



INTEGRATING ARTS IN EFL CURRICULA: A FOCUS ON LANGUAGE LISTENING SKILLS

Metin TİMÜÇİN¹ & Hogai ARYOUBI²

ABSTRACT

Arts are commonly used in primary and secondary classrooms for learning purposes, but arts integration in higher education curricula could benefit university-level students academically and emotionally as well. Integrating arts into an English as a Foreign Language (EFL) curriculum could benefit students who experience foreign language anxiety, which hinders them from being socially and linguistically successful in the classroom according to multiple studies outlined in the literature section. The focus for students in this study was on listening skills because it is a major element in foreign language development that is explored to a lesser degree than reading, writing and speaking skills. The eight introductory-level classes were split between control and experimental classes. During the first part of the arts implementation, the experimental classes began with drama theatre for 30 minutes. This consisted of students taking a theme in English, such as home and directions, then creating a creative performance for their peers involving relevant vocabulary and phrases. The second part consisted of a 15 minute music cloze section, where students were filling in lyrics for a song that they were actively listening to. Two academic assessments were given as department-wide mid-term and final academic assessments, two subjective surveys and the Foreign Language Classroom Anxiety Scale (FLCAS) were given at the beginning and end of the school semester. The FLCAS determined that students' anxieties lowered on 15 questions and increased on 18 questions, so the arts integration has not notably altered foreign language anxiety. The arts-integrated classes received average scores of 80.5%, while the control classes received 74%. Students have performed higher academically with an arts integrated curriculum. It is therefore recommended that arts in the form of music cloze and drama theatre should be included in EFL curricula to increase academic achievement in foreign language listening skills.

Key Words: Arts in EFL; Listening Skills in EFL; Listening through Arts; Foreign Language Anxiety

1. Introduction

Many non-native English university-level students have trouble completing listening activities in EFL classrooms (Hamouda, 2013). This restrains them from fully practicing and learning the necessary skills to master the language. The purpose of this research is to increase language listening abilities in EFL students through the integration of artistic elements in the curriculum and by alleviating the challenge of foreign language anxiety. Alleviating the challenge can increase student abilities in language listening skills, because it has been tied to low foreign language achievement as reviewed in the literature. "Foreign language anxiety" was first introduced and established by Horwitz, Horwitz, and Cope (1986) as 'a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process.' Anxiety has also been tied to lower motivation to learn the language (Alrabai, 2011; Clément, Dörnyei, and Noels, 1994; Ehrman and Oxford, 1995; Hao, Liu, and Hao, 2004; Liu and Huang, 2011). Besides academic achievement and motivation, MacIntyre

¹ Assoc. Prof.Dr, Sakarya University, Foreign Languages Department.

² Fulbright English Teaching Assistant, Sakarya University, Foreign Languages Department.

(1998) argues that anxiety impacts EFL students' social and cognitive abilities as well. Students stand a better chance to be more successful in their listening abilities in the English language without foreign language anxiety. There is an exploration of artistic elements that can be actively used in classrooms as part of instruction to lower anxiety and raise academic achievement. The practice in class can lead to a more successful grasp of the language. The questions that guide this research project are:

- (1) Can arts in an EFL curriculum raise student abilities and academic achievement in foreign language listening skills?
- (2) How and to what extent do arts affect language listening skills?
- (3) What are the challenges in teaching language listening skills through art?
- (4) Can arts alleviate the challenge of foreign language anxiety?

2. Literature Review

Writing, reading and speaking are at the core of most language learning curricula, while teaching language listening is mostly remitted for the priority of the others. Listening is defined by Rost (1991) as 'an active process requiring participation on the part of the listener' and by Abrantes de Andrade (2006) as 'the ability to hear attentively and to understand what others are saying.' Language listening skills should be recognized as listening abilities exclusive to the field of language learning. It is the only foreign language skill in which a participant has no control over the process. Writing and reading are important for basic language abilities, but the capability of listening to a foreign language is important in language learning (Anderson and Lynch, 1988; Dunkel, 1991; Rubin, 1994) for fluency, speaking skills and the ability to communicate (Croom Helm Cross, 1998). Listening is a vital skill to acquire pronunciation, vocabulary, word stress, and syntax. Also the comprehension of messages can be understood through the tone of voice, accent and pitch. According to Gilakjani and Ahmadi (2011), 40-50% of language competence comes from listening, while only 25-30% comes from speaking, 11-16% from reading and 9% from writing. Therefore we can say that it is imperative to specifically and purposely teach language listening skills.

