking anxiety.

To sum up, one of the main factors that influences learners' ELSA is their level of self-confidence. The level of self-confidence can be improved if learners have the opportunity to feel successful during English lessons. Learners can be helped to succeed in speaking exercises during English lessons by offering them a limited framework, for instance a role in a short play. Positive speaking experience is the main driving force for speaking skills development in English lessons. Drama techniques can provide good speaking experiences and therefore reduce learners' ELSA in Form 6.

Speaking about the disadvantages of drama that Alec Templeton mentioned, the author of the DP suggested that there were different drama games that could be used to get the learners focused again, for example, 'Counting at a Time' where learners needed to count from one to twenty altogether but only one person could speak at a time. If more than one person called out the same number, the group needed to start again. After non-verbal activities

it always took quite a long time for the learners to understand that shouting the numbers as quickly as possible was not the right strategy, and finally they focused. The author of the Paper believed that there were no disadvantages to drama techniques that should discourage teachers from using them during English lessons.

The third part of the case study was devoted to the implementation of drama activities. With reference to Alec Templeton's suggestions, two drama techniques were used during the case study: drama games and play acting. As in Waldorf schools foreign languages are often learnt in cycles (where learners have a lesson for 85 minutes every day for a period of time), the author of the Paper had the opportunity to carry out a drama project. Every lesson was begun with a drama game, and the central activity of the three-week English cycle was the classroom play 'Robin Hood'.

Activity: 'Thank You'

Aim: To lead learners into the dramatic work and get them ready for rehearsal.

Procedure: The idea of the activity was taken from Wessels (1987) (see Appendix 7). The teacher wrote different situations on the blackboard and learners had to express their gratitude in different manners.

Observation and conclusions: Everybody was involved in the drama game. The teacher needed to translate several situation descriptions into Latvian because some of the learners could not understand them. Anyway, everybody participated and actively responded to the situations. It brought fun into the classroom. The learners laughed about each other's dramatic skills. The learning atmosphere was positive. To sum up, this drama game seemed to create a safe learning environment as it encouraged all the learners to participate and speak up.

Activity: 'Chair Race'

Aim: To create positive learning environment and practise working in different groups.

Procedure: Learners were divided in two teams, and each student stood on a chair. There were two columns of people standing on chairs and at the end of each column there was an empty chair. Learners had to pass the empty chair one by one and as soon as it was in the front of the column, they had to step on the chair next to them. The teams' aim was to reach the finish with their 'chair snake' first.

Observation and conclusions: Everybody worked in different groups very well. The learners gave each other advice how to better accomplish the task. They were very enthusiastic. The activity turned out to be a loud one and it was a difficult to get them focused again. However, it turned out to be a successful team-building activity.

Activity: ‘Mirrors’

Aim: To warm learners up for the lesson and to practise working in different pairs.

Procedure: Learners were divided into pairs and one person from the pair had to copy the other’s movements and mimics like a mirror.

Observation and conclusions: Learners were rather passive during the activity and the particular activity did not work with the group of learners. The learners even seemed to dislike the activity and it neither created a positive learning environment nor lead them into dramatic work.

Activity: ‘Greetings’

Aim: To activate learners’ imagination and get them ready for the rehearsal work.

Procedure: The idea for this activity was taken from ‘One Stop English’ (see Appendix 7). Learners had to walk around the room and greet each other like they were somebody else (e.g. doctor, hairdresser, husband, dentist). The teacher says, e.g.: ‘Greet your friend as if he was a doctor’ etc.

Observation and conclusions: The learners were very good at this game. There was no need for translation, they understood the instructions well. They walked around the classroom, shook hands with each other and said ‘hallo’ in different manners. Everybody was actively participating and it seemed that the learners enjoyed the activity. The aim was reached. The rehearsal work was good afterwards.

Activity: ‘Channel Hopping’

Aim: To get learners focussed and let them interact in a new way

Procedure: The class was divided into four groups and each group had to prepare ‘channels’ or ‘TV shows’. The leader pointed a ‘remote’ at one group and pretended to ‘turn on’ the channel. The group needed to provide a speech from their channel, or show what it represents. After a while, the leader ‘changed’ the channel by pointing to a different group. The first group stopped and the second one started.

Observation and conclusions: The level of the learners’ activity was very high. They worked in different groups very well. This activity was very loud and chaotic but they enjoyed it and performed as required. The teacher added a requirement that they had to act the situation out by each saying at least two words in English. It brought a lot of fun to the scenarios. Besides, everybody spoke English and a safe and positive learning environment was created.

Activity: ‘Watch the Birdy’

Aim: To get learners focussed and let them practice observational skills.

Procedure: Learners are divided into groups, and each group is given a picture. Their task is to group themselves in the same positions as the people in the picture. The winners are those who most accurately reflect the picture they have been given.

Observation and conclusions: At the beginning, learners gave comments about not wanting to work with some of the classmates, but as they had to work in different teams every day they got used to it, and after the third day they performed in group activities very well. The author of the Paper was satisfied with what she observed during ‘Watch the Birdy’. Learners gave each other advice about how the task could be done more successfully no matter in what groups they were. The activity was loud and chaotic but it was worth it. Learners’ activity was very high during ‘Watch the Birdy’. Learners did everything necessary to copy the pictures perfectly.

Activity: ‘Concentration’

Aim: To get learners focussed and let them increase awareness of

Procedure:

Observation and conclusions:

Activity: ‘One to Twenty’

Aim: To get learners focussed and let them develop skills in accepting each other’s mistakes.

Procedure: Learners sat in a circle. The task was to count to twenty as a group but only one person could speak at a time. The teacher could start with one and anyone else could continue with 2, another person with 3 and so on. If two people spoke at a time, the teacher went back to 1 (Almond, 2005: 48).

Observation and conclusions: This activity was difficult for the learners because each of them wanted to be the first and they were calling the numbers out very loud. When they made a mistake, often aggressive comments followed. The author used this activity in many lessons because when the learners learnt how to do it, it calmed them down and got them focused again. The activity was used after the non-verbal tasks that made the learners very excited or at the end of some lessons.

Activity: ‘One Word at a Time’

Aim: The aim of the activity was to get everybody involved and collaborate in order to make a funny story.

Procedure: Learners took turns, and one by one added one word in order to make a story together.

Observation and conclusions: Improvisation tasks seemed to create the most difficulties and situations that provoked anxiety. The learners that had the highest score in FLCAS got noticeably anxious because they could not come up with a word quickly and the others were not willing to wait for a long time. The aim was not reached as some of the learners did not seem to understand the ongoing story. Learners became passive and commented that the activity was boring. It could be noticed that three learners faced anxiety when it was their turn to say a word, as they became nervous and started to comment in their first language that they did not know what to say.

Activity: ‘Blind Car’

Aim: To get learners focussed and let them practice skills in collaboration in pairs.

Procedure: Learners were into pairs, A and B. ‘A’ was the car (eyes closed) which would be driven around the entire space by ‘B’. These were the controls: finger in the middle of the back, move forwards. The greater the pressure, the faster the car moved. Finger taken off, stop. Finger on the left shoulder, turn left. Finger on the right shoulder, turn right. Finger on the back of the neck, reverse. After 5 minutes, learners reversed roles (Almond, 2005: 57).

Observation and conclusions: The learners enjoyed the activity. They were driving ‘cars’ around the classroom enthusiastically. The activity did not become loud and positive atmosphere was created. It was concluded that non-verbal activities encourage learners to speak up later on during the lesson.

Activity: ‘I Went to the Props Cupboard’

Aim: To get learners focussed and let them practice skills in memorizing and pronunciation.

Procedure: : Each learner was asked to think if a possession their character in the play owned. Learners sat in the circle and they spoke one by one, for example:

Student A: ‘I went to the props cupboard and found a lighter’.

Student B: ‘I went to the props cupboard and found a lighter and a briefcase’.

Student C: ‘I went to the props cupboard and found a lighter, a briefcase and a baseball cap’.

If a one makes a mistake, one is out of the game.

Observation and conclusions: The drama game ‘I Went to the Props Cupboard’ was used to open the lesson on the second day, and learners were very enthusiastic about who would remember the most words. They used simple words that could be easier to memorize at first, such as ‘shoes’, ‘bananas’, ‘flowers’, ‘Sponge Bob’, etc. When the same activity was repeated

after four days, learners used more complicated words that were from 'Robin Hood', for example 'a horn', 'Prince John's decapitated head', 'a bow and an arrow', 'staff', 'gold covered with flour' and 'the golden arrow'. The learning environment was positive and they competed to say the most interesting and funny words. However, two learners became anxious and refused to participate because the word chains became difficult to understand and remember for them.

Activity: 'The Truth about Me is That'

Aim: To encourage learners to speak and to analyse information.

Procedure: Learners had to come up with a true fact about them and to change their seats whenever they heard a fact that was true about them.

Observation and conclusions: Learners seemed to enjoy the activity, and everybody participated actively. Although for some learners it was difficult to come up with new facts, the others helped to do that by giving them hints. As a result, all learners spoke up and it seemed that anxiety was not provoked at any point. To sum up, learners were progressing in both – accepting others' mistakes and speaking in front of classmates.

Activity: 'The Deserted Island'

Aim: To get learners focussed and let them develop skills in improvising a speech and listening to others.

Procedure: Learners were divided into pairs. The student's A task was writing. The student's B task was dictating. They had to imagine that they were on a deserted island. The task was to write a message that they would send in a bottle. Learners had to say who they were, where they were, what had happened to them and that they needed help. The grammar or spelling did not matter. The main aim was that learners improvised and said anything that came to their mind.

Observation and conclusions: The teacher was satisfied that finally nobody complained about the partner they had to work with. They were used to that the teacher always gave them a different partner to work with and that was not for a discussion. However, their spoken performance was very good as well. Some of them spoke partly Latvian and partly English, but everybody could manage the exercise and it brought fun in to the classroom.

Activity: 'Alphabet Dialogue'

Aim: To get learners focussed and let them increase their comfort level with gentle speaking practice and production.

Procedure: This was an activity which consisted of 26 lines of dialogue. The first line started with a given letter (say 'R'). The reply to that line had to start with an 'S', and so on, until the whole alphabet had been covered.

Observation and conclusions: The most fluent learners came up with ideas that others did not understand, and it created a mental block towards participation. For some learners, it was difficult to come up with words that started with the given letter, meanwhile others were eager to answer all the time. In fact, ELSA was provoked for three learners and the positive learning environment was diminished.

