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Patterns of Anxiety and Performative Approaches to Language Learning

Relatrice
Prof.ssa Fiona Clare Dalziel

Laureanda
Myada Zanaty
n° matr.2040549 / LMLCC

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DEDICATION

To the person whose unwavering support has illuminated my path and filled my academic journey with love and encouragement. Your unwavering love and support have been the driving force behind my academic journey throughout the ups and downs, you have been a constant source of encouragement, wisdom, and strength. This thesis is a testament to the values you have instilled in me— perseverance, determination, and the pursuit of knowledge.

Thank you for always being my guiding light, my confidant, and my biggest cheerleader. I am forever grateful for your love and support, and I dedicate this thesis to you with all my heart.

DEDICATION

Introduction

Students often experience language learning anxiety, which may make it difficult to use and improve their language; the effects of Foreign Language Anxiety (FLA) on learners of all ages and competence levels have recently drawn the attention of researchers and educators. Optimizing language learning experiences and results require an understanding of the causes of FLA, its impacts on language learners, and appropriate mitigation methods. The purpose of this thesis is to explore the concept of language anxiety as described in the literature and how it can influence learners in various contexts. It will go on to investigate the relationship between language anxiety and drama (or performative) approaches to language learning, and to examine the link between language anxiety and performance of various kinds. Students may be worried when it comes to "performing" in a second/foreign language, and as a result, this may create an "affective filter" which could impede language learning (Krashen, 1981, p.73).

The purpose of this study is to investigate the intersection between foreign language anxiety and performative approaches using zine-making as a paper-based pedagogical tool as well as to represent the diverse experiences of language. It will address the following Research Questions:

- How do a group of learners perceive language anxiety?
- How can language anxiety be reduced?
- Can performative approaches to language learning help to reduce language anxiety?

It aims to represent the diverse experiences of language learners through the reflective lens of zine-making, shedding light on how foreign language anxiety may be dealt with by using performative approaches.

In the first chapter, I will attempt to identify Foreign Language Anxiety by presenting a literature overview on how it may be a negative consequence connected to fear and is typically associated with second language acquisition. Then I will attempt to address it as a frequent emotional barrier encountered by language learners, inhibiting motivation, performance, and accomplishment in language learning activities.

In the second chapter, I will attempt to explore the use of drama as a pedagogical tool for language learning and its potential to reduce foreign language anxiety. I will discuss the origins of Process Drama, a theatrical approach that originated in the UK in the 1970s and has been incorporated into language learning since the mid-1990s. According to Kao and O'Neill (1998), this approach uses verbal and non-verbal language to convey meaning and evoke emotional responses, fostering interactions among students in the target language. It involves all participants, including the teacher, in a collaboratively co-created text, fostering understanding of others' perspectives and promoting meaningful learning within a specific context. Furthermore, I will summarize the benefits of drama in a language learning environment and how it may enhance cultural understanding, improve intercultural communicative ability, and challenge stereotypes. This Followed by its intersection with anxiety which can reduce the negative filter and foster a supportive atmosphere.

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In the third chapter, I will attempt to provide a historical overview of a zine which dates to 1926 and has gained popularity through science fiction fan groups, in education as well as its roots in civic involvement, critical analysis, and personalization. Two focus groups will be described in order to explore the relationship between foreign language anxiety and drama/performative approaches in education, using zine-making as a paper- based pedagogical tool.

The zine will allow participants to express their identities and create significance through visual and linguistic methods. The study aims to use the 4Rs Reflection model developed by Ryan and Ryan (2015) to analyze the four levels of reflection during zine-making. Participants will share their experiences with foreign language anxiety, highlighting the importance of coping mechanisms when dealing with language anxiety, as well as how drama may help in tackling/reducing foreign language anxiety.

Chapter One

Foreign language anxiety (FLA)

1.1 Definition and origins

To begin with, we need to understand what we mean by anxiety: In Psychology, anxiety is the tense, unsettling anticipation of a threating but vague event, a feeling of uneasy suspense. It is a negative effect so closely related to fear that in many circumstances, the two terms are used interchangeably (Rachman, 2019, p. 03).

Another definition of anxiety is the total response of a human being to threat or danger. Each experience of anxiety involves a perception of danger, thoughts about harm, and a process of physiological alarm and activation. The accompanying behaviors display an emergency effort toward "fight or flight" (Moss, 2002, p.1). For a few decades anxiety has been an issue in second learning language. In terms of definition, several researchers have offered definitions of Foreign Language Anxiety Emphasizing the distinctive feature of FLA; this anxiety is the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system. Just as anxiety prevents some people from performing successfully in science or mathematics, many people find foreign language learning, especially in classroom situations, particularly stressful (Horwitz et al., 1986, p. 125). Furthermore, FLA is defined as the feeling of tension and apprehension specifically associated with second language contexts, including speaking, listening, and learning, or the worry and negative emotional reaction arousal when learning or using a second or foreign language (Maclntyre & Gardner, 1994, p. 284). Yet in order to examine the nature of anxiety, I must first clarify the various forms

of anxiety and how they affect language learning. In applied psychology, scholars have distinguished between three different types of anxiety, trait anxiety, state anxiety, and situation specific anxiety. Thus, based on methodologies used to extract these components and the variables imposed on them, Cattell and Scheier's (1958; 1961) factor analytic research yielded empirical evidence of many sorts of anxiety types. These psychologists found two unique anxiety factors named "trait anxiety" and "state anxiety". These were defined as follows: the trait anxiety factor was understood as a measurement of consistent individual variations in a unitary, generally permanent personality trait. The state anxiety factor was based on a pattern of variables that changed between measurement occasions, defining a transitory state or condition of the organism that changed over time (Spielberg, 2013, p. 13). In addition, communicative anxiety is associated with specific anxiety situations such as public speaking (MacIntyre & Gardner, 1991, p. 514). According to those different kinds of anxiety and how they contributed to the language learning process, Scovel (1978) identified that early perspectives of anxiety generated very inconsistent results concerning the relationship between anxiety and second language achievement. Scovel attributed the conflicting and mixed results to different anxiety measures and different conceptualizations of anxiety by claiming that "ambiguous experimental results can be resolved if the distinction between "facilitating", and "debilitating" anxiety is drawn" (Scovel, 1978, p.129).

Subsequently, using the self-report instrument FLCAS coined by Horwitz, Horwitz and Cope's (1986), the authors acknowledged that FLA is a situation-specific anxiety construct, essentially independent of the other categories of anxiety, by incorporating it within the framework of related ideas of anxiety. This self-report tool found reactions of

anxiety particular to school settings for foreign languages, and the outcome of these investigations showed that language anxiety plays a debilitating role in a variety of circumstances in second and foreign-language classrooms. Additionally, "Many individuals struggle with learning a foreign language due to mental blocks, anxiety reactions, and strong motivation, despite being good learners and having a genuine liking for the target language speaker." Furthermore, "Anxiety is the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous." (Horwitz et al., 1986, p. 125).

When anxiety is restricted to the context of language acquisition, it is classified as a particular anxiety reaction. Psychologists use the phrase particular anxiety reaction to distinguish between individuals who are nervous in general and those who are only worried in specific situations. Thus, two different kinds of anxiety were thought to affect language learning process, which lead Kleinmann (1977) to differentiate between these two different types of anxiety "debilitating anxiety" and "facilitating anxiety" In order to find a correlation between these two categories and a measure of second language behavior, Kleinmann (1977) study, to investigate the nature type of anxiety in Spanish speaking students and Arabic speaking students. Some of the results indicate that in general, facilitating anxiety does function in the predicted manner apparently, the Spanish students who scored high on facilitating anxiety measure frequently used infinitive complements and direct general object pronouns in English, structures that were avoided because of their difficulty by the other Spanish speaking students. Arabic students who scored high on facilitating anxiety measures tended to use the passive more frequently than their Arabic speaking peers, who usually avoided this structure because of its

divergence from Arabic syntax (Kleinmann, 1977, p. 99).

Reflecting on such studies and how the findings were deemed to have great significance for affecting the learning process, we need to look at the various elements that may delay language acquisition. Multiple aspects of anxiety are believed to hinder the learning process, impacting on willingness to communicate, achievement, and performance. If such aspects are not addressed, FLA may be present, obstructing the learning process. In this chapter, I will address these aspects respectively, along with how it could trigger language anxiety, but I will review the literature on anxiety in language learning.

1.2 Anxiety in language learning

According to Young (1991), there are six possible reasons for anxiety, some of which are connected to learners, some to teachers, and some to instructional practices. Language learning is affected by Personal and interpersonal anxieties, learner beliefs about language learning, instructor beliefs about language teaching, instructor leaner interactions, classroom procedures and language testing (Young, 1991, p. 427). Furthermore, learner and teacher beliefs about learning and language teaching are pivotal to the learning process, thus focusing on them will help us to recognize anxiety in learning. According to Young (1991), competitiveness and low self-esteem are two important causes related to learner beliefs, adhering to this claim, Baily argues that when language learners compare themselves to others or to an idealized picture, competition can cause anxiety (Baily, 1983, Cited in Young, 1991, p. 427).

Associated with this, Krashen contends that a person's level of self-esteem has a significant impact on language anxiety:

The more I think about self-esteem, the more impressed I am with its significance. This is what stresses out a lot of individuals. People with poor self-esteem are preoccupied with winning the approval of others and worry about what their peers may think. And that, in my opinion, has a lot to do with anxiety. This leads to an increased "affective filter" and a subsequently lowered ability to acquire a second language (Krashen, 1989, p. 35).

According to Krashen (1989), "overusers" are those who believe they must know the rule for every situation and who do not fully trust their sense of grammaticality in the target language. Supporting this, there are some studies concerning the concept of learner beliefs in language learning. Stafford and Covitt (1978), described a student competent in English but who frequently struggles to speak. While her written English is quite accurate, Stafford and Covitt (1978), note that "she speaks very little, because she tries to remember and use grammar rules before speaking."

The student self-correction style reflects her lack of confidence in her English learning. She often depends on norms rather than her intuition about English grammar.

I feel bad... when I put words together and I don't know anything about the grammar (Stafford &Covitt, 1978, cited in Krashen, 1989, p. 15).

Another study, by Thompson, and Aslan (2015), found that Turkish learners also fear ambiguity to some extent in the guise of making mistakes, correct language use, the importance of mastering the grammar of a language, speaking with an excellent

pronunciation and fear with speaking English with others. As these studies indicate,

learner beliefs constitute an important part of the language learning process and factors

affecting learners' beliefs require more scholarly attention (Thompson, 2018, p. 4).

Another source of language anxiety is teacher ideas about language instruction. In

Brandl's study, the majority of the teachers believed that:

A little bit of intimidation was necessary and supportive motivator for promoting

students' performance (Brandl, 1987, p. 50). And, in contrast to their students, the

majority of the teachers believed that their role in the language class was *less a counsellor*

and friend and objected to a too friendly and in-authoritative student-teacher relationship

(Brandl, 1987, p. 49).Furthermore, I believe that Brandl approach is effective in

influencing instructional practices, classroom atmosphere, and students' language

learning experiences because teachers must accept mistakes and provide a friendly,

accepting, and encouraging learning environment in the classroom to create a more

conducive learning environment for language learners. In a study conducted by Dewaele

and MacIntyre (2014), to examine Foreign Language Enjoyment (FLE) and Foreign

Language Classroom Anxiety (FLCA) among learners. The results indicated that foreign

language classroom anxiety (FLCA) is relatively low in comparison to foreign language

enjoyment (FLE). An excellent teacher, according to Dewaele and MacIntyre (2014), is

highly regarded and may increase students' motivation to improve their abilities by

fostering a positive environment (Dewaele & MacIntyre, 2014, p. 259).

1.3 Foreign language anxiety and willing to communicate

How can foreign language anxiety affect and impair Willingness to Communicate (WLC)? Learners experience anxiety as a negative effect on language learning and WLC. I need to elaborate what is "Willingness to Communicate" followed by its association to the pyramid model in the L2 communication context and other studies. Willingness to Communicate (WTC) is a concept that has lately gained attention in second-language acquisition research and language teaching practice since it brings together several elements that explain why learners do or do not engage in target language communication. "WLC" is also discussed or defined as "readiness to enter a discourse at a particular time with a specific person or persons using an L2" (MacIntyre et al., 1998, p. 547).

MacIntyre et al., (1998) created a heuristic model to include a wide range of social psychological elements, all of which might impact on communicating or using the target language. (**See Figure 1**).
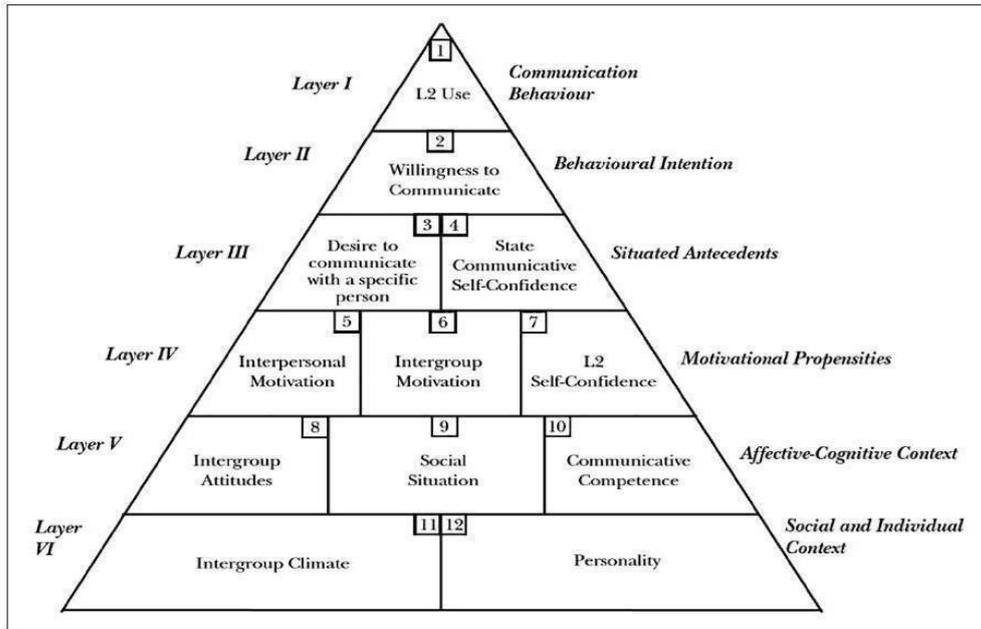
Figure 1. The pyramid model of WTC.
Source. MacIntyre et al., 1998.

The model's six layers are divided into three bottom layers that reflect distant, long-lasting, and generally applicable impacts on L2 communication and three top levels that indicate immediate, transitory, situation- specific influences on WTC at any given time followed by a summary of each layer. The model explores the various layers of language learning and communication, focusing on the four main antecedents: Communication Behavior, Behavioral Intention, Situated Antecedents, Motivational Propensities, Affective and Cognitive Context, and Social and Individual Context. "Communication Behavior" Layer I, refers to the use of a language, while Behavioral Intention Layer II, involves the desire to communicate. "Situated Antecedents" Layer III, involves the desire to interact with a person and a level of communicative self-confidence. "Motivational Propensities" Layer IV, includes interpersonal motivation, intergroup motivation, and L2 self-confidence (MacIntyre et al., 1998, p. 547).

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"Affective and Cognitive context" Layer V, includes intergroup attitudes, social circumstances, and communication competence. Intergroup attitudes, such as integrativeness, fear of assimilation, and ambition to acquire the L2, influence an individual's desire to communicate with L2 speakers. Social circumstances, such as participants, environment, purpose, subject, and communication medium, also drive situational variance.

"Social and Individual Context" Layer VI, includes intergroup climate and personality, which are represented by society and individual settings. Intergroup climate may reflect the sociocultural situation, encompassing structural elements related to L1-L2 community interactions and attitudes and values. Ethnolinguistic vitality and personal communication networks help understand the group's structural traits. Attitudes and values of the L2 community are referred to in perceptual and emotional correlates, with favorable attitudes leading to more favorable interactions (MacIntyre et al., 1998, p. 550).

Following a summary of the model's layers, I will attempt to consider a few studies that attempted to evaluate the relationship between variables believed to impair learners' ability WTC. McCroskey suggested communication apprehension as a subcategory of reticence, or *an individual's level of fear or anxiety associated with either real or anticipated communication with another person or persons* (McCroskey, 1977, p. 78). As well as its psychological and cultural foundations. According to McCroskey (1992), People's willingness to communicate varies significantly, influenced by personality variables such as frequency and context (McCroskey, 1992, p. 07).

As a psychological construct, McCroskey created a scale to assess people's willingness to communicate. The WTC Trait Form Scale comprises questions relating to four communication contexts-public speaking, meetings, small groups, and dyads as well as three categories of receivers: strangers, acquaintances, and friends. This scale resulted in major mean differences detected throughout the sample of participants investigated according to receiver type. The average observed percentage of time individuals would be willing to communicate with friends was 85.5. The percentages for acquaintances and strangers were 75.0 and 41.3, respectively. The greater the number of receivers and the more remote the individual's relationship with the receiver, the less eager individuals are to communicate (McCroskey, 1992, p. 8).