An effective method in teaching foreign language listening skills is through arts in the form of music cloze and drama theatre. Both artistic elements, music and drama, according Abrantes de Andrade (2006) can interest and motivate students. Cameron (2001) states that songs and rhymes are important in foreign language classrooms. Demirel (2004) claims the most beneficial method in teaching listening comprehension, pronunciation and dictation is through teaching songs. Griffiee (1995) also believes music to be important in language learning. Researchers have cited music to be specifically effective in learning listening skills in the learning environment (Hirt-Mannheimer, 1995; Wolf, 1992). Studies have also shown music instruction to be linked to higher academic achievement as well (Butzlaff, 2000; Johnson and Memmott, 2006). Music cloze can be more interesting for students when lyrics are relevant and appealing. It can also be academically beneficial for pertinent themes and vocabulary usage to reiterate the current classroom lessons.

Similarly drama, according to Sevyk (2012) can be beneficial to teach language. Hu (2011) claimed that it allows students to combine their speaking, listening, reading, and writing capabilities in English as a Second Language classes. O’Gara (2008) also reported that drama motivates students emotionally and cognitively in language class. Teaching through music and drama does place demands on teachers to work through higher levels of noise, physical movement in the learning environment, spatial needs and the usage of necessary equipment.

Teaching language skills can also come with cognitive challenges for students in EFL classrooms through foreign language anxiety (Renukadevi, 2014). Anxiety can get in the way of students’ understanding, usage and retention of language listening skills. The state has classically been described by Charles Spielberger (1983, 1) as ‘the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system.’ Multiple studies have shown that the level of anxiety is negatively tied to academic success and can well predict students’ academic abilities (Alrabai, 2014; Anyadubalu, 2010; Atasheneh and Izadi, 2012; Batumlu and Erden, 2007; Hewitt and Stephenson, 2011; Horwitz, 2001; Mahmood and Iqbal, 2010; Wilson, 2006). In Gallagher’s (2012) National Survey of College Counseling, college students have ranked anxiety as a major factor for their low academic achievement. In order for students to learn to the highest level of their capabilities, their anxiety should to be identified to be reduced.

Arts can be used to reduce the challenges that anxiety produces (Aaron et al, 2011; Nainis et al, 2006; Sandmire et al, 2015; Sandmire et al, 2012). Guida (1995) determined that theater games and improvisation helped decrease student anxiety and increase fluency in language speaking. As anxiety levels decrease, students’ focus increases in academics. A Stanford research team has concluded in their study that music can move the brain to pay attention, make predictions and update events in memory (Baker, 2007). Similarly Dervishaj (2009) claims that drama helps internalize and recall language. The right side of the brain is the creative side and deals with long-term memory, so using arts can be crucial in longstanding language acquisition (Cherry, 2016). Strickland (2008) also reported that arts are a creative method to boost enthusiasm in the classroom. The academic and social value of arts in the learning environment leads to the assumption that integrating arts in a university-level curricula can raise student abilities in foreign language listening skills.

2.1 Research Design and Methodology

The research was carried out through a semester, which was five months long between October 2015-February 2016. The arts integrated curriculum was implemented on the first week of school. The mid-term academic assessment was given in December 2015 and the final academic assessment was given in late January 2016. The initial FLCAS assessment was given in October 2015 on the first week of class and the final FLCAS was given in February 2016, to avoid the stressful overlap with final academic assessments given in late January 2016.

The setting was at a state university in Sakarya, Turkey. All classes part of the research were intro-level EFL with two sections. The first was taught by a native Turkish teacher on grammar, writing and vocabulary. The second section was taught by a native English teacher on speaking and listening skills. The research was conducted during the second section specifically during listening instruction.

There were a total of eight intro-level EFL classes, which were divided into four control and four experimental classes. The control classes had a sum of seventy students and the experimental group had eighty students. All students were assigned into classes randomly at the beginning of the school year. There were a total of five teachers. The experimental classes had one teacher with an arts background, which ensured the art activities would be carried out consistently and with experience. The control classes had a different teacher in each class. All five teachers are native English speakers from the United States, serving as Fulbright English Teaching Assistants.

