

Drama and Second Language Anxiety: The Effect of Drama on English Oral Proficiency of Language Anxious and Non-anxious Dutch Secondary School Pupils

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Introduction

Speech and conversation, both useful ways to communicate and learn about a foreign language (Crashen 56), seem to be undervalued in the Dutch educational system, including the highest educational level in the Netherlands: VWO. In Dutch secondary schools the final national VWO foreign language exams¹ do not contain an oral proficiency assessment. The exam's main focus is on reading, as can be seen in the VWO exam of 2013; all of the assignments are based on texts and reading skills (*Examenblad*). Instead, oral proficiency is assessed in the foreign language classroom and accounts for twenty percent of the school's internal examination (see Appendix A). The national exam grade is then combined with the school's examination to form the final grade. In short, the oral proficiency grade only comprises ten percent of the final foreign language grade.

When it comes to English, spoken English forms an intrinsic part of life in the Netherlands. About 87 percent of the people in the Netherlands claim to speak English (European Commission 4), as English is taught in the Netherlands from primary school onwards. Formal exposure to English from an early age, however, is mainly focused on teaching children to understand English and does not focus on the productive skills involved in language learning, such as speech (Cenoz and Jessner 228). Even outside the classroom, Dutch children are regularly exposed to English; either through television (most Dutch television shows are in English with Dutch subtitles) or the internet (223).

Despite its undervalued school status, and also partly due to its accepted level of commonality, the ability to produce English speech seems to be taken for granted. However, there are still Dutch secondary school pupils who have great difficulty speaking in English. One of the reasons for this is that they may suffer from language anxiety. The established status of English in the Netherlands may cause Dutch secondary school pupils who fear that

¹ Either the mandatory English course or the optional German or French courses.

their fluency is insufficient to see themselves as inferior. In other words, secondary school pupils with a form of language anxiety might suffer in the Dutch, English-speaking, society or classroom. A solution to this problem might be found in extra oral proficiency practice, for example, drama lessons, which provide an opportunity to converse and interact in a safe environment.

This study aims to investigate whether Dutch secondary school pupils in their final year of VWO can improve their oral proficiency by participating in a series of specifically designed drama lessons. Of special interest in this study is the difference between pupils with a form of language anxiety and pupils without language anxiety, and whether the language anxious pupils can benefit more.

Erik Kwakernaak's book *Didaktiek van het Vreemdetalenonderwijs*, a book on teaching foreign languages in the Netherlands, is a useful source when used in connection to the Dutch secondary school system and its way of teaching foreign languages. Moreover, the book shows several approaches to foreign language teaching that were, or are, applied in the Netherlands. Subsequently Kwakernaak compares them, showing the best option for different situations.

The connection between drama and second language anxiety has previously been discussed by Carollia Fung in her MA thesis *A Study of the Effect of Anxiety in a Drama-oriented Second Language Classroom*. However, this BA thesis tries to determine if drama lessons can improve the English oral proficiency of both anxious and non-anxious pupils.

Chapter 1: Theoretical Framework

1.1 Second language acquisition and anxiety:

Second language proficiency is difficult to acquire, and is, according to Carrasquillo, defined as the following: “Second language proficiency is ... the learner’s overall knowledge of the target language. Also referred to as ‘competence’ ... grammatical or linguistic competence, sociolinguistic competence, and communicative competence” (64). The productive aspects of a second language, such as speaking and writing, can be seen as some of the hardest parts of second language acquisition. Kwakernaak mentions four language production skills maintained in second language education when it comes to speech: “pronunciation, vocabulary, grammar and structure” (67). These skills, combined with a language production model created by the Dutch psycholinguist Levelt, show how language is received and produced subconsciously in the brain.

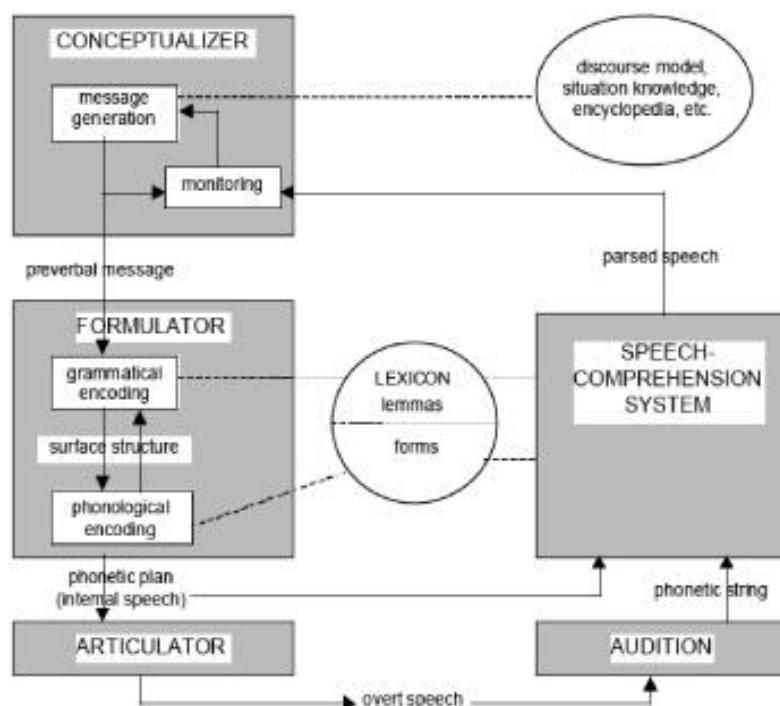


Figure 1: Levelt's language production model (Image: Kwakernaak 67)

In second language acquisition, parts of the model, such as the “conceptualiser”, “formulator”, “lexicon” and “articulator” should shift to the second language at hand. The short time span in which to produce speech makes it a more difficult skill to apply than writing in a second language where a longer time span is used to produce written language (70). Levelt’s model is used in Dutch second language teaching to show the complexity of language production and to help create theories on how to improve aspects of teaching second language production skills. However, Levelt’s language production model is not considered to be perfect, for the process of language production is far too complex to be accurately described in a model. (70). Levelt’s model is used in the same fashion within this thesis, as a helpful but imperfect model.

To be able to discuss second language production we must first consider what the ideal settings are for second language acquisition. An environment containing sufficient input of the second language (L2), the right level of understandable input, not too high and not too low, and motivation from the pupils is seen as ideal (Li 58). Communication in the second language is important for L2 learning, regardless of mistakes made. If a sufficient amount of L2 communication is ensured, the L2 learner should gain more proficiency (Carrasquillo 19). Equally important is the, earlier mentioned, motivation; a positive view toward the target language should ease and speed up the process of acquiring a second language. The acquirer should be more open to L2 input if the motivation to learn is of a higher degree (20). Personal factors also have to be borne in mind; for instance, aptitude, what level should be taught, or personality and learning style (34-38). According to Carrasquillo, the perfect learner wants to communicate, practices and is not afraid to make mistakes or sometimes even look like a fool (46).

Stress related factors, such as anxiety, could hinder the quick and complex process of speech production and even change the production output, from shortening answers to staying

silent (Young 430). In turn, this results in a lack of communication in the L2. The lack of self-efficiency and self-esteem are important factors in the process of second language acquisition and can result in a form of language anxiety. As Woolfolk says: “Self-efficiency refers to the knowledge of one’s own ability to successfully accomplish a particular task with no need for comparison – the question is ‘Can I do it?’ not ‘Are others better than I am’” (400). Self-efficiency, however, is not the same as self-esteem. As mentioned later by Woolfolk: “self-esteem is concerned with judgments of self-worth” (401); in other words, self-esteem concerns how speakers feel about their abilities, not whether something can or cannot be done. Both self-efficiency and self-esteem separately influence the ability to learn and to perform a certain task, for instance speaking a second language. This means certain forms of anxiety, a feeling of low self-efficiency and self-esteem, can affect the ability to learn.

The form of anxiety termed by Kahn as “language anxiety” often occurs when speaking a second language (199). This type of anxiety is what Kahn calls a form of “state anxiety” or “situation-specific anxiety” which can be described as a “moment-to-moment experience of anxiety as an emotional reaction to the current situation” (199). This type of anxiety can have a critical effect on the speaker. It can be experienced as “debilitating” and hindering for the communicative “educational goals” that the second language learner has set to reach (Woodrow 309). This can pose significant problems for the rather complex cognitive activity of speaking a second language. Anxious second language learners tend to use a less personal and easier approach to speaking than non-anxious second language learners, who tend to use more difficult sentences to convey the message (Horwitz, Horwitz and Cope 126). In a second language class this could result in lower grades for pupils with language anxiety, when it comes to oral assessment.

A commonly accepted way to maximize language teaching efficiency in the classroom is a system which allows the pupils to use a second language more often; in other words, to

“have many opportunities to use the target language directly” (Li 60). However, such a system does not guarantee a decline of language anxiety in the classroom. Dolly Young shows that a “low anxiety classroom” environment could be a solution (430). This can be created by openly addressing the anxiety problem and coaching the class to “approach” the problem instead of “avoiding” it (431). According to Fung, useful tools in this process can be encouragement, a relaxing situation and positive self-talk (Fung *ii*). Fung also states that these could be combined perfectly with drama as a second language learning tool.