Another context produced less dramatic differences in willingness, the percentage as follows, dyad, 79.5; group,.77.4; meeting, 60.0; and Public, 56.1. In general, the larger the number of receivers and the more distant the relationship of the individual with the receiver, the less willing the individual to communicate. Considering this I will attempt to correlate this to the above (Pyramid Model of WTC) As we see from the figure above (Pyramid Model of WTC) it can be seen that (MacIntyre et al., 1998, p. 550). Founded two boxes integrated in Layer III (Situated Antecedents) which are Self-confidence and Specific person. This self-confidence is a major factor when dealing and communicating in a second language and it also fluctuates with the receiver a "specific person." in the pyramid model, either stranger, friends, or acquaintance. If situated antecedents are not competent this may lead to unwillingness to communicate according to the closeness of the receiver as well as the number of the receivers. Thus, learners acquire a sense of anxiety when it comes to public speaking in a second language, according to the study

conducted by McCroskey, who found that public speaking was the most stressful of all tasks, with a score of 65.1. Finally, learners with inadequate situated antecedents are more likely to be hesitant to communicate in a second language.

Another psychological characteristic that might cause anxiety is introversion. According to Burgon (1976), *the introvert is characteristically quiet, timid and shy which may be an indication of anxiety about communication* (Burgoon, 1976, p. 61). In contrast, another study (Cetinkaya, 2005) found that extraverted people were more likely to feel optimistic about their communicative ability, which resulted in greater WTC. Furthermore, for the attitudinal constructs, attitudes toward international communities and language activities are claimed to impact WTC in various foreign/second language learning environments (Cetinkaya, 2005, p. 39).

Yashima (2002) explored the relationships between L2 learning and L2 communication characteristics in a Japanese English as a foreign language environment using the WTC model and the socio educational model as a framework. International posture was characterized in the research as an interest in foreign affairs, willingness to travel overseas to study or work, readiness to interact with intercultural partners, and a nonethnocentric attitude toward different cultures. Based on the findings, students with a greater international posture appeared to be more driven to study English as well as being eager to converse in English. Because of the language in question, as well as their higher WTC, they communicated in English more frequently (Yashima, 2002, p. 57). In addition to their international posture this social variable is a complex category that represents a social interaction in a particular setting in the pyramid model. Therefore, situational

variance is influenced by participants, environment, purpose, subject, and communication medium in the willingness to communicate. Another study reflecting on motivational propensities in the pyramid model was a study on French speakers learning English conducted by Clement, et al., (1997). Their study was designed to analyze the motivating qualities of francophones studying English as a second language. A total of 304 Montreal francophone students in grades 10 and 11 provided feedback on various attitudes and motivational scales. Along with IQ and accomplishment indices, a component analysis was conducted on the relationships between these scales as well as their performance on the French, Math, and English tests (Clément & et al., 1976, p. 130). The findings tend to confirm the generalization that an individual's desire to acquire a second language is influenced by their sentiments towards the community of speakers of that language; this is the "intergroup motivation" in the model pyramid. While the individual's intention to continue studying English is associated with integrative motivation, their actual competence in the second language appears to be more closely associated with a dimension of motivation best described as self- confidence derived from prior experience with the language as a component of the motivational propensities in the model. Taking everything in account regarding language foreign anxiety and how it may hinder willingness to communicate, achievement is believed to be impaired and reduced affecting the learning process. I will examine the association of FLA with achievement.

1.4 Foreign language anxiety and achievement

"Foreign language achievement" refers to an individual's level of competency, skill, or success in learning and using a foreign language. It usually entails evaluating a person's proficiency in a variety of language skills, including listening, speaking, reading, and writing in a language that is not their first language. There have been multiple studies on language anxiety and achievement and in this section, I will reflect on the first study investigating language anxiety achievement and other studies using Horwitz, and Cope (1986) instrument, the Foreign Language Classroom Anxiety Scale (FLCAS), to measure language anxiety. According to Horwitz, FLCAS assesses many facets of language anxiety experienced by foreign language students. These facets address three aspects of anxiety; Communication Anxiety examines anxiety associated with speaking in the target language, engaging in classroom activities, and being the center of attention during language exercises. Test Anxiety assesses anxiety about taking tests or examinations in a foreign language lesson. Fear of Negative Evaluation focuses on anxiety caused by the fear of being judged or adversely assessed by instructors, classmates, or native speakers when using the target language. Considering this, a few studies looked at how those aspects are intertwined with anxiety. In the first FLCAS study, an investigation on communication anxiety was conducted by Horwitz examining foreign language anxiety in Spanish students learning English as a second language. A questionnaire intended to measure anxiety levels and language backgrounds was used to collect data from 225 students in the research. The study's findings revealed that foreign language anxiety was widespread among Spanish students, and the highest level of anxiety associated with speaking and listening abilities. Furthermore, the study discovered that students with

greater levels of English ability experienced less anxiety than those with lower levels of competence (Horwitz et al., 1986, p. 129). Overall, it highlights the importance of addressing foreign language anxiety in language learning as it can have a negative impact on language learning and may hinder achievement. Another study on English competence and communication involved the research on Japanese students' language concerns. The purpose of the study was to investigate the link between language anxiety and competency in English as a foreign language (EFL). The study included Japanese university students learning English as a foreign language, who were asked to complete a questionnaire that assessed their language anxiety as well as their English skills. Findings revealed a substantial negative association between language anxiety and English competency. Moreover, the study discovered that certain factors contributed to language anxiety among the Japanese students, included fear of negative evaluation, lack of confidence, and anxiety about speaking in public (Aida, 1994, p. 162). Overall, the study reveals that language anxiety might be a substantial impediment to language learning and achievement for Japanese students pursuing EFL. Additionally, as regards test anxiety aspect, MacIntyre and Gardner (1989) discovered strong adverse connections between performance on a vocabulary learning test and a particular measure of language anxiety (French class anxiety) Findings concerning anxiety and language achievement were relatively consistent, indicating a consistent moderate negative relationship between anxiety and achievement (MacIntyre & Gardner, 1989, cited in Horwitz, 2001, p. 112).

Finally, in an Asian EFL environment, Kim (1998) discovered not only strong negative associations between FLCAS scores and final grades, but also an intriguing divergence

in the connection between a standard reading-focused class and a discussion class. Students were far less apprehensive in the reading class than in the conversation class. As a result, this study appears to validate instructors' and students' intuitions that language classes requiring oral communication are more anxiety-inducing than regular classrooms (Kim, 1998, cited in Horwitz, 2001, p. 116).

1.5 Foreign language anxiety and performance

After exploring the negative effects of anxiety and how these can affect language learning achievement, I will delve into how FLA can impair behavior and performance.

Eysenck (1979) offered a reconceptualization of anxiety in terms of cognitive interference. He suggests that anxiety-arousal is associated with distracting, self-relational cognition such as excessive self-evaluation, worry over potential failure, and concern over the opinions of others. Therefore, the anxious person has his/her attention divided between task-related cognition and self-relational cognition. Thus, making cognitive performance less efficient. This theory can explain the negative effects observed as regards language anxiety (Eysenck, 1979, cited in Maclntyre & Gardner, 1994, p. 285). We may relate this theory to how psychologists define anxiety based on cognitive activity. Applied psychology claims that anxiety is an emotional state generated by the arousal of the limbic system, the primitive, subcortical of the cerebrum, which plays an important role in many types of human enterprises, including communication. Additionally, this limbic system can cause a variety of physiological reactions via the autonomic nervous system. For instance, a study by Schaffer in 1947 revealed that physiological reactions linked to anxiety ranged from a rapid heartbeat to peeing one's pants, and that there was a

significant difference between individuals in the physiological reactions of subjects in various states of emotional arousal (Schaffer,1947, cited in Scovel, 1978, p.135).

Furthermore, according to Eysenck, anxious people will compensate for increased cognitive demands by exerting more effort, and *the extent to which anxiety either facilitates or impairs performance is determined by the extent to which high-anxiety subjects compensate for reduced processing effectiveness by exerting more effort* (Eysenck, 1979, p. 365). As a result, anxiety arousal can affect both the level of effort put into a performance and its quality. Eysenck's theory can explain the frequently referenced relationship between the impacts of anxiety and ability on task performance. In accordance with the complexity of the task, this "law" outlines a curvilinear relationship between anxiety and performance**. (See Figure 2).** When a task is simple, anxiety seems to have minimal detrimental effect and may even lead to better performance due to greater effort. The extra effort may not entirely make up for the cognitive disturbance, and worry will start to have a detrimental impact as the demands on the system rise. Demand exceeding capacity enhances the impairment brought on by anxiety arousal. In contrast to individuals who are distracted by task-irrelevant thoughts, those who do not suffer anxiety should be able to absorb the information more quickly and more efficiently. While anxiety can lead to problems with cognitive processing and reduce task performance, it should also be acknowledged that anxiety can be triggered by task performance (Macintyre, 1995, p. 92).
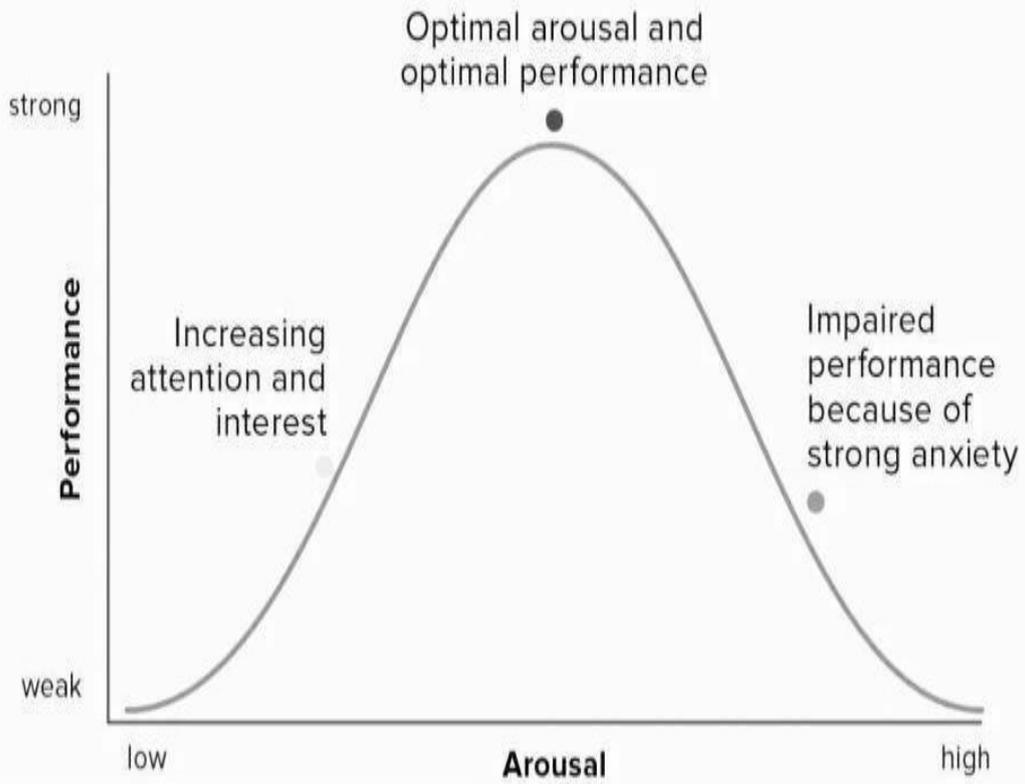
Figure 2. The concept of optimal arousal in relation to performance on a task. (Nickerson, 2023)

Another model of summarizing the effects of anxiety on learning, and performing, is Tobias's model differences between the interference and deficit formulations have been advanced, which may clarify instruction. The model is based on that "anxiety" as an emotional state could only have an indirect influence on learning by influencing the cognitive process that determines whether learning happens. The approach separated instruction-based learning into three traditional information processing components: Input, Processing, and Output. Input refers to the presentation of instructional content to students, while processing refers to the actions conducted by students to encode, and it refers to the performance and storage of input on evaluative measures after teaching. (**See Figure 3).**

Model outlining the effects of anxiety on learning from instruction (from Tobias, 1977, 1979).
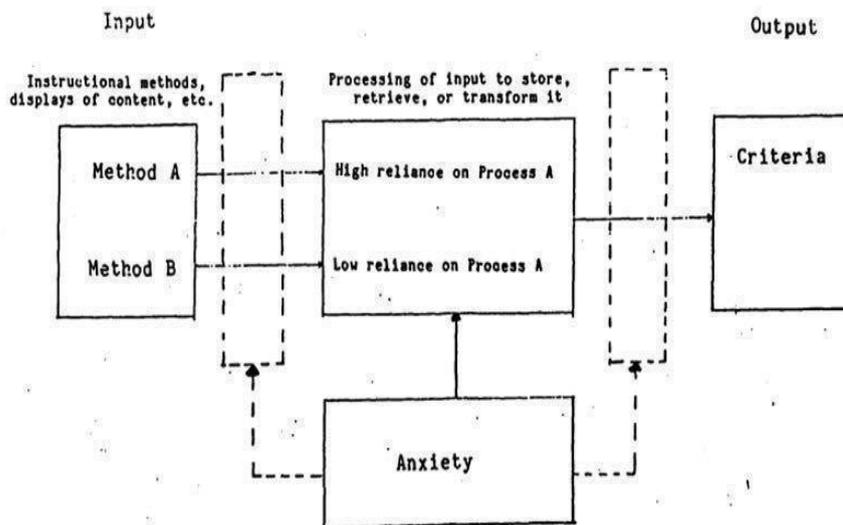
The distinction between the interference and deficit formulations is most visible in the model's post processing section, which posits that learning has occurred but that the evaluative threat posed by the testing situation interferes with students' ability to retrieve what they have learned. This effect was intended to explain anecdotal tales of pupils "freezing up" during exams and hence being unable to recollect earlier learning. This is exactly what the interference concept predicts. In contrast, the skills deficiency hypothesis proposes that inadequate initial preparation or poor test taking skills may account for the reduced performance rather than interfering with the intervening of prior learning. According to Tobias (1986), the stages are linked; yet each stage is dependent on the effective completion of the previous one. Deficits established in the Input or Processing phases, for example, may cause trouble in performance at the Output stage Studies have found a negative association between language anxiety and second language production, which might indicate issues at any of the three phases and hinder achievement as well (Tobias, 1986, cited in MacIntyre and Gardner. 1994, p. 288). Reflecting on this model, the impact of anxiety on input and output in both first and second languages was examined in research by MacIntyre and Gardner (1991), which used Tobias' (1986) model. They used results on a vocabulary production exam as a measure for output stage performance and memory for numbers as a measure for input stage performance. At both the input and output stages, they found a strong association between language anxiety and proficiency in a second language. Thus, Tobias suggests that anxiety impairs cognitive processing on tasks that are more difficult, more heavily reliant on memory, and more poorly organized (Tobias,1986, cited in MacIntyre & Gardner, 1994, p. 287).

In contrast, a study that was based on an investigation by Benjamin, et al., (1981), discovered that test-taking participants who were highly nervous performed much worse on multiple- choice and fill-in tasks than those who were less apprehensive.

Additionally, anxious students performed worse on multiple choice exams than on fill-in assessments, which led Benjamin et al. (1981) to conclude that retrieval was more hindered by test anxiety than memory (Benjamin, et al., 1981, cited in Tobias, 1985, p. 3). Reflecting on Tobias's mode and the Yerkes Dodson law theory, a study was conducted by Philips (1992) on the effect of language anxiety on students' oral test performance. This study revealed a link between students' oral test performance and language anxiety. Even though the teacher used role plays and chatting with the students, inviting them to freely choose a topic to discuss, and supported them during exams, they were unable to overcome their fear, which led to poor grades (Philips, 1992, p. 16).

The teacher's approach appears to be based on Tobias's model, assisting students in their output stage, which is "performing" during the exam, yet students' anxiety arousal according to Yerkes's "law" which outlines a relationship between anxiety and performance, had a negative impact as the demands on the cognitive system rise, impairing performance.

Conclusion

In conclusion, learning a foreign language is a pleasurable and intellectually enriching pursuit that provides access to different cultures, communication opportunities, and personal development However, for many language learners, the journey towards linguistic proficiency can be accompanied by a complex emotional experience known as "Foreign Language Anxiety" (FLA). This refers to the feelings of unease, apprehension, and nervousness that individuals experience when engaging in language learning activities or communicating in a language that is not their first language.

This phenomenon of FLA is a condition that has been widely recognized and investigated in the field of language acquisition and education. It can appear in a variety of ways, including anxiety about making mistakes, worry about receiving poor feedback, social anxiety when speaking to others in a foreign/second language, and general self-doubt about one's language skills. These emotional barriers can severely hamper the language learning process, limiting learners' motivation, involvement, performance and, ultimately, language achievement. investigations of FLA can contribute to a wider discussion on language education, fostering a more inclusive and effective approach to language learning and teaching where learners are encouraged to embrace linguistic diversity and the joys of communication across cultures by acknowledging and resolving the emotional obstacles presented by FLA.

