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Creative Drama on Teacher Candidates' Speech Anxiety

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Abstract

Speaking skill is the most basic language skill that enables an individual to interact with his/her environment. The healthiness of both the university and professional processes of teacher candidates and the positive completion of their individual, social, and academic developments depend on good communication. Creative drama is a method that can be used for individuals to get to know themselves and their environment, to develop their social relations, and to experience them by doing and living together in a group. In the light of this information, the aim of the research is to determine the effect of creative drama on the speaking anxiety of teacher candidates. The participants of the study consisted of 21 teacher candidates studying in the undergraduate program of Turkish teaching, classroom teaching, and preschool teaching. In this research, mixed research method, and sequential explanatory design were used as a design. Quantitative data of the study were collected through the Speech Anxiety Scale (2012), and qualitative data were collected through interviews. The quantitative data of the research were analyzed statistically, and the qualitative data were analyzed by content analysis. When the quantitative and qualitative results of the study were examined, it was observed that the interest and love of the pre-service teachers who participated in the study increased, and their anxiety and worries decreased.

Keywords: Communication, Speaking skill, Speaking anxiety, Creative drama, Teacher.

Introduction

From the mother's womb, the individual tends to interact and communicate with his environment. Thanks to this interaction, he makes himself accepted in the society he lives in. Communication is a tool that an individual uses to convey his needs, wishes, feelings, and thoughts to other people. In order to lead a good life, individuals need to communicate effectively and use their innate communication skills. Speech is an important communication skill because people often communicate by speaking. Therefore, speaking has a special place among basic skills. Speech; It is the verbal expression of one's feelings, thoughts, and experiences (Özdemir, 2004). People need to speak in order to prove their existence, to make themselves accepted, to provide satisfaction, to keep their environment under control, to improve their social relations, and to meet their needs (Arıkan, 2011). While correct and effective speech can contribute positively to people's lives, wrong or inadequate speech can harm people (Özdemir, 2004). The language used to express feelings, thoughts, and wishes is considered a basic element of good speech (Vural, 2007). Spoken language differs from written language, and its effectiveness can be increased with features such as a rich vocabulary, correct use of language structure and patterns, the style used by the speaker to express himself, a clear and understandable expression, an easy pronunciation and courtesy rules (Yaman, 2007).; Vural, 2007; Yıldız, 2014).

A speaker who lacks language skills may encounter problems and deficiencies during speaking. For this reason, speaking as a whole is an action where different physical and mental qualities such as cognitive readiness, correct expression, controlled breathing, and correct pronunciation should come together harmoniously (Akkaya, 2012). Speaking skill, which is an important element of communication, can be affected by factors that cause anxiety and stress for many people in public or one-on-one conversations. The individual's social, cultural, economic, physical, and psychological conditions can cause loss of self-confidence and dignity, which manifests itself in many areas, from daily conversations to public speaking (Sargin, 2006). Among these factors, especially speaking anxiety stands out as an emotion that negatively affects people (Katrancı & Kuşdemir, 2015). Due to anxiety, individuals are expected to behave shyly when speaking in front of the public (Şengül, 2016). However, individuals with speech anxiety should also make efforts to cope with these anxieties and improve their speaking

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skills instead of staying away from the act of speaking (Ayres & Hopf, 1993). Speech anxiety can also be named as communication anxiety, and the individual's avoidance of communication (Richmond & McCroskey, 1998). Speech anxiety refers to situations in which the individual is afraid to speak (Ayres & Hopf, 1993). Individuals experiencing speech anxiety may react emotionally in the form of sadness, panic, anger, and physical sweating and rapid heartbeat while speaking (Demir & Melanlıoğlu, 2014; Dwyer, 2012). People with speech anxiety may be afraid of situations that require speaking skills. They may avoid negative criticism, feel bad by having difficulty speaking, and therefore avoid speaking as much as possible. Individuals showing these characteristics will have difficulty in communicating in a healthy way and this will cause an increase in their anxiety levels (Harb , G. C. , Eng , W., Zaider , T., & Heimberg , R. G, 2003).