Learners response to the classroom play. Forty minutes of each English lesson were devoted to play rehearsal. The play was done by both groups combined. Regarding the work done in the previous lessons, most of the learners already knew their lines. In the first rehearsals, the author let learners' improvise and do everything how they felt they should do it. At the beginning the learners were chaotic. They were stiff and they recited their lines without adding emotions. Even the native group did this, which surprised the author. It seemed that most of the learners had crammed in their lines without digesting them. In addition to that, separate scenes were rehearsed and attention was drawn to the emotional context. The author partly communicated with the learners in their first language so the following aspects could be comprehensively discussed and understood: what the particular characters said in the play; to whom and why they said it, and what they could feel like when they said it. In order to keep everybody positively engaged, the learners that did not participate in some of the scenes were asked to complete the design of a board game together that had already been started before the drama project.

Play acting was more successful lesson by lesson. Learners came up with ideas of how it could be made funnier, and the author accepted all of their ideas because the main target was the learners' active participation. One of their ideas was that everybody would shout 'fight, fight, fight, fight' when Little John and Robin Hood fought on a log on the river. The role of Little John was assigned to one of the girls that demonstrated speaking anxiety, and the role of Robin Hood was assigned to an active boy that learnt English in the native-speakers group. It brought fun into the lessons. At the beginning, this girl was shy although she knew her lines very well. After four rehearsals, she shouted at the boy in a loud voice and demonstrated both good drama skills and a great ability to speak English in front of the class. The two learners discussed how they should fight on the log and the collaboration was fantastic. The fight even looked real. Learners seemed to enjoy the drama project. Everybody was equally involved no matter what their skills were. They came up with more ideas and

suggested that they should show the play to their parents, which made the author of the Paper truly satisfied.

In conclusion, the author judged from her observation field notes that the use of drama techniques increased learners' activity during English lessons. No matter what their English skills were, learners were eager to participate in drama activities and all of them participated in communicative activities. When learners felt successful, their self-confidence was increased, and therefore they were willing to participate in various speaking activities more willingly. Furthermore, learners' skills in working in different groups were developed. Learners' initiative and autonomy were noticed, as they came up with different ideas during the classroom play and directed themselves in order to realize them. The author had a feeling that the learning environment had been developed and therefore ELSA was reduced.

In conclusion, a noticeable development of learners speaking skills took place in terms of gaining self-confidence and reducing speaking anxiety. The drama techniques encouraged the learners to speak up during English lessons no matter what their knowledge of the language was. Learners activity during English lessons increased day by day when drama techniques had been implemented. Furthermore, there was improvement noticed in terms of classroom relationship and working in different teams as well as tolerating other learners' mistakes.

The fourth stage of the case study was the post-test. Learners were asked to do the post-test right after the three weeks of English cycle in order to examine whether or not, and to what extent ELSA had been reduced. The post-test consisted of fifteen statements – the part of the FLCAS that referred to speaking anxiety. The answers to the statements that indicated speaking anxiety in the pre-test and the post test were compared. The findings showed that ELSA was reduced to some extent during the three weeks of the implementation of drama techniques in English lessons. Learners' confidence, which was the main factor that influenced speaking anxiety, had grown (see Figures 3.5 and 3.6).

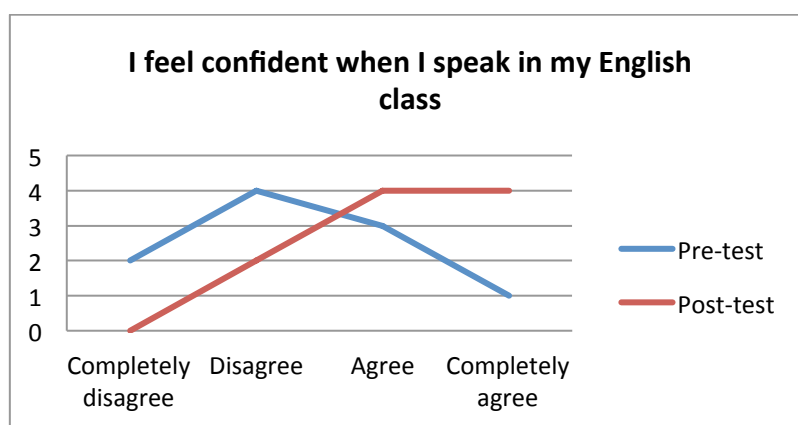


Figure 3.5. Comparison of Learners' Confidence in the Pre-test and Post-test

There were four learners more in the post-test (which is 40 per cent of the group) that concurred with the statement ‘I feel confident when I speak in my English class’ than in the pre-test. It meant that after the implication of drama techniques, 80 per cent of the group felt confident when speaking English. As the results of the statements ‘I feel confident when I speak in my English class’ and ‘I feel very self-conscious about speaking English in front of other learners’ (see Figure 3.6) had a negative correlation, the results were considered to be reliable.

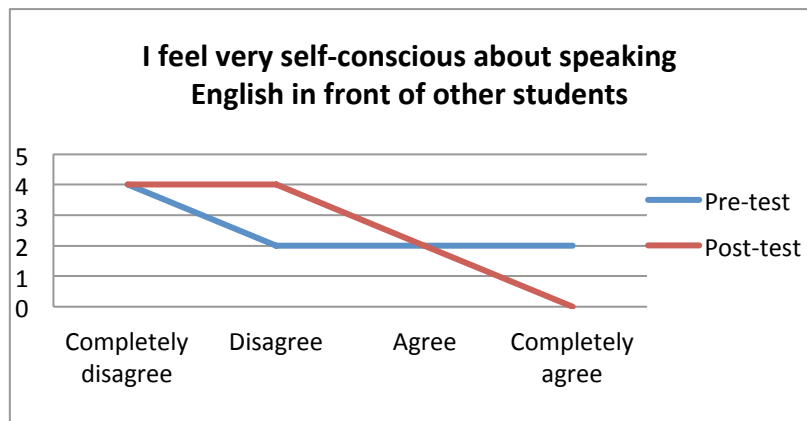


Figure 3.6. The Comparison on Learners’ Self-consciousness in the Pre-test and Post-test

It was acknowledged both during the literature analysis and the interview with Alec Templeton that building learners’ confidence is the most important step in preventing a rise in ELSA. Figures 3.5 and 3.6 demonstrated that Form 6 learners’ confidence was noticeably developed during the three weeks of the implementation of drama techniques. The data gathered proved that the level of ELSA in the research sample was reduced, and the research succeeded.

What made the author of the Paper happy was that there was a decrease in the number of learners that were afraid of being laughed at when they spoke English (see Figure 3.7).

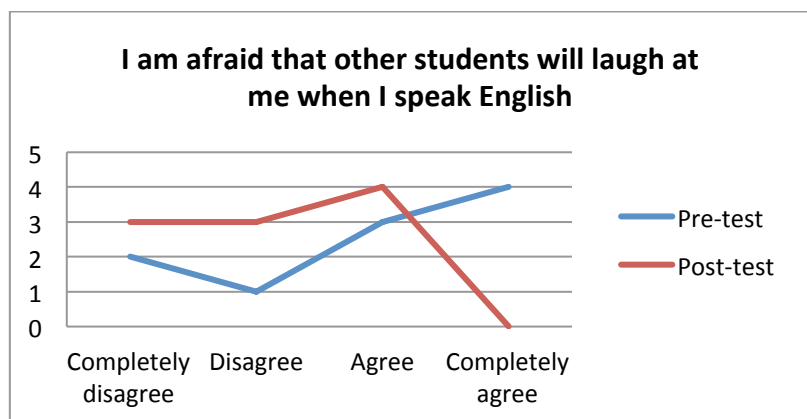


Figure 3.7. Learners' Fear of Being Laughed at in the Pre-test and Post-test

Six out of ten learners, which was as twice as many as in the pre-test, did not support the statement 'I am afraid that other learners will laugh at me when I speak English' in the post-test. Furthermore, the number of learners that did not worry about making mistakes in their English class was increased by 3 (see Figure 3.8).

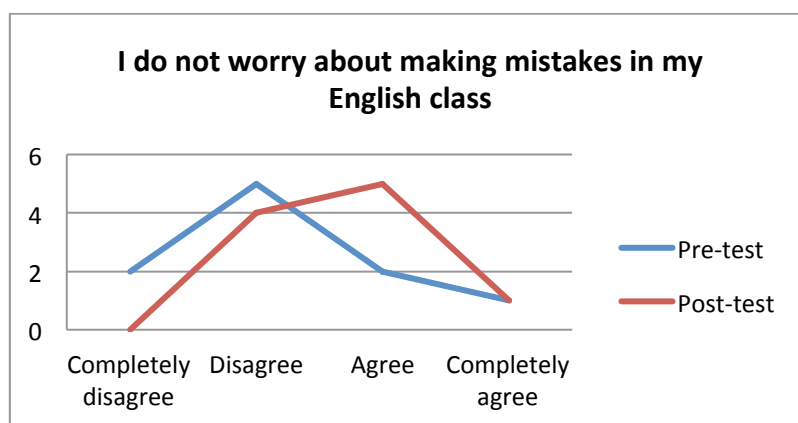


Figure 3.8. Learners' Nervousness about Making Mistakes in the Pre-test and Post-test

Figures 3.7 and 3.6 showed that the classroom relationship and environment had been improved. Two of the author's goals were to create a less threatening classroom environment, and to help learners to accept that mistakes were natural and should be tolerated. These goals were successfully accomplished.

In conclusion, the results gathered during the post-test supported the observational findings. Development was noticed in terms of learners' motivation, confidence, and the classroom environment and relationships. Furthermore, it helped to reduce ELSA in Form 6 and encouraged learners to speak up during English lessons.

At the last stage of the case study learners were asked to provide feedback in order to acknowledge their feelings and opinions about the use of drama techniques. Learners filled in the feedback sheet in Latvian (see Appendix 8) in order to ensure the reliability of the data.

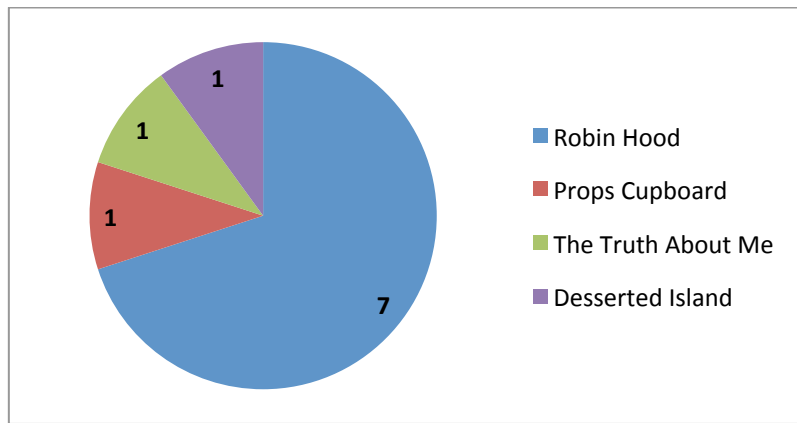


Figure 3.9. Learners' Opinion about the Most Helpful Activity

Due to the fact that all learners noted that drama activities had helped them to speak up in English lessons, the author of the Paper believed that the positive effect of drama on speaking anxiety had been recognized. With reference to *Figure 3.9*, most of the learners pointed out the classroom play as being the most helpful activity in order to encourage speaking up in English lessons. Meanwhile, non-verbal drama activities were mentioned as being the least helpful. The classroom play was also the favourite drama activity for half of the research sample.