Chapter Two

Foreign language anxiety and drama approaches

The aim of this chapter is to provide an outline of drama as a pedagogical tool for language learning, followed by an investigation of the use of drama in the realm of language education specifically in reducing foreign language anxiety.

This chapter aims to explore the drama-based approaches used in language learning. Additionally, it will provide instances of how these performative approaches have been effectively implemented in language classrooms. Furthermore, an examination of the advantages of incorporating drama into language education will be presented highlighting its intersection with foreign language anxiety.

2.1 Communicative language teaching

In this section I will start by exploring Communicative Language Teaching to lay the foundations for the discussion on drama, or performative learning, as a language teaching tool. In the context of second/foreign-language classrooms, there are two distinct teaching approaches: Focus on Forms and Focus on Meaning. According to Ding (2022) The Focus on Forms approach is conventional instructional method in which the language instructor and textbook author divide the second language into segments; Learners engage in the process of synthesizing many components to facilitate effective communication. This is often achieved through the application of explicit grammar rules, repetition of models, memorizing, and use of linguistically simplified text Lessons that prioritize forms may lack engagement, primarily emphasizing the mastery of language component frequently

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to the extent of native speakers yet providing few opportunities for expressive use of the second language (Ding, 2023, p. 2). On the contrary, the concept of Focus on Meaning, associated with CLT, places emphasis on the learner and the processes involved in learning (Ding, 2023, p. 3).

According to Krashen (1982), it is believed that a significant portion of first- and second-language acquisition occurs incidentally and implicitly. Therefore, in order to effectively learn a second or foreign language, it is required to recreate settings that resemble those of first-language acquisition (Krashen, 1982, p. 31). Nevertheless, both alternatives present inherent challenges. Overcoming such challenges, a new approach was to be applied to focus on meaningful form. In language education, this represents a strategy that prioritizes contextual aspects over fixed linguistic forms; This approach draws students' attention to linguistic aspects within a given context, which in turn prompts momentary shifts in focus as a result of difficulties in comprehension or production. This approach draws students 'attention to linguistic aspects within a given context, which in turn prompts momentary shifts in focus as a result of difficulties in comprehension or production. The implementation of a compromise between accuracy and fluency poses challenges in second/foreign language schools. In order to enhance learners' communication competence, it is necessary to adopt effective teaching approaches that incorporate concrete techniques and strategies to involve them in a range of communicative activities. (Doughty & Williams, 1998; Long & Robinson, 1998, cited in Ding, 2023, p. 4).

According to Ding (2023), the primary objective of the Communicative Language Teaching (CLT) approach aimed to replicate authentic communication in educational settings, particularly withing classroom (Ding, 2023, p. 5). In addition, Vale et al. (1998), asserted that individuals who are learning a foreign language (FL) tend to achieve optimal learning outcomes when they are treated as unique learners. This involves offering them opportunities to actively engage in communicative activities, exposing them to authentic and relevant language data, addressing various language forms and socio -cultural aspects, fostering their awareness of language and culture, providing constructive feedback, and empowering them to take control of their own learning process. Nevertheless, it is important to acknowledge that in practical implementation, not all principles are consistently upheld, hence necessitating instructors to assume the role of change agents (Vale et al., 1998, cited in Piazzoli, 2008, p.12). However, in a teacher- student study conducted by Nunan (1987), it was observed that despite. Teachers' dedication to communicative language teaching (CLT) and their emphasis on functional language components, the resulting outcomes did not align with the anticipated level of communicative proficiency. To this regard, Nunan (1987) proposes that teachers have the potential to act as catalysts for change by enhancing their awareness and understanding of classroom dynamics. The dynamics of classroom interaction deviate from the norms observed in the external world (Nunan, 1987, p. 144). Similarly, Marschke (2004), asserts that the ideas of the communicative approach in foreign language schools need validation as the typical tasks employed may fail to foster a genuine desire to communicate in the target language due to their fragmented nature (Marschke,2004, p. 5).

2.2 Performative approaches to language learning

The "performative arts" (including theatre, dance, music and opera) appear to be gaining popularity in the field of education, emphasizing artistic processes that prioritize collaboration across several disciplines, even those beyond the realm of the arts, without necessarily resulting in a traditional performance. This approach encompasses the participation of artists, teachers, and students in the collaborative creation of activities that incorporate various language phenomena. Thus, the term "performative approaches" can be used as a comprehensive concept to encompass many approaches to foreign language instruction that are influenced by the performative arts and its teaching methods Instruction that are influenced by the performative arts and its teaching methods (Schewe, 2020, p. 112).

A survey by Coggin (1956), revealed that early 20th century pedagogical reform led to increased theatre-oriented projects and drama-related learning activities in schools asserting that:

Acting is a powerful learning method that connects thought, words, and act, making it a vital aspect A teacher can make a dull textbook into an engaging learning experience by making it a story and allowing students to act out the story (Coggin ,1956, cited in Schewe, 2013, p.7). Additionally, according to Fleming (2013), the concept of "the performative arts" extends beyond cognitive aspects and encompasses the significance of the body in the context of teaching and learning. This notion aligns with the concept of "embodiment" in cognitive science, relating performative teaching and learning to existing terms in drama and theatre practice such as "process drama" (Fleiner & Kriechbaumer, 2013, p. 121).

According to Schewe and Woodhouse (2018), in order to incorporate performative methods into the teaching of language, literature, and culture, educators should actively seek opportunities to engage in experiential learning and adopt the role of a "teaching artist" By employing artistic practices, teachers can facilitate aesthetic experiences inside the classroom setting (Schewe & Woodhouse, 2018, p. 55). In essence, Schewe (2014) suggests the Bauhaus's aesthetic synthesis concept could be useful in language education, as teachers aim to master various artistic forms for achieving aesthetic experience (Schewe & Woodhouse, 2018, p. 55). Similarly, according to a study conducted by Dunn and Stinson (2011), the concept of "teacher artistry" is found to have a positive impact on students' language results. This is achieved through the implementation of well-structured drama learning experiences, facilitated by teachers who possess a deep understanding of dramatic form and are proficient in managing the various roles of actor, director, playwright, and teacher (Schewe, 2013, p.17).

"Artistry" according to Piazzoli (2018), is characterized by a performance nature, wherein the roles of teacher and artist are integrated. The author places significant emphasis on the aesthetic aspect of pedagogy and raises inquiries regarding the strategies employed by teachers/artists to effectively navigate this dimension in order to support the process of performative language acquisition (Schewe, 2020, p. 117).

Moving to the next section, I will attempt to identify the embodied and creative activities in language learning followed by the specific role of Process drama in language learning.

2.3 Embodied and creative activities in language learning

Holden (1981) claims that drama is primarily focused on the realm of imaginative role playing; this pedagogical activity enables learners to participate in alternate scenarios that extend beyond the confines of the educational environment. Thus, by assuming the perspectives of other characters, students are prompted to engage in immersive experiences that foster their creativity and critical thinking skills (Holden, 1981, p. 2). Similarly, Dorathy and Mahalakshmi (2016) assert that the use of role-play as a pedagogical activity is highly beneficial in fostering an engaging and dynamic learning environment since it serves as a protective barrier for learners enabling them to express themselves more comfortably (Dorathy & Mahalakshmi, 2016, p. 2). In essence, role plays activities are frequently employed as a pedagogical tool in English language instruction, providing learners with immersive experiences in fictitious realms. By establishing a non-threatening environment, the use of role play activities has the potential to provide learners with the opportunity to take on different identities (Sağlamel & Kayaoğlu, 2013, p. 380).

Compared to scripted role-plays, improvisational role-plays offer more freedom and agency, which has led to its increasing appeal in L2 learning environments. This particular strategy reduces the level of pressure experienced by participants as it does not necessitate public performances (Reid, 2016, p. 49). In addition, according to (Smith, 2016), dramatic engagement and personal experience release language and encourages empathy for characters or circumstances. This phenomenon manifests itself during instances of improvisation and introspection, hence enhancing the emotional connection (Smith, 2016, p. 9).

Piazzoli (2018) stresses the significance of embodiment in the realm of language acquisition using drama-based approaches. The emergence of language is observed as a spontaneous occurrence resulting from the interplay between movement, the physical body, and the imagination. This interplay subsequently influences the language produced, with its form and content being shaped by the desired purpose of a particular action (Schewe, 2020, p. 117). Similarly, Lapair (2019), defines embodiment as a powerful learning force enabling all students to interpret experiences in cognitive, performative, and translational ways, enriching the process and empowering learners (Lapair, 2019, p. 4).

A further activity is that of still images. According to Schewe (2018), a still image serves as a visual representation of an action frozen in time, depicting characters assuming distinct postures, gestures, and facial expressions, akin to a photograph or a paused frame in a video. The occurrence of still images can be either spontaneous or deliberate. For instance, "when the facilitator suddenly interrupts an improvised scene, and the actors freeze in their current pose or action." Still images mainly emphasis the concept of inaction and silence, employing the use of learner bodies and objects as the main subject matter. This enables learners to express themselves through dramatic statements without fear regarding their acting proficiency. The process of student learning is facilitated through the creation and presentation of still images. As students' progress in their skills, their work becomes more refined, exact, and organized with a reduction in superfluous features (Schewe & Woodhouse,2018, pp. 57,59). Still images can also demonstrate abstract terms like fear, racism, love, and jealousy (Schewe & Woodhouse, 2018, p. 62).

2.4 Process drama in language learning

In this section, I will start by providing a description of Process Drama, followed by an exploration of its integration into the process of language acquisition.

First and foremost, Process Drama is a theatrical approach that has its origins in the drama education tradition which was first formulated in the UK during the 1970s by Dorothy Heathcote (1973). Heathcote (1976) claimed that quality education should focus on building volume within students rather than quantity, and that drama can be a valuable tool for fostering feelings and meaning, rather than just covering as much ground as possible. (Heathcote, 1976, p. 1).

The concept of "Process Drama" was initially coined by O'Neill (1995) in Ireland, further expanded upon by O'Toole's research (1992) in Australia, and afterwards affirmed by Taylor in the United States (2000). Piazzoli (2018) defined Process Drama as an improvised form of drama in which you construct a coherent dramatic story with facilitator (teacher) and students as the character in that story. It is a powerful way to explore, through experience, all of the elements of drama. This approach brings mind, body, emotions, imagination, and memories into the classroom to shape and deepen your learning (Piazzoli, 2018, p. 80). Additionally, according to Stinson (2015) Process drama involves all participants, including the teacher, in a collaboratively co-created text, fostering understanding of others' perspectives and promoting meaningful learning within a specific context (Stinson, 2015, p. 4).

Process drama in second language learning, makes use of verbal and non-verbal language to convey meaning and evoke emotional responses, it facilitates and maintains interactions among students in the target language, establishing a social environment characterized by many roles and relationships in which the learner actively engages (Kao & O'Neill, 1998, p. 4). Thus, Kao and O'Neill (1998), proposed that the integration of the communicative approach with process drama can be considered a "liberating approach" This approach facilitates the generation of genuine desire for communication and establishes authentic contexts of communication that are deeply rooted in culture. As a result, it encourages social interaction among individuals who are learning a foreign language (Kao & O'Neill, 1998, p. 13). Similarly, Winston (2013) asserted that process drama contributes to the enhancement of communication authenticity by offering dynamic and genuine contexts for language learning (Winston, 2013, p. 7). Finally, according to Pizzoli (2011) Process Drama has the ability to generate Long's Focus on Form, while simultaneously achieving a balance between the negotiation of meaning and the development of fluency and accuracy (Pizzoli, 2011, p. 560). One example of an L2 drama workshop is by pizzoli's "Jugglers", which demonstrates the use of drama approaches to understand the complexities of migration and its impact on language learners new to drama.

The following is a description of the steps (Piazzoli, 2018, p. 104).

Step 1. Involves a warm-up as follows:

The practise of being mindful one's breath. The practise of being mindful of one's voice. The exploration of emotional expression through several channels, including the voice, eyes, hands, entire body, space, and locomotion. Step 2. Consists of Sharing stories: participants are encouraged to engage in in small groups sharing a story related to their

first day in Italy. Not all participants have to share a story; only those who willingly choose to do so. Step 3. Involves the pre-text choice: according to Pizzoli (2018), the pre-text serves as an introduction to the topic and is recalled, since it provides motivation for subsequent content (Pizzoli, 2018, p. 100). Volunteers share stories with the group, selecting a non-raw, personal story with intercultural tension and focus. The facilitators ask for permission to use the learner's story as a platform, focusing on secondary characters or settings, rather. Then replicating or deepening the story psychologically.

In Step 4. The context is developed: together with the students, the facilitators generate language related to the story; if feasible, they search the internet for images that can be used to generate language and context for the drama. it may be fruitful to find a topic that contains a level of intercultural tension. Step 5. involves the teacher taking on a character role in a story, hinting at a dilemma for participants to solve, the teacher in the context of L2/process drama, is primarily focused on effectively handling the dramatic form in order to facilitate an immersive experience (Piazzoli, 2018, p. 82). The objective is to cultivate what Kramsch (2009) refers to as "teaching language as a living form, experienced and remembered bodily (Kramsch, 2009, p. 191). While Step 6. sees participants creating a background story to the main dilemma. Students work in groups, present their interpretations, and respond to others' interpretations. This process helps them to understand the meaning and evokes emotions in the story. Lastly, the reflective phase involves language revision, re-capping learned structures, and focusing on the intercultural dimension of the drama (Piazzoli, 2018, p. 104).

Moving to the next section, I will attempt to examine how drama-based approaches might effectively address several potential aspects that contribute to the presence of an effective learning environment. I will attempt to investigate the advantages of using drama not only in the realm of language acquisition but also in the domain of intercultural education.

2.5 Benefits of performative approaches in language learning

In the following table, I will summarize the possible benefits of performative approaches to language learning.

Benefits of drama in language learning
1.Acquisition of language skills
In a comprehensive study conducted by Wagner (1998), a diverse array of research findings consistently indicated that engagement in dramatic situations yielded favorable effects on the acquisition of language skills. In essence, the outcomes of the various project documented in Wagner's book indicate that engagement in drama education yielded a multitude of favorable outcomes, encompassing enhanced spontaneity, fluency, articulation, vocabulary, and a heightened utilization of different language registers (Wagner, 1998, p. 244). Furthermore, Kao (1995) conducted a study on process drama in the context of second language (L2) acquisition, examining its effects on classroom interaction. The study employed a mixed- methods approach at a university in Taiwan. The participants consisted of 33 undergraduate students who were studying English. The intervention conducted by Kao spanned a duration of 14 weeks. In order to facilitate data analysis, a total of four activities were carefully chosen and subsequently coded to examine turn-taking patterns. Kao employed van Lier's (1988) framework for categorizing turn-taking in conversation, which includes the following dimensions: topic management, self-selection, allocation, and sequencing. In general, the researcher's findings suggest a notable increase in spontaneous engagement throughout the four turn-taking categories while employing process drama. Specifically, students exhibited a 20% higher frequency of turns compared to the teacher (Kao, 1995, p. 96).

2. Enhanced vocabulary
Dodson (2000) examined the advantages and disadvantages associated with the use of creative drama within language learning environments. The author posits that the incorporation of drama exercises can serve as a valuable tool for the purpose of practicing and acquiring vocabulary, reducing the emotive filter, and creating an authentic desire for learners. Given that students are positioned at the focal point and actively engaged in the process of drama, with an emphasis on meaning rather than form, it might be argued that theatre adopts a communicative approach (Dodson, 2000, cited in Sağlamel & Kayaoğlu, 2013, p.379).
3. Oral linguistic proficiency along with self-confidence
A study conducted by Jarfàsa (2008) examined the attitudes, motivation, and perceptions of language achievement among a group of 13 students in Year 9, who were enrolled in two English language classes at a performing arts institution in Hungary. The investigation focused on a one-term full-scale performance production. They were dancers, musicians, and acrobats. The researcher administered a questionnaire in order to ascertain, among other factors, the extent to which participants felt they had the freedom to express themselves and voice their opinions within the theatre class. The findings of the study revealed that a majority of the students, comprising over 50%, perceived drama classes as a means to enhance their speaking abilities along with ten participants expressed their belief that drama classes provided them with the freedom to express themselves authentically and uninhibitedly, thus enabling them to articulate their thoughts and emotions freely (Jarfàsa, 2008, cited in Bora, 2020, p. 3). Miccoli (2003) conducted a case study that examined the efficacy of incorporating theatre

as a pedagogical tool to enhance the oral linguistic proficiency of 37 English as a Foreign Language (EFL) students enrolled in a conversation-focused course at a university in Brazil. Rather than employing a traditional transmission model of language acquisition, the students engaged in a theatrical play as a means of preparing for their language learning. Throughout this process, the students maintained reflective notebooks to record and document their learning experiences. The results obtained from self-reports provided by students indicate that they observed a notable enhancement in their oral proficiency and a heightened level of self-assurance when communicating in the target language. According to Miccoli, the use of theatre facilitated a deliberate and significant framework in which learners engaged in language usage while collaboratively doing cultural and linguistic analyses of their respective roles (Miccoli, 2003, p. 127).

