

Effect of Drama Instruction Method on Students' Turkish Verbal Skills and Speech Anxietyⁱ

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Abstract

The objective of the present study is to determine the effect of the “drama” method on students' Turkish verbal skills and speech anxiety. Pretest-posttest experimental model with control group was utilized in the study. In the analysis of data obtained by Turkish Rhetorical Skills Scale (TRSS) and Speech Anxiety Scale (SAS), t-test statistics were used. The following results were obtained in the current study: 1. It was determined that “drama” instruction method was more successful than the instructional activities in the existing Turkish curriculum for development of Turkish rhetorical skills. 2. In minimizing students' speech anxiety, “drama” method was found to be more successful than the instructional activities in the existing Turkish curriculum. These results demonstrated that “drama” method is an effective technique in development of students' Turkish verbal skills and reduction of students' speech anxiety.

Keywords: Turkish verbal skill, speech anxiety, drama.

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Introduction

Realization of interpersonal communication processes at the desired level is dependent on the realization of the conversation at the desired level at a great extent. Because, one of the significant factors in communication, “the source” is the speaker. If it is considered that the occurrence of listening is dependent on the occurrence of speaking, the significance of effective verbal skills in a healthy conversation would be perfectly conceived.

Preference of student centered modern approaches that prioritize structuring the knowledge and using this knowledge wherever necessary in educational and instructional activities instead of the conventional instruction methods that are teacher centered and based on transfer of knowledge (Eryaman, 2007, 2008; Durukan, 2012) would contribute to the students to begin their professional lives with effective communication skills and verbal skills. Thus, use of methods and techniques that enable the development of students’ verbal skills in speech education processes is a necessity. In fact, the educational system works towards training self-sufficient, critical-thinking, creative individuals that could apply the learned knowledge, transfer the knowledge and experiences obtained, solve problems, adapt to the social structure and with high communication skills (Maden, 2011b: 108). Radical changes in instructional strategies, methods and techniques that pacify the learner, keep the learner still and promote one-way communications are the results of such studies.

“Drama” is one of the modern instruction methods that could be used in developing speech, which is one of the most utilized forms of expression by the students in daily life. The word drama has its roots in Greek “dran” that means “to do, act and to perform.”

Heatcote and Herbert (1985) explained drama as expanding life experiences without going on the stage and without acting a part in a play. O’Neill (1989) interpreted it as a field where the imagination is expanded as much as possible, while Nixon (1988) perceived it as a learning method. According to McCaslin (1990), drama is a universal art which is necessary for all.

Drama, popular today as the “creative drama,” is also known as dramatization, role playing, to dramatize, educational drama, developmental drama, educational science of theatre, pedagogical game, etc. “Creative drama” is sometimes considered as a method, sometimes as a field, and in others as a discipline (Üstündağ, 1998: 29).

Drama is a multi-dimensional concept that covers the field of education as an instructional tool, visual arts as an art form, as well as the health fields as a psychological treatment (Maden, 2010a: 260). It is a modern instructional method that emphasizes student-centered, learner activated, hands-on, entertaining instruction that supports learning styles and provides retained learning (Maden, 2011b: 109). Drama is a process that includes sharing a dramatic situation by a group using theatre techniques (Aslan, 2009: 27). Generally speaking, drama is a direct relationship between two individuals, an exchange of action and reaction; even a random communication-interaction that occurs at the lowest level could be considered as a dramatic instance or a dramatic situation (San, 1990: 573). These discussions demonstrate that drama is a complex activity that entails cognitive, psychomotor, communicative, educational, etc. aspects. The fact that the most dominant verbal language skill in mutual communication among individuals that participate in this complex activity is the speech demonstrates the significance of drama in speech education.

To increase academic achievements of students at school, it is necessary to bring their communication skills to the desired level. Because, only the students with effective communication skills could have high self-esteem in classes and play a key role in teacher-student communications and information sharing. Furthermore, only students that share and discuss their knowledge accurately and without a reservation and relate this knowledge to the real life could have permanent learning experiences. Because, retention of learned knowledge is only possible by relating this information with the daily life. Drama is considered to be one of the most effective methods to achieve this goal

and several scholars state that this method should be implemented in all educational levels (Aykaç and Çetinkaya, 2013; Çelikkaya, 2014; Kara, 2000, 2008; Kırmızı, 2008; Durukan, 2012; Maden, 2010b, 2010a, 2011a).

In addition to developing speech, which is one of the important communication methods of individuals, drama contributes to the improvement of imagination, creativity, aesthetic pleasure, creating social and psychological sensibility, achieving life experience, cognitive and psychomotor development, self-esteem, decision making, etc., and thus, drama is an effective tool and a significant skill to be achieved in educational environments (Maden, 2010a).