1.2 Language anxiety and drama:

A way to approach and reduce language anxiety in second language learning might be through the use of drama. Fung’s research combines many different views on drama, and concludes that drama can be a useful tool for education in general and is considered to be “participant-oriented and learning-oriented” (6). For example, a drama group, as any other group, could help an individual. If a pupil feels anxious about participating and does not want to say anything, the group can be used to ease the anxious student’s fear. The group could be encouraged with the words “Help your fellow player who isn’t playing” (Spolin 17). The solution to language anxiety, however, is not this simple.

According to Gerdje Pijper drama has five functions:

- Recreational function
- Personal development
- Educational function
- Artistic function
- Therapeutic function

For this thesis the recreational and artistic functions can be discarded, as these functions focus on the informal entertaining value of drama. Personal development, together with the educational and therapeutic functions, could be three useful functions of drama for this thesis. The educational function can, according to Pijper, best be described as explaining, testing and processing a certain situation through drama; while personal development is more focused on developments in behaviour, concentration and creativity. Lastly, the therapeutic function could be used to help people who experience difficulty with certain aspects of everyday life, for instance with social interaction (22). People with learning difficulties could be helped with drama as well, especially in their level of insecurity (181).

Erika Piazzoli argues that language anxiety can be reduced through the use of “affective space, the safe and supporting atmosphere within the drama space”, which should give second language learners more “willingness to communicate”. This can be accomplished through drama education and exercises in the second language (562). If, through drama exercises and a safe atmosphere, the willingness to communicate in a second language is higher than before, the language anxiety should be lower. The drama classroom and lessons can mainly be seen as a low level anxiety space for anxiety prone pupils. However, this does not ring true for everyone; there are always exceptions (Fung i).

Play and language games can also decrease language anxiety, as they help increase the learner’s motivation. Research considering play is often based around young children, for play is a useful tool in the process of growing up. As Bruner says: “Play, for the child and for the adult alike, is a way of using mind, or better yet, an attitude toward the use of mind. It is a test frame, a hot house for trying out ways of combining thought and language and fantasy”. He also states that play gives the child “the courage to think, to talk and perhaps even to be himself” (69). Bruner’s research is mainly focused on three to five year old children. However, the importance of play or playing with language in general is addressed as well.

Drama can also be a useful tool for language education. For example, drama exercises centred on constructing a new language or using jabber-talk/gibberish can attribute to language development. Through intonation and the use of voice a message has to be conveyed without the use of words (Way 140). The use of gibberish in exercises makes pupils more aware of their non-verbal speech, which has proved useful for those who are afraid to speak (Spolin 123-124). Katherine Cousins argues that non-verbal communication is one of the first forms of communication that a human being encounters in life (15). When encountering a foreign language in the drama classroom, language learners can be comforted by the knowledge that not everything has to be said literally. After all, they can also express themselves through gestures. This can result in another form of “affective space”; the anxious pupil has a backup for certain difficult or unknown words in the second language in question (16).

The adaptability of drama is another advantage; it could be combined with some of Kwakernaak’s “practice parameters”, to create a productive and stress free learning environment. Drama lessons can be used to address either communicative oriented speech production or more form oriented use of speech. The former is mainly focused on conveying a message; the latter is more concerned with correct use of language. A communication oriented exercise could come in the form of role playing games, whereas form oriented exercises could consist of oral presentations or the presentation of an argument in a discussion. These different exercises consequently shift the student’s focus between the two (73). Similarly, switching between dialogue and monologue changes the focus on the type of language production, either communicative or form oriented (75). The pupil has to focus more on the actual language form when performing a prepared argument in comparison to spontaneous communication. The degree to which the pupils are guided in their assignments influences the way in which aspects of Levelt’s speech production system are put under stress.

Assignments that allow pupils a greater amount of freedom result in a higher stimulation of the “conceptualiser, formulator and articulator”. This unguided form of second language production could lead to increased levels of stress and anxiety (75). For example, in a speaking task where the pupil has to talk about “life”, the broadness of the term “life” gives the pupil the freedom to talk about everything connected to “life” consequently raising stress levels. Another way to influence stress levels is through the use of fictitious situations and easier assignments. If the pupil has to improvise, the stress on the “conceptualiser” rises. The pressure goes down when the assignment and situation is given to the student. However, if the given assignment is very difficult the stress on the pupil’s second language production rises (76-78).

When looking for a way to use drama as a tool to help language anxious pupils, a combination of the different aspects and uses of drama, discussed above, should be used. This results in an ideal setting for second language acquisition, where extra attention is given to language anxious pupils.

1.3 Assessment:

Assessment of oral skills in a second language seems to be a complicated matter; what makes a person fluent, and which aspects of speech should a person’s fluency be measured against? The same applies to speech assessment of English in the Dutch educational system. According to Francis Staatsen, the main goal of oral fluency is the ability to speak independently in the language of choice; in this case, English (305).

The Dutch educational system is connected to the Common European Framework of Reference (CEFR for short). The CEFR offers guidelines in which the levels of mastery of a language are planned out (Council of Europe 6). There are three types of levels: A Basic User, B Independent user, C Proficient User; each subdivided into two (23). The level used in VWO

5 and 6 for English is B; which is subdivided into B1, Threshold stage, and B2, Vantage stage. In the case of VWO 6 the final goal in English is level B2, Vantage stage. The B2 user is described as follows:

Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options. (Council of Europe 24)

This level is more of a guideline than an obligatory target. However, foreign language teachers in the Netherlands assess their pupils on their CEFR level to check if they are coping with the school's own guidelines (the CEFR guidelines for De Werkplaats can be found in Appendix B). These guidelines are often closely connected to the CEFR levels. Appendix B shows the important assessments and assignments the pupils have to perform in order to receive their final foreign language grade. At De Werkplaats Kindergemeenschap, the Havo/VWO foreign language teachers use these guidelines from the third year onward. It contains all the tests and assignments in conjunction with their CEFR levels, from A2 to C1 (see Appendix B).

1.3.1 Assessment theory:

An assessment to measure second language proficiency needs to be set up carefully and precisely in order to produce reliable results. Depending on the assessment method, different names are used to describe different proficiency levels, ranging from elemental knowledge, to

superior proficiency or near native. Some assessments are carried out by measuring every T-unit, as defined by Kellogg W. Hunt (1964); meaning the smallest word group that could be considered a grammatical sentence (Nordquist). Gene Halleck uses these T-units as an objective measurement tool and compares this to a subjective measurement tool called Oral Proficiency Interview (OPI for short) (223). Both assessment tools measure different aspects of oral proficiency, where the T-units' results differentiate more, and the OPI results seem slightly more consistent (232). The T-units and OPI are only a small part of the known assessment methods in research that has been done on measuring second language proficiency. Other researchers, for example, focus on measuring verbal and non-verbal language in connection to second language proficiency (Jenkins and Para). Moreover, the language anxiety that could influence the performance and attitude towards oral proficiency tests has been researched and deemed to be a problem that has to be taken into account (Phillips 22).

If attention is directed to the smaller niche of assessing language proficiency in Dutch secondary school foreign language teaching, different factors arise. As Erik Kwakernaak shows in *Didaktiek van het Vreemdetalenonderwijs*, many different aspects of a spoken language assessment have to be thought through, such as duration, level, and number of participants (245-254). The duration should ideally be longer than 10 minutes; however this is an almost impossible solution in most school situations. An alternative is to assess several participants at once, which is more time efficient, although it results in less time spent on the individual (249). These types of issues result in several approaches to assess proficiency in spoken English, depending on its main criteria.

Kwakernaak provides a few assessment rubrics based on comprehensibility of secondary school pupils. Seven different criteria are assessed using a four point scale; a student can score 3, 2, 1 or 0 on separate criterion. The criteria in this case being execution of

assignment, fluency, pronunciation, vocabulary-range, vocabulary-speed of availability, grammar and listening (251-253). Kwakernaak argues that this type of assessment prohibits the assessor from giving a standard average, while still being able to assess fairly quickly (253). If the focus on comprehensibility of the pupils is replaced by independent speech production this assessment rubric would be more suitable for assessing more than one pupil at once. This could be done by, for instance, replacing Kwakernaak's first criterion "execution of assignment" (252) with my own criteria i.e. *spontaneous speech* meaning *ability to react to unforeseen questions* and by replacing the last criterion of "listening" (253) with *independent speech*, meaning *not relying on the given information, but making use of improvisation* hence shifting the focus to a more independence oriented assessment to assess two pupils together to save time.

1.3.2 School's policy:

The Werkplaats Kindergemeenschap uses several different approaches to assess spoken English from the third till the sixth year of VWO. These different approaches are combined with different assignments. For instance, in the third year of VWO pupils take part in a so-called language village project (taaldorp), where the pupils pretend to be part of a village with different stores and shops where only English is spoken. In this village they have to act out a number of scenes on which they are graded in oral proficiency. The pupils also take part in a movie discussion, and they write and perform an argumentative speech. All these assignments are provided with corresponding assessment-methods. Similarly, fourth year VWO pupils take part in a debate, execute a short speaking assignment and give a presentation, again all with corresponding assessment-methods. In the fifth year pupils have to give an oral presentation, perform a reading of a play (not assessed), and take part in an oral book-exam.