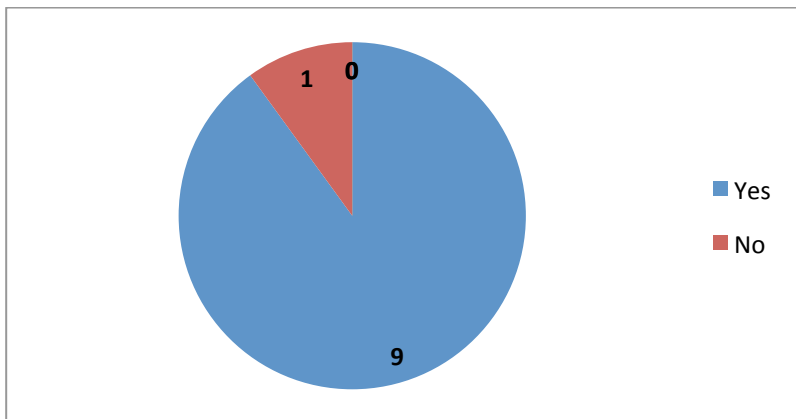


Figure 3.10 Learners That Enjoyed Drama Activities

Nine out of ten learners (*see Figure 3.10*) enjoyed the drama activities and would like to participate in more activities of this type. However, the least favourite drama activities were reported to be 'One Word at a Time', 'Alphabet Dialogue' and 'Mirrors'. To sum up, drama activities encouraged learners to speak in English lessons and the use of drama techniques were enjoyable. The most successful drama technique for encouraging learners to speak was found to be play acting meanwhile the most anxiety provoking and therefore the least successful activities where those connected with the improvisation (such as 'One Word at a Time' and 'Alphabet Dialogue').

The following conclusions were drawn after the case study: the aim of the research was successfully accomplished and it was examined that drama techniques reduced Form 6 learners' ELSA. Play acting was found to be the most helpful and successful technique in order to reduce ELSA. Furthermore, there were still many implications for further research recognized. Although the results of the research were successful, further guidelines for learners' development should be designed.

During the case study, suggestions for ways in which drama techniques could be implemented in English lessons were developed. Learners could act out scenes from books and stories as they read them. Learners could dramatize poems by working in groups, for example by reading a poem aloud and adding dramatic movements to emphasise the feeling of the poem. Learners could take on roles/characters when they need to present something to the class (old lady, rap star, princess, grouchy bear) – for example they can read their homework sentences in the voice of their character. They could make short skits to demonstrate their comprehension of a topic, rather than writing a text about it. For example 'act out this chapter from the book we are reading'. Further, all sorts of drama games are enjoyed by learners and are known for creating a relaxing learning environment.

CONCLUSION

ELSA is faced by most learners at some point in the process of language acquisition. Furthermore, not only is ELSA experienced by learners that have a poor knowledge of the language, but also by learners that seem to have rich vocabulary and demonstrate good performance in reading, writing, and listening skills. In most cases, ELSA has debilitating effects on learners' spoken performance and therefore the development of learners' speaking skills is hindered. In fact, the learning environment and the teaching methodology are reported to be the main factors that increase ELSA.

The teacher's style of correcting mistakes, formal assessment, extrinsic pressures (such as tests and exams), ignorance of learners' individual needs and interests, and an under-developed classroom relationship are the key aspects that create an unfriendly learning environment. In practice, there is a tendency for the most support and attention during EFL lessons to be received by the learners that are the most active and have low or no ELSA. As a consequence of the factors mentioned previously, ELSA is provoked and the affective filter is increased. However, the classroom environment is not always the source of ELSA. Learners' personality traits, as well as the characteristics of the age group, can also cause ELSA.

ELSA is one of the most considerable barriers to overcome in order to enhance learners' speaking skills and help them learn the foreign language. The learners' attitude and learning are both negatively influenced by ELSA. Speaking anxiety strengthens the learners' affective filter in English lessons and therefore limits their comprehension ability. If learners' English skills do not progress, they do not feel successful. Thus, they lose their intrinsic motivation (the main driving force in language acquisition) to study the language. As a result, learners do not interact in lessons, they avoid doing their homework, and they even skip English classes. To sum up, the higher one's level of anxiety is, the lower one's achievement is.

In order to reduce ELSA, it is recommended to create a more relaxed learning environment and to help learners to deal with situations that cause anxiety. In addition, the more anxious one is, the more support should be provided. The learning environment can be developed in the following ways: by taking learners' interests into account; by helping learners to set realistic goals; by providing learners with opportunities to succeed in speaking activities; by not asking for spoken performance before learners are ready; by using formative assessment whenever it is possible, and by not correcting mistakes during communicative activities. With reference to this, the use of communicative and humanistic teaching approaches is recommended. Also, the use of humour in English lessons is suggested in order to reduce learners' speaking anxiety.

Using drama techniques as a tool for reducing speaking skills anxiety and enhancing learners' speaking skills is a topic that has been researched since the 1980s. It has been concluded that drama creates a more harmonious learning environment, encourages learners to interact, gives confidence, reduces shyness, and fosters learners' progress in oral communication. The key aspects of drama are the following: it requires learners' active participation; the language is learnt through doing, and the emotional context is taken into account in the learning process. As a result, drama techniques enable learners to feel the language and to make the production of the language and more easy and natural.

Drama can be implemented in EFL lessons as role-plays, discussions, debates, dialogues, interviews, simulations, prepared talks, dramatized play readings, classroom plays, drama games, and improvisations. In order to make the use of drama techniques easier to manage for English teachers, it is recommended to create an interdisciplinary connection between subjects, and collaborate with other teachers as well as with parents. In other words, drama projects are time consuming, and they require extra work in terms of decorations, music, and costumes. Art, music, and class teachers as well as parents can be invited to help at this point. Also, role plays, discussions, and debates can be designed as cross-curricular activities in collaboration with subject teachers. Therefore, drama activities not only help to reduce ELSA and enhance English speaking skills, but also improve the connection between subjects and increase learning as a whole.

During the case study, it was found that most learners were afraid of making mistakes and of being laughed at when they spoke in English lessons. The results of the pre-test showed that they felt self-conscious about speaking English in front of other learners and there were signs of ELSA. The results of the post-test, observation field notes, and learners' feedback showed that after the implementation of drama techniques the learners' confidence had grown and ELSA had been reduced. All learners agreed that drama activities had helped them to speak up during English lessons. Nine out of ten learners enjoyed the drama activities and would like to participate in more activities of this type.

The main recommendation for teachers to consider when implementing drama techniques in English lessons is to start with activities that have a clear framework and to ensure that all learners have enough knowledge and skills to participate in the activities. At first, learners have to be provided with guided activities. After the learners have gotten used to expressing themselves in English, freer activities and improvisation tasks can be offered to them.

The aim of the research was reached but due to the fact that the size of the research sample was only ten participants, a broader generalisation of the results is limited.

There are possible implications for further research. The author of this paper is interested to investigate how the level of ELSA that learners face is influenced by the culture they represent. Furthermore, the author would like to examine how learners from different cultures respond to the use of drama techniques in EFL lessons.

In conclusion, the use of drama techniques in English lessons builds learners' confidence and reduces speaking anxiety. Therefore, drama encourages learners to speak during English lessons.

THESES

- 1) With reference to Horwitz et. al (1986) FLCA is one of the greatest barriers to overcome in order to learn a foreign language; it has mostly debilitating effects on language learners.
- 2) Gardner and MacIntyre (1991: 149) have stated that ‘speaking is the most anxiety provoking activity in foreign language acquisition’.
- 3) Khan (2015) and Tanveer (2007) agree that the learning environment and the teaching methodology used in the EFL classroom are the main factors that can provoke ELSA.
- 4) One of the possible sources of ELSA for Form 6 learners is the onset of puberty; teenagers are naturally more anxious about speaking in front of peers than other age groups are (Templeton, 2007).
- 5) Drama techniques have been introduced as a tool for enhancing learners’ speaking skills and reducing ELSA (Duff and Maley, 1982; Templeton, 2007; Wessels, 1987; Williams-Fleck, 2014; Wood-Shand, 2008).
- 6) Drama techniques include: drama games, discussions, simulations, debates, dialogues, interviews, role plays, prepared talks, dramatized play readings, drama projects and improvisation (Wessels, 1987).
- 7) Drama techniques are recognized as developing a positive learning environment, improving the classroom relationship, and therefore reducing ELSA.
- 8) Learners agree that drama techniques help them to speak up during English lessons; play acting is recognized to be the most helpful as well as the favourite drama technique for overcoming speaking anxiety.
- 9) There are three stages recommended in order to help learners to deal with ELSA: a) ensuring that there is something the learner wants to say; b) ensuring that the learner knows how to say it; c) helping the learner to dare to say it.