Through drama activities, students achieve thinking, speaking, listening and narrative skills, in short, they achieve communication skills. As a result of the interaction with the group during creative drama studies, the students improve their language skills naturally (Fleming, 1995). Thus, the activities should be conducted by the students, they should be allowed to speak, write, read and listen in the learning-teaching process. For this purpose, techniques such as role playing, improvisation, role cards and dramatization should be extensively utilized in the drama method that promotes active participation of the students within the play in the instruction of the courses (Aykaç and Çetinkaya, 2013: 675).

Drama studies could be included in every step of formal education as an instruction method and as an independent field (San, 1992). Drama expands individual's sphere and quality of communications. It creates various opportunities for the student to try out different speech methods. Drama, which has its own rhetoric, facilitates critical attitudes of students towards themselves and (Nixon, 1987). Socialization phenomenon in drama is further significant for self-knowledge of the individual and defining her or his place in the group. Group plays and improvisations are entertaining activities that each student would like to play a role in. Plays, role playing, improvisations and impersonations prepare the student for life situations and play a key role in preparation of the individual for real life and development of rhetorical skills by removing speech anxiety (Aykaç and Çetinkaya, 2013: 675). Because, there is no rote learning in drama, hence, the student would spend an effort to use her or his speech effectively and would be careful with articulation, emphasis and intonation (Kara, 2007: 98).

Kurudayıoğlu and Özdem (2015: 28) reported that drama activities are conducted in three stages of preparation-warmup, impersonation and assessment. Accordingly, *during warmup, activities such as running, walking, jumping, thumping out with music or rhythm could be conducted. The objective of this stage is to make students to get ready to express themselves, communicate and socialize with each other.*

During the impersonation stage, the activity selected based on the characteristics of the study group is conducted. In this stage, the leader should avoid going too far with the games and tiring the participants unnecessarily. In the assessment stage, students are asked about their feelings on the drama activity and the aim is to provide awareness about their own behavior and develop empathy about the behavior of others (Kurudayıoğlu and Özdem, 2015: 28).

It is necessary to meet certain conditions to conduct the drama activity. For the activity, participants, a setting where the players could comfortably express themselves, a certain subject / content and a drama leader / teacher that could provide continuity for the drama process are needed.

The drama leader has duties that she or he should fulfill from the beginning to the end of the activity. These are; determination of the goals of the game, the strategies that would be used to reach these goals, preparation of tools and materials and assessment of the activity. In this context, the leaders should be a good observer, respect and reassure the students, open to communication and be responsible.

Ministry of National Education determined the points to take into consideration in drama applications as follows:

- A setting suitable for the content should be available.
- During relaxing and concentration stage, a location where players would not touch and bother each other should be selected. Selected venue should be comfortable and suitable for the purpose.
- Development levels of the students should be considered.
- Student enthusiasm and willingness is important for them to focus, pay attention and to act accordingly in any activity.
- Haste to create collaboration and the setting should be avoided. Appropriate time should be allowed for the drama activity.
- Attention should be paid to student views in selecting the activity. Students concentrate on and enjoy the activities they selected better.
- Each drama activity should be assessed after completion (Cited by Kurudayıoğlu and Özdem, 2015: 28).

Objective

The objective of the present research is to determine the effect of drama on Turkish verbal skills and speech anxiety of the students. For this purpose, the research questions were set up as follows:

- Is there a significant difference between “Turkish verbal skills” pretest scores of test and control group students?
- Is there a significant difference between “Turkish verbal skills” pretest and posttest scores of test group students?
- Is there a significant difference between “Turkish verbal skills” pretest and posttest scores of control group students?
- Is there a significant difference between “Turkish verbal skills” posttest scores of test and control group students?
- Is there a significant difference between “Turkish speech anxiety” pretest scores of test and control group students?
- Is there a significant difference between “Turkish speech anxiety” pretest and posttest scores of test group students?
- Is there a significant difference between “Turkish speech anxiety” pretest and posttest scores of control group students?
- Is there a significant difference between “Turkish speech anxiety” posttest scores of test and control group students?

Methods

Study Model

In the present study that investigated the effect of drama activities on Turkish verbal skills and speech anxiety of students, pretest posttest experimental model with control group was used. In the pretest posttest experimental model with control group, there are two randomly selected groups. One of these groups is used as the test, and the other is used as the control group. Pretest and posttest measurements are conducted in both groups (Karasar, 2011: 97).