Finally, in the sixth year, the VWO pupils prepare, through practice, for a lengthy discussion which is their final oral exam.

All these different assignments are assessed with different criteria in mind, for example, in the final oral exam of the sixth year of VWO, as can be seen in Table 1.

Total of 100 points

Formal Language use	Fluency	Max. of 10 points
	Vocabulary	Max. of 10 points
	Grammar	Max. of 10 points
	Pronunciation	Max. of 10 points
Argumentation	Contents of speech,	Max of 10 points
	Persuasive power	Max of 10 points
Interaction	Ask questions/don't dominate or be too quiet	Max of 20 points
Spontaneous speech	Reaction to spontaneous questions	Max of 20 points

Table 1: Final Oral Exam Assessment Rubric, VWO 6 (Irene Grijzen, Werkplaats Kindergemeenschap, 2013)

The rubric above shows that the main criterion for this VWO 6 assessment is the formal use of language. The four subdivisions, fluency, vocabulary, grammar and pronunciation, can be found in many assessments of spoken language. The last three points of assessment however are different; argumentation, interaction, and spontaneous speech. This difference is due to the final oral exam of the V6 which is in the form of a discussion, resulting in a different type of assessment.

1.3.3 Assessment practice:

For this thesis the adaptation of Kwakernaak's model with an enhanced focus on the independent use of English is a suitable assessment rubric. It can help show progress in the use of independently spoken English while two participants are being assessed at the same time. The criteria are: spontaneous speech, fluency, pronunciation, vocabulary-range, vocabulary- speed of availability, grammar, and independent speech. These contain the standard criteria assessed by most Dutch secondary schools, as can be found in the first row of Table 1, supplemented with some criteria focussing on individual independence of the foreign language in question; resulting in an assessment for individual use of spoken English. The adapted rubric is shown below:

Spontaneous speech:

Quick comprehensible reaction	3	2	-	1	0	Slow incomprehensible reaction
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Fluency:

Fluent speech without hesitations	3	2	-	1	0	Non-fluent speech with hesitations
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Pronunciation:

British/American pronunciation	3	2	-	1	0	Dutch pronunciation
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Vocabulary - range:

Wide/broad use of vocabulary	3	2	-	1	0	Limited use of vocabulary
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Vocabulary – speed of availability:

Words quickly available	3	2	-	1	0	Difficulty finding words
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Grammar:

Few or no grammar mistakes	3	2	-	1	0	Many grammar mistakes
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Independent speech:

Good use of improvisation	3	2	-	1	0	Relies on help/ given information
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Figure 2: Adaptation of Kwakernaak's model (original can be found on pages 251-253)

7 x 3 = 21 points in total is a 10. Every point less loses half a grade point (Kwakernaak, 253).

Consequently, the grade will decline as shown below:

$$21 = 10$$

$$20 = 9,5$$

$$19 = 9$$

$$18 = 8,5$$

By combining this adapted assessment rubric with speaking exercises from the book *The Cambridge CAE Course*, a course specialised in assessing and improving one's general English, a short speaking exam of the right CEFR level is available. This would consequently form the parameters for an appropriate assessment of oral proficiency. *The Cambridge CAE Course* is the course book of the well known "Cambridge English: Advanced" course which results in the capability of speaking English on the CEFR level C1, which is one level above

B2. The VWO 6 pupils are supposedly on the level of B2. According to Vygotsky the “zone of proximal development” is the most motivating and best way to teach a student. This “zone” gives pupils assignments of a level slightly above their own, resulting in a motivated pupil who is capable of improving his or her skill set with an assignment that is neither too difficult nor too easy (Woolfolk, Hughes and Walkup 57). For this same reason the Cambridge course book assignments of CEFR level C1 are used in this assessment.

The Cambridge CAE Course: Student's Book, by Spratt and Taylor, offers no official assessment methods. However the official Cambridge English website does give an outline for their assessment procedure:

Two pupils participate at the same time, take turns: 10/15 minutes in total.

- Assessor asks Pupils to introduce themselves. (3 min)
- Cambridge C1 speaking exercises from the book *The Cambridge CAE Course* (1 or more, depending on time)
- **Speaking part 1:** Introduction by the pupils.
- **Speaking part 2: 'Long turn'** .The examiner gives you between two and five photographs and asks you to talk about them. You have to speak for 1 minute without interruption and the interlocutor then asks the other candidate to comment on what you have said for about 30 seconds. The other candidate receives a different set of photographs and you have to listen and comment when they have finished speaking.
- **Speaking part 3: Collaborative task.** Conversation with the other candidate. The examiner gives you some pictures and a task to do. You have to talk with the other candidate and make a decision.
- **(Speaking part 4: Discussion.** Further discussion with the other candidate based on the topics or issues raised in the task in Part 3.) optional

- Assessor takes notes and asks spontaneous questions throughout the assessment.

(Cambridge English)

The assessment method shown above is used in this research. After all separate groups have been assessed, the results are processed. Then the series of English drama classes commences and continues for about five weeks. After the lesson series is completed the same assessment method is repeated with different topics and pictures, however from the same source and CEFR level, C1. This way the pupils are assessed on the same level with similar assignments, which means that any difference between first and second assessment is caused by the lesson series or other unforeseen influences. The results of the second assessment are compared to the results of the first assessment. Based on the differences conclusions can be drawn.

1.4 This study and hypotheses:

This study aims to investigate if a short series of five specifically designed drama lessons can improve the English oral proficiency of Dutch, secondary school VWO pupils in their last year, with a clear distinction between anxiety prone pupils and non-anxious pupils. This is done by assessing the oral proficiency level of the pupils before and after participating in a short series of drama lessons. The assessment is inspired by the school's oral assessment rubrics and based on Kwakernaak's model, adapted with independence enhancing assessment criteria. Four separate groups are tested: two groups with anxiety prone pupils, one of these groups participating in the drama lessons, the other as a non-participating control group. The others are two groups with non-anxiety pupils, again one of the two groups participating in the drama lesson, and the other as a control group.

Based on the literature discussed above, the following hypotheses can be formulated for this thesis:

- All pupils participating in the drama lessons are expected to score higher on the second oral assessment test, due to the practice through drama.
- Secondly, all the anxiety prone pupils are expected to score lower in the oral assessment before the drama lessons, in comparison to the performance of the non-anxiety pupils before participation.
- Thirdly, after the drama lessons, the anxiety prone pupils are expected to benefit most from the participation in general, for the lesson series is specifically designed to help them.
- All non-participating control groups are expected to show no significant fluctuation in their oral proficiency level between the two tests, for they have not participated in the drama lesson series.

Chapter 2: Method

2.1 Subjects

All subjects were native speakers of Dutch and attended the Werkplaats Kindergemeenschap, a Dutch secondary school in Bilthoven. The subjects were enrolled in the last year of VWO (V6), which is one of the highest levels of education in the Netherlands. A total of four groups consisting of six subjects, ages ranging from 17 to 19; who have all followed the same English classes in secondary school, and, consequently, have had a similar education in spoken English (more on past educational assignments can be found in 1.3.2). Two groups participating in the drama program, one with language anxiety, the other without; and two control groups who do not participate in the drama program, one with language anxiety, and the other without. The subjects of both drama groups participate of their own accord. They want to raise their level of oral proficiency if possible. The control groups participate solely to help out with the experiment. Boy/girl ratio of all participants is 10 boys and 14 girls.

Two of the four groups contain subjects that have a form of language anxiety; proof of the presence of this form of language anxiety was established via the subjects themselves and their English teacher from De Werkplaats. If both the pupil and the teacher said a form of language anxiety was present, enrolment in the experiment was an option.

2.2 Materials and Assessment

If a series of drama lessons is set up and carried out accordingly, keeping the discussed theories in mind, it should help anxiety prone pupils improve their level of spoken English, and consequently raise their oral proficiency grade. The series consists of one drama lesson a week of 40 minutes, for five consecutive weeks.

The drama lesson series was designed with the speaking threshold of anxiety prone pupils in mind. This threshold should be lowered considerably, and ideally the anxious pupils'

fear of speaking should be overcome partially or completely. Therefore, the lesson series starts with a lesson to ease the pupils into the process of speaking in the drama lessons through the use of gibberish speech (see *2.2.1 Lesson plan* below). Throughout the course of the lesson series the assignments become progressively more demanding to keep challenging the pupils. The form of the assignments, however, stays similar; it is always a form of role playing game. These role playing games should create a low anxiety atmosphere and even lower the anxiety of the pupils participating in the drama lessons (see *2.2.1 Lesson plan* below). Together with positive self-talk and appropriate encouragement this lesson series should stimulate anxiety prone pupils to improve their spoken English (Fung ii).