BIBLIOGRAPHY

1. Chan, D. Y. C., Wu, G. (2004) A Study of Foreign Language Anxiety of EFL Elementary School Learners in Taipei County. *Journal of National Taipei Teachers College*. Vol.17, No.2.
2. Cope, J., Horwitz, B. M., Horwitz, K. E. (1986) Foreign Language Classroom Anxiety. *The Modern Language Journal*. Vol. 70, No. 2.
3. Czasak, D., Dmowska, K., Paradowski, M. (2015) Conquering Foreign Language Anxiety Related to Speaking. In *Productive Foreign Language Skills for an Intellectual World. A Guide (not only) for Teachers*. Frankfurt am Main: Peter Lang.
4. Dewaele, M.J., Petrides, K.V., Furnham, A. (2008) Effects of Trait Emotional Intelligence and Sociobiographical Variables on Communicative Anxiety and Foreign Language Anxiety Among Adult Multilinguals: A Review and Empirical Investigation. In *Language Learning*. University of Michigan: Language Learning Research Club.
5. Duff, A., Maley, A. (1982) *Drama Techniques in Language Learning: A Resource Book of Communication Activities for Language Teachers*. Cambridge: Cambridge University Press.
6. Ganschow, L., Sparks R. (1996) Anxiety about Foreign Language Learning among High School Women. *The Modern Language Journal*. Vol. 80, No. 2.
7. Gardner, R. C., MacIntyre, P. D. (1991) Language anxiety: Its relationship to other anxieties and to processing in native and second languages. *Language Learning*. Vol. 41., No. 4. The University of Western Ohio.
8. Gorsuch L. R., Lushene E. R., Spielberger D. Ch. (1970) *STAI Manual for State – Trait Anxiety Inventory: ‘Self – evaluation Questionnaire’*. California: Consulting Psychologists Press.
9. Hill, T. K. (1971) *Anxiety in the Evaluative Context: Young Children*. United States: National Association for the Education of Young Children (NAEYC). Vol. 27, No. 2.
10. Horwitz, K. E. (2001) Language Anxiety and Achievement. In *Annual Review of Applied Linguistics*. Cambridge: Cambridge University Press.
11. Horwitz, K.E. (2007) Self-esteem and Foreign Language Learning. In *Self-Esteem and Foreign Language Learning*. Newcastle: Cambridge Scholars Publishing.
12. Katalin, P. (2006) Foreign Language Classroom Anxiety: A Classroom Perspective. In *UPRT Empirical Studies in English Applied Linguistics*. Pécs: Lingua Franca Csoport.
13. Krashen, D. S. (1982) *Principles and Practice in Second Language Acquisition*. California: Pergamon Press Inc.

14. Larsen-Freeman, D. (2000) *Techniques and Principles in Language Teaching*. Oxford: Oxford University Press.
15. MacIntyre, D. P. (1995) How Does Anxiety Affect Second Language Learning? A Reply to Sparks and Ganschow. *The Modern Language Journal, Vol. 79, No. 1*.
16. Mencels, V.(2002) *Retorika: Prasme brīvi un pārliecinoši runāt*. Rīga: BALTA eko.
17. Oxford, R. L. (2005) Anxiety and the language learner: New insights. In *J. Arnold (Ed.), Affect in Language Learning*. Cambridge: Cambridge University Press.
18. Piazzoli, E. (2011) Process Drama: the Use of Affective Space to Reduce Language Anxiety in the Additional Language Learning Classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance*.
19. Stern, S. (1980) Drama in Second Language Learning from a Psycholinguistic Perspective. *Language Learning: A Journal of Research in Language Studies, 30 (1)*.
20. Stott, M. (1995) *Foreign Language Teaching in Rudolf Steiner Schools*. Gloucestershire: Hawthorn Press.
21. Templeton, A. (2007) *Teaching English to Teens and Preteens: A Guide for Language Teachers*. Szeged: Hevesim.
22. Wessels, Ch. (1987) *Drama*. Oxford: Oxford University Press.
23. Al-Saraj (s.d.) Foreign Language Anxiety: What Is It? [pdf] Available at: <https://www.soas.ac.uk/lmei/events/ssemme/file67903>. [pdf] [Accessed 4 May, 2016].
24. Anwar, M.N., Awan, R., Azher, M., Naz, A. (2010) An Investigation of Foreign Language Classroom Anxiety and its Relationship with Learners' Achievement. *Journal of College Teaching and Learning, 7(11)*, [online]. Available at: <https://articles.westga.edu:4443> [Accessed 17 April 2016].
25. Atas, M. (2014) *The Reduction of Speaking Anxiety in EFL Learners through Drama Techniques*. [pdf] Elsevier Ltd. Available at: <http://www.sciencedirect.com/science/article/pii/S1877042815006023> [Accessed 28 March 2016].
26. Bang, Y. J. (2003) *Developing Communicative Competence through Drama-oriented Activities in an EFL Classroom*. [pdf] Available at: <http://www.paaljapan.org/resources/proceedings/PAAL8/pdf/pdf003.pdf> [Accessed 4 May, 2016].
27. Burnaby, B., Swain, M. (1976) *Personality Characteristics and Second Language Learning in Young Children: A Pilot Study. Working Papers on Bilingualism, No. 11*. [pdf] ERIC Institutute of Education and Sciences. Available at: <http://eric.ed.gov/?id=ED129078> [Accessed 11 March, 2016].

28. Council of Europe (2014) *Common European Framework of Reference for Languages*. Council of Europe, [online]. Available at: http://www.coe.int/t/dg4/linguistic/cadre1_en.asp [Accessed 28 April, 2016].
29. English Language Guide (2016) *English Language Statistics*. English Language Guide, [online]. Available at: <http://www.englishlanguageguide.com/facts/stats/> [Accessed 28 April 2016].
30. Eurostat (2014) *Foreign Language Statistics*. Eurostat, [online]. Available at: http://ec.europa.eu/eurostat/statisticsexplained/index.php/Foreign_language_learning_statistics [Accessed 15 April, 2016].
31. Farmer, D. (2016) *Drama Games*. Drama Resource, [online]. Available at: <http://dramaresource.com/drama-games/> [Accessed 14 April, 2016].
32. Henter, R. (2013) *Affective Factors Involved in Learning a Foreign Language*. [pdf] Elsevier Ltd. Available at: <http://www.sciencedirect.com/science/article/pii/S1877042814023659> [Accessed 10 March, 2016].
33. Hembree, R. (1988) *Correlates, Causes, Effects and Treatment of Test Anxiety*. [pdf] *Review of Educational Research*. Available at: <http://rer.sagepub.com/content/58/1/47.short> [Accessed 4 May, 2016].
34. Kao, M. Sh. (1994) *Classroom Interaction in a Drama-Oriented English Conversation Class of First-Year College Learners in Taiwan: A Teacher Researcher Study*. The Ohio State University. [pdf] Available at: https://etd.ohiolink.edu/rws_etd/document/get/osu1239367113/inline [Accessed 15 April 2016].
35. Khan, M. (2015) *Influence of Speech Anxiety on Oral Communication Skills among SL/EFL Learners*. [pdf] Australia: Australian International Academic Centre. Available at: <http://www.journals.aiac.org.au/index.php/all/article/view/1851/1703> [Accessed 28 March 2016].
36. Krīgere, G., Toropova, D., Lande, I., Dumpe, D., Dimpere, I., Mincāne-Skara, R., Kaupasa, B. (2014) *Angļu valoda 1. – 6.klasei. Pamatizglītības mācību priekšmeta paraugs*. National Centre for Education, [online]. Available at: <http://visc.gov.lv/en/> [Accessed 20 March, 2016].
37. Lee, R. A., Park, H. (2005) *L2 Learners' Anxiety, Self – Confidence and Oral Performance*. [pdf] Available at: <http://www.sciencedirect.com/science/article/pii/S1877042815006023> [Accessed 28 March 2016].

38. Malmir, A., Sarem, N.S. (s.d.) *Using Drama in Teaching English as a Foreign Language within the Framework of Communicative Language Teaching (CLT)*. [pdf] Available at: https://www.academia.edu/14177497/Using_Drama_in_Teaching_English_as_a_Foreign_Language_within_the_Framework_of_Communicative_Language_Teaching_CLT [Accessed 23 April 2016].
39. Miccoli, L. (2011) *Evaluating Drama in the EFL Classroom: From Theory to Practical Experiences*. [pdf] Available at: <http://www.lauramiccoli.com.br/publications> [Accessed 31 March 2016].
40. Tanveer, M. (2007) *Investigation of the Factors that Cause Language Anxiety for ESL/EFL Learners in Learning Speaking Skills and the Influence it Casts on Communication in the Target Language*. [pdf] Available at: https://www.academia.edu/4051629/Investigation_of_the_Factors_that_Cause_Language_Anxiety_for_ESL_EFL_Learners_in_Learning_Speaking_Skills_OK_FOR_AB_RESEARCH [Accessed 17 April 2016].
41. The Central Statistical Bureau (2014). *85% of Pupils Are Learning Foreign Languages; 95% of Adults Know at Least One Foreign Language*. The Central Statistical Bureau, [online]. Available at: <http://www.csb.gov.lv/en/notikumi/85-pupils-are-learning-foreign-languages-95-adults-know-least-one-foreign-language-39155.ht> [Accessed 15 March 2016].
42. Žuravļova, O. *Affective Factors in Language Learning*. [pdf] Available at: <https://dspace.lu.lv/dspace/handle/7/21996> [Accessed 19 April 2016].
43. Williams-Fleck, A. *Creating Theatre-Based Curriculum for Use in the ESL/EFL Language Classroom: A Model*. [pdf] University of San Francisco. Available at: <http://repository.usfca.edu/cgi/viewcontent.cgi?article=1093&context=capstone> [Accessed 8 October 2015].
44. Wood-Shand, J. *The Use of Drama to Reduce Anxiety and Increase Confidence and Motivation towards Speaking English with Two Groups of English Language Learners*. [pdf] Available at: <http://hdl.handle.net/10150/193390> [Accessed: 21 April 2016].
45. <http://www.onestopenglish.com/searchResults.aspx?keywords=drama&x=0&y=0>
46. <http://www.bbc.co.uk/schools/teachers/teacherspacks/>

Appendix No.1

FLCAS as a Pre-test

Anketa					
<p>Labdien! Es veicu pētījumu "Drāmas paņēmieni svešvalodas barjeras mazināšanai angļu valodas stundās 6.klasē". Lūdzu aizpildi šo anketu! Katra atbilde ir ļoti svarīga. Paldies jau iepriekš! Izpildītās anketas lūgums nodot sk. Kristīnei Upītei!</p>					
<p>Lūdzu atzīmē ar "x", cik lielā mērā piekrīti katram no dotajiem apgalvojumiem!</p>					
		Pilnīgi pierītu	Piekrītu	Nepiekrītu	Pilnīgi nepiekrītu
1	Es nekad nejūtos pārliecināts par sevi, kad stundās runāju angļu valodā.				
2	Es neuztraucos par to, ka varētu pieļaut kļūdas runājot stundās angļu valodās .				
3	Es trīcu no bailēm, ja zinu, ka angļu valodas stundā mani izsauks runāt.				
4	Es uztraucos, ja nesaprotu, ko angļu valodas skolotāja saka.				
5	Es neiebilstu, ja būtu vairāk angļu valodas stundu.				
6	Angļu valodas stundās bieži aizdomājos.				
7	Es domāju, ka citiem skolēniem angļu valoda padodas labāk nekā man.				
8	Parasti angļu valodas testu laikā ne par ko neuztraucos.				
9	Es ļoti uztraucos, ja man jārunā angļu valodā bez sagatavošanās.				
10	Es uztraucos par to, kas notiks, ja būšu nesekmīgs angļu valodā.				
11	Es nesaprotu, kāpēc daži skolēni angļu valodas stundās jūtas slikti.				
12	Angļu valodas stundās mēdzu tik ļoti uztraukties, ka aizmirstu visu, ko zinu.				
13	Man ir kauns atbildēt uz jautājumiem angļu valodas stundās.				
14	Es uztraucos, ja man jārunā ar kādu, kam angļu valoda ir dzimtā valoda.				
15	Es kļūstu bēdīgs, ja nesaprotu, ko tieši skolotāja labo manā valodā.				
16	Es jūtos uztraucies pat tad, ja esmu labi sagatavojies angļu valodas stundai.				
17	Es nelabprāt piedalos angļu valodas stundās.				
18	Es jūtos pārliecināts, kad runāju angļu valodas stundās.				