The following processes are conducted with study groups in pretest-posttest applications:

Table 1. Study Design

Group	Pretest	Process	Posttest
Control	<ol style="list-style-type: none"> 1. Speech Anxiety Scale (SAS) was applied to students in the pretest. 2. In pretest, each student was allowed for 5 minutes of free speech, which was assessed by 3 experts using Turkish Rhetorical Skills Scale (TRSS). 	Curriculum Turkish Activities	<ol style="list-style-type: none"> 1. Speech Anxiety Scale (SAS) was applied to students in the posttest. 2. In posttest, each student was allowed for 5 minutes of free speech, which was assessed by 3 experts using Turkish Rhetorical Skills Scale (TRSS).
Test	<ol style="list-style-type: none"> 1. Speech Anxiety Scale (SAS) was applied to students in the pretest. 2. In pretest, each student was allowed for 5 minutes of free speech, which was assessed by 3 experts using Turkish Rhetorical Skills Scale (TRSS). 	Instruction with drama	<ol style="list-style-type: none"> 1. Speech Anxiety Scale (SAS) was applied to students in the posttest. 2. In posttest, each student was allowed for 5 minutes of free speech, which was assessed by 3 experts using Turkish Rhetorical Skills Scale (TRSS).

Study Groups

Study groups included 37 7th grade students attending a public school in Van provincial center during 2015 – 2016 academic year fall semester. To create test and control groups, 18 students were assigned randomly to one, 19 students were assigned randomly to the other group. As a result, the test group included 18, the control group included 19 students. Applications were conducted in Turkish courses for 8 weeks. Demographical characteristics of the students are presented in Table 2.

Table 2. Participant Demographics

Demographical characteristics	f	%
Gender		
Female	16	43,2
Male	21	56,7
Total	37	99,9
Mother language		
Turkish	-	-
Kurdish	33	89,1
Arabic	4	10,8
Total	37	99,9

Note:

- Second language of native Kurdish speakers was Turkish.
- Second language of native Arabic speakers was Turkish.

Processes conducted with the test group

Before application, both groups received and completed the “Speech Anxiety Scale” in the pretest. Then, the students were allowed to make a 5 minutes long improvised speech where they introduced themselves and their families and the speeches were assessed by experts using Turkish Rhetorical Skills Scale. Arithmetic mean values of the data were calculated by the author after the

assessment forms were submitted by the experts. The same processes were conducted for the posttest as well.

Detailed information about drama and applications were provided to the students in the test group and students were motivated for participation in the studies.

During the study, activities were conducted for 8 weeks and 3 hours per week with the exception of the pretest-posttest applications. Attention was paid to the stages of drama activity and warmup, impersonation and assessment stages were meticulously conducted. Course syllabus was prepared based on verbal self-expression achievements depicted in Turkish curriculum.

Conducted Drama Exercises

The researcher served as the drama leader in each play and provided information about drama activities. Drama leader gave detailed information to students on the drama topic, idea, events, etc. and guided the groups to act which play and when. In drama exercises, plays titled *The Chair of Dreams*, *We are with Whom This Week*, *I am a Seller in the Market*, *The Soccer Fan*, *I am at the Parliament*, *I am a Presenter*, *From Land to Land*, *I am the Driver or the Passenger* were presented. Warm-up, animation and assessment studies were conducted based on the drama principles provided in the *Entertainment Services (2014)* booklet prepared within the context of Ministry of National Education Project to Empower Vocational Education and Instruction System (MEGEB).

Warm-up and harmonization studies: Warming-up by walking: Piaffing accompanied with music or tambourine rhythm and walking with an increasing and then decreasing speed on a muddy road, a field covered with grass, on a balance beam, on broken glass, on mushed tomatoes, on banana peels, on hot sand and on ice, etc. (warm up)

Free walking: Saying “hi” and shaking hands while walking, walking by touching shoulders, ears and hair, smiling, looking at someone as if in a cage without or with communication, with specific emotions (happy, sad, fearful, shy, angry, etc.) (warm up).

Main Exercise Examples

Practice 1

The chair of dreams: The teachers asks the students to determine the administrative personnel or branch teacher that they would recreate in the play they will perform the next week and will reenact the educational staff in the school. One of the teachers is aggressive, another is tolerant, another is rude, another is polite, another is extremely religious, another is stolid, another is a poet, another is obsessed with symmetry, and another is meticulous. Drama leader informs the students that they would discuss the problems they experience in classes and solution proposals in a 9-teacher committee. The teacher makes the students arrange the desks and tables in the room so that the class would resemble a meeting room. There are 9 chairs in the meeting room that represent 9 different teaching branches. Following the warm-up exercises, teacher opens the meeting acting as the school principal. Turkish, mathematics, social studies, religious culture and ethics, science, English, citizenship, painting, physical education and music teachers play their roles to narrate the problems they experienced in their classes acting their specific parts under the direction of the principal (improvisation). Proceedings were written down and the meeting continues with the next 9 teacher set.