4. Cultural understanding

Drama can serve as a means to delve into cultural matters, hence fostering the cultural growth and development of learners (Cunico, 2005, p. 22). Dinapoli (2009) found that the application of drama can facilitate a more comprehensive and empathetic comprehension of the underlying meanings of texts among adult second language (L2) learners. In other words, it attributes to the contextualized exposure to language, as well as the incorporation of creativity and emotional elements within the discourse (Dinapoli, 2009, cited in Belliveau &Kim, 2013, p. 15). Additionally, according to Byram (1997), the use of drama-based approaches in second language (L2) education provides avenues for L2 learners to actively engage in language usage, experience it within a contextual framework, and enhance their intercultural communicative ability, thus, entailing cultivation of intercultural communicative competence. This competence encompasses various components, such as

possessing an open, curious, and critical mindset, acquiring knowledge of sociocultural practices, developing skills in understanding, and navigating different cultures, being able to apply knowledge, attitudes, and skills through interaction, and demonstrating a critical awareness of cultural dynamics (Byram, 1997, cited in Belliveau & Kim, 2013, p. 11). Similarly, according to Piazzoli (2022), drama can be seen as a form of intercultural education, challenging stereotypes, and reinforcing labels (Piazzoli, 2022, p. 391).

A further study was conducted by Matthias (2007) focusing on German learners participating in a three- week improvisational theatre class. This study used anecdotal evidence to explore the impact of incorporating improvisational drama exercises and physical enactment into the language learning process for beginning German learners. The focus of the study was on investigating intercultural foreign language situations and the benefits derived from these activities. Findings showed that Improvisational theatre provided individuals with the opportunity to engage in linguistic experimentation and improved their skills in handling unfamiliar social interactions (Matthias, 2007, p. 63).

According to Schildmeier (2016), drama-based approaches have the potential to facilitate an open and humanitarian lifestyle by providing exposure to a wide array of behavioral possibilities. An example illustrating this phenomenon is the text "Seeing the dragons dance together on the wind", which describes a conflict with a fictitious green dragon. The students' varied temperaments were reflected in their varied responses to the dragon. This example illustrates the variety of possible behaviors and alternatives, prompting reflection on handling new and unfamiliar situations. It prompts questions about personal attitudes, such as fear of refugees, cultural norms, and the right to ignore the dragon or punish those unfamiliar with our ways (Schildmeier, 2016, p. 102).

After careful evaluation of the advantages associated with drama-based approaches. In the next part I will attempt to differentiate between the small-scale and large-scale expressions of drama-based pedagogy and its associated learning experiences.

2.6 Process drama and full-scale drama

"Process Drama" according to Schewe (2013), lies in the "small-scale" category of performative approaches, it takes place in an educational setting, students, and teachers engage in dynamic performative activities wherein they assume and embody diverse roles, such as actor/protagonist, director, dramatist, and spectator. The learner is expected to engage in both verbal and non-verbal actions during the preparation, enactment, and reflection of activities. These phases enable the learner to use their linguistic and cultural competencies and knowledge in many ways, leading to systematic improvement. In contrast, the latter term, which is "Full Scale" according to Schewe (2013), is used when the range of everyday classroom activity is broadened. For this reason, the creation of a play in a foreign language is an example of a large-scale form in the sense of a product-oriented undertaking that can take several weeks or months to complete. Therefore, it can usually be accomplished as an extracurricular activity since it requires high levels of motivation and dedication from the participants (Schewe, 2013, p. 12).

Another aspect of full-scale drama is the Theatre-in-Education Project includes semi-professional teacher-actors to perform theatrical productions centered around foreign language classroom subjects. The project is particularly suitable for extensive educational

events throughout the academic year wherein teachers receive adapted materials for special events, preparing students for high-quality, aesthetic performances along with interactions with native speakers and actors to help students deepen their understanding of dramatic scenes (Schewe, 2013, p. 13).

Moody (2002) highlights the difference between "process-oriented" and "product-oriented" asserting that on one hand, process-oriented approaches place emphasis on the dramatic medium, specifically on activities such as negotiation, rehearsal, and preparation for informal and improvisational in-class performances. On the other hand, product-oriented approaches prioritize the final staging of students' public performances (Moody, 2002, cited in Fonio, 2012, p. 10).

Moreover, for associated learning experience, according to Schewe (2013), Participants can gain lifelong learning experiences in language, literature, and culture, as well as vital insights that contribute to their personal development, during the process of rehearsing and performing a play (Schewe, 2013, p. 12). Similarly, according to Ryan-Scheutz and Colangelo, (2004), the immersion experience in full-scale theatre production and foreign language learning led to in-depth study of authentic literature, improved proficiency in various skill areas, and insider's view of cultural norms (Ryan-Scheutz & Colangelo, 2004, p. 374).

Furthermore, Fonio (2012), asserts that full-scale drama is a highly effective method for engaging students and promoting sustained attention and concentration. The method of staging, encompassing playwriting, costumes, props, and lighting design, is in accordance

with the communicative and action-oriented principles of the Common European Framework of Reference (CEFR), as it facilities task-oriented language teaching activities and provides students with a challenging and enriching experience (Fonio, 2012, p. 10).

Upon considering the difference between small scale and full-scale drama. I now intend to engage in analysis of how drama may contribute to the enhancement of the educational environment. As asserted by Maley and Duff (1982), the utilization of drama facilitates a pedagogical environment that encourages an open and experimental approach to learning, promoting creativity and imagination, while also enhancing risk-taking (Maley & Duff, 1982, p.2). In light of this, an issue to address is the establishment of a "safe space" as discussed below.

2.7 The concept of creating a safe space in language learning

Kenney (2001) asserts that the term "safe space" originated in the mid-1960s within the LGBT activist community, and subsequently gained traction in the 1970s within women's organizations (Piazzoli & Kir Cullen 2021, p. 8).

According to Bostrom (1998), the concept of safe space is frequently used but never subjected to thorough analysis as a metaphor, particularly in the context of conversations surrounding race, sexuality, and other forms of diversity within educational settings, examines the ambiguous and excessive utilization of the term as a metaphor, highlighting its unintended consequences or interpretations such as the reduction of stress and the exclusion of conflict and critical thinking (Bostrom, 1998, cited in Hunter, 2008, p. 8). The concept of "safe space" according to Hunter (2008) is employed within a

performative context in four distinct forms as follows, to begin with, it refers to the physical attributes of a location that offer protection from harm, as well as a sense of emotional security or comfort. This location may be a theatrical or studio setting, featuring a floor equipped with spring mechanisms and optimal lighting conditions. Furthermore, in alignment with feminist discourse, the concept of a safe place is employed to signify metaphoric safety which refers to a designated area, such as a workshop or rehearsal space that prohibits any form of discriminatory behavior and intolerance. Additionally, it is a familiar space that encompasses an environment where individuals, activities, and interactions are comfortable and well-known, as exemplified by the expression "*the home/studio/theatre is my safe space.*" (Hunter, 2008, p. 8).

The perception of safety in a given location increases as its familiarity grows. Ultimately, application of the term refers to experimentation or innovation. in the process of creating creative performances, the notion of a safe place is constructed by establishing guidelines for interaction that support the production of new artistic endeavors. Paradoxically, these guidelines also encourage a heightened level of aesthetic experimentation. The experimentation that is encouraged to take place within a secure setting is thus a result of the dynamic interplay between established (safe) procedures and uncertain (risky) results. In essence, Hunter claims that the notion of risk serves as the common thread that connects these distinct categories of safe space (Hunter, 2008, p.8).

Moreover, safe space could be creative, Holley and Steiner (2005), posit the concept "creative space" as a means of characterizing a classroom environment that fosters a sense of security among students, enabling them to engage in risk-taking, express their

perspectives candidly and collaborate in the exploration and examination of their knowledge, attitudes, and behaviors. In this context, the term "safety" does not pertain to the physical well-being of individuals. The concept of a classroom safe place pertains to the provision of safeguards against psychological or emotional harm (Holley & Steiner, 2005, p. 50). For example, the staff at the Intergroup Relations Centre of Arizona State university provided a more comprehensive explanation of the characteristics associated with a safe space. Their primary aim was to establish an inclusive setting wherein individuals could freely express themselves and actively engage, devoid of any apprehension regarding potential harm, mockery, or dismissal of their personal experiences (Arao &Clemens, 2013, p. 4). Thus, I argue that drama can generate "affective space", the safe and supporting atmosphere within the drama space, based on Augusto Boal's concept of "affective dimension". Cited in (Piazzoli, 2011, p. 562).

Additionally, it creates a classroom setting that is both captivating and non- intimidating, serving as a safe space for learning where language is deliberately employed to construct significance. Consequently, improving the students' capacity to acquire knowledge through structured language exercises by fostering motivation and promoting the willingness to take risks (Winston & Stinson, 2016, p. 65).

Furthermore, a crucial requirement for creating emotional space in drama is the presence of a collaborative and trusting culture that enables individuals within a group to experience a sufficient level of comfort and trust to actively participate in the process of drama (Nicholson, 2002, p. 82). In relation to this matter, Bundy (2003) conducted a more detailed analysis of the concept of trust. Bundy observed that participants in a drama

workshop must have trust in various aspects, including the leader of the workshop, the processes employed by the group, the reactions of other participants their own position and standing within the group, the suitability of their own responses, their self- image and how they are perceived by others, as well as the act of revealing their personal selves in a public setting. Bundy posited that the presence of these factors and the establishment of trust can lead to a compounding impact (Bundy, 2003, cited in Piazzoli, 2011, p. 563).

Taking into consideration the concept of safe space, Piazzoli and Kir Cullen (2021) conducted an analysis of three statements extracted from the Rise Manifesto. In this section I will attempt to explain what is rise manifesto followed by the analysis of the three statements as follows. RISE, an Australian organization established in 2009 and supervised by refugees, survivors, and former detainees, is engaged in diverse facets of refugee rights. A manifesto was formulated by the RISE committee in 2015, targeting artists who developed an interest in collaborating with refugees and asylum seekers. The manifesto emphasizes that art is not impartial by addressing the privileges and biases of artists. Protesting hegemonic power structures in Australian society, the manifesto defends the rights, autonomy, and expression of asylum seekers and refugees (Piazzoli & Kir Cullen, 2021, p. 2).

The three statements analyzed were the following.

1. "Do not reduce us to an issue."

2. "It is not a safe space just because you say so."

3. "Presentation versus Representation."

This analysis was conducted with the objective of engaging young refugees, migrants, and

their instructors in a sequence of interactive workshops. These workshops were designed to establish safe space for refugees and migrants by employing performative teaching that incorporated participatory aspects. This performative teaching involves the active involvement of individuals, where the instructor acts as a facilitator and the students play an active role in the learning process (Piazzoli & Kir Cullen 2021, p. 8).

Furthermore, as a collaborative activity it revolves around a creative process focused on the art of storytelling centered around the concept of participation as a two-sided tool in narrative construction, asserting that *"participation does not always lead to progress or empowerment."* (Piazzoli & Kir Cullen 2021, p. 1). Furthermore, the creation of a safe place according to the three aforementioned claims is accomplished by the utilization of the aesthetic distancing theory, as conceptualized by Erikson (2021). According to Erikson, the concept of aesthetic distance can play a role in creating a safe space within the context of drama. This aesthetic distance serves as a psychological safeguarding strategy, reducing threatening situations and enhancing the aesthetic appeal of the drama (Erikson, 2021, p. 2). Thus, stories can be rendered distant through various means, such as temporal displacement (being situated in the past or future), spatial displacement (occurring in a different country, a remote land), and/or by employing a dramatic framework (involving a scenario that deviates from reality yet resonates with a universal facet of the human condition). It is important to acknowledge the vulnerability of educators since the choice of a facilitator to exhibit vulnerability in the context of drama serves to reduce defensiveness and the perception of being a gatekeeper of knowledge. This aligns with the ethical role of a teacher emphasizing the need of cultivating self-

expression and imaginative interpretation in language acquisition process (Piazzoli & Kir Cullen 2021, p. 21).

Another study conducted by Alfour, Burton, Dunn, and Woodrow, was undertaken to explore the efficacy of an arts-based pedagogy, specifically process drama, in facilitating the engagement of refugees, asylum seekers, and migrants. This research was conducted in collaboration with MultiLink Community Services. During the discussion of the tactics employed in the practice, the participants expressed a desire to refrain from engaging in pre-arrival narratives. Instead, they opted to utilize stories that might provide a suitable degree of detachment and emotional safeguarding through the use of symbols and metaphors. Engaging with pre-arrival narratives has the potential to reinforce traumatic experiences or elicit distress by revisiting earlier events, Therefore, the recognition of distance as an aesthetic device impacts the delicate dynamics of secure environments (Piazzoli & Kir Cullen 2021, p. 9). Finally, a study was conducted by Piazzoli on undergraduate students of Italian at an advanced level who were studying it as a Second Language in an Australian university. The primary aim of the study was to assess the effects of process drama on the development of fluency and motivation in oral communication. The results of the study indicated that participants were able to cultivate a certain level of self-trust, trust in the workshop leader, and trust in the group through the utilization of affective space. This finding considered that affective factors such as anxiety and low self-esteem might have an impact on language learning proficiency (Piazzoli, 2011, p. 569).

2.8 The concept of creating a brave space

In addition to the importance of courage over the perception of safety (Arao & Clemens, 2013, p. 136). Moreover, according to Ali (2017), the primary objective of brave space is to facilitate equitable engagement among all students during intellectually stimulating discussions. The establishment of brave spaces is accompanied by the potential for participants to experience discomfort. However, these spaces facilitate a more profound and comprehensive exchange of ideas, while also offering supportive resources for individuals who are particularly vulnerable to harm (Ali, 2017, p.9).

In light of this, incorporation of role play can be a way of dealing with controversial issues and providing learners with the chance to adopt an objective perspective while still embracing emotional vulnerability. Furthermore, to establish brave space, it is imperative that students have a sense of security that enables them to take risks. Theatre, as a medium, offers an environment conducive to coping with vulnerability, hence fostering an empowering atmosphere for their performances. (Payne- Rios, 2023, p. 44). For instance, a study was conducted to focus on the innate brave space opportunities that the Theatre classroom creates through the five socio-emotional learning strategies (SEL) strategies, and what effects that may have on students, particularly those students who identify as LGBTQIA. The research involved the analysis of the experiences of the participants which the Collaborative for Academic, Socio, and Emotional Learning (CASEL) defined as five socio-emotional learning strategies, including social awareness, self- awareness, relationship skills, self - management, and responsible decision making. Comments were coded into

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descriptive categories and analyzed using ChatGPT and CASEL (2022) rubrics (Payne-Rios, 2023, p. 79). The study analyzed 166 responses from students, teachers, and Sam an LGBTQIA+ student revealing a total of 104 comments demonstrating self-awareness, 63% relationship skills, 61% social awareness, 57% self- management, and 27% responsible decision making. Revealing that theatre teachers use praxis based on Self-Awareness, Social Awareness, and Relationship Skills. Students also report these strategies as the most important. Sam, an LGBTQIA+ student, identified Social Awareness as more influential than Self-Awareness or Relationship Skills. He ranked self-awareness as the most impactful SEL 5 strategy, followed by Relationship Skills.

The participant's replies varied compared to the larger student group, as they prioritized Self- Awareness as the most influential approach among the five Social and Emotional Learning (SEL) strategies since self- awareness in teaching allows teachers to incorporate their interests and backgrounds into their work. Thus, developing comfort and trust with directors to inspire students to take risks. Finally for social awareness, drama fosters a sense of security and belonging among students, promoting Mindful Respect and a sense of belonging. This supportive environment encourages students to take risks and continue their journey, as emphasized by various studies (Payne-Rios, 2023, p. 86).

Moving to the next section, I will attempt to address the obstacles associated with performative approaches.

2.9 Challenges in drama-based approaches

In this section after highlighting the importance of performative foreign language teaching, is crucial to acknowledge that the implementation of drama-based language instruction present pedagogical challenges and issues, as highlighted in various intervention studies conducted by Gaudart (1990), Louis (2001), Stinson (2009), and Piazzoli (2010). The studies address the various challenges and considerations that must be acknowledged during the implementation of drama based second language (L2) instruction. These challenges include the necessity for teacher training, the presence of skepticism from both teachers and students, the influence of product-driven or examination-oriented educational contexts, and the impact of cultural differences in learning styles, among other factors (Belliveau & Kim, 2013, p. 17). Furthermore, in order to tackle such challenges language teachers should master various artistic forms to achieve aesthetic experience. They should gain experience in performative arts and perceive themselves as "teaching artist" or "formmeister" (form master) to be able to apply or adapt these forms within a pedagogical context (Schewe & Woodhouse, 2018, p. 55).

Additionally, the interplay between performative arts and the process of acquiring language is crucial for improving incomprehensible input, which is a necessary element for language acquisition. This theory is supported by Krashen, who argues that input alone is not enough. The acquirer must possess a receptive disposition towards receiving input (Krashen, 1985, p.81). Furthermore, I do believe that drama can potentially enhance this disposition.