Although the ability to speaking, which makes people communicate with each other, is bestowed at birth, it is necessary to gain the ability to speak correctly and properly through education. There is a need for educators who use this skill correctly in order to ensure that students express their feelings, thoughts, dreams and wishes correctly in accordance with the rules of the language, which is one of the aims of the Turkish course. The success of an education system depends on the success of the teachers who will manage and advance the system in a healthy way. When training teachers, knowing only speaking skills will not be sufficient for a competent educator. The teacher is expected to set an example for the student by using the speaking skill correctly and effectively in the lesson. At this point, although there are many reasons why the teacher cannot use this skill correctly, anxiety is also one of the important reasons. Speech anxiety, which has been the subject of many studies since Clevenger's (1959) first mention of it in his statement, consists of two main elements: Anxiety in daily communication and anxiety arising from public speaking. It should be aimed at minimizing this anxiety, which can be seen in both styles of teaching. Because the teacher is responsible for gaining and changing behavior in line with the objectives determined by the language, which is the most important communication tool. The anxiety experienced while fulfilling this responsibility will cause the transfer to the students to be unsuccessful and inadequate. At this point, it is important to identify the problem while raising students. Looking at the relevant literature (Arhan 2007; Kuşdemir & Katrancı 2015), it is seen that pre-service teachers have speaking anxiety. It is possible to resort to many methods and techniques at the point of eliminating this anxiety. This in context individual speech is where your skill in the development can be used your methods at the beginning of the creative drama method is coming. Creative drama encourages creativity and plays an important role in personality development. It also improves the teaching effects on the individual in terms of language (Sha-sha FU & Gui-zhao YAO, 2020). Creative drama, individual and society in front by talking socialization and communication skills its development provides (Erbay & Sunay, 2010). Games, role plays, improvisations and animations used in creative drama have an important place in improving speaking skills and reducing anxiety (Aykaç, 2011).

As seen in the related literature, creative drama can be used as an effective method in both the development and correction of individuals' communication skills. In this context, it was aimed to improve the speaking skills of teacher candidates with creative drama both during their undergraduate education and in their professional lives and to reduce their anxieties and worries about speaking skills. After this application, the experiences of pre-service teachers on speaking anxiety were examined with the creative drama workshops. For this purpose, the following sub-problems are addressed:

- a. Do creative drama practices have an impact on teacher candidates' speech anxiety?
- b. What are the experiences of teacher candidates with speech anxiety of creative drama practices?

Method

Research Pattern

In this research, a mixed method was used in which both qualitative and quantitative research methods were used together, and a sequential explanatory design was used as the design. Quantitative and qualitative data obtained in mixed methods research can be used to check the accuracy of each other, to support each other, to better explain situations where one of the data collection tools is insufficient, and to alternate with each other during the research. In the sequential explanatory design, the quantitative data of the research are first collected, analyzed and then explained in detail by supporting the quantitative data with qualitative data (Creswell & Creswell, 2018). In this research, first, quantitative data were collected, and then this design was preferred since the quantitative data were supported by qualitative data.

In the quantitative part of the study, a single-group pretest-posttest weak experimental design was used. In this design, the effect of the experimental procedure is tested with a study on a single group, and the measurements of the dependent variable of the subjects are obtained by using the same subjects and the same measurement tools as a pre-test before the application and a post-test afterwards. (Büyükoztürk, Kılıç Çakmak, Akgün, Karadeniz, &

Demirel, 2018). In this study, this design was preferred because pretest-posttest measurements were made with the same measurement tool for a single group.

In the qualitative part of the study, the phenomenology design was preferred. Phenomenology aims to discover the common meaning of the lived experiences of several people regarding a phenomenon or concept (Creswell, 2013). In this study, the phenomenology design was preferred because it examined how the students who just started the university make sense of their experiences of creative drama practices during the university adjustment process.