Practice 2

We are with whom this week: A play is constructed to animate famous artists, authors, soccer players, movie stars, etc. Six students play the role of the infamous, while 12 students enact their fans. For this purpose, drama leader arranges the fans in a half moon order in the classroom and invites the famous people into the stage. The famous people include Nobel laureate author Orhan Pamuk, singer and composer Orhan Gencebay, movie star Polat Alemdar, soccer player Arda Turan, health specialist Canan Karatay and politician Bülent Arınç. For students to enact these roles that they

chose voluntarily and to initiate the dialogue, drama leader asks the following question: “What are the difficulties you experience in your private life due to your profession? Can you briefly discuss?” After this question is answered, the meeting continues with the questions asked by the fans (improvisation).

Practice 3

I am a seller in the market: Teacher asks the students they would do which goods they would sell and why if they were stallholders in the market and asks them to think about it. The desks are lined in the classroom to create stalls. Nine students become sellers and nine become customers. One of them sell vegetables, another fruits, another lemons, another shoes, another dresses, another drapes, another fish, another toys and another sells underwear. Drama leaders directs the customers to sellers to initiate the process where hard bargains were exchanged (improvisation).

Practice 4

The soccer fan: Teacher talks about the negativities that the soccer fans cause and explains them that the sports should be the language of peace. Groups are created in the class that include the fans of particular teams and were asked to be the fans of another team and to act in empathy. The classroom is transformed into a coffee house where the sports are intensely discussed. Violent acts experienced in soccer games are mentioned and the measures that should be taken to establish a language of peace and to minimize violent attempts in soccer are discussed. In the coffee house, fans of Galatasaray, Beşiktaş, Fenerbahçe, Trabzonspor and Bursaspor are present. The talk goes on with discussions on derby games and comments on players.

Practice 5

I am at the Parliament: Teachers asks if the students were a minister of state, which one they would like to be and lets them elaborate on that thought. When the ministry they would like to govern is determined, they are informed that a cabinet meeting is planned and necessary preparations are conducted. The class is transformed into a cabinet meeting hall and the drama leader calls the meeting to order as the prime minister. In the agenda, there are discussions on the failing educational activities due to the increase in terror activities and proposals for a solution on this problem. The minister of defense is nervous and restless, interior minister is indecisive and stressed, ministry of national education is quite relaxed and stolid, ministry of tourism is concerned about the developments, ministry of health is helpless, environment minister is calm and relaxed, and the others follow the cue of the prime minister.

Practice 6

I am a Presenter: Teacher asks the students to enact news anchors with different characters. One of the anchors is joyful and presents the news very rapidly. Another is nervous and speaks loudly. Another is calm and speaks eloquently. Another has a rich voice and stresses the phrases in a loud tone. Another is sullen and nonchalant. Another is argumentative and speaks slower than necessary. Another has accurate emphasis and intonation, speaks distinctly and uses gesticulations and mimics effectively. While the anchors present the news, audience notes the positive and negative aspects of their presentation. After the news reports are completed, anchors and audience discuss the assessment results.

Practice 7

From land to land: Teacher asks each student to enact a province. For instance, the student who plays the role of Istanbul summarizes the region where the city is located, its population, neighbors, touristic places, cultural activities, transportation, climate, etc. of the province and states that it is an important center for touristic trips and express that (s)he would be happy to host visitors. This is in a way an advertising competition. After the necessary preparations are completed, 18 provinces are introduced / promoted in the classroom.

Practice 8

I am a passenger /driver: Teacher makes the students to transform the classroom into a minibus with 18 passengers by joining the student desks. Minibus is taking its passengers between two locations in Van city center. Assistant to the driver opens the door for waiting passengers who immediately fill the minibus. Some could not find a seat and have to stand while travelling. Driver takes the wheel and the journey begins. One of the passengers is an elderly woman, and continuously talks about the clumsiness and frailness of her daughter in law. Another is a fisherman, carrying fish in a plastic bag to his home, which smells very bad in the minibus and other passengers complain about the smell. Another passenger is a calm citizen who fills his horse race ticket. Another is a

teacher and reads a book. Another is a young university student who already sleeps to give his space to an elderly woman who is standing next to him. The driver ignores passengers who complain about stepping on each other's foot and press on to each other. He listens to the song "shiki shiki baba" playing on the radio loudly and enjoys himself.

After each drama session, relaxation exercises were conducted. Application was terminated after the posttest was conducted.

Processes conducted with the test group

Pretest-posttest applications were conducted in the same manner as the test group. Control group applications followed the activities planned in Turkish curriculum. Course syllabus was prepared based on verbal self-expression achievements depicted in Turkish curriculum.

Data collection tools

Speech Anxiety Scale (SAS) and Turkish Rhetorical Skills Scale (TRSS) were used in the study.

Speech Anxiety Scale

Speech anxiety data were obtained using "Speech Anxiety Scale (SAS)" designed by Sevim (2012).