19	Es uztraucos par to, ka angļu valodas skolotāja ir gatava labot katru kļūdu, ko pieļauju.				
20	Es jūtu, ka mana sirds sitas katru reizi, kad mani var izsaukt angļu valodas stundā.				
21	Jo vairāk es mācos angļu valodas testiem, jo vairāk es apjūku.				
22	Es varu labi sagatavoties angļu valodas stundām.				
23	Man vienmēr šķiet, ka citi cilvēki prot runāt angļu valodā labāk nekā es.				
24	Es jūtos ļoti neērti, ja man angļiski jārunā citu skolēnu klātbūtnē.				
25	Angļu valodas stundās viss notiek tik ātri, ka baidos atpalikt.				
26	Angļu valodas stundās jūtos daudz vairāk saspīngts un nervozs nekā citās stundās.				
27	Es kļūstu nervozs un apjucis, kad man jārunā angļu valodas stundās.				
28	Kad tuvojas angļu valoda, es jūtos drošs un mierīgs.				
29	Es uztraucos, ja nesaprotu katru vārdu, ko angļu valodas skolotāja saka.				
30	Mani nomāc visi likumi, kas jāiemācās, lai runātu angļu valodā.				
31	Es baidos, ka citi skolēni varētu mani apsmiet, kad es runāju angļu valodā.				
32	Es jūto ērti, komunicējot ar cilvēkiem, kam angļu valoda ir dzimtā valoda.				
33	Es uztraucos, ja skolotāja angļu valodas stundās uzdod jautājumus, kam neesmu sagatavojies.				

Appendix No.2

Form 6 Pre-test Results

Table 3.1. Form 6 Pre-test Results with the Number of Learners Selecting Each Alternative

		*CA	A	D	CD
1	I never feel quite sure of myself when I am speaking in my English class.	1	4	2	3
2	I do not worry about making mistakes in my English class.	1	2	5	2
3	I tremble when I know I am going to be called on in English class.	0	1	5	4
4	It frightens me when I do not understand what the teacher is saying in English.	0	2	5	3
5	It would not bother me at all to take more English classes.	7	2	1	0
6	During English class, I find myself thinking about things that have nothing to do with the course.	2	2	6	0
7	I keep thinking that the other learners are better at languages than I am.	5	4	1	0
8	I am usually at ease during tests in my English class.	1	5	4	0
9	I start to panic when I have to speak without preparation in English class.	2	2	4	2
10	I worry about the consequences of failing my English class.	2	5	0	3
11	I do not understand why some people get upset over English classes.	3	3	3	1
12	In language class, I get so nervous I forget things I know.	0	1	5	4
13	It embarrasses me to volunteer answers in my English class.	0	1	4	5
14	I would not be nervous speaking the foreign language with native speakers.	4	4	2	0
15	I get upset when I do not understand what the teacher is correcting.	1	1	5	3
16	Even if I am well prepared for language class, I feel anxious about it.	0	3	1	6
17	I often feel like not going to my English class.	1	1	3	5
18	I feel confident when I speak in my English class.	1	3	4	2
19	I am afraid that my language teacher is ready to correct every mistake I make.	2	1	3	4
20	I can feel my heart pounding when I am going to be called on in language class.	0	4	3	3
21	The more I study for a language test, the more confused I get.	2	4	3	1
22	I do not feel pressure to prepare very well for language class.	1	9	0	0
23	I always feel that the other learners speak English better than I do.	7	1	2	0
24	I feel very self-conscious about speaking English in front of other learners.	4	2	2	2
25	Language class moves so quickly I worry about getting left behind.	0	4	2	4
26	I feel more tense and nervous in my English class than in my other classes.	0	1	2	7
27	I get nervous and confused when I am speaking in my English class.	0	2	3	5
28	When I am on my way to English class, I feel very sure and relaxed.	2	7	0	1
29	I get nervous when I do not understand every word the language teacher says.	1	1	5	3
30	I feel overwhelmed by the number of rules you have to learn to speak English.	0	4	3	3
31	I am afraid that other learners will laugh at me when I speak English.	4	3	1	2
32	I would probably feel comfortable around native English speakers.	0	2	4	4
33	I get nervous when English teacher asks questions which I have not prepared in advance.	3	2	3	2

*CA=completely agree; A=agree; D=disagree; CD=completely disagree.

Appendix No.3

FLCAS as a Post-test

Anketa					
<p>Labdien! Es veicu pētījumu "Drāmas paņēmieni svešvalodas barjeras mazināšanai angļu valodas stundās 6.klasē". Lūdzu aizpildi šo anketu! Katra atbilde ir ļoti svarīga. Paldies jau iepriekš! Izpildītās anketas lūgums nodot sk. Kristīnei Upītei!</p>					
<p>Lūdzu atzīmē ar "x", cik lielā mērā piekrīti katram no dotajiem apgalvojumiem!</p>					
		Pilnīgi pierītu	Piekrītu	Nepiekrītu	Pilnīgi nepiekrītu
1	Es nekad nejūtos pārliecināts par sevi, kad stundās runāju angļu valodā.				
2	Es neuztraucos par to, ka varētu pieļaut kļūdas runājot stundās angļu valodās.				
3	Es uztraucos, ja nesaprotu, ko angļu valodas skolotāja saka.				
4	Es ļoti uztraucos, ja man jārunā angļu valodā bez sagatavošanās.				
5	Es uztraucos, ja man jārunā ar kādu, kam angļu valoda ir dzimtā valoda.				
6	Es kļūstu bēdīgs, ja nesaprotu, ko tieši skolotāja labo manā valodā.				
7	Es jūtos uztraucies pat tad, ja esmu labi sagatavojies angļu valodas stundai.				
8	Es jūtos pārliecināts, kad runāju angļu valodas stundās.				
9	Es jūtos ļoti neērti, ja man angliski jārunā citu skolēnu klātbūtnē.				
10	Es kļūstu nervozs un apjucis, kad man jārunā angļu valodas stundās.				
11	Es uztraucos, ja nesaprotu katru vārdu, ko angļu valodas skolotāja saka.				
12	Mani nomāc visi likumi, kas jāiemācās, lai runātu angļu valodā.				
13	Es baidos, ka citi skolēni varētu mani apsmiet, kad es runāju angļu valodā.				
14	Es jūto ērti, komunicējot ar cilvēkiem, kam angļu valoda ir dzimtā valoda.				
15	Es uztraucos, ja skolotāja angļu valodas stundās uzdod jautājumus, kam neesmu sagatavojies.				

Appendix No.4

Form 6 Post-test Results

Table Form 6 Post-test Results with the Number of Learners Selecting Each Alternative

		*CA	A	D	CD
1	I never feel quite sure of myself when I am speaking in my English class.	0	3	6	1
2	I do not worry about making mistakes in my English class.	1	5	4	0
3	It frightens me when I do not understand what the teacher is saying in English.	0	3	6	1
4	I start to panic when I have to speak without preparation in English class.	1	0	3	6
5	I would not be nervous speaking the foreign language with native speakers.	2	3	3	2
6	I get upset when I do not understand what the teacher is correcting.	0	1	8	1
7	Even if I am well prepared for language class, I feel anxious about it.	0	0	6	4
8	I feel confident when I speak in my English class.	4	4	2	0
20	I can feel my heart pounding when I am going to be called on in language class.				
9	I feel very self-conscious about speaking English in front of other learners.	0	2	4	4
10	I get nervous and confused when I am speaking in my English class.	0	3	6	1
11	I get nervous when I do not understand every word the language teacher says.	0	1	5	4
12	I feel overwhelmed by the number of rules you have to learn to speak English.	1	1	4	4
13	I am afraid that other learners will laugh at me when I speak English.	0	4	3	3
14	I would probably feel comfortable around native English speakers.	3	2	3	2
15	I get nervous when English teacher asks questions which I have not prepared in advance.	2	2	3	3

Appendix No.5

Interview Questions for Alec Templeton

- 1) Do you use drama techniques in your English lessons on daily basis?
- 2) What are the advantages of implementing drama techniques in English lessons?
- 3) What are the disadvantages of implementing drama techniques in English lessons?
- 4) Which of drama techniques are the best when working with teenagers (12 year olds)?
- 5) Have you observed learners that have English language speaking anxiety in your classes?
- 6) What do you think could be the sources for English language speaking anxiety?
- 7) What are your suggestions for dealing with English language speaking anxiety?
- 8) Do you think implementing drama techniques can reduce speaking anxiety in English lessons? Please comment?
- 9) What is your experience with classroom plays?
- 10) What should be done if the reason for English language speaking anxiety is poor knowledge of the language?

Transcript to the Answers of the Interview with Alec Templeton

Question 1

If under drama techniques we understand non-verbal exercises, mime, miming with objects, working with the imagination, improvisation then I can say I use drama techniques in your English lessons on daily basis.

Question 2

The main point of language learning is that from a very young to a pretty high age children learn pro-actively (making things happen, trying out etc. rather than waiting for things to happen and then reacting) and not by storing up knowledge of single words, sentence structures or sitting through lessons, passively. Drama techniques make it much easier to get the children involved in the proceedings, to take part actively.

Question 3

Of course appealing to the children's imagination, for example, or allowing to move around in a classroom or hall can excite them so much that they become loud and chaotic, so the teacher must make rules just as clear as any freedoms she might give them.

Question 4

Warm-ups of all sorts (mirroring hands, ball-catching, clapping around the circle etc.) observation exercises (back to back, freezing, imitating gait and posture etc.) always help children to concentrate on any imaginative, improvisational and rehearsal work that comes after.

Question 5

Yes, of course. We need to find out for every child whether speaking anxiety has always been there or only started with the onset of puberty (which would be a common temporary occurrence). Then we need to know whether it also occurs when speaking their first language, when speaking alone/with one partner, when teacher is absent or not listening, etc. Or whether it occurs in foreign language situations only.