Working Group

In this study, criterion sampling, one of the types of purposeful sampling, was used. In criterion sampling, a study group can be formed according to the criteria created by the researcher or determined beforehand (Yıldırım & Şimşek, 2008). The participants of this study consist of 7 students from the classroom teaching department, 8 students from the Turkish teaching department, and 6 students from the preschool teaching department, all of whom are studying at a state university located in the Eastern Anatolia Region. The criteria of the study can be expressed as being a student of the faculty of education and having speaking anxiety. Demographic information about the participants is given in detail in Table 1.

Table 1. Demographic information of the participants

Chapters/Code Names	P1(Kader)	P2(Mehmet)	P3(Faruk)	P4(Sedef)	P5(Meryem)	P6(BEYZA)	P7(Büşra)	P8(Basri)	P9(Fulya)	P10(Aslı)	P11(İlayda)	P12(Gülben)	P13(Sinem)	P14(Ceyda)	P15(Simge)	P16(Meltem)	P17(Derya)	P18(Ahu)	P19(Ahmet)	P20(Rabia)	P21(Damla)
Classroom teaching	+	+			+	+								+					+	+	
Turkish teacher		+			+			+	+	+						+	+				+
Pre-school teaching				+							+	+	+		+			+			

Data Collection Tools

In this study, quantitative data were collected through the Speech Anxiety Scale for Teacher Candidates developed by Sevim (2012). The Speech Anxiety Scale for Teacher Candidates (2012) was chosen to be used in this study because it consists of speaker-focused anxiety, environment-focused anxiety, and speech psychology sub-factors.

The qualitative data of the study were collected using interviews. Interviewing is used to learn about unobservable behaviors, emotions, or how people express the world around them. A semi-structured interview helps to open the subject with different questions, examine it from various angles, and reach new ideas about the subject in the speaking process (Merriam, 2018). In this study, the participants were interviewed in order to obtain data that could not be obtained quantitatively and examine them from various perspectives.

Data Collection

The pre-test data of the University Adaptation Scale (2020), which is the quantitative data collection tool of the research, were collected by the first researcher at the beginning of the "meeting" workshop, which was the first creative drama workshop, and the post-test data were collected six weeks later by the first researcher at the end of the "evaluation" workshop, which was the last creative drama workshop. The University Adaptation Scale (2020) was converted into Google Form format by the second researcher and sent to the students digitally in the creative drama workshop. The consent of the participants was obtained by placing the voluntary consent form on the first page of the digital scale. In the digital form prepared by the second researcher, the "necessary" button was marked for each item on the scale, so that data loss was prevented. A total of 12 creative drama workshops were conducted with the students by the first researcher during the implementation process of the research. Each workshop lasted 2 hours (120 minutes). Detailed information on the content and timing of the workshops is given in Table 2.

Results

Findings and Comments Obtained from the Analysis of Quantitative Data

In this section, the findings related to the quantitative data of the research are given.

Findings Related to the First Sub-Problem

The first sub-problem of the study was “Do the speaking anxiety scores of the experimental group students differ significantly between the pre-test and post-test scores?” in the form. Findings related to the first sub-problem are analyzed in this section.

Table 3. Speech Anxiety Scale Pretest and Posttest Scores t-Test Results

Speech Anxiety	N	\bar{X}	S	df	t	p*	Cohen's
Pretest	21	2.5	.93	20	3.77	.001	.50
Posttest	21	2.1	.82				

*p<0.05

In Table 3, it is seen that there is a significant difference between the SDL pre-test and post-test averages of the teacher candidates to whom creative drama was applied. According to the arithmetic averages, it is seen that the students' SDL pretest scores are $\bar{X}=2.5$ and posttest scores \bar{X} are =2.1. Significant differentiation is in favor of posttest scores ($t_{(20)}=3.77$ p<.05). When the data is examined, it can be said that creative drama is medium-sized (Cohen's d=.50) effective in reducing speech anxiety. (Pallant, 2016). It can be said that the creative drama application is effective in reducing the speaking anxiety of teacher candidates.