SAS is a five-point Likert (1: Never, 2: Rarely, 3: Sometimes, 4: Mostly, 5: Always) grading scale including 20 items. Scale items include three sub-dimensions. Items 1 – 11 are related to "speaker-centered anxiety," items 12 – 17 are related "environment-centered anxiety," and items 18 – 20 are related to "speech psychology-centered anxiety." All 20 items in the scale are negative statements.

The lowest scale score is 20, and the highest score is 100 points. Coefficient ranges, score ranges, SAS grading data and comments on grades are displayed in Table 3.

Table 3. Assessment ranges for speech anxiety score arithmetic means

Points range	Score range	Grade	Comment
1.00–1.80	20-36	Never	Very low anxiety
1.81–2.60	37-52	Rarely	Low anxiety
2.61–3.40	53-68	Sometimes	Intermediate
3.41–4.20	69-84	Mostly	High anxiety
4.21–5.00	85-100	Always	Very high anxiety

It could be observed in the above table that 20-36 score range is evaluated as "very low anxiety," 37-52 score range is evaluated as "low anxiety," 53-68 score range is evaluated as "intermediate level anxiety," 69-84 score range is evaluated as "high anxiety," and 85-100 score range is evaluated as "very high anxiety."

SAS used to measure speech anxiety of students was tested for reliability with a pilot application. A pilot scheme was implemented with 100 7th grade students, and as a result Cronbach alpha reliability coefficient for the scale for the present study was found as 0.812. This finding demonstrated that the scale was reliable and usable for this study.

Turkish Rhetorical Skills Scale (TRSS)

Turkish Rhetorical Skills Scale (TRSS) was used to assess students' speech skills. The scale includes the dimensions that measure sound, presentation, wording and expression, concentration on speech and considering the audience skills. Scale sub-dimensions and items were discussed with five Turkish education experts and elaborations resulted in the application of the scale as is, without implementing any changes.

The scale contains 24 items; 20 are positive, 4 are negative statements. The scale was developed by Derya Çintaş Yıldız and Mustafa Yavuz (2012). It is a 5-point Likert-type scale and the responses include “I completely agree, I somehow agree, I disagree, I completely disagree.”

Before the application was conducted, a pilot scheme was implemented with 100 7th grade students, and as a result Cronbach alpha reliability coefficient for the scale was found as 0.857. This finding demonstrated that the scale was reliable and applicable.

Data Analysis

Data were analyzed with SPSS 20.0 software package. Related samples t-test was used to assess test or control group measurement results, independent samples t-test statistics was used for test and control group measurements in the analysis of pretest-posttest results obtained with students’ speech anxiety and Turkish rhetorical skills scales.

Findings

In this section, the data obtained as a result of analyses conducted on the findings of students’ Turkish verbal skills and speech anxiety data collection tools are presented and interpreted. Findings are presented under different subtitles categorized under research questions.

1. First research question findings

Comparison of test-control group students’ “Turkish verbal skills” pretest scores are presented in Table 4 below:

Table 4. *Turkish verbal skills independent samples t-test results*

	Groups	N	X	SD	t(35)	p
Pretest	Test	18	67,5556	9,01125	,219	,828
	Control	19	66,8947	9,30290		

Test and control group pretest scores are compared in Table 4. Findings demonstrated that there was no obvious difference between test and control group mean pretest scores. Statistical analysis showed that there was no significant difference between test and control group mean pretest scores (p: .828 > 0.05; t: .219). This data demonstrated that the test and control group students had similar verbal skill levels at the beginning of the applications.

2. Second research question findings

Findings on whether there was a significant difference between test group “Turkish verbal skills” pretest and posttest results are presented in Table 5.

Table 5. *Test group Turkish verbal skills related samples t-test results*

		N	X	SD	t(17)	p
Test Group	Pretest	18	67,5556	9,01125	-10,212	,000
	Posttest	18	89,4444	6,36370		

Table 5 demonstrates that there is a difference of 22 points between test group pretest and posttest mean scores favoring the posttest results. Statistical analysis showed that there was a statistically significant difference between these scores favoring the posttest (p: .000 < 0.05; t: -10.212). This finding shows that drama application was quite effective on the development of students’ Turkish verbal skills.

3. Third research question findings

Findings on whether there was a significant difference between control group “Turkish verbal skills” pretest and posttest results are given in Table 6.

Table 6. Control group Turkish verbal skills related samples t-test result

	N	X	SD	t(18)	p
Control Pretest	19	66,8947	9,30290	-3,682	,002
Group Posttest	19	78,2632	12,37310		

Table 6 shows that control group pretest mean score was 66, whereas posttest mean score was 78. It was determined that this numerical difference was statistically significant as well ($p: .002 < 0.05$; $t: -3.682$). The difference demonstrated that conventional instruction applied in the control group was effective in the development of students’ Turkish verbal skills.