2.2.1 Lesson plan

The design of the short series of drama lessons is focused mainly on the useful features of drama to enhance their English oral proficiency, and to decrease language anxiety in a low anxiety classroom. The whole lesson series is performed in English by both teacher and pupils.

Lesson 1

After this lesson, participants should be able to speak in the classroom and on stage using body-language, aiding those who are too anxious to start speaking.

Introduction: The teacher introduces the goal of this lesson series, and explains the assignments and why they were chosen for the first lesson.

Warming up: Gibberish. The teacher speaks in gibberish and the pupils have to repeat what he says. This is to loosen up the pupils, and help them feel comfortable about producing sounds. 2 minutes.

Getting to know each other: The teacher asks the group what sort of object a person is, and uses a new object for every person. For instance: “What sort of bike would Thomas be? A racing-bike? Why?”

The pupils have to start talking in English and they get to know the group. 10 minutes.

Gibberish/English: The pupils have to work in groups of three, two players and a side-coach. The side-coach either shouts out “Gibberish” or “English” the two players have to switch between these two according to what the side-coach says (Spolin, 128). The pupils and the teacher decide on location and situation together. The individual groups are given some time to practice this among themselves first. After 2 minutes they switch their side-coach with one of the players, so that all the players get to be side-coach at some point.

After this is done, the groups of three chose the side-coach they preferred and improvise another scene in front of the entire group of six. 20 minutes.

Self-reflection: The teacher leads a short discussion with the group about what they thought of this first lesson and how it might have improved their oral English skills. Main focus: body language. 5 minutes.

Lesson 2

After this lesson pupils should be able to participate in a guided role playing game, with all settings, characters and less fictitious situations (real-life or classroom situations) prepared in

advance by the teacher. The guided and realistic nature of the scenes used in this role playing game should make the pupils feel safe. This, in turn, should lower anxiety levels (see 2.2).

Introduction: The teacher introduces the goal of this lesson, and explains the assignments and why they were chosen for this lesson. 2 min.

Warming up: Showing emotions. In this exercise the pupils stand in a circle and have to say one word. However, the emotion with which it is said has to be exaggerated each time it passes to the next person. This should loosen the pupils up, no real speech required. 5 min

Guided role playing games: The pupils perform a set of guided role playing games, with a low improvisation rate and use of dialogue. The role playing game itself should result in a low anxiety atmosphere for it focuses on meaning and purposeful communication (Fung i, 24), and thus result in a low anxiety speaking assignment. 30 min.

Self-reflection: The teacher leads a short discussion with the group about what they thought of the lesson and how it might have improved their oral English skills. Main focus: Role playing. 5 minutes.

Lesson 3

After this lesson pupils should be able to solve problems in certain fictitious situations by improvising.

Introduction: The teacher introduces the goal of this lesson, and explains the assignments, and why they were chosen, for this lesson. 2 min.

Warming up: Location game. One pupil has to mime what location he/she is at. The others have to guess. It is a form of hints. Only the audience has to speak. 5 min.

Problem solving role playing games: A problem has to be solved in a more independent version of the role playing game. The pupils receive a problem that has to be solved in groups of two or three. Either the location or a few characters are given up front; the rest is up to the pupils to solve. This form of role playing could lead to “social growth” of the pupils, meaning that their behaviour in combination with the language is altered; mainly through discussions from different points of view, because a certain role is played (McCaslin, 118). In other words, their anxiety should decrease due to the role playing games. The assignment itself should put more stress on the pupils, due to improvisation and more fictitious situations. However, due to the low anxiety nature of the role playing game the balance should be evened out. 30 min.

Self-reflection: The teacher leads a short discussion with the group about what they thought of the lesson and how it might have improved their oral English skills. Main focus: Starting to improvise. 5 minutes.

Lesson 4

After this lesson pupils should be able to use improvisation as a tool to create new, more fantastical situations in English conversation.

Introduction: The teacher introduces the goal of this lesson, and explains the assignments, and why they were chosen, for this lesson. 2 min.

Warming up: No “Yes”, No “No”. All pupils are questioned for one minute, and they are not allowed to use the words “Yes” or “No”. The pupils now have to think of a way to avoid the forbidden words, but they still have to answer the questions accordingly. Creates more stress on the pupils because of higher improvisation rate. 6 min.

Jump-in-game: The pupils have to set up their own scene in groups of two or three with the help of some words given by the teacher. After they have started the scene, the audience, or teacher if necessary, can clap in their hands and the scene on stage has to freeze. The pupil then switches places with one of the actors on stage and freezes in the same pose. When the scene starts again the new actor on stage changes the scene into something completely different, and the other have to improvise and follow his lead. This exercise demands more improvisation and is therefore more difficult for the pupils. However, as this is the pre-final lesson, a slightly higher stress level seems to be acceptable. 25 min.

Self-reflection: The teacher leads a short discussion with the group about what they thought of the lesson and how it might have improved their oral English skills. Main focus: Advanced improvisation. 5 minutes.

Lesson 5

After this lesson pupils should be able to perform a group discussion together and be ready to deal with the final oral assessment of the VWO 6 year, which is also a group discussion.

Introduction: The teacher introduces the goal of this lesson, and explains the assignments, and why they were chosen for this lesson. 2 min.

Warming up: Tongue twisters. The pupils have to follow the teacher's example and try and pronounce some tongue twisters; first as an entire group, then in a circle going as quickly as possible. Higher amount of pressure, guidelines have been given, however the focus on pronunciation and time raise expectancy. Teacher gives the example, and encourages the pupils. Failure is not the end of the world. 5 min.

Group discussion: The pupils will perform a group discussion of a particular topic. In this discussion the pupils get different roles to play and opinions to act out. This should result in a lasting improvised discussion and role play that should prepare the pupils for the final discussion to come.

Self-reflection: The teacher leads a short discussion with the group about what they thought of the lesson and the lesson series in total, and how it might have improved their oral English skills. Main focus: Performing group discussion. 5 minutes.

2.3 Procedure

Before the start of the drama lesson series all the participants were assessed on their level of oral proficiency. The results were processed and evaluated. After the assessment the drama lessons started. In the last week all participants were assessed a second time, the results treated similarly to the first assessment.

2.3.1 First assessment:

At the beginning of each assessment the pupils were informed on the assignments that had to be performed and the time it would take to perform them. They were also shown the

assessment sheet to see what they would be assessed on, to give them an idea of the seriousness of the assessment. In total, each assessment took approximately 10 to 15 minutes.

2.3.2 Lessons:

At the start of each lesson, the pupils were informed on the lesson's goals and purpose. The lessons then proceeded with the warming up and main assignment. However, if time was scarce the warming up could be dropped. At the end of the lesson the pupils were asked their opinions on the lesson in question and the lesson goal was repeated once more. Each lesson took approximately 35 to 40 minutes.

When performing the lesson series several problems arose. A few examples are pupils not showing up and losing time due to unforeseen circumstances. However, in the end there were only three pupils who did not attend all lessons (for a more detailed report on the lesson series see Appendix C). Most participating pupils had a satisfied and happy feeling after every lesson, as became clear in the self-reflection. Nevertheless, some were slightly shaken by the last lesson's discussion, and mentioned that this was the most demanding assignment they had faced during the lesson series.

2.3.3 Second assessment:

The second assessment repeated the first with similar yet different assignments. The pupils, therefore, knew the procedure. However, they had to improvise because of new topics and pictures. In total, each assessment took approximately 10 to 15 minutes.

Chapter 3: Results

This chapter aims to expound the results of the oral proficiency assessments done in this study. An elaborate discussion of the results will follow in the next chapter.

3.1 Mean grades for all groups

The table below gives the mean grades for the first and second English oral proficiency assessments of all participating groups. Groups 1 and 2 are the groups that participated in the drama course. Both control groups did not participate. Both Group 1 and Control Group 1 contain anxiety prone pupils and Both Group 2 and Control Group 2 contain non-anxious pupils.