Question 6

Of course practically all pupils suffer from speaking anxiety at some stage of their apprenticeship, so we as teachers must do all we can to reduce factors that might cause anxiety. Such factors include having been corrected too aggressively while trying to say something, too many maybe unsympathetic people listening or simply lack of good experiences with saying things in English.

Question 7

Ensure that the speaker has something she wants to say, that she has the know-how (the relevant sentence structures) to say it and thereby gaining the self-confidence to "dare" to say it. All speaking exercises, voice exercises, tongue-twisters not to mention all improvisation, sketch and scenic work help them to "dare" to speak.

Question 8

Some of the answers to this question I have already given, but whether children experience speaking anxiety or not is all to do with the self-confidence the young person they are coming to be feels/has. Yes, drama exercises can bolster self-confidence enormously when children feel they can have success with them: being within a limited framework such as a scene or sketch is an enormous help for any person. Anxiety can also be about feeling exposed - perhaps by being laughed at, but this is much less likely to occur inane improvisation or sketch than when having to read ill-understood texts aloud or having to give opinions in discussion lessons with the whole class listening. Drama exercises always involve the imagination which almost younger children up to puberty have plenty of. In the learning process while growing up, all children must "find their voice", their speaking voice: first in their first language. In the foreign language the same learning steps as children went through while learning their first language have to be experienced again, have to be recognized as familiar territory but in simplified way, and time-wise of course in a "telescoped" way.

Question 9

When rehearsing a play it is a great method to read a bit together and then start rehearsing at once. Rehearse not the text but the bits of scene they can remember - they use the words and bits of sentence they can think of (which also helps them get over speaking anxieties because they are too involved with the sequences of where they stand, where they look as well as what they are actually saying) - you could even allow them to use their first language for this stage of rehearsal as well. This method of play-acting right from the beginning gives them a

fantastically close relationship with what they are saying, who to and why, as well as with the text itself - they are effectively already learning their lines in the best way possible.

Question 10

Find out what learning strategies the pupil had been taught / had learned. Usually a lot can be found there. The main problem causing poor knowledge is that the pupil had probably never been enthusiastic about the language (English), which could be the result of too much single-word learning (instead of learning whole phrases, whole dialogues etc). For the pupils forms and structures of the language should never play a greater part than drama, humour and beauty of that language. The children who feel they don't understand anything need urgent attention. They must have missed important elements of classes 1, 2 or 3 that gave them the connexion and the feeling -safe with the language. Usually this effect is then further reinforced when they learn to spell, to communicate and express themselves in self-written texts in class 4. If the children you refer to did in fact miss these language acquisition phases, you or a remedial teacher need to go back to them and redo them - in shortened form of course.

The List of the Drama Activities Implemented in English Lessons in Form 6

Activity 1

Technique: drama games (group dynamics)

Activity: 'Chair Race'

Procedure: two equal lines of learners next to each other on one side of the room with each person standing on a chair have to be made. At the back of each line should be an empty chair. On your signal to start the race, the empty chair is passed down the line until it reaches the front. Each person then moves forward one chair leaving an empty one at the back again. The empty one is passed forward and so on. The winners are the ones who reach the other side of the room first (Almond, 2005: 40).

Activity 2

Technique: drama games (group dynamics)

Activity: 'Cup Ball'

Procedure: Learners stand in a circle, and hit the cup with upward strokes. The aim is to keep the 'ball' in the air as long as possible. With each stroke, they either count numbers together, or say the letters of the alphabet. The teacher should stress that everyone should count together whenever the 'ball' is hit and successfully kept in the air (Wessels, 1987: 32).

Activity 3

Technique:

Activity: 'Mirrors'

Procedure: this game is played in pairs. One person is just herself, performing activities such as brushing her teeth, applying make-up, etc. The other person is the 'mirror image', carefully copying everything done by the real person as in a mirror (Wessels, 1987: 36).

Activity 4

Technique: drama games

Activity: 'Thank you'

Procedure: the teacher lists a number of adverbs on the board, and asks the learners how they would say 'Thank you' in each of these situations. Here are some suggestions:

How would you say 'Thank you' if:

- You have been given a present which you had once given to a friend of the person from whom you now receive it;
- A fellow passenger points out to you shortly before the train leaves that you are on the wrong train;
- The bus driver waits for you to catch up with the bus;
- The post-man brings you nothing but bills;
- An elderly person gave up his/her seat to you on the bus upon seeing that you felt ill;
- The doctor told you that you would probably live to a ripe old age;
- You got the job you really wanted;
- A stranger pays you an unexpected compliment (Wessels, 1987: 49).

Activity 5

Technique: drama games

Activity: ‘Greetings’

Procedure: all learners start milling about the room. Ask them to greet each other, perhaps just by shaking hands. Learners just shake hands, move on, and greet the next student they meet. Then ask the learners to greet each other in a more specific way.

Possibilities are: like a lost friend, like someone you don’t really trust, someone you hate, an ex-boyfriend or ex-girlfriend, someone you are secretly in love with, someone with bad breath (onestopenglish.com: 2003).

Activity 6

Technique:

Activity: ‘Channel Hopping’

Procedure: for this activity you need a remote control as a prop. Divide the class into groups and give each different group “channels” or “television shows”. Possibilities include a soap opera, a sportscast, a reality show, an action movie etc. Point the remote at one group and pretend to “turn on” the channel. The group must provide the speech of the channel or show they represent. After a while, “change” the channel by pointing to a different group. The first group stops and the second one begins. Tell the learners that you are very picky and will change the channel if you get bored! On another day you can give the remote control to a different student who can ‘channel hop’ (onestopenglish.com: 2003).

Activity 7

Technique: drama games (group dynamics)

Activity: 'Watch the Birdy'

Procedure: learners are divided into groups and each group is given a picture. Their task is to group themselves in the same positions as the people in the picture. The winners are those who most accurately reflect the picture they have been given (Wessels, 1987: 48).

Activity 8

Technique: drama games (concentration)

Activity: 'Concentration'

Procedure: this game is played, seated in a circle. The teacher is called 'Jack', and each student is given a number. This game is played to four beats, which are given by (a) slapping both hands on the thighs, then (b) clapping the hands together once, then (c) snapping the fingers on each hand in turn. So the beat is slap-clap-snap-snap. Everyone keeps their hands suspended above their laps, while the teacher chants CON-CEN-TRA-TION, then they slap their thighs, clap their hands, and in the first snap the teacher calls out 'Jack', and on the second snap, any number of his choice. The student whose number has been called then calls out her own number and another number (or 'Jack'), while maintaining the beat. Anyone who breaks the beat becomes Number 1, and all the other number changed. So with each new round, the learners have to concentrate on their new numbers. The beat must not be broken or altered in any way (Wessels, 1987: 39).

Activity 9

Drama technique: drama games (concentration)

Activity: 'One to Twenty'

Procedure: Learners sit in a circle, preferably on the floor. The task is to count to twenty as a group but only one person can speak at a time. The teacher can start with one and anyone else can continue with 2, another person with 3 and so on. If two people speak at a time, the teacher goes back to 1 (Almond, 2005: 48).

Activity 10

Technique: drama games (improvisation)

Activity: 'One Word at a Time'

Procedure

Activity 11

Technique: drama games (mime and movement)

Activity: 'Blind Car'

Procedure: learners are into pairs, A and B. 'A' is the car (eyes closed) which will be driven around the entire space by 'B'. These are the controls: finger in the middle of the back, move forwards. The greater the pressure, the faster the car moves. Finger taken off, stop. Finger on the left shoulder, turn left. Finger on the right shoulder, turn right. Finger on the back of the neck, reverse. After 5 minutes, learners reverse roles (Almond, 2005: 57).

Activity 12

Technique: drama games (language)

Activity: 'I Went to the Props Cupboard'

Procedure: each learner is asked to think if a possession their character in the play owns or a stage prop they use if the former does not apply. Learners sit in the circle and they speak one by one, for example:

Student A: 'I went to the props cupboard and found a lighter'.

Student B: 'I went to the props cupboard and found a lighter and a briefcase'.

Student C: 'I went to the props cupboard and found a lighter, a briefcase and a baseball cap'.

If a one makes a mistake, one is out of the game. Game is continued until there is one overall winner (Almond, 2005: 38).

Activity 13

Technique: drama games (language)

Activity: 'The Truth about Me is that'

Procedure: group except one. One person stands in the middle while the rest of the group sits in the chairs. The person in the middle says, 'The truth about me is....' and makes a statement that is true about them. It could be something they are wearing --'The truth about me is I'm wearing blue' something they like—'The truth about me is I like pizza', something they hate, they have brown hair, blue eyes, own a cat etc. After the person in the middle makes his/her statement, if it is true about the people sitting in the chairs, they must get up and change seats. The person in the middle tries to take a seat, so he/she is no longer in the middle. A new person ends up in the middle and the game continues (Wood-Shand, 2008: 126).

Activity 14

Technique: drama games (language)

Activity: 'The Deserted Island'

Procedure: learners are divided into pairs. The student's A task is writing. The student's B task is dictating. They have to imagine that they are on a deserted island. The task is to write a message that they will send in a bottle. Learners have to say who they are, where they are, what happened to them and that they need help. The grammar or spelling does not matter. The main aim is that learners improvise and say anything that comes to their mind.

Activity 15

Technique: drama games (language)

Activity: 'Alphabet Dialogue'

Procedure: this is an activity which consists of 26 lines of dialogue. The first line starts with a given letter (say 'R'). The reply to that line must start with an 'S', and so on, until the whole alphabet has been covered (you can leave out the letters K, Q, X and Z unless you want to make it really challenging!). After 'Y' comes 'A'. Learners that hesitate, or use the wrong letter 'Die'.

Activity 16

Technique: play acting

Activity: play 'Robin Hood'

Procedure: preparation work was done beforehand and the book 'Robin Hood' (pre-intermediate version) was read. Afterwards, the play (written by Robert Sims) was read through several times and when the learners started to remember parts of their text they tried to improvise and feel what could be done on the stage. All the roles were equal length. Later on learners draw posters and made other attributes necessary for the play. At the end the play was performed to learners' parents.

Appendix No. 8

Learners' Feedback Questions

- 1) Vai Tev šķiet, ka drāmas paņēmieni Tevi iedrošināja runāt angļu valodas stundās? Jā/Nē
- 2) Kura aktivitāte visvairāk palīdzēja runāt angliski?
- 3) Kura aktivitāte vismazāk palīdzēja runāt angliski?
- 4) Vai Tev patika drāmas aktivitātes? Jā/Nē
- 5) Kura bija Tava mīļākā drāmas aktivitāte?
- 6) Kura drāmas aktivitāte Tev patika vismazāk?
- 7) Vai Tu gribētu piedalīties vairāk drāmas aktivitātēs?
- 8) Vai Tu vēlētos vēl kaut ko piebilst par drāmas paņēmieni izmantošanu angļu valodas stundās?