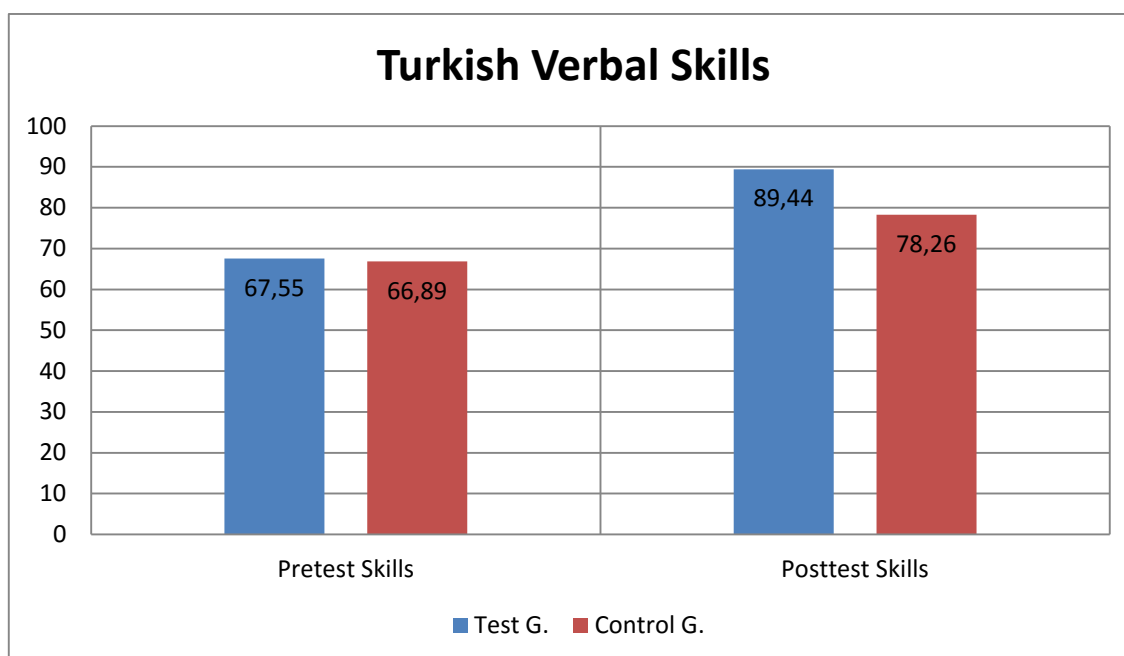
4. Fourth research question findings

Findings on whether there was a significant difference between test and control group “Turkish verbal skills” posttest results are presented in Table 7.

Table 7. Turkish verbal skills independent samples t-test results

	Groups	N	X	SD	t(35)	p
Posttest	Test	18	89,4444	6,36370	3,427	,001
	Control	19	78,2632	12,37310		

Table 7 demonstrates that there was a difference between test and control groups posttest scores favoring the test group. Test group mean score was 89, while control group posttest mean score was 78. This numerical difference favoring the test group was found to be statistically significant ($p: .001 < 0.05$; $t: 3.427$). The findings demonstrated that drama method implemented in the test group had more effective consequences on students’ Turkish verbal skills when compared to the conventional method. Verbal skill findings are given in Graph 1.



Graph 1. Test-control groups pretest-posttest Turkish verbal skills findings

Graph 1 demonstrated that, while there was no significant difference between pretest data, the difference became significant in the posttest data favoring the test group. The graph clearly reflects that drama was more effective on students’ Turkish verbal skills compared to conventional method.

5. Fifth research question findings

Findings on whether there was a significant difference between test and control group “Turkish speech anxiety” pretest results are presented in Table 8.

Table 8. *Turkish speech anxiety independent samples t-test results*

		N	X	SD	t(35)	p
Pretest	Test	18	56,6111	8,45209	,068	,946
	Control	19	56,3684	8,22064		

Table 8 demonstrates that both test and control group speech anxiety mean scores were 56. When the result is interpreted based on the assessment range (20-36 points “very low anxiety,” 37-52 points “low anxiety,” 53-68 points “intermediate level of anxiety,” 69-84 points “high anxiety,” and 85-100 points “very high anxiety”), it was determined that Turkish speck anxiety levels for both test and control groups were “intermediate level anxiety (53-68).” Statistical analysis showed that the difference between control and test groups speech anxiety levels was not significant ($p: .946 > 0.05$; $t: .068$). This result demonstrates that both test and control groups had similar speech anxiety levels before the application.

6. Sixth research question findings

Findings on whether there was a significant difference between test group “Turkish speech anxiety” pretest and posttest results are presented in Table 9.