Table 2: Mean grades of all participating groups

Groups	First Assessment	Second Assessment
Group 1	3,7	4,7
Group 2	5,3333333	6,0833333
Control Group 1	4,8333333	4,4166667
Control Group 2	6	6,0833333

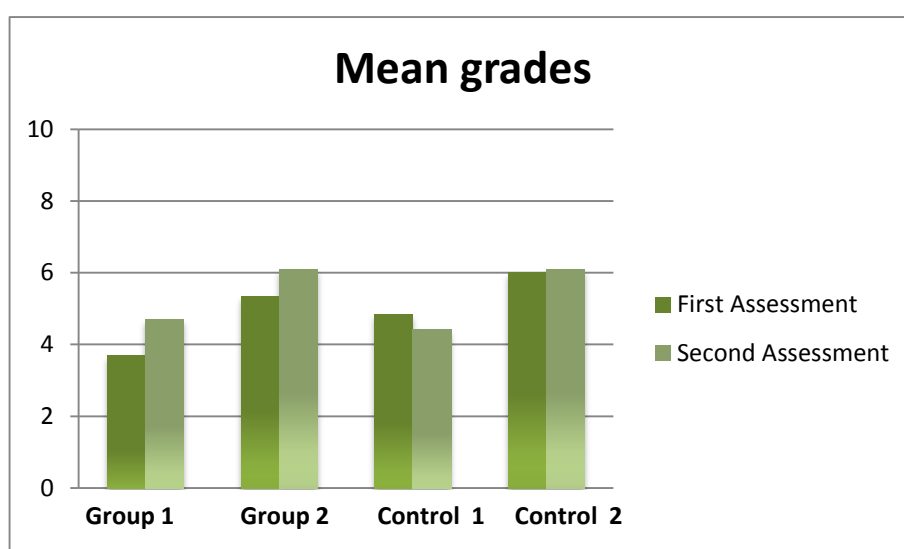


Figure 3: Mean grades of all participating groups

As can be seen, both groups participating in the drama course (Group 1 and Group 2), received better grades for the second assessment as compared to the first, as expected. In addition, the language anxious pupils improved, albeit slightly, more than the non-anxious pupils, as was also in the line of expectations. Group 1 advancing with a total of 1, from a 3,7 to a 4,7, and Group 2 advancing with a 0,75, from a 6,083 to a 5,333. Moreover, according to expectation, both groups containing language anxious pupils (Group 1 and Control Group 1) performed more poorly on the first assessment, in comparison to their non-anxious counterparts (Group 2 and Control group 2). The control groups seem to have stayed on a somewhat constant level, again as expected, with a slight drop in Control Group 1.

3.2 Individual group results

The following analyses concern the results of the individual groups, starting with the two groups containing anxiety prone pupils and followed by the two groups with non-anxious pupils.

3.2.1 Control Group 1, anxiety prone pupils

The table below gives the individual scores for the two English oral proficiency assessments of the anxiety prone pupils who did not participate in the drama course, and were used as a control group.

Table 3: Individual results of Control Group 1

Pupils	First Assessment	Second Assessment
1	4,5	3,5
2	3,5	3,5
3	4,5	4,5
4	5	5,5
5	5	3,5
6	6,5	6

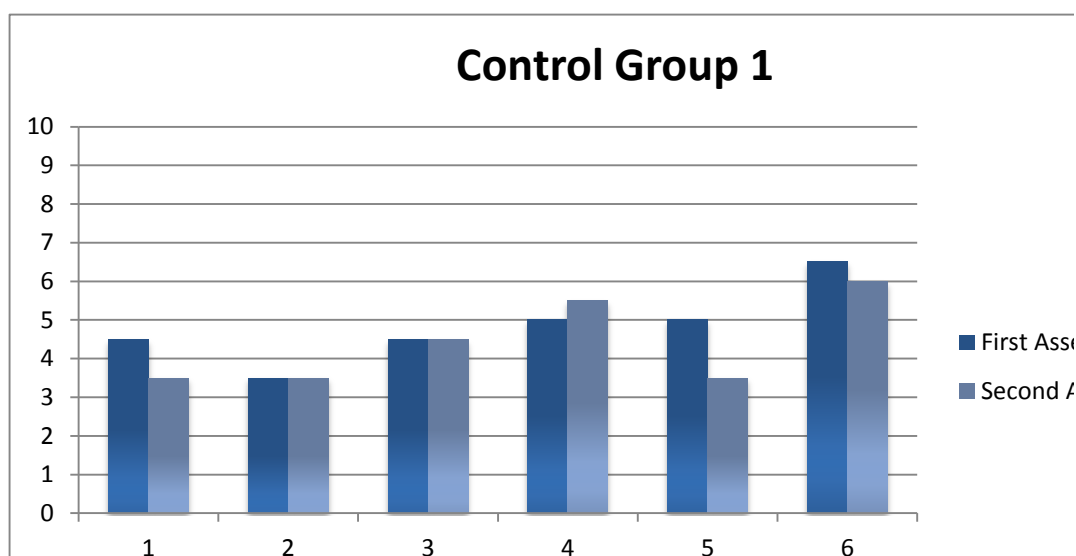


Figure 4: Individual results of Control Group 1

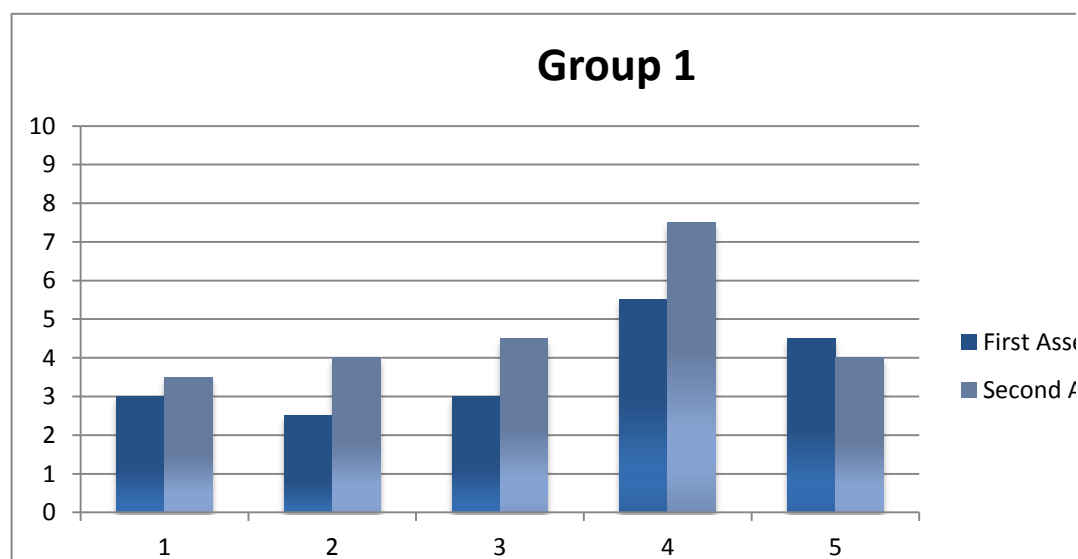
As figure 4 shows, Control Group 1 is not consistent as is normally expected of a control group. The mean grade of this group showed only a slight decrease. However, the individual scores show a wider variety. While most of the pupils have a consistent or slightly deviant score, two pupils seem to score lower in the second assessment with more contrast to the first assessment. This could be because of a raised stress level of a second assessment, or the subjectivity of the assessor. A more elaborate discussion can be found in the following chapter.

3.2.2 Group 1, anxiety prone pupils

The table below shows the individual scores for the two English oral proficiency assessments of the anxiety prone pupils who did participate in the drama course and were tested before and after participation.

Table 4: Individual results of Group 1

Pupils	First Assessment	Second Assessment
1	3	3,5
2	2,5	4
3	3	4,5
4	5,5	7,5
5	4,5	4

**Figure 5: Individual results of Group 1**

As can be seen above, most pupils performed better on the second assessment in comparison with the first. Only one pupil underperformed on the second assessment. Further discussion of this can be found in the following chapter

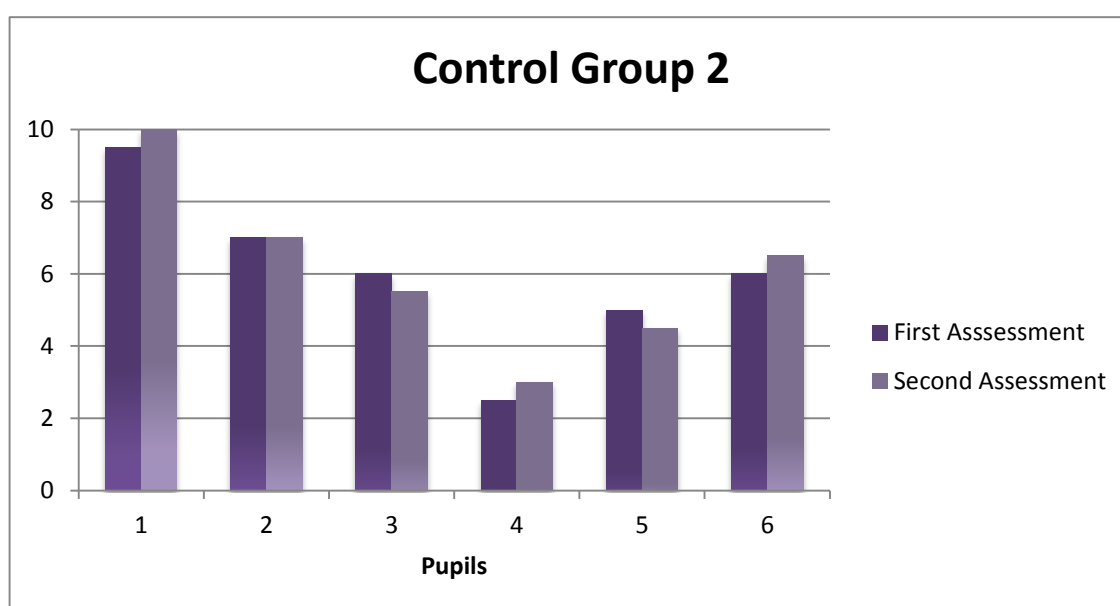
3.2.3 Control Group 2, non-anxiety pupils

Table 4 gives the individual results of Control Group 2 on the first and second assessment.