Table 4. Speaker-Oriented Anxiety Sub-Factor Pretest and Posttest Scores t-Test Results

Speaker-Oriented Anxiety	N	\bar{X}	S	df	t	p*	Cohen's
Pretest	21	2.55	.95	20	4.3	.000	.54
Posttest	21	2.1	.84				

*p<0.05

In Table 4, it is seen that there is a significant difference between the speaker-focused anxiety pretest and posttest averages of the teacher candidates to whom creative drama was applied. According to the arithmetic averages, it is seen that the speaker-focused anxiety pretest scores of the students $\bar{X}=2.55$ and the posttest scores $\bar{X}=2.1$. Significant differentiation is in favor of posttest scores ($t_{(20)}=4.3$ p<.05). When the data is examined, it can be said that creative drama is medium-sized (Cohen's d=.54) effective in reducing speaker-focused speaking anxiety. (Pallant, 2016).

Table 5. Environmentally Focused Anxiety Sub-Factor Pretest and Posttest Scores t-Test Results

Environmental Concern	N	\bar{X}	S	df	t	p*	Cohen's
Pretest	21	2.41	1	20	2.6	.019	.48
Posttest	21	2	.85				

*p<0.05

Table 5, it is seen that there is a significant difference between the pre-test and post-test averages of environmentally focused anxiety among teacher candidates who have been given creative drama. According to the arithmetic averages, it is seen that the environmental anxiety pretest scores of the students \bar{X} are =2.41 and the posttest scores \bar{X} are =2. Significant differentiation is in favor of posttest scores ($t_{(20)}=2.6$ p<.05). When the data are examined, it can be said that creative drama is effective in reducing environmental-oriented speaking anxiety with a small size (Cohen's d=.48). (Pallant, 2016).

Table 6. Speech Psychology Sub-Factor Pretest and Posttest Scores t-Test Results

Speech Psychology	N	\bar{X}	S	df	t	p *	Cohen's
Pretest	21	2.46	.99	20	2.62	.016	.55
Posttest	21	2	.83				

*p<0.05

In Table 6, it is seen that there is a significant difference between the speech psychology pre-test and post-test averages of the pre-service teachers who applied creative drama. According to the arithmetic averages, the speech psychology pretest scores of the students were $\bar{X}=2.46$ and the posttest scores \bar{X} were =2. Significant differentiation is in favor of posttest scores ($t_{(20)}=2.62$ $p<.05$). When the data are examined, it can be said that creative drama is medium-sized (Cohen's $d=.55$) effective in reducing speech psychology anxiety. (Pallant, 2016).

Findings and Comments Obtained from the Analysis of Qualitative Data

The findings obtained from the interviews were examined in this section under the themes of speech anxiety, speaker development, environment-oriented development and speech psychology development.

Table 7. Participant Views on the Speaker Development Category

Codes	f	İlayda	Adnan	Tarik	Betül	Basri	İnci	Faruk	Erdem
Improving public speaking	7	+	+	+	+	+	+		+
Developing impromptu speaking skills	5	+			+	+		+	+
Developing self-expression skills	5	+		+	+		+	+	
Adjusting the tone	4	+		+			+		+
Developing prepared speech skills	3			+		+	+		
Adjusting the speaking rate	2			+					+
Improving pronunciation	1			+					
Improving stuttering	1					+			