Appendix No. 9

Learners' Feedback Questions and Answers

1) Do you think that drama activities helped you to speak up in English lessons? **Yes/No**

Yes	No
10	0

2) Which activity was the most helpful in order to speak English?

Robin Hood	I went to the props cupboard	The truth about me is that	Deserted island
7	1	1	1

3) Which activity was the least helpful in order to speak English?

Mirroring	Car driving	Watch the birdy	Chair race
3	3	2	2

4) Did you enjoy drama activities? **Yes/No**

Yes	No
9	1

5) What was your favourite drama activity?

TV channels switch	Robin Hood	Chair race	Concentration	TV channels switch
2	5	1	1	1

6) What was your least favourite drama activity?

TV channels switch	Robin Hood	Chair race	Concentration	TV channels switch
2	5	1	1	1

7) Would you like to participate in more drama activities? **Yes/No**

Yes	No
9	1

Appendix No. 10

Observation Field Notes

Date	Activity	Observation field notes
March 28	Thank you (5 min)	Everybody was involved in the game. I needed to translate several situation descriptions into Latvian because some of the learners could not understand. Anyway, everybody participated and responded to the situations given actively. It brought a lot of fun. The learners laughed about each other's dramatic skills. The atmosphere was positive.
March 29	Chair race	This activity was excellent for team-building. It made everybody work in different groups. The learners gave each other advice how to better accomplish the task. They were very enthusiastic. The activity turned out to be a loud one and it was a little bit difficult to get them focused again.
	Robin Hood	We tried to go step by step through all the scenes. Learners were allowed to look in their texts if needed. There was a little progress in terms of emotional context. I did not tell them what to do. They just tried to recite their lines in the way they felt to do and they tried to find out what could be done 'on the stage themselves'.
March 31	Mirrors	The learners did not seem to enjoy the activity. They were rather passive so I shortened the time for it. They seemed to find it boring.
April 1	Greetings	The learners were very good at this game. There was no need for translation, they understood the instructions well. They walked around the classroom, shook hands with each other and said 'hallo' in different manners. Everybody was actively participating and it seemed that the learners enjoyed the activity.
April 4	Channel Hopping	The level of the learners' activity was very high. They worked in different groups very well. This activity was very loud and chaotic but they enjoyed it and performed as it was required. I added a requirement that they had to act the situation out loud each saying at least two words English. It brought a lot of fun.
April 5	Watch the birdy	At first the learners were not willing to work in the groups I assigned. In order not to make the activity loud and chaotic, I asked them to do the task silently, with the help of miming. Finally they managed to work together very well although they talked and did not follow the requirements. The activity became loud and chaotic but the learners seemed to have a lot of fun.
April 6	Concentration	This activity was very successful for getting the learners focused. The main difficulty was to make them tolerate each other's mistakes. At the beginning the learners gave silly comments about those who made mistakes. Finally they learnt how to play the game and worked together well.

April 7	One to twenty	This activity was difficult for the learners because each of them wanted to be the first and they were calling the numbers out very loud. When they made a mistake, often aggressive comments followed. I used this activity in many lessons because when the learners learnt how to do it, it calmed them down and got them focused again. I used the activity after the non-verbal tasks that made the learners very excited or at the end of some lessons. If they were messy and overexcited after the break, I used it to start the lesson.
April 8	One word at a time	I considered it to be the least successful activity for my English group. The activity was an improvisation task. Half of the learners were willing to participate and make a funny story but the other half did not come up with words or it took them very long time to say a word out loud. As a result, the active learners got bored but those for whom it was difficult to improvise anxious.
April 11	Blind car	The learners enjoyed the activity. They were driving 'cars' around the classroom enthusiastically. The activity did not become loud and positive atmosphere was created.
April 12	I went to the props cupboard	The learners' level of activity in this task was very high. They competed who would remember the most words. When we did it for the second time in one of the following lessons, the requirement was to use the vocabulary from 'Robin Hood'. I was surprised with how many words the learners were able to come up.
April 13	The truth about me is that	The learners' level of activity in this task was very high. Everybody was involved. I liked that learners helped each other to think of a fact to say if one was not able to come up with a new fact fast. They tolerated each other in this activity brought a lot of fun.
April 14	The deserted island	The learners were divided in pairs. I was satisfied that finally nobody complained about the partner they had to work with. They were used to that I always gave them a different partner to work with and that was not for discussion.
April 15	Alphabet dialogue	At the beginning it was a very challenging activity and as I wanted everybody to be involved, I let everybody to continue if even if they made mistakes or started with the wrong letter. We left out letters K, Q, X and Z. The learners were allowed to say such words as people's names, countries etc. as well.
	Robin Hood (40 min)	The roles were divided so the calmest person in the class would have to most active role in the play; the most aggressive child had the sweetest and the kindest role etc. I did in order to enliven the play with funny situations. I gave equally long lines for everybody so the weakest children would not feel less important in the play. Most of the learners already knew their lines because before the break we read the play through several times. We started to learn the song 'Robin Hood' for the play. The song went really good. Afterwards, learners were divided into pairs and they had to practise their dialogues. After 10 minutes a pair by pair was called out to demonstrate their dialogues. Most of the learners lacked the emotional context in their speeches and just recited the lines monotonously. That is why we had a discussion at the end of the lessons about the characters of the play and the feelings they expressed in the book.

The Script for the Classroom Play ‘Robin Hood’

ROBIN HOOD a play for Class 6

by Robert SIM

Characters:

Storyteller/Chorus	Marian’s Lady-in-Waiting
Much the Miller	Robin Hood
Much’s Wife	Prince John
Much’s Daughter	Friar Tuck
Sheriff of Nottingham	Wedding guests
Captain of the Guard	Minstrels
Will Scarlet	Bishop of Hereford
Alan O’Dale	Bishop’s Servant
Lord Fitzwalter	Little John
Lady Fitzwalter	King Richard (Palmer)
Marian Fitzwalter	Armed Man

Prelude

Long ago in England’s past
Stretched forests green and thick;
The oak and beech made strong the lands
And hid the deer from hunter’s hands.

King Henry died and left the throne
To Richard, tall and strong;
The people loved him from the start
And called him bravest Lionheart.

But soon he rode to far-off lands
To join the brave Crusade;
And in his place his brother stepped -
Prince John, the renegade.

The years went by and John grew rich
By taking from the poor;
And he alone could hunt the deer
That roamed from shore to shore.

Our play now tells of Robin Hood,
Who fought against this law;
Against Prince John he took his bow
And gave his heart to the poor.

Scene 1: Much the Miller

A simple hut. Much the Miller is at home with his wife and daughter

Story-Teller:

The Sheriff and his men one day
Rode out to keep the law,
And at the house of Much the Miller
They beat upon the door.

Enter Sheriff and Captain of the Guard.

They beat upon the door of the hut.

Captain of the Guard:
Open up! Open up! In the name of Prince John and the Sheriff of Nottingham!

Much the Miller:
Yes, yes, I'm coming. What do you want?

Sheriff of Nottingham:
I am the Sheriff of Nottingham and I come to uphold the laws of our King. Here in Sherwood Forest you have killed the King's deer. Three years ago you lost two fingers for the same offence and now you must come with me to Prince John's court in Nottingham to answer for your crimes.

Much's Wife
No, no you must not harm him! How shall we live? We have a daughter, too!

Captain of the Guard:
Out of my way, woman! This man has wronged the King!

Much the Miller:
Is it so wrong to feed one's wife and child?

Sheriff of Nottingham:
Yes, at the King's expense it is wrong!

Captain of the Guard *to Much's wife*:
You will find him in the castle in Nottingham.

Much's Wife:
Stop, stop! What will become of us?
Exit Sheriff and Captain with Much.
The wife and daughter try to console one another.

Much's Daughter:
Don't worry, mother.
There is a knock at the door.

Much's Wife:
Who is there?

Will Scarlet:
It's I, Will Scarlet, your friend. I have seen all that has happened.

Much's Wife:
Good Will Scarlet, that wicked Sheriff has taken my husband and now we are lost!

Will Scarlet:
There is help at hand. My master Robin Fitzooth of Locksley Hall. Let us away and speak with him.

Much's Daughter:
I shall avenge my father for I am as strong as any man. Robin Fitzooth will help us. His heart is warm and fair.

Scene 2: The Sheriff and Robin

In Locksley Hall the guests celebrate the wedding of Robin Fitzooth and Marian Fitzwalter which is to take place the following day. Prince John and the Sheriff are there, too, disguised as guests.

Story-Teller:

To Locksley Hall that summer eve
Guests came from far and wide
To honour Robin Fitzooth
And Marian, his bride.

Alan O'Dale:

Let us toast Robin and Marian who will be wed tomorrow! *Everyone drinks a toast.*

Marian:

We thank you, Alan O'Dale. Now please sing us a song, for yours is the finest voice in all the land.

Alan O'Dale:

As you wish, my Lady. *He sings a song*

Robin:

Bravo, Alan! Now let us toast King Richard and the Crusade!

Sheriff of Nottingham: *to Prince John:*

Everyone is happy here. They love your brother, Richard.

Prince John:

My dear Sheriff, if you bring him to Nottingham Castle then I promise you that you can wed the beautiful Marian. *The attention turns to Will Scarlet, who enters with Much's wife and daughter.*

Robin:

Good Will Scarlet, what news?

Will Scarlet:

Here are the wife and daughter of Much the Miller. The Sheriff has taken Much to Nottingham Castle where he is to answer for his crimes.

Robin *to the two women:*

You are both safe here. *Turning to the wife:* You must stay here with Marian and you, daughter, will join us. We shall teach you about the forest.

Marian:

Yes, young Much, you will be a fine friend, for you are strong and your eyes are bright.

Much's Daughter:

Thank you, kind Lord and Lady. My task now is to avenge my father.

Robin:

Patience! Tonight I shall go to Nottingham Castle to free your father.

Will Scarlet:

Robin, you must stay here for your wedding. Alan O'Dale and I shall go to Nottingham.

Robin:

You are right.

Marian *putting her arm around the wife:*

Come this way, good woman.

Much's Daughter:

Something must be done!

Robin:

Yes, and something will be done to strike at the very heart of Prince John! But now, good minstrels, play a song to brighten our hearts.

Here the minstrels could play a tune if wished. Otherwise the scene can just end as it is.