There were eighty students part of the experimental group that underwent an arts integrated curriculum. The majority were male with 55 students and 25 were female students. 78 of the students were between the ages of 17-25, while 2 were 30 or older. 76 of students reported Turkish as their native language, while 4 students refrained from reporting. Student names are kept confidential and the teacher and all students in the experimental group signed consent forms.

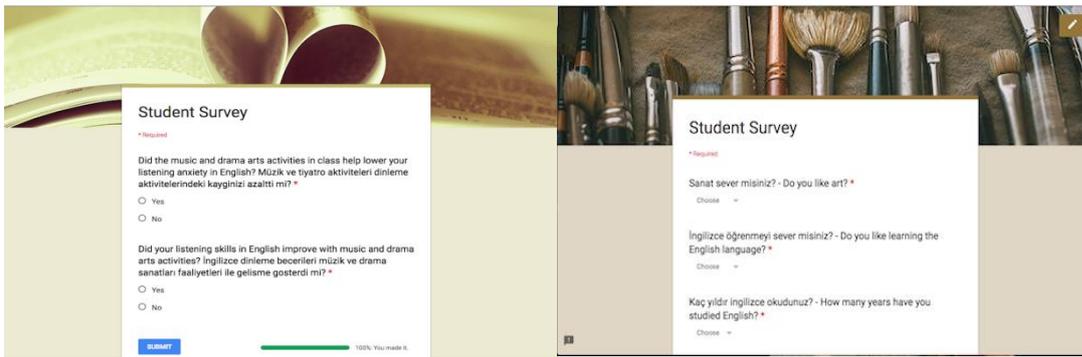
Gender	Male	68.8%	Female	31.3%
Age	Ages 17-25	97.5%	Ages 30+	2.5%
Native Language	Turkish	95%	Not Reported	5%

The control group used the Sakarya University Foreign Language Department EFL curriculum. The scope and sequence was followed during weekly instruction. The activities in this curriculum for the first semester were based on conversations, discussions and writing on general themes. The experimental group used an arts integrated speaking and listening EFL curriculum. The addition of artistic elements were used to enhance the existing Sakarya University Foreign Language Department EFL curriculum. These elements were not used as a stand-alone EFL curriculum, but as an addition. The two arts activities incorporated into the existing EFL curriculum were drama theatre and music cloze, which were executed during weekly instruction as part of the daily class structure.

Two academic assessments were given to all intro-level EFL students. Students were tested on their listening abilities in a mid-term and final assessment. These assessments were created by the Sakarya University Foreign Language Department. Students would listen to a digital native English speaker and fill in the words in a paragraph and listen to a conversation about a subject

and write a word in a blank section in a statement, to make the statement correspond with the conversation.

Two subjective surveys were given to students. The first was given on the first week of school to determine their affinity for arts and the English language. The second was given on the last week of school on personal opinions on arts implementation on their anxiety levels and listening skills. Students submit their answers privately in class using Google Forms. The questions and directions were written out in English and Turkish in order to eliminate any unnecessary confusion or misunderstanding.



The Foreign Language Classroom Anxiety Scale, created by Horwitz, Horwitz and Cope (1986) was given to students at the beginning and end of the school semester as well. This 33 question survey scale can identify student's source and level of foreign language anxiety. Diagnostic and final FLCAS scores were compared to understand how student's anxieties developed through the semester.

2.2 Arts Integration

The listening part of the experimental class began with drama theatre for 30 minutes. Students created a skit with partners and then acted it out in front of their classmates. The skits were based on the themes that are listed below. The teacher first reviewed the theme through the reading of pertinent basic dialogue. As an example the teacher modified the basic dialogue with active class participation. Then volunteer students performed the modified dialogue with the help of the teacher. After the ten-minute example, students had to independently in partner groups recreate and act out the basic themed dialogue. They were given 15 minutes to recreate and memorize their lines and two minutes to present them to their peers. The teacher provided active feedback for the student groups. The first skit the teacher taught was on greetings and the modified performance was a student meeting their role model. Students then created their own skits, of which some examples were greetings to foreign officials, someone they used to love, someone who did not smell good among many other creative acts. Through these they learned to greet in English.