These pupils did not participate in the drama course.

Table 5: Individual results of Control Group 2

Pupils	First Assessment	Second Assessment
1	9,5	10
2	7	7
3	6	5,5
4	2,5	3
5	5	4,5
6	6	6,5

**Figure 6: Individual results of Control Group 2**

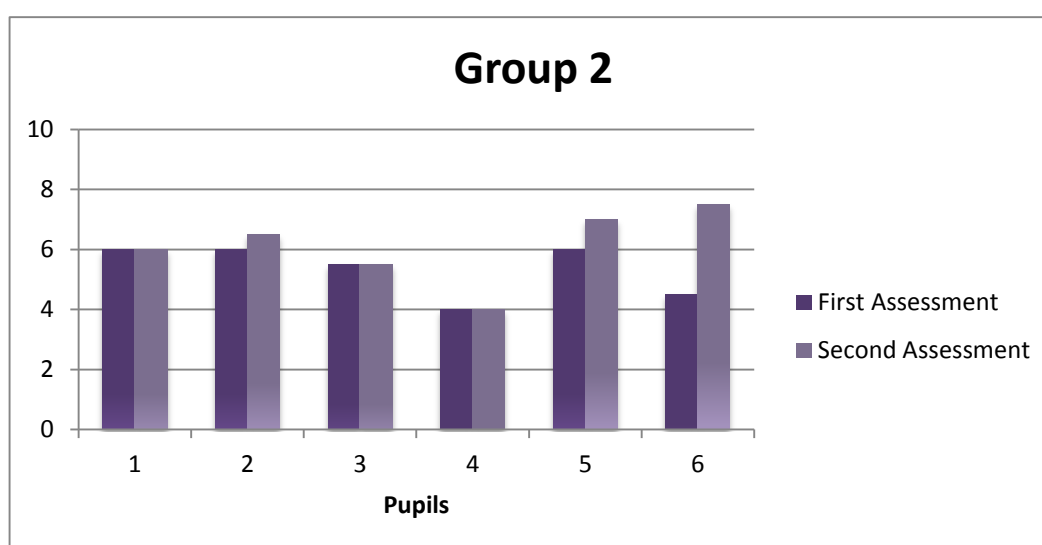
The different levels in this particular group seem to vary between two extremes, pupil 1 and pupil 4. This probably has to do with the motivation concerning this particular group, more details can be found in the following chapter. The overall score differences between the first and second assessment, however, do seem to be consistent, with only a minor deviation between the two assessment scores. Consequently, Control Group 2 seems to be more consistent in comparison to Control Group 1.

3.2.4 Group 2, non-anxiety pupils

Table 5 shows the individual results of the group of non-anxious pupils participating in the drama course, Group 2.

Table 6: Individual results of Group 2

Pupils	First Assessment	Second Assessment
1	6	6
2	6	6,5
3	5,5	5,5
4	4	4
5	6	7
6	4,5	7,5

**Figure 7: Individual results of Group 2**

As can be seen in figure 7, the pupils either improved their score on the second assessment or stayed on the same level; meaning that overall, the group did advance. However, when looking at the mean grade, one particular pupil advanced more than all the others in this research. This raises the mean grade of this group in its entirety, and consequently changes the average.

3.3 Main findings

In sum, groups participating in the drama course improved their English oral proficiency, whereas the non-participating groups stayed more or less the same. Moreover, the language anxious participants in the drama courses generally performed better than the non-anxious participants. The individual differences, however, did show that some pupils reacted

differently to either the drama course or the second assessment. Due to some unfavourable circumstances, for example the small groups and short time span used for the drama lesson series, the reliability of these results needs to be discussed and analysed more elaborately.

Chapter 4: Discussion

The focus of this study was on improving English oral proficiency of VWO 6 Dutch secondary school pupils through a short English drama course, with special attention given to language anxious pupils. Participants were assessed before and after participation in the drama course, alongside non-participating control groups. This chapter aims to further discuss the results of this study as stated in the previous chapter. The results and their reliability will be discussed on the basis of the hypotheses previously formulated for this study (Chapter 1), followed by the difficulties encountered during this research and further implications for the teaching practice.

4.1 Hypotheses

Most, if not all, of the hypotheses for this study were confirmed according to expectations. Firstly, all drama participating pupils were expected to perform better on the second assessment, due to their practice in the drama classroom. However, the same type of assessment was used twice which means that improvement could be caused by familiarity with the assessment procedure in question. If the results of the control groups are examined more closely, both the mean grade and the individual results, different conclusions can be drawn. In Control Group 1 most individual pupils performed either the same or worse on the second assessment in comparison with the first. Only one pupil performed better on the second try. This could have to do with pupil 1 and 5, who performed worse on the second assessment and did not enjoy the first assessment, as they had mentioned themselves. They said the first assessment had been difficult when the second assessment was due, and asked if the second assessment was obligatory or not. Control Group 2 shows that half of the pupils scored slightly higher on the second assessment, while the other half scored slightly lower or as in one case, the same. In short, both control groups stay more or less the same, and do not

seem significantly influenced by the repetition of the assessment method. This also confirms the hypothesis that both control groups show no considerable fluctuation between the two assessments. In addition, reliability of the assessor has to be taken into account. More on this topic can be found in section 4.2 of this chapter.

Secondly, language anxious pupils were expected to score lower on the first assessment in comparison with the non-anxious pupils. Language anxiety often hinders the process of speech production (Young 430) which results in shorter and more simplified answers (Horwitz, Horwitz and Cope 126). However, all participants in Group 1 wanted to improve their English, as they mentioned during the first assessment. Group 2, on the other hand, only had three participants who wanted to improve their English. The other participants would also like some improvement, but this was not their main reason for participation. Moreover, Group 1 found that their overall level of oral proficiency was not sufficient, which meant that their school grades for English needed some improvement, as was confirmed by their English foreign language teacher. The motivational differences between the two participating groups, i.e. their willingness to improve, form a probable influence on the results of the first assessment in terms of grades (more in section 4.2). However, this does not change the fact that speakers with language anxiety are more likely to underperform than non-anxious speakers.

Thirdly, the language anxious pupils were expected to gain the most from the specifically designed drama course. When comparing the mean grades of the two groups, the anxious pupils have improved the most. However, in the individual results this is not the case. Pupil 5 of Group 1 scored lower on the second assessment, while in Group 2 none of the participants underperformed on the second assessment. Pupil 5's deterioration in oral proficiency level shows that not all language anxious pupils benefit from a specially designed drama course. As Fung mentions, there are always exceptions when it comes to language

anxious pupils in connection to drama education (i). There are different types of language anxiety, and some forms might even be enhanced through drama (62). A deeper look into specific forms of language anxiety would be necessary. This is, however, too broad a topic to discuss in detail in this thesis. In addition, the second assessment could also have raised pressure on this particular pupil, for the pupils knew that the second assessment would be compared with the first. This could have raised the normal level of anxiety felt by the pupil. However, this could also be the case with all the other pupils, even non-anxious. In short, no clear explanation can be found for the decline measured in pupil 5 of Group 1. It could, however, also be a statistical inconsistency.

4.2 Encountered difficulties

The scale of this research is the first point that could be improved on. The total number of groups, of which only two groups underwent the series of drama lessons, is not sizable enough and therefore cannot produce any trustworthy results. More groups would be necessary to produce a more legitimate and substantial source of data. Moreover, the short period of time for the drama lessons, five weeks in total, is not ideal; as were the low number of lessons that were given. Even the lessons themselves were occasionally shortened, due to unavailable venues or other unforeseen circumstances. If the scale of this research is widened or broadened, the results should be more reliable.

The drama groups used for this research, however, were intentionally small. This helps in the process of teaching drama. In smaller groups the pupils are given more individual attention and more time to produce English. As the production of English speech is an important factor in this research, the groups were about the right size. More groups and lessons, however, would still have improved the reliability of the outcomes of this research.

Another difficulty in this research was the objectivity of the results, only one person carried out all tasks involved in this research. The results may be influenced by this. Pupils could have behaved differently during the second assessment, because they were familiar with the assessor. To increase reliability in the assessment a different assessor per assessment and a separate drama teacher to provide the lesson series could be used.

The voluntary choice of the pupils to participate in the drama course is another point of discussion. A voluntary choice changes the motivation of the pupils, for they themselves choose to participate and consequently feel more motivated to improve their English. Intrinsic motivation is the term for this type of motivation. The pupil seeks out the motivation from within; which means that there are no actual rewards for the pupil. The activity itself is its own reward (Woolfolk, Hughes and Walkup 438). This is the case for the pupils whose main goal was to improve their English. These pupils, in comparison to the pupils whose reason to participate was to have fun, have improved more than the others. For example, pupil 6 in Group 2 really wanted to improve her oral proficiency. This, on top of the high level of willingness participate in a drama oriented classroom, could be the reason for her high level of improvement compared to the other participants of Group 2. However, many other factors may have influenced this particular pupil, and one can only speculate about what caused the actual results.