As seen in Table 7, Erdem, one of the participants who stated that creative drama practices completely eliminated the anxiety of public speaking, said, "As I said before, I was getting excited. For example, speaking in front of a public I can say that the biggest contribution of drama has been to me. It gave me self-confidence. Before, I could not speak in front of a community, even in front of 3-4 people, but now I have reached the level of speaking in front of 150-200 people. For example, I was saying that 5-6 people came, and I was ashamed to even go and say hello. But at the point we've reached now, after the drama workshop, if they say there are 200-300 people, I can go on stage and speak." he stated. Faruk, one of the participants, who stated that the impromptu speeches they made during the creative drama improved their impromptu speaking skills in daily life, said, "It was difficult for me to act and adapt to the subject when the subject was given impromptu at work, and it was obviously unnecessary to me, I did not know the effects in it. But, while I was in the drama, I realized how effective the drama was in that time period, how it affected our thoughts and how it improved our speaking ability." he stated. Betül, one of the participants who stated that she was able to express herself better after the creative drama practices, said, "...I am in a good position because I can express myself more easily in this." she stated. Erdem, one of the participants who stated that he could use his tone more effectively after creative drama, said, "For example, in a classroom where there are 20-30 people, I can adjust my tone so well that I can rest the whole class. I can turn it down and up in an instant. I think that drama contributed to all of this." commented. Basri, who stated that his prepared speech skills such as lecturing, making presentations, and presenting improved after the creative drama, said, "It would be good to say that it contributed to the prepared speech. ... when we repeat in the evening, I can come here and talk." stated. Erdem, one of the participants who complained about his speaking speed before the drama but stated that he improved his speaking speed afterwards, said, "I was speaking fast, I tried to speak slowly. Of course, I got support from my friends in this regard. He contributed a lot to that. This is one of the most contributing topics." he stated. One of the participants said that he was worried about the pronunciation of Tarik, but after the drama his pronunciation improved. It's still not quite good, but I'm speaking more clearly, so I think it's good." stated. Basri, one of the participants, said that he had a stuttering problem before the creative drama, that he could not overcome this issue and that he made progress after the creative drama said: "Tugrul teacher makes us read texts. In the class of 60 people, I cannot say, "Teacher, I have a stutter". I

hide behind it, but I can't say anything. Now I can say this with peace of mind. Why? I'm starting to get over it. After that, after the drama, I said, "Yah, I can get over this".

Table 8. Participant Views on the Environment-Focused Development Category

Codes	f	Ilayda	Adnan	Tarik	Betül	Basri	Inci	Faruk	Erdem
Improving communication with authority	7	+	+	+	+	+		+	+
Talking to strangers	7	+	+	+	+	+	+		+
Talking at home	2					+			+
Improving business communication	1								+

In Table 8, participants stated that creative drama helps reduce shyness towards people with authority. Ilayda, one of the participants, said about this issue to the faculty members: "For example, there were high-level people at the accreditation meeting we went to recently. There were academics from different universities, and I did not feel nervous while talking with them. I was able to express myself very easily. I was able to speak. For example, while emphasizing that I could not do these things before", Betül emphasized that she had improved her communication with the local administrator, "Actually, when I went home, I saw the district governor during the break, he stopped by my father, so I could easily talk to him, it may have an effect on this, but I never thought about it from this perspective. I was able to express this easily in the district, or if it had been before, I could not have expressed it so easily." She emphasized. Tarık, one of the participants who thought that creative drama made it easier to overcome the anxiety of speaking with people he did not know, said, "I would speak clearly even if I had a hundred friends among my own friends, but there was a fear of stumbling against strangers even if it was three people, that is, a fear of being wrong in what I said. I don't have any fear right now." he stated. Basri, one of the participants, who stated that the conversations with family and relatives improved after the practices, said, "It has had an impact on both my speaking angle, my self-expression, and my social life. It even affected my family. If I say something like overcoming difficulties, it is the place for drama." Erdem, who stated that after the creative drama, his anxiety towards the people he talked to about daily tasks disappeared, said: "For example, when I was talking to the grocery store, I was a person who hesitated even about bargaining. I mean, there was something in me as if something bad was going to happen at any moment. Thanks to drama, I was able to communicate more easily with both tradesmen."