Table 9. *Test group Turkish speech anxiety independent samples t-test results*

		N	X	SD	t(17)	p
Test	Pretest	18	56,6111	8,48624	10,162	,000
Group	Posttest	18	36,9444	5,48229		

Table 9 demonstrates that test group posttest Turkish speech anxiety mean score was 36. It was observed that this score corresponds to “very low anxiety” in speech anxiety assessment range (20-36 points: “very low anxiety”). Statistical analysis showed that there was a significant difference between pretest and posttest scores favoring posttest results ($p: .000 < 0.05$; $t: 10.162$). The finding demonstrates that drama instruction method had a significant effect on students’ speech anxiety.

7. Seventh research question findings

Findings on whether there was a significant difference between control group “Turkish speech anxiety” pretest and posttest results are presented in Table 10.

Table 10. *Control group Turkish speech anxiety independent samples t-test results*

		N	X	SD	t(18)	p
Control	Pretest	19	56,3684	8,22064	3,263	,004
Group	Posttest	19	47,6842	8,47252		

Table 10 demonstrates that control group posttest Turkish speech anxiety mean score was 47. It was observed that this score corresponds to “low anxiety” in speech anxiety assessment range (37-52 points: “low anxiety”). Statistical analysis reflected that there was a significant difference between pretest and posttest scores favoring posttest results ($p: .004 < 0.05$; $t: 3.263$). The finding demonstrates that the conventional instruction method had a significant effect on students’ speech anxiety.

8. Eight research question findings

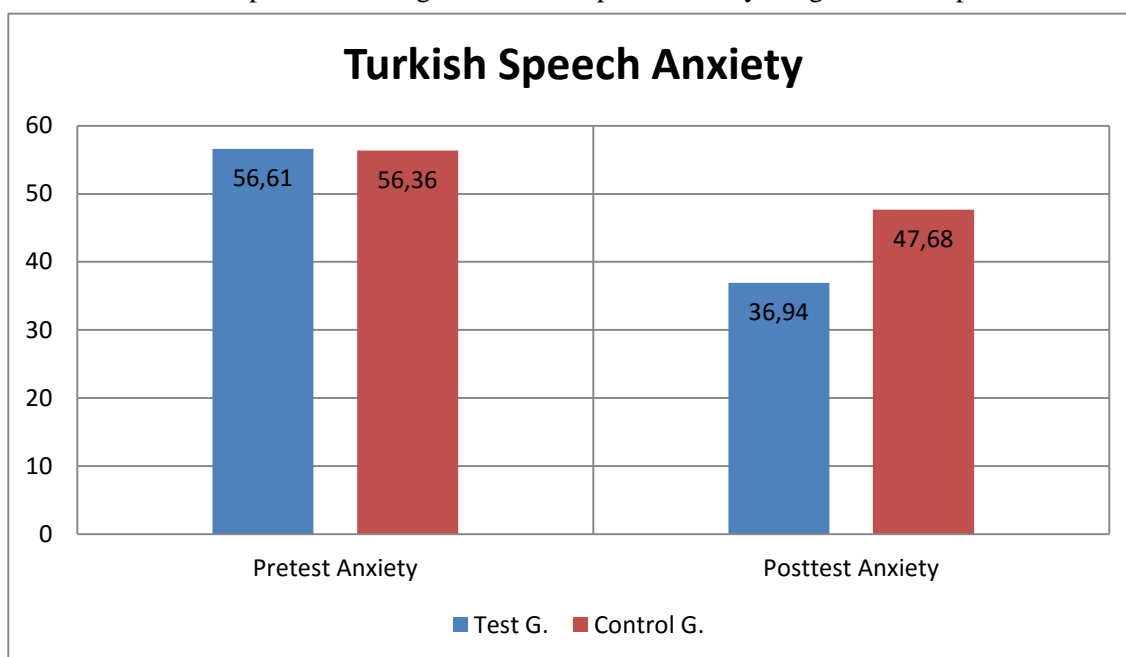
Findings on whether there was a significant difference between test and control group “Turkish speech anxiety” posttest results are presented in Table 11.

Table 11. *Test-control groups posttest independent samples t-test results*

	Groups	N	X	Sd	t(35)	p
Posttest	Test	18	36,9444	5,48229	-4,459	,000
	Control	19	47,6842	8,47252		

Table 11 demonstrates that test group posttest speech anxiety was at a very low level (20-30 points: “very low anxiety”), while control group speech anxiety was at a low level (37-52 points: “low anxiety”). Statistical analysis identified that there was a significant difference between test and control group posttest mean scores favoring the control group ($p: ,000 < 0.05$; $t: -4.459$). These results demonstrated that drama method was more effective on reducing students’ Turkish speech anxiety than conventional method.

Pretest-posttest findings on Turkish speech anxiety are given in Graph 2.