Themes for Drama Theatre:

Unit 1: Greetings / Daily Activities

Unit 2: Family / Friends

Unit 3: Work / School / Plans

Unit 4: Time / Seasons / Geography / Weather

Unit 5: Home / Directions

Unit 6: Body / Health

Unit 7: Food / Shopping

Unit 8: Interests / Hobbies / Recreation

Unit 9: Character / Values

Unit 10: Holidays / Travel / Transportation

Teacher-lead Example Performance	<p>Read basic dialogue based on theme</p> <p>Modified the basic dialogue with active class participation</p> <p>Volunteer students performed the modified dialogue</p>
Student-lead Performance	<p>Student partner groups recreated the basic dialogue</p> <p>Memorized their lines and practice</p> <p>Acted out the new modified dialogue in front of their peers</p> <p>Teacher provided active feedback for the student groups</p>

The second part of the listening experimental class consisted of a 15-minute music cloze section, where students were given a lyrics worksheet. The song selection was based on student's ability level, relevant vocabulary usage and clear pronunciation and enunciation (See Appendix C for Sample Music Cloze Selections). Similarly Ersöz (2007, 20) recommended the criteria for song selection should be based on:

- Simple and easily understood lyrics
- Link with a topic or vocabulary that learners are studying in class
- Repetitive lines
- Allow children to easily do actions (to help emphasize meaning)

As preparation, students were asked to predict song meaning or storyline and then were given two facts about the artist to gain student interest. The pre-listening activities are meant to have the student reflect on prior knowledge, predictions and to structure their ideas (Joyce et al., 1992). They would then listen to the song four times with active participation through writing. The first time is without a worksheet, the second time with a worksheet to fill in the blanks in the lyrics, then a final

third time to fill in any blanks for words they could not hear or identify during the second listening session. Hearing a song only once is not enough for students (Harmer, 1998), so the repeated usage of the song is useful because it never alters, giving students the chance to hear the same words in the same tone, pronunciation, accent, pitch and word stress again. When the three active listening sessions complete, the class would then read the lyrics together as a post-listening activity to compare and correct their answers. According to Rost, the post-listening section is the most important in listening instruction because it can build mental representation (2002). The song would be played one last time for students to hear while reading their corrected and completed lyrics worksheets along. Students then clarified and reflected on the lyrics in an open discussion format with the teacher. The U.S. Fair Use factor of music and lyrics usage for nonprofit educational purposes should prevent copyright problems when using or creating cloze worksheets for the formal learning environment.

Pre-Listening	Predicted song meaning or storyline Were given two facts about the artist
During-Listening	Listened to a song four times and actively wrote in missing lyrics
Post-Listening	Read the lyrics together Compared and corrected their answers Listened last time to read their completed and corrected lyrics worksheets along with music Clarified and reflected on the lyrics in an open discussion format with teacher

An initial subjective survey on student arts and English fondness was given on the first day of the semester to all students in the experimental group. The first question was “Do you like art?”, and the second was “Do you like learning the English language?” 64 students responded that they liked art and 16 responded that they did not like art. 78 also responded that they liked learning the English language, while 2 responded that they did not like learning English. This survey gave insight to the teacher on student receptiveness in art and English instruction. The majority of students enjoyed art and learning English, which made the implementation of the arts curriculum less challenging and more straightforward.

	Yes	No
Do you like art?	80%	20%
Do you like learning the English language?	97.5%	2.5%

A final subjective survey was given on the last day of the semester to all students in the experimental group. This survey was based on the effectiveness of arts on their anxiety and academics. The first question was "Did your listening skills in English improve with music and drama arts activities?", and the second was "Did the music and drama arts activities in class help lower your listening anxiety in English?" 73 students responded that their English listening skills improved and 7 responded that their English listening skills did not improve. 66 students responded that their listening anxiety in English improved and 14 responded that their listening anxiety in English did not improve. The majority of students believed that their anxiety and listening skills in English improved through arts activities.