Scene 3: Robin becomes an outlaw

The following day. At the chapel where the wedding is to be held.

Story-Teller:

It was a Sunday morning
All in the month of May,
When the noble Lord Fitzwalter
Led his daughter's wedding day.

But Robin was uncertain
and placed his men nearby,
In case unwanted strangers
Should meet them eye to eye.

As the Bishop began the service,
A knight with men came by;
It was the Sheriff of Nottingham
With his sword raised full and high.

Sheriff of Nottingham:

In the name of Prince John, this ceremony must stop!
Captain, read the mandate!

Captain of the Guard *reading*:

Be it known to everyone that Robin Fitzooth, known also as Robin Hood, has helped the enemies of Prince John and is hereby declared outlaw!

Friar Tuck *seizing the mandate*:

My good Sheriff, this mandate has no seal from Richard, our King!

Sheriff of Nottingham:

This man has helped the King's enemies. We saw Much the Miller's family at Locksley Hall last night.

Robin:

Here and now Robin Fitzooth ceases to be. You have called me Robin Hood and now you will fear this name! *He turns to Lady Fitzwalter:* Good Lady Fitzwalter, you are Marian's mother. Please care for her until Richard, our King, is back in England and I have been pardoned.

Lady Fitzwalter:

I will not allow my daughter to marry an outlaw but I shall care for her until King Richard has pardoned you. *Robin rushes forward and pushes the Sheriff out of the way.*

Will Scarlet:

This way, Robin! *They both run off.*

Sheriff of Nottingham:

The villain! He will die for this!

Friar Tuck:

Robin Hood is no villain. He is a noble man and the best bowman in all England. It will not be easy to catch him!

Bishop of Hereford:

Hold your tongue, Friar Tuck! You speak against Prince John!

Friar Tuck:

But I speak for all the people of England and they will win! But now I shall go where I am welcome.

Scene 4: Little John

In Sherwood Forest.

Story-Teller:

The years went by and Robin Hood
Lived deep in Sherwood's cover;
He fought the bad and helped the good,
a hero like no other.

Good King Richard, in a distant land,
Was locked in a mighty tower.
But John, that foul and evil man,
Thought only of his power.

So Robin Hood collected gold
From those who came nearby,
and sent it all to free the King,
Who alone in the tower did lie.

Enter Alan O'Dale.

Will Scarlet:

What news then, Alan?

Alan O'Dale:

Nothing new. It's long since we heard of Richard, our King.

Robin:

Then I must go to Nottingham to hear what has happened to our King.

Alan O'Dale:

You must not go alone, Robin! Take me with you!

Robin:

No, you must stay here. There is much to be done.

Will Scarlet:

Then disguise yourself - as a shepherd!

Robin puts on shepherd's clothing

Robin:

There! How is that?

Much's Daughter:

Perfect, Robin! But you must be on your guard, for the Sheriff and Prince John are your bitter enemies.

Robin:

Do not fear. Nobody knows the forest better than I!

Alan O'Dale:

Farewell and God be with you! *Robin walks off and comes to a river, across which there is a narrow bridge. a stranger also wants to cross the river.*

Robin:

Stranger, we cannot both cross over this bridge together!

Little John:

So then, out of my way, little man!

Robin:

You are too bold! Go back or you will find yourself in the river!

Little John:

You are wrong! 'Tis you who will get wet first!

Robin:

We shall see about that! *He puts down his staff and takes out his bow.*

Little John:

Just try, and I will tan your hide with my good staff.

Robin:

My arrow will strike you before you can raise your arm.

Little John:

You are a coward! You have a bow and arrow and I have only a staff.

Robin:

I despise the name coward! I shall fight you with my staff! *They fight on the bridge.*

Little John:

You fight well for one so small but now your time is up! *He pushes Robin into the water.* Little man, your feet are not as certain as your tongue!

Robin:

You are a fine man and the day is yours. Let there be no more fighting between us! *Robin swims to the river bank and blows his horn.* Who are you and what do you want here in Sherwood Forest?

Little John:

I am looking for Robin Hood. *Robin Hood's men appear from the woods*

Much's Daughter:

Are you hurt, Robin? Was it this villain?

Will Scarlet:

Come, lads, let us get him wet!

Robin:

No, he is a fine man who is searching for us! *He turns to Little John.* I am Robin Hood and these are my men.

Little John:

Good Robin, here is my hand and my heart goes with it. My name is Little John and I come to help you.

Robin:

You are a good man and so welcome among us. Let us celebrate! *They all cheer. There is a celebration of some sort.*

Scene 5: Robin Hood and the Bishop

In Sherwood Forest. The Bishop of Hereford and his servant are riding together.

Story-Teller:

So Little John and Friar Tuck
Joined Robin and the others;
They lived in Sherwood Forest,
A band of merry brothers.

At last news came from lands afar
That Richard now was free,
And Prince John in his anger
Raised a fighting company.

Among the men who took his side
Were bishops, staunch and staid;
And Hereford was the first of those
Who came to Prince John's aid.

Bishop of Hereford:

I knew it would be dangerous to be alone in Sherwood Forest.
How much farther is Nottingham?

Servant:

A good three miles, my Lord.

Bishop of Hereford:

If only we had help. Once we reach Nottingham, Prince John and the Sheriff will give us their protection. But who is that ahead?

Servant:

It is a tall man wearing a palmer's cloak.

Ahead of them is King Richard, disguised as a palmer.

Bishop of Hereford:

Well, hurry! Ask him who he is!

Servant *riding over to King Richard*:

Good day. Who are you and what do you want?.

King Richard:

I am waiting for help to get through the forest. May I join you?

Servant:

Come, we shall ask my Lord, the Bishop of Hereford.

Bishop of Hereford:

Well, good sir, what is your business?

King Richard:

Good Bishop, I am a palmer on my way to Nottingham, but I am lost. Can you help me?

Bishop of Hereford:

Yes, you may join us. We shall be there in an hour!

King Richard:

Thank you, good Lord Bishop.

*Soon they see a shepherd ahead, who is eating venison.
This is Robin Hood in disguise.*

Bishop of Hereford:

What are you doing? Eating the King's venison? That is a grave crime! You must come with us to Prince John's court in Nottingham!

Robin:

Mercy! Mercy! Pardon me! I am a poor shepherd with a family to feed!

Servant:

There is no mercy for the likes of you!

Bishop of Hereford:

Prince John will have you hanged for this! *Robin blows his horn.*

This is no time for music! *Robin's men arrive.*

Little John:

My Lord Bishop, the music is for our ears and not yours. What is the matter, Robin?

Robin removing his disguise:

The Bishop refuses a poor man any mercy and wants to hang me!

Little John:

Cut off his head and bury him under a tree!

Robin:

There is no mercy for the likes of you, Bishop! We've been expecting you. Please accompany us for your last meal.

Bishop of Hereford:

This is an outrage!

King Richard:

Good Robin Hood, I am not a friend of the Bishop. I rode with them because I lost my way. I fought in the Crusade and now I am a simple palmer.

Robin:

Palmer, I have no quarrel with you. Come and eat with us.

King Richard:

Thank you.

Scene 6: King Richard comes to Sherwood Forest

In Sherwood Forest. Maid Marian and her lady are sitting in front of a cave, waiting for Robin. They are making arrows.

Story-Teller:

Not far away in Robin's camp
Maid Marian did await,
For she had fled to join her love
And help the King's escape.

But Prince John's heard how the gentle maid
Had fled to fight the law;
He seized his sword, he seized his chance
To settle an old score.o

Marian:

Robin will soon be back. He received news that the Bishop of Hereford would pass through the forest. We shall have guests this morning.

Lady-in-waiting:

Maid Marian, I can hear something over there! Here is your sword. *Prince John arrives with an armed man.*

Prince John:

So, here is the tigress in her den! There is no escape! Robin Hood is busy with the Bishop of Hereford.

Marian blows her horn.

Marian:

Back, you wild beast! I can fight as well as any man!

Prince John:

Quickly catch hold of her! *Marian strikes the armed man to the ground but Prince John overpowers her.*

Prince John:

Now I have you!

Marian *striking his face*:

You have my hand!

Robin *unseen by Prince John*:

You must be tired of fighting women, Prince John! Turn and fight with me!

Prince John *pushing Marian aside*:

Gladly - Robin Hood!

The others arrive and surround Prince John.

Robin:

Slay him not, but bind him and put him in the cave. Are you hurt, Marian?

Marian:

Yes, Robin, you came just in time.

Robin:

Lord Bishop and you good Palmer, let us eat together. That is, unless you will not eat the King's venison.

King Richard:

Why not - I consider the deer as my own.

Robin:

My Lord Bishop, you have dined with us today. Come toast King Richard with us and pray for his speedy return. Then pay us and be gone! *They toast.*

Bishop of Hereford:

I have a little money with me. Not two hundred pieces of silver and even they are not mine. I carry them to help Prince John!

Much's Daughter:

Search him! And you, good Palmer, do you also have money? All we collect goes to King Richard.

King Richard:

I have very little, but you may have it all. For your hearts I wish I had more.

Robin:

Not a penny of yours shall we take. But won't you join us against Prince John?

King Richard:
I cannot, for I go about the King's business.

Little John *standing with Prince John:*
And here is someone who goes about the devil's business. *King Richard opens his cloak on seeing Prince John, thus revealing his real identity.*

Prince John:
Richard! My brother! King Richard! You are here to punish me!

King Richard:
Release him. Now go swiftly and sin no more!
Prince John flees and everyone else kneels down.

Robin:
It is the King!

King Richard:
Stand up, friends. My brother called you an outlaw but he is the renegade. I pardon you all now.

Marian:
Our King, England is saved! And now that we have been pardoned, Robin and I can be wed.

King Richard:
So it shall be. In the grace of the Lord you will be wed.

Diplomdarbs „Drāmas paņēmieni angļu valodas runāšanas trauksmes mazināšanai 6. klasē”
izstrādāts LU Pedagoģijas, psiholoģijas un mākslas fakultātē fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie
informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: _____ Kristīne Upīte
(paraksts)

Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: M.ped. M.fil. Sandra Kalniņa _____ .____.2016.
(paraksts)

Recenzents: M.ped. Sintija Vaļka

Darbs iesniegts LU PPMF Skolotāju izglītības nodaļā _____ .____.2016.

Dekāna pilnvarotā persona: studiju metodiķe Inese Ranka, _____
(paraksts)

Darbs aizstāvēts Valsts pārbaudījuma komisijas sēdē

____. ____ .201__ . protokola nr. _____, vērtējums: _____

Komisijas sekretārs: Anita Auziņa _____
(paraksts)