2.10 Intersection of drama and anxiety in second language acquisition

As discussed in Chapter One, developing ability in second language acquisition is affected by affective factors, which are extensively discussed in the context of language acquisition by the affective filter hypothesis put forth by Krashen (1981), this hypothesis posits that emotional elements such as motivation, self-confidence, and anxiety can significantly influence the level of success achieved in language learning (Krashen, 1981, p.73). According to Krashen, the concept of "affective filter" refers to a cognitive barrier that hinders language learners from effectively utilizing the comprehensible input they are exposed to during the process of acquiring a new language. It might be stated that while Comprehensible Input is a required component for language acquisition, it is insufficient: the acquirer must possess a receptive disposition towards receiving input having a low filter since the input will not reach the part of the brain responsible for language acquisition (Krashen, 1982, p. 31).

According to Gardner and MacIntyre (1992), affective variables play their role by influencing the learning environment such as (motivation, self-confidence, and anxiety). Gardner and MacIntyre's (1992) research categorized language learner traits into cognitive and affective traits, finding a strong correlation between motivation and achievement in AL learning, and a negative relationship between language anxiety and learning success (Gardner & MacIntyre, 1992, p. 213). Considering this, Horowitz, and Cope (1991) created a construct of foreign language anxiety to focus on such negative relationships in order to measure affective traits. They identified three types of anxieties: communication apprehension, text anxiety. and fear of negative evaluation from others. They strongly argued these anxieties to have adverse effects on language learning

(Piazzoli, 2011, p. 562). Furthermore, MacIntyre et al. (1998) elaborated such effects by proposing "willingness to communicate" model (Piazzoli, 2011, p.562).According to Krashen (1985), when an individual experiences a negative filter, which may arise from poor self- esteem or fear, it impedes the reception of essential "input" required for the process of learning. Conversely, possessing a strong drive and a sense of self-assurance are essential criteria for the process of acquiring and effectively utilizing a second language (Krashen, 1985, p. 82). Thus, I believe that incorporation of drama into language learning may reduce this affective filter, thereby facilitating learning and fostering a supportive atmosphere. Drama offers a context that fosters meaningful communication, allowing learners to actively engage in listening, understanding, and responding, thereby achieving specific learning objectives. Consequently, represents an optimal approach to facilitate the process of acquiring a language (Smith, 2016, p. 7).

Similarly, according to Mitchell (2003), in order to achieve effective language acquisition, it is essential to provide learners with opportunities for authentic verbal interactions. These interactions should enable learners to progress from familiar to unfamiliar contexts and should also involve the production of language in real-time situations (Mitchell, 2003, cited in Hulse & Owens, 2017, p.4). Similarly, according to Dodson's study (2000) on the advantages and disadvantages associated with the use of drama in language learning. The incorporation of drama is beneficial in reducing "the effective filter" since drama adopts a communicative approach by prioritizing meaning over form, with students being actively engaged and situated at the core of the learning experience (Dodson, 2000, p 131).

Furthermore, Sağlamel and Kayaoğlu (2013), assert that excessive anxiety could hinder the process of learning (Sağlamel & Kayaoğlu, 2013, p. 378). Thus, Hilleson (1996), suggested that incorporation of role-play and drama as pedagogical tools will allow students to experience less 'communication anxiety' (Hilleson, 1996, p. 271).

For example, a study was conducted by Sağlamel and Kayaoğlu (2013), investigating the role of a creative drama program to alleviate foreign language anxiety. The study involved 565 students aged 17 to 35, including males and females. Students were asked to respond to Foreign Language Classroom Anxiety Scale (FLCAS) questionnaire. According to the findings of the study, a total of 565 students were assessed for their language anxiety levels in speaking classes with a notable proportion of the participants (20.2%), exhibiting high levels of anxiety. The finding implied the potential effectiveness of creative drama as a means to alleviate foreign language anxiety.

Additionally, it highlighted factors that contribute to language anxiety in speaking classes, including lack of confidence, fear of failure, physical and mental avoidance, reluctance, competitiveness, and perfectionism (Sağlamel & Kayaoğlu, 2013, p. 390).

Another study conducted by Shand (2008), revealed the positive impact of incorporating creative drama into language classes for third-grade kids. Indicating that this approach enhances motivation, fosters confidence, and reduces anxiety (Sağlamel & Kayaoğlu, 2013, p. 380).

Moreover, the concept of effective space is another factor of drama that contributes to the reduction of language anxiety. It has been argued that process drama can generate 'affective space', the safe and supporting atmosphere based on Augusto Boal's concept of "affective dimension". participants are able to engage in the drama in a way which fosters a supportive environment that may facilitate experiential learning and reduce foreign language anxiety (Piazzoli, 2011, p. 562). Additionally, it creates a classroom setting that is both captivating and non- intimidating, serving as a safe space for learning where language is deliberately employed to construct significance. Consequently, drama may improve student's capacity to acquire knowledge through structured language exercises by fostering motivation and promoting the willingness to take risks (Winston & Stinson, 2016, p. 65).

A research project was conducted by Piazzoli (2011), to explore the application of process drama using affective space strategies in a third-year Italian course to reduce language anxiety. The findings revealed that participants were able to participate in spontaneous communication in the target language using role-playing, authentic contexts, and dramatic tension. The findings also indicated that the effective space created by process drama had a positive impact on willingness to communicate and language anxiety. For instance, the participants saw an increase in trust towards the group dynamics, the reactions of other participants, their own self-perception, and notably, the act of revealing their private identities in a public setting. Consequently, the generation of affective space resulted in the neutralization of a pre-existing competitive and judgmental group dynamic, fostering a shift towards a more collaborative and supportive learning environment. This facilitated an atmosphere where participants felt comfortable taking risks and releasing

their self-conscious attitudes while engaging in oral communication in the target language. During this procedure, certain participants achieved a reduction in their affective filter leading to a reduction in language anxiety, for instance, students who initially exhibited a greater degree of language anxiety, reported experiencing the greatest benefits from engaging in process theatre. Additionally, they became more spontaneous and conquered their self-consciousness with an increase in self-assurance among the individuals, ultimately facilitating natural and unforced communication in the desired language. In essence, drama encouraged participants to speak more freely by using role- playing to help them feel more confident, using authentic contexts to give them a more stimulating environment to communicate in as well as applying dramatic tension to increase their motivation to speak in the target language (Piazzoli, 2011, p. 571).

Furthermore, a crucial requirement for creating emotional space and trust in process drama is the presence of care improvisation to reflect on this (Fisher & Thompson, 2020, p, 26). I will attempt to explain what is care improvisation and how it contributes to create an affective emotional space emotional space and trust in process drama is the presence of care improvisation to reflect on this (Fisher & Thompson, 2020, p, 26). For instance, learners/performers must at various points in the process, open themselves up to the other, placing their trust in another's hands. Similarly, Barnes (2012) places significant needs and on the provision of attentive care, assuming responsibility for addressing individuals' needs, and promoting their overall well-being through a thoughtful approach to meeting those needs (Barnes, 2012, p. 5). Therefore, *Trust and care becomes a fluid encounter that flows between the dancers, underpinning both the creative process and the performance itself* (Fisher & Thompson, 2020, p. 55).

In Helen Nicholson's analysis of theatre education, trust is characterized as an umbrella term encompassing elements such as belief, expectation, commitment, responsibility, cooperative behavior, and caring for others (Nicholson, 2002, p. 82).

Additionally, Held (2006) asserted that trust is a pivotal and fundamental term within theoretical frameworks of care, as it requires an act of dialectical engagement with one's own self, she argues that *trust is a value inherent in an ethic of care,* that good caring relations require, and they are characterized by it. For Held the significance of mutual understanding is particularly significant in performance, as it implies that the physical exchanges occurring during a performance and the preparation process leading up to it both possess an ethical dimension (Held, 2006, p. 56). Furthermore, an investigation of the interplay between trust and care is carried out in a performance project called Men and Girls Dance those challenges traditional gendered notions of strength, vulnerability, and power by focusing on the mutuality and affective quality of caring exchanges between men and girls. The project requires dancers to engage in a different form of engagement, exploring dynamics and nuances of caring for one another, collectively recognizing moments of vulnerability, trust, and risk. This approach to care, tenderness, and openness challenges gendered and oppressive discourses of masculinity and adolescence allowed for shared care and trust (Fisher & Thompson, 2020, p. 50).

In essence, care and trust are intrinsically bound to performance. Thus, allowing for a more authentic and respectful experience creating a reciprocal aesthetic that generates a community of care, resulting in a more engaging and effective performance that challenges anxiety and risk between men and girls (Fisher & Thompson, 2020, p. 63)

Conclusion

In conclusion, the objective of performative foreign teaching is to develop a new pedagogical approach that prioritizes the incorporation of aesthetic forms of expression in the teaching and learning process. This implies that significant emphasis is placed on the structure and composition of language, as well as the pleasure and even inclination to engage in linguistics play with words, sentences, and expressions. The term "form" also encompasses the manner in which the human body communicates, encompassing the interplay of sound, language, sentence structure, and physical movement (Schewe, 2013, p. 17). Furthermore, this integration of this aesthetic form using drama within the second language (L2) curriculum has been observed to provide numerous benefits for learners in multiple domains; encompassing language proficiency, intercultural understanding, attitudes towards language acquisition and usage, acquisition of subject matter, and active involvement with literary works and its intersection with FLA.

Chapter Three

Student and teacher perspectives on drama and Foreign Language Anxiety

In the last chapter, I will present a qualitative research study, the purpose of which is to investigate the relationship between foreign language anxiety and drama (or performative) approaches, using zine-making as a paper-based research tool. The chapter aims to represent the diverse experiences of language learners through the reflective lens of zine-making, so that how the study may contribute to a more comprehensive understanding of the dealing with foreign language anxiety using performative approaches. Moving to the next section, I will first attempt to present my research questions, followed by a definition of zine-making as a data collection tool, including its historical background and its significance within the domain of education. I address the following research questions.

- How do a group of learners perceive language anxiety?

- How can language anxiety be reduced?

- can performative approaches to language learning help to reduce language anxiety?

3.1 Definition of zines

According to Wertham (1973), a fanzine is a type of publication derived from the common term "fans" and the last syllable of magazine. It is an uncommercial, nonprofessional, small-circulation magazine primarily dealing with fantasy literature and

art. They are privately distributed, published, and differ from professional newsstand magazines in their focus on young writers and readers. The term has become a regular term in dictionaries and general language (Wertham, 1973, p. 33). Zines refer to independently produced magazines that incorporate a blend of visual elements, textual content, written compositions, photographs, and/or poetic expressions. Numerous creators of zines produce artistic pieces that incorporate hand-drawn and/or printed visuals alongside handwritten textual elements, collages, pictures, and/or hand-printed covers and pages (Klein, 2010, p. 40).

Moreover, a zine is a concise, self-produced booklet comprising various forms of text and images, including writing, drawing, poetry, collage, and more, which collectively convey a specific message (Levy, 2020, p. 13). Zines bear resemblance to conventional pamphlets or booklets, with the notable distinction of being characterized by their autonomous, non-commercial, and self-produced nature which enables them to be distributed and reproduced with relative ease and at a low cost. If used as a pedagogical tool, zines have the potential to integrate personal and academic involvement with public outreach, thereby stimulating students' inquisitiveness in conducting research, engaging in critical thinking, and effectively communicating their ideas to a broader readership (Yang, 2010, p. 573). Furthermore, zines are small do-it-yourself (DIY) booklets that have the capacity to encompass several forms of artistic expression, such as poetry, narrative, drawings, comics, collage, and other creative mediums (Brown et al., 2021, p. 1). Lastly, according to Guzzetti et al. (2015), zines can be defined as self-publications created by both young people and adults, commonly known as zinesters, as a means of offering alternatives to

commercially produced magazines (Guzzetti et al., 2015, p. 591).

3.2 History of zines

In November 1926, a group of individuals created FIRE!! magazine, a non-commercial publication, featuring artwork, poetry, and essays from Harlem Renaissance thinkers. FIRE!! celebrated black excellence and explored topics like queerness and femininity which mainstream publications often refused to cover. This event marked a critical moment in the zine format and movement (Johnson & Johnson, 1974, p. 372). During the 1930s and 1940s, according to Bretnor (1974), the medium of zines gained increased popularity through the efforts of science fiction fan groups, notably the Science Fiction League (SFL). The members of the SFL (Society for Literature) attempted to engage people in a collaborative process of analyzing and revising narratives featured in their own periodicals, which were circulated within their local community (Bretnor, 1974, cited in Brown et al., 2021, p. 2). In the early 1970s, the first "zines" were homemade magazines created by punk fans, evolving into 'perzines', personal diatribes on punk subculture topics. Later in the early 1990s, the Riot Grrrl movement grew rapidly, leading to the rise of more zines by girls. These zines covered topics like sexism, girlhood, TV shows, and fun activities. Feminist self-publishers are promoting conversation and confrontation among these girls (Sandland & Richardson, 1996, p. 11).

3.3 Zine culture in education

The origins of zine may be traced back to its association with civic involvement, critical analysis, and personalization. These elements have contributed to the development of a strong reflective tool that can enable learners to express their identities and create significance through various visual and linguistic methods (Guzzetti & Gamboa, 2004, p. 411). Bott (2002) elaborated on how she used zines as a creative writing project in her classroom. By drawing inspiration from Ellen Wittlinger's novel *Hard Love*, she organized a zine-making activity within her language arts classroom. According to Bott (2002), one advantage of her zine-making project was that as the students dedicated more time and attention to their work, they began to engage in the sharing of their written pieces. *Through every corner of the room, contagious enthusiasm, pride, and the willingness to try were evident while the achievements of each individual student served as inspiration for their peers* (Bott, 2002, pp. 27, 31).

Zines can be a research tool as well as a pedagogical tool, Jacobi (2007) provides a description of the Zine Project, which was a collaboration between a university and adolescents. The project entailed the involvement of students from Colorado State University and young writers from the local community in an eight-week program focused on the creation of a community zine. In the study Jacobi (2007) examined the impact of zine-making within a particular context, highlighting its ability to provide students with opportunities to engage in discourse and explore power dynamics. In his view, the findings of this community study suggested that zines exhibit a form of critical literacy, with which writers go beyond being passive participants in conventional school curricula that prioritize test results and lack contextual understanding (Jacobi, 2007, p. 47).

Furthermore, according to Knobel and Lankshear (2000), the zine offers a good foundation for examining the state of literacy education in schools; naturally, nearly all the literacy-related activities that young people engage in beyond the classroom serve as quality material for critiquing classroom practices. Nevertheless, zines serve as compelling proof that young learners are not constantly involved in a "consumer trance" or devoid of critical elements (Knobel and Lankshear, 2000, p. 28). Additionally, according to Cohen (2004), the act of writing and producing zines was proven to enhance self-discovery among students. According to Cohen's case study, certain students demonstrated the ability to engage in self-reflection over their identity as authors (Cohen, 2004, p. 9). Similarly, according to Yang (2010) the zine is a highly effective educational tool due to the fact that peers possess a comparable level of knowledge on the subject matter, and their active involvement in the creation of zines equips them with valuable insights into the associated obstacles and creative possibilities. *Zines can combine personal and academic engagement with public outreach, activating students' curiosity toward research, reflection, and articulation of a topic to serve a wider audience* (Yang, 2010, p. 573). Participatory literacy of zines can cultivate a sense of ownership among students who have not engaged in formal science education or have encountered negative experiences in a world overflowing with complex scientific knowledge. As an active learning activity, zine projects can potentially enhance students' understanding of their involvement in the ecology of scientific information by empowering them to assume the roles of media producers and educators (Yang, 2010, p. 574). As regards, Piepmeier (2008) says:

 I became aware of the significance of the materiality of zines through my teaching.
Each time he instructs a class on zines, a considerable proportion of the students initiate

the process of creating their own. Many of them are unfamiliar with zines, but they are inspired when he brings in a stack for them to look at and take home (Piepmeier, 2008, p. 213).

In social studies education, Kawai and Cody (2015) provided a description of a project centered around the creation of a civic zine by fifth grade students; they initiated their study by posing an open-ended inquiry asking about global issues to help students develop a feeling of civic agency in the classroom as well as to make the issues concrete and interesting (Kawai & Cody, 2015, p. 22). In essence, according to Poletti (2005), zine culture within do-it-yourself (DIY) communities presents a distinct alternative to the conventional differentiation between readers and writers by promoting the creation and trade of one's own textual and visual works. This stands in contrast to the traditional method of categorizing young people merely through consumption practices that fail to acknowledge their contributions to cultural production (Poletti, 2005, p. 186)

3.4 Research methodology

Reverting to the primary objective of this chapter, in the following section, I will attempt to conduct a qualitative research study in order to examine the relationship between foreign language anxiety and dramatic/performative approaches using zine-making as a research tool. The study includes six participants, of which four of them are students who are currently studying at the university of Padova, teacher and myself. (See Table 1). I will attempt to justify my selection of this qualitative research methodology and then, I will attempt to present my research objectives, followed by a discussion of the

methodology adopted for data collection.