	Yes	No
Did your listening skills in English improve with music and drama arts activities?	91.3%	8.8%
Did the music and drama arts activities in class help lower your listening anxiety in English?	82.5%	17.5%

2.3 Findings and Discussion

The FLCAS was used to identify student foreign language anxiety and its causes. The results are instrumental to teachers in order to prevent and alleviate student anxiety in the learning environment. The original 33-question survey scale was adapted from English to Turkish for complete student understanding (See Appendix A). The first FLCAS was given to the experimental group during the first week of school and the final was given on the last week of school. Students were given privacy and time in class to finish. The biggest differences between the diagnostic and final FLCAS were on questions 6, 7, 17, 23 and 30 (See Appendix B and C). Students anxieties lowered on 15 questions and increased on 18 questions. The arts integration has not notably altered foreign language anxiety.

The areas in which student's foreign language anxiety decreased are in 15 specific areas. The most notable change occurred on question 20, which deals with anxiety on being called upon in language class. At the beginning of the semester 31 students agreed that they could feel their heart pounding when they would be called upon, which then reduced to 21 students by the end of the semester. Less students had anxieties about being called upon as the semester continued. Another large reduction occurred on question 2, where only 24 students did not worry about making mistakes in class to 33 students at the end of the semester. Students must have felt more comfortable and less anxious about mistakes in class. 24 students also agreed or strongly agreed that even when they are well prepared for language class, they felt anxious about it at the

beginning of the semester and by the end only 15 students agreed or strongly agreed. The majority of students realized that well preparing for class decreases their anxiety.

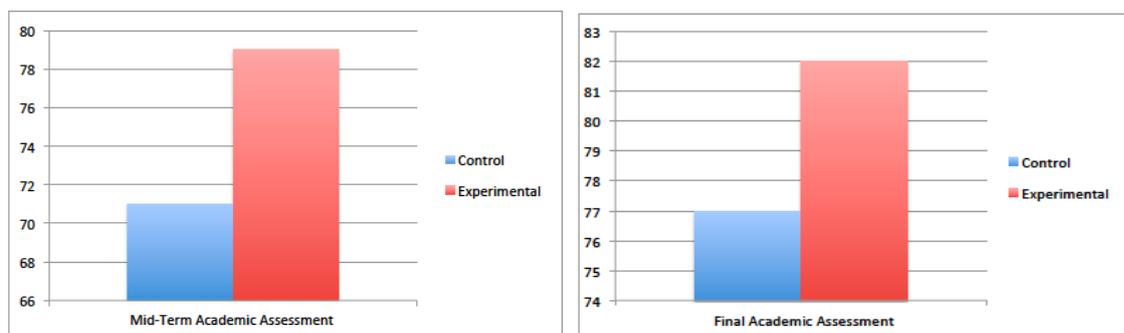
Student's confidence in their foreign language abilities dropped in certain areas over the semester, which increased anxiety. 62 Students disagreed or strongly disagreed on question 7 that they thought the other students are better at languages than they are and by the end of the semester only 37 students disagreed or strongly disagreed. Only 12 students agreed or strongly agreed on the question and at the end it rose to 26 students with neutrality rising from 7 to 17 as well. Many students must have understood that they were not all on the same language ability level and many others were stronger in English than themselves as the semester closed. Similarly 50 students disagreed or strongly disagreed that they felt that the other students spoke the foreign language better than they did and by the end of the semester 34 students still did. The students who then agreed or became neutral must have also come to the realization that their skills were not as high as they assumed or they were not able to keep up academically as the semester went on.

A major academic anxiety for students came in the number of rules that they had to learn to speak the foreign language and attendance. 48 students either disagreed or strongly disagreed that they were overwhelmed by the number of rules in English, but only 26 remained at the end of the semester. As the semester continued the rules increased and the memorization expectations were raised, so students became more overwhelmed. Also 76 students, which is the vast majority, either disagreed or strongly disagreed on feeling like not going to language class at the beginning of the semester. At the last week of school 46 students still disagreed or strongly disagreed, which is still the majority, but the number of students dropped significantly by 30. The 4 students who had agreed, strongly agreed or passed as neutral spiked to 34 students by the end of the semester. First year college students traditionally seem to be excited about class in the start to gradually not wanting to go to class during the final week of the semester. Both of these anxieties were predicted.