Furthermore, the subject of language anxiety and its demonstrability has to be discussed. For this research the participants' foreign language teacher was consulted. She offered a list with pupils who might suffer a form of language anxiety, based on her experiences with the pupils in case, for she had taught and assessed these pupils for over three years². Afterwards, the pupils themselves were asked if they wished to participate in the drama course, and if not, if they wanted to join the control group. The pupils were then asked

² From VWO 3 to VWO6, See Appendix B

if they often felt a form of anxiety or a threshold when speaking English. If the pupils confirmed their anxiety, they were enrolled in either Group 1 or Control Group 1. An assessment to determine the presence of language anxiety was not present, making the research circumstances far from ideal. However, as this is merely a BA thesis, research possibilities were limited. Determining the presence of language anxiety through the teacher's and pupil's own perception is a time saving solution.

Lastly, the question if the final results were obtained through the drama course, or through speaking exercise in general, has to be evaluated. The VWO 6 participants practiced spoken English only two to three times a year (see highlighted sections in Appendix B), which could mean that any extra form of practice would have helped the pupils. Moreover, according to the pupils' own perceptions, the amount of practice was not sufficient. As shown before (see Chapter 1), drama can be used as a form of speaking exercise, which should help with creating a "low anxiety classroom" (Young 428, 430). A combination of both drama and more practice seemed to be an appropriate answer.

4.3 Implications for the Teaching Practice

The results of this study could have important implications for the English foreign language classroom and curriculum in the Netherlands, with regard to language anxiety and oral proficiency. The results reveal that English drama practice, even when applied for a very short period with minimal means, can improve oral proficiency, particularly among language anxious pupils. This being the case, Dutch secondary school pupils with a form of language anxiety are likely to benefit from an optional English drama course. If this option is given, both language anxious and non-anxious pupils who wish to practice and improve their spoken English could participate and consequently improve their oral proficiency.

Nevertheless, the design of the optional English drama course is important as well. The main focus should be on creating an environment where the language anxious pupil can thrive due to low anxiety levels. If this is to be used in the official Dutch secondary school curriculum, a longer drama course is advisable, for it is likely to have more effect. Consequently, more research into the optimal combination between drama and spoken English assignments is necessary.

Conclusion:

The results of this study have shown that the English oral proficiency of language anxious and non-anxious pupils can be improved through drama. Firstly, during the second oral proficiency assessment all pupils involved in the drama course performed better than on the first assessment, with only one exception. In addition, the language anxious pupils generally benefitted most in comparison to the non-anxious pupils. Furthermore, the control groups remained at fairly similar oral proficiency levels after both assessments. A slight fluctuation could be detected in the results of the control group. However, it was not extensive enough to compromise the used assessment method.

Nevertheless, this study was limited in some aspects. The results of this study must be interpreted cautiously. Firstly, this was a small-scale study: five drama lessons, one a week, were given to two separate groups containing 6 pupils each together with two similar control groups, which have limited the reliability of the results. Furthermore, the objectivity of the assessor is questionable. The motivation of the participants to take the drama course often differs, consequently changing the reliability of the results. Moreover, the assessor is the one who performs the whole study on his own, including assessments and English drama education, and can only try to be as objective as possible.

Further research could use a large-scale setup in combination with a longer drama course to produce more reliable results. A more objective approach to both participants and assessor could enhance reliability as well. Moreover, this research shows a difference in outcome of the drama course for the anxiety prone pupils, with one pupil not showing any signs of benefit. It would therefore be interesting to investigate a larger group of anxiety prone pupils who participate in a drama course. The focus of the research could then be put on different motivations to participate and different forms of anxiety which probably result in different outcomes. It would finally also be interesting to test if English drama used in

combination with English oral proficiency assessments would yield different results for different educational levels; ranging from lower secondary school levels to higher university levels.

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Appendices:

Appendix A: PTA VWO 6

Werkplaats Kindergemeenschap



PTA Programma van toetsing en afsluiting

periode 2011-2014

Afdeling **VWO**

Vak	Engels	Totale studielast	400	slu
Studielastverdeling (slu)	leerjaar 4	120	Dossieropdrachten (DT)	90 %
	leerjaar 5	160	Praktische opdrachten (PO)	10 %
	leerjaar 6	120		

Tijdschema en Schoolexamen

Periode	4.1	4.2	4.3	4.4	5.1	5.2	5.3	5.4	6.1	6.2	6.3
DT					DT1	DT2	DT3	DT4	DT5	DT6	DT7
PO									PO1	PO1	PO1

Hier staat van ALLE meetellende DossierToetsen (DT) in welke periode ze plaatsvinden

Methode en andere leermiddelen

vwo 4 / vwo 5 / vwo 6

soort resultaat	omschrijving	periode	duur in minuten	omvang (slu)	herkansbaar	klas	% weging voor schoolexamen
DT1.1					nee	...	%
DT1.2					nee	...	%
DT1.3					nee	...	%
DT1.4					nee	...	%
DT1	3 toetsen: kennistoets, taalvaardigheden, portfolio	1	80	40	ja	vwo 5	5 %
DT2	3 toetsen: kennistoets, taalvaardigheden, portfolio	2	80	40	ja	vwo 5	5 %
DT3	3 toetsen: kennistoets, taalvaardigheden, portfolio	3	80	40	ja	vwo 5	5 %
DT4	Leestoets: 3 toetsen: leestoets, taalvaardigheid, literatuur	4	80	40	ja	vwo 5	5 %
DT5	Schrijfvaardigheid	1	120	20	ja	vwo 6	20 %
DT6	Luister- en kijkvaardigheid	2	60	20	nee	vwo 6	25 %
DT7	Gespreksvaardigheid	3	60	20	nee	vwo 6	20 %
DT8	Examentraining	123	40	20	nee	vwo 6	5 %
PO1	Mondeling over vakoverstijgend literatuur groepsopdrachten en portfolio	1 2 3		40	nee	vwo 6	10 %
PO2					nee	...	%
PO3					nee	...	%
PO4					nee	...	%
PO5					nee	...	%
PO6					nee	...	%
PO7					nee	...	%
PO8					nee	...	%

Opmerkingen

In het examenjaar wordt er elke periode gewerkt in groepjes van drie aan een vakoverstijgend literatuur opdracht. In periode 3 wordt het afgerond en vindt er een mondeling plaats over het eindresultaat en het literatuurportfolio.
Leerlingen die hoger dan een B hebben gescoord voor hun Cambridge Proficiency examen kunnen onderdelen van hun SE via een omrekeningstabel vervangen door hun resultaten zoals die zijn vermeld op het Proficiency diploma.

Appendix B: CEFR guidelines for De Werkplaats, VWO year 3 to 6

Vak: Engels

Leerjaar: VWO 3

Gewenst: extra instructie uur om aan de gestelde eisen te voldoen.

Periode	Thema	ERK Instap niveau	ERK Uitstap niveau	De werker doet: beschrijving per deelvaardigheid	Toetsing
1	The English	A2 A2/A2 ++ gym A2/A2++ gym A2/A2++ gym	A2/B1 A2/B1 A2/B1 A2++ (op het einde v/h jaar)	Luisteren: Taaldorp, gesprekken voeren en naar elkaar luisteren. Film: Boy in the striped Pyjamas Lezen: Leesteksten, leesstrategieën, Boy in the striped Pyjamas lezen Spreeken: Taaldorp Schrijven: Gesprekjes uitschrijven/ chunks op juiste manier toepassen Grammatica: Vragen/ontkenningen/hulpwerkwoorden Vocabulary: Start Vocab Notebook, every period 20 words	Film opdracht (1 x) Boekopdracht (1 x) & Vocab VMBO 4 eind-Examen leestekst (3 x) Taaldorp (3 x) Werkboek check (telt niet als cijfer Taaldorp)
2	Wannabees			Luisteren: Film Romeo & Juliet Oefenen met luisteren Lezen: Teksten uit boek Unit 2 / Romeo & Juliet simplified version lezen Spreeken: Discussieren over de film Romeo & Juliet Schrijven: opdrachten nav R & J Grammatica: Unit 1 -> pres simple, pres perfect, past simple, continuous; Unit 2 -> past perfect, some/any, plural, possessives, gerund. Irregular verbs Vocabulary: Vocab Notebook, every period 20 words	Film en boekopdracht (1 x) VMBO 4 eind-Examen luistertoets (3 x) Kennistest Unit 2 incl irreg verbs (3 x) & Vocab
3	Charity			Luisteren: peer-assessment on speeches Lezen: Informatie zoeken, selecteren op het internet over Charity / artikelen Charity lezen Spreeken: Speech Schrijven: Speech Grammatica: Unit 3 -> Future, tags, if-sentences, past simple, present perfect, bijvoeglijk naamwoord, bijwoord, if-zinnen. Irregular verbs Vocabulary: Vocab Notebook, every period 20 words	Artikelopdracht (1 of 2 x) Perform speech (SO) (1 x) Write speech (SO) (1 x) Kennistest Unit 3 (3 x) & Vocab
4	Crime		A2/B1 A2/B1 A2/B1 A2++	Luisteren: Film "Holes" Lezen: Boek "Holes" lezen/ Leesvaardigheid Schrijven: opdrachten in boek, verwerking film en boek 'Holes' Grammatica: Unit 6 -> tijden, passive, tags, verbindingswoorden, comparisons, myself etc Vocabulary: Vocab Notebook, every period 20 words; innemen, gaat mee naar V4	Film opdracht (review)(1,2 x) Boek opdracht (1x) VMBO 4 eind-Examen leestekst (3 x) Kennistest Unit 6 (3x) & Vocab

Vak: Engels
Leerjaar: VWO 4

Zeer gewenst: domeinuren Engels verplicht stellen, geen instructie andere vakken in die tijd. Indien dit niet mogelijk is, is een extra instructie uur noodzakelijk om aan de gestelde eisen te voldoen.