Meaning is socially constructed by individuals through their interactions with the world (Merriam, 2002, p. 3). Furthermore, as stated by Patton (1985), qualitative research *seeks to comprehend situations in their distinctiveness as components of a specific context and the interactions that occur within it.* This comprehension is an end in itself;

rather than attempting to predict what may occur in the future, it seeks to comprehend the essence of that environment—what it means for participants to be there, what their lives are like, what is occurring for them, what their meanings are, and what the world looks like in that specific environment. The analysis aims to gain a profound understanding (Patton, 1985, p. 1). As a result, I opted for this approach as it places greater emphasis on collecting data through open-ended and conversational dialogues, in this case, students may benefit from the participatory literacy of zines as well as they can foster a sense of ownership that is often absent.

Participants	Status	Gender
Participant 1	Student/Thesis writer	Female
Participant 2	Teacher	Female
Participant 3	Student	Female
Participant 4	Student	Female
Participant 5	Student	Male
Participant 6	Student	Female

Table 1. Participant information

3.5 Research objectives

During the zine-making workshop, I provided participants with an introduction to the history and culture of zines, aiming to facilitate their comprehension of the fundamental aspects of zines, which largely revolve around self-expression, identity formation, exploration of ideas, and the establishment of knowledge-based communities (Brown et al., 2021, p. 5). Then, I presented my research topic to the participants and subsequently outlined my research objectives in three prompts, these prompts will be covered in the upcoming section, with the aim of exploring the participants' experiences to my study topic, entitled "Foreign Language Anxiety and Drama."

3.6 Data collection

For data collection, I facilitated a zine-making workshop in two focus groups including six participants. The zine-making session was in a secure and supportive setting, and I provided participants with various art materials such as paper, markers, magazines, and scissors as well as playing background music to set up an atmosphere that encourages creativity and self-expression. This atmosphere responds to the groups' needs and supports reflection (Brown et al., 2021, p. 6). Additionally, I provided the participants with instructions on how to produce their own little zine, employing a straightforward folding technique. This approach entails the creation of a "pocket zine" by folding a standard A4-sized paper in half, three consecutive times. (**See Figure 4).** (Brown et al., 2021, p. 6). Despite the fact that zines are well-suited for reflection since they are a blend of visual and textual modes of communication, participants were informed that they had the option to select either one, the other, or all of these methods.

I made use of three prompts to provide scaffolding for the zine data collection as follows.

- How would you define foreign language anxiety (FLA)

- How can learners cope with foreign language anxiety?

- How can drama help with foreign language anxiety?

The participants took time to create their own zine. Afterwards, they were encouraged to share their zines and explain the motivations behind the prompts they covered and the artistic choices/ images they employed. According to Knobel and Lankshear (2000), this practise promotes the engagement of learners in clarifying their views and offers them a chance to engage in additional reflection through dialogue (Knobel & Lankshear, 2000, p. 5). Furthermore, I obtained informed consent from participants making sure that participants understood the purpose of the study, their rights, and how their zines would be used as data in my thesis by taking photographs, audio recordings and written notes while capturing participants' comments, expressions, and reflections as they worked on their zines, as well as how the zines would be handled, stored, and shared, emphasizing the importance of participant anonymity and date security.

Figure 4. Folding structure for creating a zine. (Brown et al., 2021, p. 6).

3.7 Data analysis

In the section, I will attempt to analyze the data collected from the zine-making session by conducting an analysis of the zines' content, encompassing both textual and visual elements. I will identify the presentation of foreign language anxiety and dramatic approaches to learning through the Participants' textual content, visual aspects or metaphors that convey anxiety or dramatic elements in the zine. **(See Figure 5)**.

To conduct a comprehensive analysis of the data collected from the participants, it was necessary to transcribe the participants' interview recordings, I subsequently applied the 4Rs Reflection model as developed by Ryan and Ryan (2015). The model incorporates four levels known as the 4Rs, which encompass reporting/responding, relating, reasoning, and reconstructing as follows, (Ryan & Ryan, 2015, p. 13).

Level	Explanation
Reporting & Responding	To report what happened by describing an accident or event
Relating	To draw a relationship or make a connection between a learning experience or something else
Reasoning	To consider community impacts or other ethical factors
Reconstructing	To reconstruct hypothesis about the future/ or a new plan How would I deal with this next time? What might work and why? Are there different options? What might happen if...?

The model was used in order to support the evaluation of the zines created as well as to investigate the four levels of reflection that arose throughout the process of zine-making.

Reflection can be understood as an active cognitive process in which a learner deliberately contemplates an experience (Dewey, 1933, p. 3). This process provides opportunities for learners to seek and find connections between previous knowledge and experiences (Di Stefano et al., 2017, p. 23). According to Ryan and Ryan (2015), the definition of academic or professional reflection focuses on making sense of experience and reimagining future experiences. It involves understanding the context of learning, one's own contribution, and drawing on literature or theories to explain past experiences. This critical reflection helps learners re-imagine and improve future experiences, ensuring that they understand their own experiences and contribute to the learning process. Furthermore, it offers valuable insights for implementing successful ways in higher education on a larger scale for scholars. (Ryan & Ryan, 2015, p. 3).

Applying the 4Rs reflection model to the collected data, I was able to investigate the four levels of reflection that arise throughout the process of zine-making to help understand my research objectives as follows,

Reporting/responding: in the sample image at the top right of Figure 5, participant 1 reported on their experience with foreign language anxiety during the first day of a theatre workshop saying:

During the first session for the theatre when I was introducing myself, my mind went blank, couldn't remember the little things about myself, I got blushed while checking

everyone around, I was afraid of my peers judging my English accent. I tried to reflect

on that with a sort of little metaphor through a blank image cut out from a magazine to

reflect on my mental block along with drawing a blushy face to show how painfully shy I

was.

Participant 2, reported on FLA claiming that anxiety is the inability to effectively communicate in a foreign language that can result in feelings of irritation and worry, as individuals are deprived of the means to express themselves saying:

The frustration of not being able to express oneself in a different language lead to anxiety, which in turn leads to frustration, as one is deprived of the ability to communicate.

Relating: at the top left, participant 3 explained foreign language anxiety by relating it to a 3D movie theater through images cut out of a magazine, saying:

When you asked about foreign language anxiety, I did not have a peculiar picture in my mind. I just thought of it in a general way. Language anxiety is not being able to communicate what I want to say or what I need to say in a specific moment. I tried to picture that with a sort of little metaphor. Which is maybe going to a 3D movie theater and like everyone else has glasses on and you have sunglasses or just normal glasses and of course you see all blurred.

Participant 4 in the middle left, related their experience to a movie when asked about foreign language anxiety, saying:

I have to study German for three years of high school, I wrote wenn lch in (...im?) Schule war. This means when I was in school, But I left this mistake on purpose. I could have checked, of course, but I decided to leave it like that. The picture reminds me of one of those nightmares where you are in your underwear and you have to take your exams over again, but you're undressed and everybody's laughing. This is a quotation from Carrie, the movie based on a novel by Stephen King "They're all going to laugh at you." So, this is me. We all have those, don't we?

Reasoning: in the upper middle, participant 5 chose to elaborate what was foreign language anxiety considering its broader impacts related to the community they belong to, saying:

My anxiety is like a monster, a big monster and I'm like a little guy who's like trying to learn Italian humbling in the street, doesn't understand any word or anything and the monster is holding Lucille along with Mjolnir and this is a navigator guy. He's just a guy walking in an airport and there's a line, a whole line of people who want to beat the hell out of me. So, I was feeling weak. A wall, this wall means that you cannot go back! you must face this monster as there's no way to run.

In the center, participant 6 explained in a small illustration their foreign language anxiety about the impression that individuals are able to communicate with one another because they speak the same language and appear to have a sense of community.

You have no idea where to go or how to fit in; therefore, it is exceedingly challenging to find genuine companionship and solace when you have to translate emotions, and feelings It feels like you see people being able to communicate with each other, they speak the same language, you see a sense of community in other people, and you just, you don't know

where to fit in, or where to go, so it's really difficult to find companionship, and true

company, when you have to translate emotions, and feelings.

Reconstructing: the image on the bottom left depicts, participant 5 choice to imagine a potential future for coping with foreign language anxiety:

The wall collapsed, and I can finally defeat the monster. How? With the love of my family and my friends and the people around me. The navigator guy seemed to stop the line. Do not beat this guy anymore! He's now strong, you cannot beat him. My heart is big now. It's because of the love of people around me.

Participant 3 represented at the bottom in the middle, reconstructed another plan by emphasizing the importance of self-compassion and self-awareness in coping with language anxiety using metaphors such as Pinocchio and high heels to represent language goals and the importance of not lying to oneself in improving language skill. This participant also highlighted the significance of girl power and the need to fight against oneself in order to overcome challenges and improve language skills:

I would say something about empathy and group power, but I do deeply believe that the way to cope with language anxiety is to find it and figure it out on your own. It's all very gray, sad, and chaotic. I need to be anxious all the time to do stuff. It's just my way of getting things done. Then here we have a bunch of high heels, which are not comfortable yet stylish, they represent the language goals or the way you would want to perform in your language. There's Pinocchio, his nose grows longer when he tells lies and I picture

it on this side because one thing to keep in mind is not to lie to yourself. Or not convince

yourself of things just because you're repeating them to yourself, which is the worst way

to approach something and it's gonna have an impact on your learning. I have slippers,

they are quite comfy with a little furry inside to keep warm and there were two ladies to

reflect on power and be able to fight even against yourself.

Participant 2 on the bottom right, reflected on their coping mechanism with FLA, emphasizing the concept of repetition and scaffolding in language learning similar to the idea of making biscuits with a cutter, which is repetitive and mechanical. This metaphor can be used to illustrate language learning, starting with manageable tasks, and gradually improving language and gaining confidence. using a penguin image to suggest scaffolding. This approach helps students develop the confidence to speak complex language and eventually achieve autonomy, highlighting the importance of fostering a sense of self-reliance and independence in language learning:

So coping, I've got two things here, one, I like this picture that I found, because I do like

baking, and I like making biscuits, so this idea that you've got your cutter, and you cut it

out, and you cut it down, it's very repetitive, it's very mechanical, but this seemed to me

to be a good metaphor for language learning, as I see it, in that you start with things

which are manageable, and you sort of do it again, and again, and finally it will come,

it's not saying that it's just repetition, because obviously language use is creative, but at

*The initial stages, it's this sort of gaining confidence.*
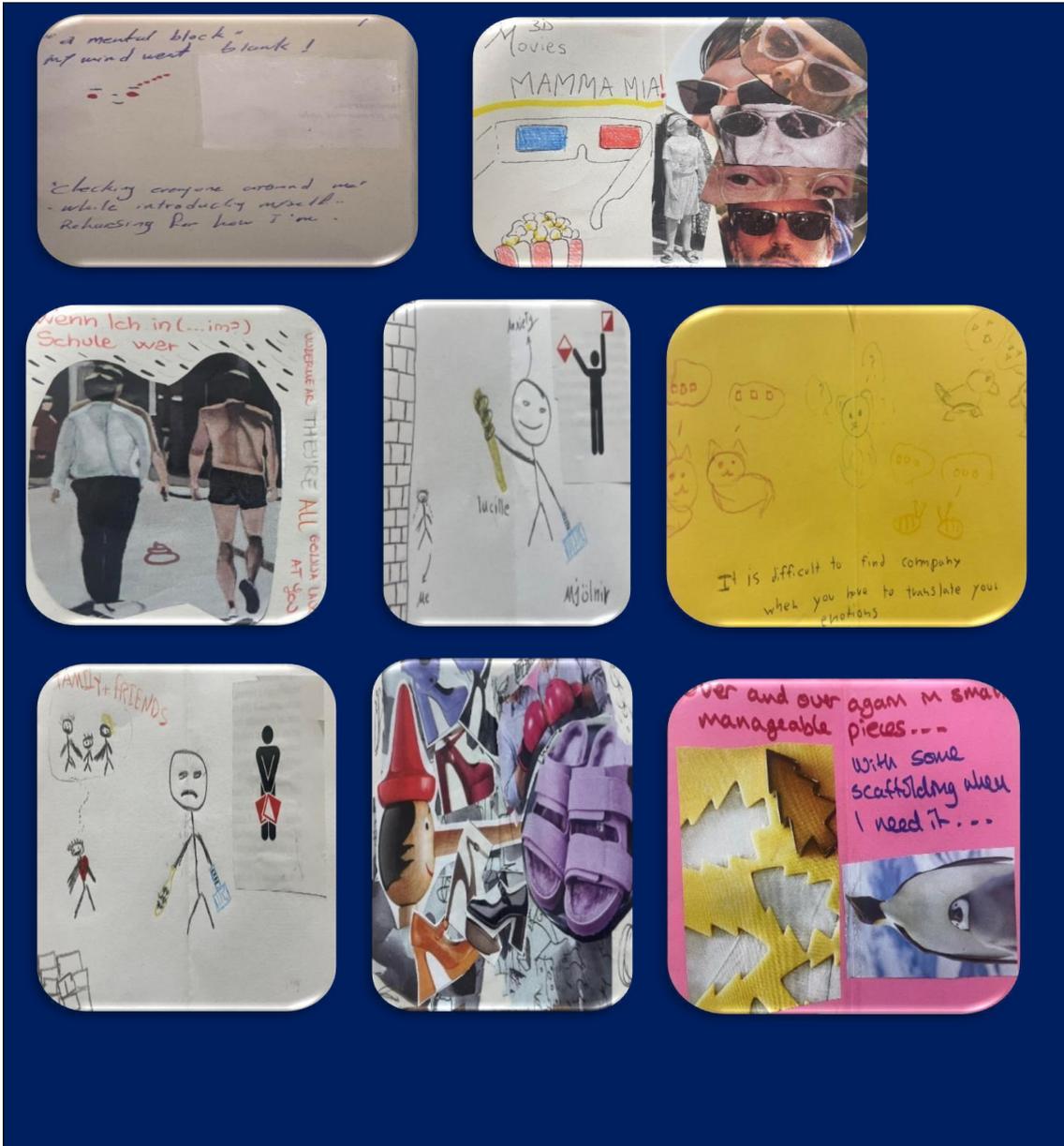
Figure 5. **Participants' zines: prompt one addresses foreign language anxiety in learning, while prompt two addresses coping mechanisms.**

The participants reflected on their anxiety and coping mechanisms which I have analyzed through the 4Rs levels. Participants were asked about how drama helped them in reducing their anxiety**. (See Figure 6).** For example, in the image at top right of the figure, participant 1 said that they originally encountered difficulties in participating in a theatre group as a result of their introverted nature. Nevertheless, over time, he/she gradually fostered a sense of trust. In addition, the establishment of strong interpersonal connections among peers, coupled with drama, created a safe space that enabled the participant to overcome foreign language anxiety and the ability to engage in spontaneous communication. This participant used an image of two women as a way to reflect on the bonding between their peers and the cozy atmosphere with the tea kettle image to reflect on the creative safe space created by drama:

First time attending theatre wasn't good, because I was too anxious, I'm not a socialist, I tend to be introvert, so it was really hard for me, I was afraid of people judging my language but after incrementally getting to know people, have this kind of bonding and trust that drama created. I somehow began to engage in spontaneous communication.

At the top left, participant 2 explained the way drama helped them to tackle their anxiety by discussing the concept of group language learning, which involves working with others and being part of a choir using an image for a singing choir. This approach is empowering and confidence-building, as it creates a distance between the speaker and the role they are playing. This participant reflected on the repetition and scaffolding of language learning through drama approaches which involve

structured activities and improvisation. This approach facilitates the creation of a safe learning environment, fostering metaphorical growth and development similar to the transformation of a bud into a flower:

I've got the idea of the group being a choir, so not being a single voice, even just sort of moving together, saying things together, you know, that I find empowering, confidence building, so being, so you're entering into a role, which creates this distance between you and the person that you're playing, so it can be the person that you're playing that's making a mistake, not you, so it sort of gives you some kind of protection there, in drama approaches, you have certain very structured activities when you learn something, and you can practice it, and then you perform something that you've practiced, and that is a sort of, you know, more protected, we're inside our little bud here, but then you do have this improvisation, so you move towards the improvisation where you are doing something spontaneously, and that is our sort of flowering there.

On the bottom left, participant 3 explained an interesting concept through the zine:
"The different fruits" symbolizing unique individuals and personalities, underscored the significance of cooperation and the recognition that every person is valuable. In addition to representing health, social relationships, and passion, the fruit underscores the significance of group dynamics and collaborative learning, even if it requires the exploration of alternative fruits or flavors. By collaborating, learners aim to accomplish a common objective, which is the show or performance:

My concept is the different fruits; it represents the variety of people not only geographically but also personalities. I wrote Be passionate because you remind me of

the fruit of passion and you're a hue of color and then I wrote some vitamins you could gain from fruit which is good to eat for your health similar to social relations to me in drama. You're a hue of color means that you are important, yet you do not have to feel like you're the only one doing things! This could make you more anxious about everything. You have to know that you are in a group and even if you try some of those fruits. and you discover that you hate the coconut flavor, you're still putting it into the cake or fruit salad you're making. So, collaborate. Try to learn how to collaborate even with those that are not necessarily your closest friends as there's like a common goal at the end of the sessions, which is the performance.