The conflict that Turkey was going through during the study seemed to have made an impact on student's anxiety. On question six, 64 students during the first week of school disagreed or strongly disagreed that during language class they find themselves thinking about things that have nothing to do with the course. By the end of the semester, only 36 students disagreed or strongly disagreed. There was a dramatic shift in thoughts to other things outside of the classroom during class. Noted by the control classroom teacher, students increasingly asked to talk about terrorism in Turkey during discussion time and there was a noted dejection in the classroom immediately after a terrorist attack. The FLCAS indicates that there was new-found anxieties in the middle of the semester for students and it could have been the on-going national conflict. Overall there was not a big difference in anxiety through the arts-integrated curriculum.

Besides subjective surveys and the FLCAS, students took department-wide English academic assessments with a listening section, which was used to collect objective data. The initial EFL assessments placed students into the intro-level English classes. These students then took a mid-term and final academic assessment to monitor growth. During the mid-term listening assessments, the experimental group had an average score of 79%, while the control group had an average score of 71% (See Appendix D). The departmental passing rate for all EFL students is 70%. The two highest performing classes were in the experimental group, while the two lowest performing classes were in the control group.

The final academic assessment showed the experimental group outperforming their peers in the control group again. The average score for the experimental group was 82%, while the control group had an average of 77% (See Appendix E). Growth is not a factor in this study, because the final academic assessment's rigor was increased. There was a 5% difference in this assessment, unlike the mid-term's difference of 8%. Students have performed higher academically with an arts integrated curriculum.



3. Conclusion

The study covers the importance of teaching listening skills through arts for foreign language development and to address the challenge of foreign language anxiety. The necessity and importance of language listening skills for students to acquire English as a foreign language has been recognized and established. The arts used in this research were music cloze and drama theatre, both of which apparently motivated and increased enthusiasm in the learning environment. The arts-integrated curriculum has increased academic achievement in language listening skills. The arts did not notably alter the challenge of foreign language anxiety in students, as the outcome out of the 33 questions part of the FLCAS, anxieties lowered on 15 questions and increased on 18 questions. It was determined through subjective surveys that the majority of students did believe that the arts improved their listening abilities and also reduced their listening anxieties in English. Arts-integration has been studied before, but the usage of music cloze and drama theatre on language listening skills in EFL and the challenge of foreign language anxiety have not been explored. Exploration of other arts on language listening skills could determine and rank the types of arts to be used in order to achieve the highest levels of academic achievement for student success in mastering a foreign language. Other arts might also help reduce and alleviate the challenge of foreign language anxiety. It is recommended that arts activities in the form of music cloze and drama theatre are included in foreign language curricula to increase student abilities in language listening. It is also recommended to use the FLCAS to determine student's foreign language anxiety levels and causes in order to prevent and alleviate them in the learning environment.

It should be noted that the present research has certain limitations. The short period of an academic semester, which was five months at the setting can be considered as a limitation. Another

limitation might have been the weekly speaking and listening class scheduling, because more frequent classes may have reduced anxiety while increasing academic achievement. Another possible limitation may have been the ongoing conflict in Turkey during the study's time period. The FLCAS has indicated that students were thinking of other things increasingly outside of the classroom as the semester continued and the classroom teacher noted a dejected atmosphere in the classroom after any national conflict. Youth's health, social and cognitive abilities are affected by stressors of post-conflict settings (Rossiasco et al, 2010).