Table 9. Participant Views on the Category of Speech Psychology Development

Codes	f	Ilayda	Adnan	Tarik	Betül	Basri	Inci	Faruk	Erdem
Admitting speech deficiencies	4				+	+		+	+
Providing self-control	4	+		+	+			+	
Breaking prejudices	4			+	+		+		+
Understanding the other party in the conversation	4			+	+		+	+	
Gaining self-confidence	3	+		+					+
Relaxing	2	+				+			
Controlling your body	2	+					+		
Deepening conversation topics	1							+	
Not comparing	1					+			

When Table 9 is examined, one of the participants who stated that they were able to accept the speech deficiencies that they were aware of but could not accept after the creative drama practices, Erdem said, "The biggest thing that happened in that process was that I faced myself there. Actually, maybe I knew them. I had a lack of self-confidence, there was a problem in my address and speech... I actually knew these things, but I couldn't admit it to myself. There I thought I'd actually admit it to myself. So it made me say to myself why not confess." he stated. Faruk, one of the participants who stated that he gained self-control while talking after the creative drama, said, "After participating in the drama, I realized that I explained my thoughts in a more organized way compared to the past... I learned to express my thoughts in a more concise way, and with it I learned that not every thought

should be said out loud.” stated. One of the participants, who was prejudiced and anxious while talking to people before the creative drama practices, but stated that these prejudices were broken after the practices, İnci said, “ ... *Did anyone say anything? Did he make fun of me? You think this way, after the drama, we learned a lot, we learn from the drama that we have to act prejudiced and communicate effectively with people.*” she stated. Faruk, one of the participants who stated that he tried to understand the people he was talking to during the workshops, and that these skills had improved, said: “... *I used to directly express my ideas, my thoughts and my feelings, regardless of what the other person thought, (laughing) With the effect of the drama, I corrected it a little, so yes, the thoughts and feelings of the person on the other side are also important because when you offend the person on the other side, your relationship with them weakens.*” he stated. Tarık, one of the participants, who stated that the creative drama workshop helped him gain self-confidence in speaking, “*I used to be a shy student. Especially during high school. I was active but still getting a little excited in public or something. I got a little excited at our first workshop. I wonder how I look, if my posture is good or something, and then I slowly opened up. I even made a presentation because of you. I could speak clearly. I didn't have any fear.*” Expressing that she reminds herself of her experiences in drama when she is worried, İlayda said, “ *There is tension, excitement, but I can feel more comfortable and I can relax. İlayda wake up, I can relax by saying that it's not so important that you have made different moves among many people for months in the drama. I believe I can succeed.*”. Basri, one of the participants who stated that he contracted a lot during the speech, but relaxed in the speeches after the creative drama, said, “ *Yav teacher, I was twitching a lot. ... We came to the drama, we laughed, we had fun. Seriously, I laughed and had fun. It gave me something. We used to say that there are some absurd movements in the drama. But it wasn't improper. I learned them at the end of the drama.*” stated. One of the participants, who stated that she got over her excitement and was able to control her body after the creative drama practices, thought İnci said: “ ... *I remember that Tugrul teacher, for example, put me on the board before the drama (laughing). I'm blushing or something, Tugrul Teacher brought me back to the blackboard after the drama, I expressed myself very well, I think the drama had an effect on this.*” she stated. Expressing that creative drama workshops deepen the conversations with his friends, Faruk said: “*When we look at our conversation content after the drama, I always compare all of them after the drama and before the drama" We had discussed Shakespeare's King Lear and I wrote a book analysis ."* Basri, one of the participants, said that he compared himself to people who spoke better before the drama, but that this comparison disappeared after the drama, “ ...*I envy how well they talk. I was counting the minutes so that it wouldn't be my turn. I was saying, "Don't let it be my turn, I can't talk like these." It was like that in the beginning, sir. You know our Ferit. Ferit has a very good diction. He's up and talking. At that time, I say, "Don't be my turn. I can not do." Look how well he spoke. I would be ashamed if I could not speak like him.*” *I was saying. Now if Ferit came and spoke very well here, I would not be offended if I spoke badly. Drama contributed a lot.*” stated.