On the bottom right, participant 6 represented an image of a castle in the zine as to show how can one *"inhabit each other's spaces and spend time together"* This inhabitation according to the participant requires the cultivation of trust and reliability among learners and drama as a pedagogical tool drama has the potential to reduce FLA symptoms through the cultivation of trust and safe space for sharing and learning.

The picture of this castle, it forces us to inhabit each other's spaces, and spend time with each other, and it's very important to trust to create a safe space of trust and reliability and I think through drama activities, you need to trust that people have good intentions, I know sometimes people are afraid that other people are going to judge or laugh at them so I think it's important to really trust in people's good intentions, and about how dream can help to account for a lot of anxiety.

At the center, participant 5 recalled their last photograph in a drama theatre with an increased sense of confidence and joy. They assert that their anxiety has been entirely eliminated, recognizing the emotional impact of the theater experience and the sense of community between his peers:

This reminded me of the final picture we took in the drama theater, I felt like everyone was throwing me out! That's how I felt. I felt great and it helped me to increase my courage. My anxiety is dead now even with all its weapons.

Figure 6. Participants 'zines: prompt three, drama as a pedagogical tool in reducing Foreign Language Anxiety (FLA).

3.8 Discussion

In this section, I will attempt to interpret the findings of my study and explore their implications. The study revealed a significant positive relationship between the use of drama in a learning setting and foreign language anxiety. Participants actively engaged with the paper-based zine, demonstrating higher levels of understanding of foreign language anxiety, their coping mechanism as well as how drama helped them to tackle/alleviate their foreign language anxiety.

On one hand, I would argue that the coping mechanisms, resonated with drama-based approaches to tackle foreign language anxiety: for example, based on the findings of the study, participants reported multiple techniques ranging between (empathy, trust, scaffolding, repetition, and self-awareness). Drama can be used as means to foster such coping mechanisms when it comes to learning a language. Drama has the potential to develop empathy, and trust and support: for example, through role plays students have the chance to being different characters in different circumstances. As a result, they have the chance to empathize with other learners, and such empathy generates trust and support so they can improve their language learning and tackle/ alleviate their anxiety. According to Smith (2016), dramatic engagement and personal experience release language and encourage empathy for characters or circumstances. This phenomenon manifests itself during instances of improvisation and introspection, hence enhancing the emotional connection. In terms of empathy, the capacity to empathize and understand another individual's perspective holds equal significance through role plays (Smith, 2016, p. 9).

Furthermore, according to "repetition" as stated by one participant, I would argue that students through drama activities have the chance to rehearse over and over again through multiple phases/stages as a process including (input) phase for the final performance (output), and that repetition serves as a means to develop language learning and motivation to challenge risk taking and anxiety, resulting in a spontaneous communication. For example, according to Tobias's model (1986), traditional learning processing components: input, processing, and output. These stages are linked; yet each stage is contingent on the effective completion of the previous one. Deficits established in the Input or Processing phases/stages may cause trouble in performance at the Output stage as well hindering learning achievement. As a result, studies have found a negative association between language anxiety and second language production (Tobias, 1986, cited in MacIntyre and Gardner. 1994, p. 288).

The findings implied the potential effectiveness of creative drama as a means to alleviate foreign language anxiety by creating creative safe spaces, care and trust as well as intercultural understanding between learners. Additionally, it highlighted factors that contribute to language anxiety in theatre sessions, including lack of confidence, fear of negative evaluation, reluctance, competitiveness, these factors according to Horwitz et al., (1986) may be identified as three types of anxiety: communication apprehension, text anxiety and fear of negative evaluation. They strongly argue that these anxieties have adverse effects on language learning (Horwitz et al., 1986, p. 129).

Therefore, I believe that such anxieties could create an affective filter and impede performance. According to Krashen (1981), the concept of "affective filter" refers to a cognitive barrier that hinders language learners from effectively utilizing the comprehensible input they are exposed to during the process of acquiring a new language. It might be stated that while comprehensible input is a required component for language acquisition, it is insufficient. The acquirer must possess a receptive disposition towards receiving input having a low filter since the input will not reach the part of the brain responsible for language acquisition. As a result, I would argue that the incorporation of drama in a language learning setting can help remove this affective filter, thus enhancing input by making it comprehensible.

According to Smith (2016), drama offers a context that fosters meaningful communication, allowing learners to actively engage in listening, understanding, and responding, thereby achieving specific learning objectives. Consequently, drama represents an optimal approach to facilitate the process of acquiring a language (Smith, 2016, p. 7). Moreover, Hilleson (1996), suggests that the incorporation of role-play and drama as pedagogical tools will allow students to experience less "communication anxiety" (Hilleson, 1996, p. 271). As regards the trust and safe spaces reported by participants, the findings align with prior research (Piazzoli, 2011, Sağlamel and Kayaoğlu, 2013). They Suggest that the concept of creative, effective space is another factor of drama that contributes to the reduction of language anxiety. It has been argued that process drama can generate "affective space", the safe and supporting atmosphere based on Augusto Boal's concept of the "affective dimension": participants are able to

engage in drama in a more vulnerable manner, which fosters a supportive environment that may facilitate experiential learning and reduce foreign language anxiety (Piazzoli, 2011, p. 562).

Furthermore, trust serves as a means to foster a psychologically secure environment wherein learners are at ease to engage in risk-taking, trying new things, and expressing themselves freely. According to scholars (Payne-Rios, 2023; Mugglestone,1977; Winston and Stinson, 2016) developing comfort and trust in settings inspires students to take risks. They can creatively explore and test their foreign language skills without fear of negative consequences. Additionally, care is a pivotal factor for developing trust and creative safe space. Barnes (2012) places significant emphasis on the provision of attentive care, assuming responsibility for addressing individuals' needs, and promoting their overall well-being through a thoughtful approach to meeting those needs (Barnes, 2012, p. 5). According to Fisher and Thompson (2020), *Trust and care becomes a fluid encounter that flows between the learners, underpinning both the creative process and the performance itself* Therefore, allowing for a more authentic and respectful experience creates a reciprocal aesthetic that generates a community of care, resulting in a more engaging and effective performance that challenges anxiety and risk taking (Fisher & Thompson, 2020, p. 63). Therefore, I argue that by fostering a sense of care and trust, students have the potential to create an environment characterized by confidence and a willingness to take risks, which will allow them to gain more openness, spontaneity in communication, and active engagement.

Moreover, based on the findings, participants reflected on the theme of cultural understanding either by representing different fruits or different colors of people around them on the stage. As a result, I argue that drama can foster cultural understanding between learners as they can get to accept cultural differences and enhance their critical awareness of cultural dynamics. According to Cunico (2015), drama can serve as a means to delve into cultural manners, hence fostering the cultural and development of learners (Cunico, 2015, p. 22). Additionally, according to Byram (1997), the use of drama-based approaches in second language (L2) education provides avenues for L2 learners to actively engage in language usage, experience it within a contextual framework, and enhance their intercultural communicative ability. Thus, drama fosters the cultivation of intercultural communicative competence (Byram, 1997, cited in Belliveau & Kim, 2013, p. 11).

According to scholars (Piazzoli, 2022, Schildmeier, 2016), drama can be seen as a form of intercultural education, challenging stereotypes, and reinforcing labels. In essence, I believe that drama can play a significant role in developing intercultural understanding by promoting empathy, communication skills, and a deeper appreciation of diverse cultures. Drama can prompt critical thinking and reflection on cultural stereotypes, biases, and preconceptions. Participants can examine their own beliefs and assumptions and develop a more nuanced and open-minded perspective.

Conclusion

In conclusion, I would argue that my research findings, albeit limited due to the number of participants have substantial significance for educators and language instructors who are interested in implementing effective techniques to reduce foreign language anxiety among learners. The findings highlight the potential for drama-based activities to improve language acquisition and reduce anxiety: language educators could consider integrating drama-based activities, such as role-playing, improvisation, and theatrical exercises, into their language classrooms. These activities may provide a creative and supportive environment for students to practice language skills while reducing anxiety. Furthermore, drama fosters a safe and supportive classroom atmosphere that is essential for promoting open communication, mutual regard, and empathy among students. According to Schewe (2013), PFLD (Performative Arts for Learning and Development) should prioritize the performative arts, with a specific emphasis on theatre as a central reference point. Drama and theatre pedagogy should be considered core disciplines. PFLD goes beyond business-based models of language teacher education and advocates for an alternative arts-based model, embracing the foreign language teacher as an artist (Schewe, 2013, p. 54).

In essence, drama offers an extraordinary bridge to foreign language acquisition, a bridge that spans not only the verbal barrier but also the emotional and psychological challenges frequently faced by students. By engaging in dramatic activities, individuals are able to discover and express their unique perspectives, appreciate the richness of linguistic variations, and ultimately become the authors of their own narratives in the process of acquiring a new language. Similar to a zine, which serves as a collection of many

expressions, experiences, and unique perspectives, drama may be compared to a tapestry made up of linguistic adventures, each thread woven with resilience to face foreign language anxiety and a vision of a world unburdened by language fear.

Final Thoughts

Learning a foreign language is a rewarding and intellectually enriching experience, but it can also lead to feelings of anxiety and apprehension. According to Krashen (1981), this emotional barrier can hinder the learning process, limiting learners' motivation, involvement, performance, and language achievement.

To address this issue, the thesis suggested a more inclusive and effective approach to foreign language learning and teaching, which is performative/drama approaches in order to incorporate aesthetic forms of expression in the teaching and learning process, emphasizing the structure and composition of language and the pleasure and inclination to engage in linguistic play with words, sentences, and expressions. Furthermore, integrating drama-based approaches into second language (L2) education has been observed to provide numerous benefits for learners, including language proficiency, intercultural understanding, attitudes towards language acquisition and usage, subject matter acquisition, and active involvement with literary works. Based on my research study, the study revealed a significant positive relationship between the use of drama in learning setting and foreign language anxiety. Participants actively engaged with the paper-based zine, demonstrated higher levels of understanding of foreign language anxiety, their coping mechanism as well as how drama helped them to tackle/alleviate their foreign language anxiety. Additionally, theatre promoted a secure and supportive classroom that is vital for encouraging open communication, mutual esteem, and empathy among participants.

Furthermore, I would suggest that my study findings have major value for educators and language instructors who are interested in applying effective strategies to reduce/alleviate foreign language anxiety among learners/students as the findings emphasize the potential for drama-based activities to increase language acquisition and reduce anxiety. language instructors should explore adding drama-based activities, such as role-playing, improvisation, and theatrical exercises, into their language lessons. These exercises provide a creative and supportive setting for kids to develop language skills while lowering anxiety.

According to Schewe (2013), PFLD (Performative Arts for Learning and Development) should highlight the performative arts, with a special emphasis on theatre as a core reference point. Drama and theatrical pedagogy should be regarded basic subjects. PFLD opposes science and business-based methods of language teacher education and argues for an alternative arts-based paradigm, recognizing the foreign language teacher as an artist (Schewe, 2013, p. 54).

In conclusion, drama offers an incredible bridge to foreign language acquisition, a bridge that crosses not just the linguistic barrier but also the emotional and psychological barriers typically confronted by students. By engaging in dramatic activities, individuals are able to uncover and express their unique viewpoints, enjoy the diversity of linguistic variants, and eventually become the authors of their own tales in the process of adopting a new language. Similar to a zine, which serves as a collection of many expressions, experiences, and unique perspectives, theatre/drama may be similar to a tapestry comprised of linguistic adventures each thread woven with resilience to confront foreign

language anxiety and the vision to imagine a world unburdened by any linguistic fear.

Summary in Italian

L'obiettivo dell'elaborato finale è quello di indagare sull'impatto dell'ansia di lingua straniera (FLA) sugli apprenditori di lingue e sulla sua intersezione con gli approcci drammatici e performativi. Utilizza Zine-making come uno strumento creativo per esplorare le percezioni degli studenti dell'ansia linguistica, come ridurre le cause di ansia, e se questi approcci possono aiutare a ridurre l'ansia del linguaggio. Il primo capitolo mira a identificare "Ansietà" come un effetto negativo legato alla paura ed è spesso associato con l'apprendimento di una seconda lingua. È una sensazione soggettiva di tensione, timore, nervosismo e preoccupazione associata ad un'eccitazione del sistema nervoso autonomo. Per comprendere la natura dell'ansia, è essenziale chiarire le varie forme di ansia e come esse influenzano l'apprendimento delle lingue.

Nella psicologia applicata, gli psicologi hanno identificato tre tipi di ansia: ansia tra i tratti, ansia dello stato e ansia specifica della situazione. La ricerca analitica di Cattell e Scheier ha trovato due fattori d'ansia unici: l'ansia del tratto, che misura le variazioni individuali coerenti in un tratto di personalità unitario, generalmente permanente, e l'ansietà dello stato, che si basa su un modello di variabili che cambia tra le occasioni di misura. Scovel (1978) ha identificato risultati inconsistenti riguardo alla relazione tra ansia e conseguenze di seconda lingua a causa di misure di ansia diverse e concettualizzazioni dell'ansia. Lo strumento di auto-rapportazione di Horwitz e Cope FLCAS (1986) ha riconosciuto che l'ansia linguistica è una costruzione di ansia specifica per la situazione, indipendente da altre categorie. Questo strumento di auto-rapportazione ha provocato reazioni di ansia particolarmente per gli ambienti scolastici per le lingue

straniere, mostrando che l'ansia linguistica svolge un ruolo debilitante in varie circostanze nelle aule di seconda e di lingua straniera.

L'ansia è una sensazione soggettiva di tensione, timore, nervosismo e preoccupazione associata ad un'eccitazione del sistema nervoso autonomo. Kleinmann (1977) ha differenziato tra indebolimento e facilitazione dell'ansia, che può influenzare i processi di apprendimento delle lingue. Gli studi hanno dimostrato che facilitare l'ansia funziona nel modo previsto. Diversi elementi possono essere ostacolati ritardando l'acquisizione della lingua, tra cui la volontà di comunicare, il successo e le prestazioni. Si ritiene che l'ansia della lingua straniera sia presente se questi aspetti non vengono affrontati. L'ansia linguistica può essere influenzata dalle idee degli insegnanti sull'insegnamento delle lingue, con molti professori che credono che l'intimidazione sia necessaria e sostenibile per promuovere le prestazioni degli studenti.

L'ansia può influenzare e compromettere la volontà di comunicare (WLC), che è definita come la disponibilità ad entrare in un discorso con una persona o persone specifiche che usano un L2. L'ansia della lingua straniera può influenzare in modo significativo la capacità di un individuo di imparare e usare una seconda lingua, influenzando il loro successo. Gli studi hanno dimostrato che l'ansia linguistica può ostacolare il processo di apprendimento e portare a difficoltà nella comunicazione. La scala di ansia in classe delle lingue straniere (FLCAS) è stata proposta per misurare l'ansia linguistica, affrontando tre aspetti: l'ansia di comunicazione, l'ansietà dei test e la paura della valutazione negativa. Il primo studio FLCAS di Horwitz e Cope ha rilevato che l'ansia della lingua straniera era diffusa tra gli studenti spagnoli, con il più alto livello di ansia associato alle capacità di parlare e ascoltare. Lo studio del 1989 di MacIntyre e Gardner ha trovato forti connessioni

avverse tra le prestazioni del test di apprendimento del vocabolario e l'ansia linguistica. Lo studio del 1998 di Kim ha trovato forti associazioni negative tra i punteggi del FLCAS e le classi finali e una divergenza nella connessione tra le lezioni focalizzate sulla lettura e la discussione in un ambiente dell'EFL asiatico. Affrontare l'ansia della lingua straniera è fondamentale per migliorare l'apprendimento e il raggiungimento delle lingue. Eysenck (1979) ha proposto che l'ansia-eccitazione è associata alla distrazione, alla cognizione auto-relazionale, rendendo le prestazioni cognitive meno efficienti. Questa teoria può spiegare gli effetti negativi osservati per l'ansia linguistica. La psicologia applicata definisce l'ansia come uno stato emotivo generato dall'eccitazione del sistema limbico, che svolge un ruolo importante nelle imprese umane, compresa la comunicazione. La misura in cui l'ansia facilita o pregiudica le prestazioni è determinata dalla misura nella quale i soggetti ad alta ansia compensano la ridotta efficacia del trattamento esercitando più sforzo.