Periode	Thema	ERK Instap niveau	ERK Uitstap niveau	De werker doet: beschrijving per deelvaardigheid	Toetsing
1	You	A2/B1 A2/B1 A2/B1 A2++	B1+ B1+/B2 B1 B1 (op het einde v/h jaar)	Luisteren: Luistermateriaal Cito havo Lezen: Korte verhalen Roald Dahl Spreken: korte spreekopdrachten nav vakantie, thema, R Dahl Schrijven: opdracht R Dahl Grammatica: Unit 1: herhaling tijden & onr wwn, vragen/ ontkenningen, ontk, passive Vocabulary: Start Vocab Notebook, every period 30 words	Havo Cito toets (3x) Opdracht R Dahl (1 x) Test Unit 1 (3x) & Vocab
2	Me & Mine			Lezen: Nieuw te zoeken boek, leesmateriaal Cito Havo, strategieën, chunks Spreken: Domain Debating Schrijven: Review/ Summary writing Grammatica: tijden, used to & would, direct/indirect speech Vocabulary: Vocab Notebook, every period 30 words	SO (1x), Havo Cito toets (3x) MO (2,3 x) SO (1x, gekoppeld aan leesSO) SO Unit 2 (1x) & Vocab
3	School/ British humour			Luisteren: peer assessment on presentations, aangeboden materiaal on British humour, Luistermateriaal Cito havo Lezen: artikelen British humour Spreken: Voorbereiding presentatie, presentatie Schrijven: Schrijven presentatie Grammatica: Bijw/bijv nmw, passive, gerund, comparisons Vocabulary: Vocab Notebook, every period 30 words	Havo Cito toets (3x) Presentatie (3x) Test Unit 3 (3x) & Vocab
4	The Curious Incident		B1+ B1+/B2 B1 B1	Luisteren: Materiaal The Curious Incident, Film Rain Man, Luistermateriaal Cito havo Lezen: The Curious Incident of the Dog in the Nighttime; leesstrategieën Schrijven: portfolio Grammatica: future, tijden, modals Vocabulary: Vocab Notebook, every period 30 words; innemen, mee naar V5	Havo Cito toets (3x) Portfolio (3x) & Vocab Havo Cito toets (3x)

Vak: Engels
Leerjaar: VWO 5

Periode	Thema	ERK Instap niveau	ERK Uitstap niveau	De werker doet: beschrijving per deelvaardigheid	Toetsing
1	Shakespeare, Actualiteiten en Of Course	B1+ B1 B1 B1+	B1+ B1 B1 B1+	<u>Leesvh: literatuurboekje lezen</u> <u>Schrijfvh: Presentatie maken</u> <u>Spreekvh: Presenteren</u> <u>Luistervh: Cito luisteren</u> <u>Grammatica en woordenschat: Of Course H1</u>	Presentatie, Of Course test, Cito toets luiva
2	Toneelstuk, Of Course, Artikelen	B1+ B1	B1++ B1+	<u>Leesvh: Artikelen van examens lezen/toneelstuk lezen</u> <u>Schrijfvh: verslag schrijven</u> <u>Spreekvh: toneelstuk voorlezen (niet getoetst)</u> <u>Luistervh: luisteren naar toneelstuk (niet getoets)</u> <u>Grammatica en woordenschat: Of Course H2</u>	Verslag, Of Course test
3	Vrije literatuuropdracht, note-taking, Of Course	B1++ B1+ B1+	B2 B2 B2	<u>Leesvh: boek</u> <u>Schrijfvh: note-taking verslag van docu</u> <u>Spreekvh: nvt</u> <u>Luistervh: docu</u> <u>Grammatica en woordenschat: Of Course H3</u>	Note-taking verslag, Of Course test, literatuurverslag
4	Literatuurmondeling, atikelen lezen, Of Course	B2 B1	B2+ B1+	<u>Leesvh: boek en examen artikelen</u> <u>Schrijfvh: nvt</u> <u>Spreekvh: Mondeling over boek</u> <u>Luistervh: nvt</u> <u>Grammatica en woordenschat: Of Course H4</u>	Examen artikelen test, Mondelinge toetsing, Of Course test

Vak: Engels
Leerjaar: VWO 6

Periode	Thema	ERK Instap niveau	ERK Uitstap niveau	De werker doet: beschrijving per deelvaardigheid	Toetsing
1	Essay/Brief naar buitenland Artikelen/boeken	B2 B2+	B2 B2++	<u>Schrijven</u> : training essay en brief schrijven Leesvh: : examenbundel/literaire teksten/begrippen Grammatica: komt voor tijdens alle vaardigheden	Brief of Essay
2	Documentaires over actualiteiten Artikelen/boeken Actualiteiten	B2 B2++ B1+	B2+ C1 B1++	<u>Luistervh</u> : korte tv filmpjes/cito toesten Leesvh: examenbundel/literaire teksten/begrippen Spreekvh: oefenen discussie Grammatica: komt voor tijdens alle vaardigheden	Cito toets
3	Actualiteiten	B1++ C1	B2 C1+	Spreekvh: discussie Leesvh: : examenbundel/literaire teksten/begrippen Grammatica: komt voor tijdens alle vaardigheden	Discussie
4	Artikelen over actualiteiten	C1+	C1+	Centraal examen leesvh	Cito examen

Appendix C: Lesson Logbook

Lesson Logbook:

Lesson 1

Group 1, language anxious pupils

Group 1 really liked the first lesson. A good start. One pupil even said: “I love the fact that it feels like there is no pressure on speaking, It already helps the group to start speaking”.

Another students proposed the idea to end the drama lesson series with a group discussion, due to the fact that later on in this final, VWO 6, they have to perform a group discussion and receive their final grade. This seems to be on the same level as the original lesson plan made beforehand (perform a presentation) so the lesson plan will be changed and adapted.

Group 2, non-anxious pupils

We had a group of five people (one extra pupil who only attended this one lesson, due to personal circumstances, and who was not assessed in the end), who did like drama course and were looking forward to the following lessons. The other two pupils who missed the first lesson, will still be there for the second lesson. (Pupils 3 and 4)

Lesson 2

Group 1, language anxious pupils

Now the same was happening in Group 1, Pupil 3 wasn't at school so she missed the second lesson. The rest of the group enjoyed the second lesson. They liked the role-playing and had fun while speaking English.

Group 2, non-anxious pupils

This lesson was filmed by Casper Cok, a student at the Hogeschool voor de Kunsten Utrecht, or HKU for short. Casper tries to make English and drama work together in his future line of work, a drama teacher. He came to the lesson to see how my research was going and to interview me about my thesis subject. Pupil 3 did attend this lesson, so she didn't miss anything. This group enjoyed the role-playing as well.

Lesson 3

Group 1, language anxious pupils

This lesson turned out to be a lesson for four, two pupils did not show (pupil 5 and 6). However I managed to convince them to come by at the second group. The remaining four really liked the absurd/informal role playing game. They enjoyed it so much that we ended up spending an extra 20 minutes on working out the last few assignments.

Group 2, non-anxious pupils

Luckily pupil 5 did show up in this second group. Which means that she did not miss a lesson yet. Pupil 6 did not show up. The entire group enjoyed the absurd lesson immensely, the same as the other group.

Lesson 4

Group 1, language anxious pupils

In this lesson the Jump In Game was introduced. However, the entire group was familiar with the concept, they had done this game in their first year and knew what to do. The English made it difficult for some to jump in, however all students did participate eventually.

Group 2, non-anxious pupils

This group particularly liked the Jump In Game, and wanted to continue after the 40 minutes had past. We continued for about 20 minutes.

*Lesson 5**Group 1, language anxious pupils*

This lesson, once again, was a lesson for four people, again the same two pupils didn't show up and missed the lesson. Meaning that pupil 6's results are not useable anymore. Pupil 5, on the other hand, only missed one lesson and still wanted to be assessed afterwards. After the discussion the pupils were assessed. They told me that this last lesson was the most difficult lesson, due to the discussion they had to perform. After this lesson all four pupils were assessed.

Group 2, non-anxious pupils

The second group found that this last lesson was less hard, in comparison to the first group. However, most of the pupils still agreed that this last lesson was the most difficult of the series. Four pupils were assessed immediately afterwards the other a few days later because of personal circumstances.