Discussion and Conclusion

The mother tongue education, which is taken together with school, may not be enough to use the four basic language skills that are expected to be learned and developed. Although there are many reasons, anxiety is one of the important causes of this inadequacy. The fear of receiving negative criticism, especially during speaking, causes the individual to run away and feel bad in situations where speaking skills should be used (Melanlıoğlu, Demir, 2014, 110). Public speaking anxiety, which has various names such as fear of public speaking or fear of speaking in front of others, is a very common condition (Pull, 2012). When the findings of the study were examined, it was concluded that creative drama relieved speech anxiety. The quantitative and qualitative findings of the study on this subject support each other. When we look at the literature, it is seen that many methods (role-playing model, academic contradiction method, microteaching technique, academic contradiction method, direct instruction model) seem to have positive effects on speaking anxiety in parallel with the results of the aforementioned study (Bulut 2015; Regulation 2016; Boneless 2016; Uzunyol 2019; Unsal 2019). However creative in drama individual physically aspect active to be And created by social environment nature with group to your interaction open the one which... structure of drama speech in the skill experienced anxiety in the process A lot your method before passing through positive effect to create facility is recognized . In Çodur (2019) study speech his anxiety physically with activity together evaluated and physically to activities participation high the one which... of persons speech of anxiety low is to the conclusion by reaching in the drama physically your activities speech in the skill anxiety in troubleshooting to the effect mentioned. In the studies used method and speaking techniques _ skill and anxiety on you positive effects eyelash before taken, four basis language your skill in acquiring of drama from the possibilities language (Sever, 2001) in teaching traditional your method outside exiting diversification required.

Looking at the quantitative data of the study, it has been shown that the application of creative drama is effective in reducing the speech anxiety of teacher candidates. In another sub-problem, speaker-centered anxiety, it is seen that there is a significant positive differentiation after the creative drama application. When we look at the

literature, many studies in which creative drama increases self-confidence and gain self-confidence (Guida, 1995; Yassa , 1999; Philips, 2003;; Freeman et al ., 2003; Aribal, 2006, Jindal-Snape et al ., 2011) is seen. Švábová also did (2017) with work of drama group interaction thanks to self-confidence has increased emerge putting social qualities thanks to created by positive from interaction promise it does. This situation supports the correct and effective use of speaking skills by reducing the anxiety caused by the speaker. Similarly, creative drama was found to be effective in speech psychology anxiety. Sometimes the anxiety is not related to the speaker himself, but may be caused by the environment. When the data are examined, it is seen that creative drama is effective in reducing environmental-oriented speaking anxiety. Yang (2007) supports that drama relieves the individual's communication with his environment and reduces the speech anxiety experienced by the individual. The qualitative data of the study also support the quantitative data. Speech The theme of anxiety is discussed in the categories of speaker development, environment-oriented development and speech psychology development. From the perspective of speaker development, pre-service teachers show that especially creative drama improves public speaking. In the creative drama process, participants and trainers exhibit improvisational behaviors, so the speaking participants generally have to improvise (Metinnam, 2022). Participants are very careful in this process in order to both express themselves as speakers and understand others correctly. In this process, which develops with the active participation of the participants in the warm-up, animation and evaluation sections, speaking is always at the forefront. This situation improves the speaking skills of the participants as well as eliminating their anxiety about speaking. The process of presenting the animations prepared individually or in groups, especially during the animation phase of creative drama, requires the direct use of speaking skills in front of the community. As a result of this situation, speaking in front of the public becomes an extremely ordinary act for the participants. Speaking effectively in front of the public is very important for prospective teachers who need to address the classroom or school when they start their careers. At the same time, it is seen that their anxiety decreases in both prepared and impromptu speaking skills and they express themselves more easily. During the process, the participants can realize their own shortcomings while speaking in front of the public and can address these shortcomings in their next attempts. Creative drama gives participants the opportunity to express themselves in any way they want, giving them the opportunity to try new things. Participants in these moments of expression gain skills such as controlling themselves while speaking unprepared, following the interest and relevance of others at the time of speaking, adjusting the tones of voice, and adjusting the speaking speed. In the applications made in this research, some activities such as having the participants perform their animations within a certain period of time and giving a speech by giving a certain word limit resulted in the development of these skills of the participants. The development of these skills has a positive effect not only on impromptu speeches, but also on the development of prepared speaking skills such as making presentations, lecturing, and speaking at conferences, thus positively affecting the speeches of the participants in all areas. Although it is not the focus of the study, the development of a speech disorder of a participant who has problems with stuttering through creative drama is also among the important results.