Imparare una lingua straniera è un'esperienza gratificante e intellettualmente arricchente che offre accesso a culture diverse, opportunità di comunicazione e sviluppo personale. Tuttavia, molti apprenditori di lingue sperimentano un'esperienza emotiva complessa conosciuta come "Foreign Language Anxiety" (FLA), che si riferisce ai sentimenti di disagio, preoccupazione, e nervosismo che gli individui vivono quando si impegnano in attività di apprendimento delle lingue o comunicano in una lingua che non è la loro lingua madre. Questa condizione è stata ampiamente riconosciuta e studiata nel campo dell'acquisizione delle lingue e dell'istruzione. Può manifestarsi in vari modi, tra cui l'ansia di commettere errori, preoccuparsi di ricevere feedback scadenti, ansia sociale quando si parla con gli altri in una lingua straniera, e l'autosufficienza generale sulle

proprie competenze linguistiche. Queste barriere emotive possono ostacolare gravemente il processo di apprendimento delle lingue, limitando la motivazione, l'impegno, le prestazioni e, in ultima analisi, il successo linguistico degli studenti. Per contribuire al discorso più ampio sull'istruzione linguistica, è fondamentale promuovere un approccio più inclusivo ed efficace all'apprendimento e all'insegnamento delle lingue straniere. Riconoscendo e risolvendo gli ostacoli emotivi forniti dalla FLA, possiamo promuovere un ambiente più stimolante e di supporto in cui gli studenti siano incoraggiati ad abbracciare la diversità linguistica e le gioie della comunicazione tra le culture. Il secondo capitolo esplora l'uso del dramma come strumento pedagogico per l'apprendimento delle lingue e il suo potenziale per ridurre l'ansia per le lingue straniere. Esplora le origini del Process Drama come strumento didattico, la sua definizione e i suoi approcci performativi. Due approcci distintivi di insegnamento nelle aule di seconda/lingua straniera sono Focus on Forms e Focus on Meaning. Focus on Forms si concentra sulla padronanza dei componenti linguistici, mentre Focus on Meaning sottolinea l'apprenditore e i processi coinvolti nell' apprendimento. Per superare le sfide, è stato applicato un nuovo approccio per concentrarsi sulla forma significativa. Questo approccio dà priorità agli aspetti contestuali rispetto alle forme linguistiche fisse, attirando l'attenzione degli studenti sugli aspetti linguistici all'interno di un dato contesto. Questo approccio può provocare cambiamenti momentanei di focus a causa di difficoltà nella comprensione o nella produzione. L'approccio dell'insegnamento delle lingue comunicative (CLT) mira a replicare la comunicazione autentica in ambienti educativi, in particolare nelle aule. Tuttavia, l'attuazione pratica può essere impegnativa e gli insegnanti devono agire come agenti di cambiamento. L'integrazione dell'approccio

comunicativo con il dramma di processo può essere considerata un "approccio liberatorio", che promuove un genuino desiderio di comunicazione e stabilisce autentici contesti profondamente radicati nella cultura.

Piazzoli (2011) sostiene che il dramma di processo può generare l'enfasi di Long sulla forma, raggiungendo contemporaneamente un equilibrio tra la negoziazione del significato e lo sviluppo della fluenza e della precisione. Nel complesso, il dramma di processo può essere uno strumento prezioso per promuovere sentimenti e significato nell'apprendimento delle lingue. Processo Drama è un approccio teatrale all'insegnamento delle lingue che ha avuto origine nel Regno Unito negli anni Settanta ed è stato incorporato nell'apprendimento delle lingue a partire dalla metà degli anni Novanta. Utilizza linguaggio verbale e non verbale per trasmettere significato ed evocare risposte emotive, promuovendo interazioni tra gli studenti nella lingua di destinazione. Questo approccio coinvolge tutti i partecipanti, compreso l'insegnante, in un testo creato in collaborazione, favorendo la comprensione delle prospettive degli altri e promuovendo un apprendimento significativo all'interno di un contesto specifico. Gli approcci performativi all'apprendimento delle lingue, tra cui teatro, danza, musica e opera, stanno guadagnando popolarità nell'istruzione. Questi approcci sottolineano i processi artistici che prioritizzano la collaborazione tra discipline, anche quelle al di là del campo delle arti. Gli insegnanti dovrebbero cercare attivamente opportunità di impegnarsi nell'apprendimento esperienziale e adottare il ruolo di "artista didattico" per incorporare metodi performativi nella lingua, nella letteratura e nella cultura. Il concetto di sintesi estetica di Bauhaus può essere utile nell'educazione linguistica, poiché gli insegnanti mirano a padroneggiare varie forme artistiche per ottenere un'esperienza estetica. Il

concetto di "artistica didattica" ha un impatto positivo sui risultati linguistici degli studenti attraverso l'attuazione di esperienze di apprendimento drammatico ben strutturate, facilitate da insegnanti che possiedono una profonda comprensione della forma drammatiche e sono abili nel gestire i vari ruoli di attore, regista, drammaturgo e insegnante.

In conclusione, il processo dramma è un modo potente per esplorare e approfondire l'acquisizione della lingua attraverso un ambiente di apprendimento collaborativo e creativo. Il dramma è un'attività pedagogica che si concentra sul ruolo immaginativo, permettendo agli studenti di partecipare a scenari alternativi al di là dei confini dell'ambiente educativo. Questo consente agli studenti di impegnarsi in esperienze immersive che promuovono la creatività e le capacità di pensiero critico. Le attività di gioco di ruolo sono spesso impiegate nell'insegnamento della lingua inglese, fornendo agli studenti esperienze immersive in regni fictionali. I giochi di ruolo improvvisati offrono più libertà e agenzia, riducendo il livello di pressione sperimentato dai partecipanti. L'incarnazione è importante nell'acquisizione del linguaggio all'interno di approcci basati sul dramma, in quanto consente agli studenti di interpretare le esperienze in modi cognitivi, performativi e traslazionali, arricchendo il processo e potenziando gli apprendisti. Le immagini permanenti sono una rappresentazione visiva di un'azione congelata nel tempo, raffigurando personaggi che assumono posizioni, gesti e espressioni facciali distinte. Possono essere spontanei o deliberate, permettendo agli studenti di esprimersi attraverso dichiarazioni drammatiche senza paura riguardo alla loro abilità d'azione. Il processo di apprendimento degli studenti è facilitato attraverso la creazione e la presentazione di immagini permanenti, che possono anche dimostrare termini astratti

come paura, razzismo, amore e gelosia. Un buon esempio di processo drammatico è il workshop L2 condotto dai "Jugglers" di Pizzoli, che dimostra l'uso di approcci drammatici per comprendere le complessità della migrazione e il suo impatto sugli apprenditori di lingue nuovi al dramma. Il workshop prevede un riscaldamento, l'esplorazione dell'espressione emotiva, la condivisione di storie, la scelta pre-testo, lo sviluppo del contesto, assumendo un ruolo di personaggio, la creazione di una storia di fondo, e la riflessione sulla dimensione interculturale del dramma. Gli approcci basati sul dramma possono affrontare efficacemente diversi aspetti che contribuiscono ad un ambiente di apprendimento efficace, tra cui l'acquisizione delle lingue e l'educazione interculturale. I benefici del dramma includono l'acquisizione di competenze linguistiche, un vocabolario migliorato e una migliore comunicazione verbale. Kao (1995) e Wagner (1998) hanno scoperto che l'impegno in situazioni drammatiche ha prodotto risultati favorevoli, tra cui una maggiore spontaneità, fluenza, articolazione, vocabolario e utilizzo di diversi registri linguistici. Lo studio di Dodson (2000) ha scoperto che gli esercizi di dramma creativo possono servire come uno strumento prezioso per praticare e acquisire vocabolario, riducendo il filtro emotivo e creando un desiderio autentico per gli studenti. Jarfàsa (2008) e Miccoli (2003) hanno condotto studi di caso che hanno esaminato l'efficacia di incorporare il teatro come strumento pedagogico per migliorare la competenza linguistica orale e la fiducia in sé stessi.

L'integrazione del dramma nell'apprendimento delle lingue può promuovere la comprensione culturale, migliorare la capacità di comunicazione interculturale e sfidare gli stereotipi. Due tipi di pedagogia basata sul dramma sono il dramma di processo e il drammatico a piena scala. Il dramma di processo comporta attività dinamiche in cui

studenti e insegnanti assumono ruoli diversi, mentre il dramma a piena scala è un'impresa orientata al prodotto che richiede diverse settimane o mesi per completare.

Il teatro può migliorare l'ambiente educativo promuovendo la creatività, l'immaginazione e l'assunzione di rischi. Tuttavia, è fondamentale creare uno spazio sicuro per gli studenti per impegnarsi in queste attività e sviluppare le loro competenze di comunicazione interculturale. Il termine "spazio sicuro" può essere impiegato in contesti performativi in quattro forme distinte: attributi fisici, sicurezza metaforica, spazio familiare, e sperimentazione o innovazione.

La creazione di uno spazio emotivo nel dramma richiede una cultura collaborativa e di fiducia che consenta agli individui di sperimentare comfort e sicurezza. Boostrom (1998) sottolinea l'importanza del coraggio nell'apprendimento e il concetto di spazio coraggioso, che permette di discutere questioni controverse relative alla diversità e alla giustizia sociale. L'obiettivo primario di spazio coraggioso è quello di facilitare un coinvolgimento equo tra tutti gli studenti durante discussioni intellettualmente stimolanti. Il teatro può essere usato per creare spazi coraggiosi, offrendo agli studenti l'opportunità di adottare una prospettiva obiettiva abbracciando la vulnerabilità emotiva.

L'intersezione tra dramma e ansia è un aspetto significativo dell'apprendimento delle lingue. Krashen (1985) suggerisce che i filtri negativi, come la scarsa autostima o la paura, impediscono la ricezione di input essenziali per l'acquisizione della lingua. Tuttavia, avere un forte impulso e un senso di fiducia in sé stessi sono criteri essenziali per l'acquisizione efficace della lingua. Pertanto, l'intersezione del dramma nell'apprendimento delle lingue può ridurre questo filtro affettivo, facilitando

l'apprendimento e promuovendo un'atmosfera di supporto. Il dramma offre un contesto

che promuove una comunicazione significativa, consentendo agli studenti di impegnarsi attivamente nell'ascolto, nella comprensione e nella risposta, raggiungendo così obiettivi di apprendimento specifici.

Nel frattempo, Hilleson (1996) ha suggerito che l'integrazione del gioco di ruolo e del dramma come strumenti pedagogici consentirebbe agli studenti di sperimentare meno "ansia di comunicazione". Gli studi hanno dimostrato che i programmi di dramma creativo possono alleviare l'ansia della lingua straniera, con il 20,2% dei partecipanti che mostrano alti livelli di ansia. Inoltre, il dramma di processo può generare uno "spazio affettivo", un'atmosfera sicura e favorevole basata sul concetto di Augusto Boal di "dimensione affettiva". Questo crea un ambiente di classe che sia affascinante e non intensa, servendo come uno spazio sicuro per l'apprendimento in cui il linguaggio è intenzionalmente impiegato per costruire significato.

In un terzo anno di corso italiano, Piazzoli (2011) ha scoperto che il dramma di processo utilizzando strategie spaziali affettive ha avuto un impatto positivo sulla volontà di comunicare e l'ansia linguistica. I partecipanti hanno visto un aumento della fiducia nei confronti della dinamica di gruppo, delle reazioni degli altri, della propria percezione di sé e dell'atto di rivelare la propria identità privata in un ambiente pubblico. Questa neutralizzazione di una preesistente dinamica di gruppo competitiva e giudiziaria ha facilitato un passaggio verso un ambiente di apprendimento più collaborativo e di sostegno. In sostanza, l'insegnamento performativo delle lingue straniere mira a sviluppare un nuovo approccio pedagogico che dà priorità alle forme estetiche di espressione nel processo di insegnamento e di apprendimento. Questo include la struttura e la composizione del linguaggio, così come il piacere e l'inclinazione a impegnarsi in

giochi linguistici con parole, frasi e espressioni. È stato osservato che l'integrazione di approcci basati sul dramma nell'istruzione della seconda lingua (L2) fornisce numerosi vantaggi agli studenti in più settori, tra cui competenza linguistica, comprensione interculturale, atteggiamenti verso l'acquisizione di lingue, acquisizione di argomenti e coinvolgimento attivo con opere letterarie.

Nell'ultimo capitolo, uno studio di ricerca qualitativa ha lo scopo di indagare sull'intersezione tra l'ansia della lingua straniera e gli approcci drammatici/performativi che utilizzano lo zine-making come strumento pedagogico basato su carta. Lo studio mira a rappresentare le diverse esperienze degli apprendisti di lingue attraverso la lente riflessiva di zine-making, contribuendo a una comprensione più completa dell'esperienza umana, in particolare nel contesto dell'ansia di lingua straniera utilizzando approcci drammatici/performativi.

Zines sono riviste prodotte in modo indipendente che incorporano un mix di elementi visivi, contenuti testuali, composizioni scritte, fotografie e/o espressioni poetiche. Essi hanno una somiglianza con i panfletti convenzionali, ma sono autonomi, non commerciali e auto-prodotti. Zines ha il potenziale di integrare il coinvolgimento personale e accademico con la diffusione pubblica, stimolando la curiosità degli studenti nel condurre ricerche, impegnarsi nel pensiero critico, e comunicare efficacemente le loro idee a un pubblico più ampio.

La storia di Zine risale al 1926 quando fu creata la rivista FIRE!!, che presenta opere d'arte, poesie e saggi di pensatori del Rinascimento di Harlem. Il medium guadagnò popolarità grazie agli sforzi di gruppi di fan di fantascienza, come la Science Fiction League. (SFL). All'inizio degli anni Settanta, i primi "zines" furono riviste fatte in casa

da fan dei punk, che si trasformarono in "perzines", diatribes personali su argomenti di subcultura punk. La cultura Zine nell'istruzione ha le sue radici nel coinvolgimento civile, nell'analisi critica e nella personalizzazione. Consente agli studenti di esprimere la propria identità e creare significato attraverso metodi visivi e linguistici. I progetti Zine sono stati utilizzati come progetti di scrittura creativa nelle aule, come il progetto linguistico di Bott, il progetto comunitario di Jacobi e il progetto civico di Piepmeier. Questi progetti offrono agli studenti l'opportunità di impegnarsi nel discorso e di esplorare la dinamica del potere, promuovendo l'alfabetizzazione critica e dando loro il potere di assumere ruoli di produttori e educatori dei media. I progetti Zine servono anche come base per la critica delle pratiche in classe, in quanto forniscono preziose informazioni sugli ostacoli e le possibilità creative associate. L'alfabetizzazione partecipativa dei zines può coltivare un senso di proprietà tra gli studenti che non si sono impegnati in una formazione scientifica formale o che hanno incontrato esperienze negative in un mondo affollato da conoscenze scientifiche complesse. Nel campo degli studi sociali, il progetto Civic Zine di Kawai e Cody ha aiutato gli studenti a sviluppare un senso di agenzia civica e a rendere le questioni concrete e interessanti. Poletti (2005) suggerisce che la cultura zine all'interno delle comunità di do-it-yourself (DIY) presenta un'alternativa alla differenziazione convenzionale tra lettori e scrittori promuovendo la creazione e il commercio delle proprie opere textuali e visive. Questo approccio mette l'accento sulla raccolta di dati attraverso dialoghi open-end e conversazionali facilitati da zine-making. In conclusione,la cultura zine nell'istruzione offre uno strumento potente per esprimere le identità, impegnarsi nel discorso e promuovere l'alfabetizzazione critica. Lo studio ha esplorato lastoria e la cultura dei zines, concentrandosi sull'espressione di sé, la formazione di identità

e le comunità basate sulla conoscenza. I partecipanti sono stati introdotti a Zine-making e presentato con il tema di "Lingua Straniera Ansietà e Dramma". La raccolta dei dati prevedeva un workshop, un consenso informato e misure di sicurezza dei dati. I dati raccolti dalla sessione di zine-making sono stati analizzati individuando la presentazione di ansia di lingua straniera e approcci drammatici attraverso i contenuti textuali dei partecipanti, gli aspetti visivi, o metafore che trasmettono ansia o elementi dramatici. Il modello 4Rs Reflection, sviluppato da Ryan e Ryan (2015), è stato applicato per supportare la valutazione dei zines e indagare i quattro livelli di riflessione che sorgono durante il processo di zine-making. Questa riflessione critica aiuta gli studenti a riflettere e migliorare le esperienze future, assicurandosi di comprendere le proprie esperienze e di contribuire al processo di apprendimento.

Il modello di riflesso 4Rs è stato utilizzato per analizzare i quattro livelli di riflessione durante la produzione di zine. I partecipanti hanno condiviso le loro esperienze con l'ansia della lingua straniera, paragonandola a un cinema in 3D o a un mostro. Hanno sottolineato l'importanza dell'autocompassione, della consapevolezza di sé e della ripetizione nell'apprendimento delle lingue. Il dramma è stato identificato come un meccanismo chiave per affrontare la LLA tra gli studenti, con i partecipanti che usano metafore per illustrare la sua efficacia. Il dramma ha aiutato i partecipanti a superare l'ansia creando uno spazio sicuro per la comunicazione spontanea e la promozione della fiducia. I partecipanti hanno anche discusso di gruppi di apprendimento delle lingue, che coinvolgeva lavorare con gli altri e far parte di un coro. Il concetto di "i diversi frutti" simboleggiava la cooperazione e il riconoscimento dei valori individuali. Lo studio ha sottolineato l'importanza di promuovere l'autostima e l'indipendenza nell'apprendimento

delle lingue e i potenziali benefici del dramma come strumento pedagogico per ridurre i sintomi dell'LAF. Lo studio suggerisce che le attività basate sul dramma possono migliorare la comprensione culturale e ridurre l'ansia delle lingue straniere tra gli studenti. Queste attività incoraggiano il pensiero critico, coinvolgono l'uso del linguaggio e sfidano gli stereotipi culturali, promuovendo così una prospettiva più sfumata e aperta nelle aule linguistiche.

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