Graph 2. *Test-control groups pretest-posttest Turkish speech anxiety findings*

Graph 2 shows that, while there was no significant difference between the groups in pretest data, it could be observed in the posttest scores that Turkish speech anxiety significantly decreased in test group where drama instruction was implemented. The graph clearly reflects that drama was more effective on Turkish speech anxiety of the students when compared to the conventional method.

Results and Discussion

Speaking is the most effective of the four basic language skills (speaking, writing, reading, listening) that the student utilizes in daily life and provides socialization. Proper communication of the student with the outer world is directly proportional with her or his speaking skill. Students who refrain from expressing themselves, could not express themselves, could not articulate, would be unsuccessful in all fields of (Kara, 2009: 151). In other words, for one to self-realize and be successful in life, it is necessary for this individual to be efficient in verbal skills. Thus, the speech anxiety of the individuals that form the society should be removed at school age using effective learning methods, so that they would achieve active verbal skills. In the present study where the drama method was assayed, the following results were achieved based on the research questions:

Results on Turkish verbal skills:

- There was no significant difference between test and control group Turkish rhetorical skills mean pretest scores ($p: .828 > 0.05$; $t: .219$). In other words, both test and control groups commenced in the study at similar verbal skill levels before the experimental applications (Table 4).
- Comparison of test group pretest and posttest scores demonstrated that the “drama” instruction method was quite successful in development of students’ Turkish verbal skills ($p: .000 < 0.05$; $t: -10.212$) (Table 5).
- Comparison of control group pretest and posttest scores demonstrated that the “conventional” instruction method was successful in development of students’ Turkish verbal skills ($p: .002 < 0.05$; $t: -3.682$) (Table 6).
- It was determined that there was a significant difference between test and control group posttest Turkish verbal skill scores favoring the test group ($p: .001 < 0.05$; $t: 3.427$). The result showed that the “drama” method was more successful in developing Turkish verbal skills of the students when compared to the “conventional” method (Table 7).

Results on Turkish speech anxiety of the students:

- Test and control group Turkish speech anxiety pretest scores demonstrated that both test and control group students had intermediate level speech anxiety before the study. There was no significant difference between Turkish speech anxiety pretest scores ($p: .946 > 0.05$; $t: .068$) (Table 8).
- While test group pretest Turkish speech anxiety was at “intermediate level” ($X = 56.61$), it was observed that posttest speech anxiety was at “very low level” in the same group ($X = 36.94$). Statistically, it was determined that there was a significant difference between pretest and posttest scores favoring the posttest scores ($p: .000 < 0.05$; $t: 10.162$) (Table 9). This result indicated that the effect of “drama” instruction method was significant in reduction of students’ Turkish speech anxiety.
- While control group pretest Turkish speech anxiety was at “intermediate level” ($X = 56.36$), it was observed that posttest speech anxiety was at “low level” in the same group ($X = 47.68$). Statistically, it was determined that there was a significant difference between pretest and posttest scores favoring the posttest scores ($p: .004 < 0.05$; $t: 3.263$) (Table 10). This result indicated that the effect of “conventional” instruction method was significant in reduction of students’ Turkish speech anxiety.
- It was determined that there was a significant difference between test and control group posttest Turkish speech anxiety scores favoring the test group ($p: .000 < 0.05$; $t: -4.459$). While test group posttest speech anxiety mean score was at “very low level” ($X = 36.94$), control group Turkish speech anxiety mean score was at “low level” ($X = 47.68$) (Table 11). The findings demonstrated that “drama” method produced more successful results on students’ Turkish speech anxiety when compared to “conventional” method.

Based on the study findings, it could be argued that drama method should be used frequently to develop students’ Turkish verbal skills and to minimize their Turkish speech anxiety. Literature review would demonstrate several studies that reported drama was effective on communication skills of the students (Akoğuz, 2002; Arslanm et al., 2010; Ataman, 2006; Bayrakç1, 2007; Durukan, 2012; Kara, 2000; 2008; 2007; Susar Kırmızı, 2007; 2008; Maden, 2010c; Ünsal, 2005). The findings of the present study is consistent with the results of the above mentioned studies.

Aykaç and Çetinkaya (2013) investigated the effect of drama on verbal skills of pre-service Turkish teachers in their study. Study results demonstrated that drama method yielded more successful results in development of pre-service teachers’ verbal skills and their speech time when compared to the traditional method. Maden (2011a), in a study, investigated the effect of role cards on verbal skills and attitudes of students. Findings of that study showed that role cards were more effective on students’ verbal skills and attitudes when compared to the conventional method. There are several studies in the literature that reported similar results on verbal skills.

Both the results of the present study and similar studies found in the literature demonstrate that “drama” instruction method is an effective approach that should be utilized in development of students’ communication skills and primarily the verbal skills.

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