In the environment-oriented development category, all of the pre-service teachers revealed that the shyness and anxiety they experienced in communicating with the authority disappeared over time. The instructor (facilitator) who conducts the creative drama process should not display a strict and oppressive attitude to the participants like a teacher, leader or manager; on the contrary, being a part of the process, facilitating the process and having a moderate attitude affect the participants' perspectives towards authoritarian people. This situation, which reflects positively on relations with authoritarian people, also shows itself in speaking with authority. In addition, the reflections of this situation are seen not only in the conversations with the creative drama trainer, but also in the conversations with different authoritative people in daily lives. Similarly, it is seen that the problems experienced in communicating with people they do not know have decreased. The developments in the workshop during the creative drama process are also reflected in the daily life of the participants. In creative drama, participants have to communicate with people they do not know, and this improves their communication with strangers. This communication skill also shows its effect outside the workshop as well as inside the workshop. The participants, who talked to people they did not know during the process, did not experience anxiety when talking to people they did not know in their daily lives. Creative drama, in which real life is rehearsed during the animations, makes itself felt in real life, both in daily work and in social life, in a positive sense. Since individuals with social phobia experience more anxiety during speaking, (Heiser, Turner, Beidel, & Roberson-Nay, 2009) it can be thought that the improvement of the participants' social phobia in creative drama reduces their speaking anxiety.

The creative drama about the psychology of speech decreased. Since creative drama offers the participants the opportunity to face themselves in a transparent process, it becomes easier for the participants to accept themselves in this process. Since no one is judged for a speech or action during the creative drama process, the participants act comfortably while speaking and exhibiting a behavior. This allows them to relax and gain self-confidence while speaking. Individuals who gain self-confidence in speaking are not affected by making mistakes or negative attitudes of others while speaking (Atas, 2015). In addition, since the participants have the opportunity to observe themselves and other participants while speaking, they can control themselves physiologically and

psychologically while speaking, and as a result, they can realize their speech deficiencies and improve them. Since creative drama is a social process, participants often talk to other people and observe the speech and action performances of different people. This results in the development of skills such as better understanding and empathy at the time of speaking. One of the important results is that one of the participants stated that he compared himself with a participant whose speaking skill he thought was better than himself, but at the end of the process he did not make this comparison anymore. This situation can be interpreted as an indication that creative drama plays an important role in self-acceptance. Since creative drama can take "everything" as a subject, workshops can be about "everything". In this process, the participants can even think long and hard on ordinary objects and make deep speeches from them. As a result, participants can be motivated to have deeper conversations in their daily conversations.

As a result, since creative drama is an action-based improvisation process that offers individuals the opportunity to express themselves comfortably and every thought, speech and action is accepted, the participants reduce their speaking anxiety in this process. In essence, it can be stated that this process, which allows people and their thoughts to speak freely, significantly reduces speech anxiety.

Authors Contribution Rate

The authors contributed equally to the paper.

Conflicts of Interest

Authors declare that they have no conflict of interest.

Ethical Approval

The ethics committee approval of this research was obtained from the Social and Human Sciences Scientific Research and Publication Ethics Committee of İnönü University Scientific Research and Publication Ethics Committee with 2/8 sessions and resolutions on 01.02.2022.

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