REFERENCES

- Aaron, R. E., Kimberly L. Rinehart, and Natalie Ann Ceballos. (2011). Arts-based Interventions to Reduce Anxiety Levels among College Students. *Arts & Health* 3.1: 27-38.
- Abrantes D. A. and Miguel Eleutério. (2006). Improving How Listening Skills are Taught in the EFL Classroom. Unpublished MA Thesis. Retrieved from [www.portaldocohecimento.gov.cv/.../Monografia%20de%](http://www.portaldocohecimento.gov.cv/.../Monografia%20de%20)
- Arabai, F. (2011). Do Motivational Strategies Work? An Empirical Investigation of the Effectiveness of Motivational Strategies in Foreign Language Classes. Saarbrücken: Lambert Academic Publishing.
- Arabai, F. (2014). The Influence of Teachers' Anxiety-reducing Strategies on Learners' Foreign Language Anxiety. *Innovation in Language Learning and Teaching* 9.2 : 163-90.
- Anderson, A. and Lynch, T. (1988). *Listening*. Oxford: Oxford University Press.
- Anyadubalu, C. C. (2010). Self-Efficacy, Anxiety, and Performance in the English Language among Middle-School Students in English Language Program in Satri Si Suriyothai, Bangkok. *International Journal of Human and Social Sciences* 2: 193–198.
- Atasheneh, N., and A. Izadi. (2012). The Role of Teachers in Reducing-Increasing Listening Comprehension Test Anxiety: A Case of Iranian EFL Learners. *English Language Teaching* 5 (3): 178–187.
- Baker, M. (2007). Music Moves Brain to Pay Attention, Stanford Study Finds. News Center. Stanford Medicine.
- Batumlu, D. Z., and M. Erden. (2007). The Relationship between Foreign Language Anxiety and English Achievement of Yildiz Technology University School of Foreign Learners Preparatory Students. *Journal of Theory and Practice in Education* 3 (1): 24–38.

- Butzlaff, R. (2000). Can music be used to teach reading? *Journal of Aesthetic Education*, 34(3-4), 167-78.
- Cameron, L. (2001). *Teaching languages to young learners*. Cambridge: Cambridge University Press.
- Cherry, Kendra. (2016). Left Brain vs. Right Brain Understanding the Myth of Left Brain and Right Brain Dominance. VeryWell. VeryWell. Retrieved from <https://www.verywell.com/left-brain-vs-right-brain-2795005>
- Clément, R., Z. Dörnyei, and K. A. Noels. (1994). Motivation, Self-Confidence and Group Cohesion in the Foreign Language Classroom. *Language Learning* 44 (3): 417-448. doi:10.1111/j.1467-1770.1994.tb01113.x.
- Croom Helm Cross, D., (1998). *Teach English*, Oxford: Oxford University Press.
- Demirel, Ö. (2004). *Yabancı dil öğretimi: Dil pasaportu, dil biyografisi, dil dosyası*. Ankara: Pegem A Publishing.
- Dervishaj, A. (2009). *Using Drama As A Creative Method For Foreign Language Acquisition*. Retrieved from www.lcpj.pro/.../1277548085-53_pdfsam_LCPJ,%20Per%2
- Dunkel, P. (1991). Listening in the Native and Second/ Foreign Language: Towards an integration of research and practice. *TESOL Quarterly*, 25(3), 431-457.
- Ehrman, M. E., and R. L. Oxford. (1995). Cognition Plus: Correlates of Language Learning Success. *Modern Language Journal* 79 (1): 67-89. doi:10.1111/j.1540-4781.1995.tb05417
- Ersöz, A. (2007). *Teaching English to young learners*. Ankara: EDM Publishing.
- Gallagher, R. P. (2012). *National survey of college counseling (monograph No. 9T)*. Alexandria, VA: The International Association of Counseling Services.
- Gilakjani, A.P. and Ahmadi, M.R. (2011). A Study of Factors Affecting EFL Learners' English Listening Comprehension and the Strategies for Improvement. *Journal of Language Teaching and Research*, Vol. 2, No. 5, pp. 977-988
- Griffie, D. T. (1995). *Songs in action*. Hertfordshire: Phoenix.
- Guida, M. (1995). Creating theater in the ESL classroom. *The Journal of the Imagination In Language Learning*, Vol. 3. Retrieved from <http://www.njcu.edu/cill/vol3/ratliff.html>

Hamouda, A. (2013). An Investigation of Listening Comprehension Problems Encountered by Saudi Students in the EL Listening Classroom. *International Journal of Academic Research in Progressive Education and Development* 2.2 .

Hao, M., M. Liu, and R. P. Hao. (2004). An Empirical Study on Anxiety and Motivation in English as a Foreign Language. *Asian Journal of English Language Teaching* 14: 89–104.

Harmer, J. (1998). *How to Teach English: An Introduction to the Practice of English Language Teaching*. Harlow: Longman.

Hewitt, E., and J. Stephenson. (2011). Foreign Language Anxiety and Oral Exam Performance: A Replication of Phillips's MLJ Study. *The Modern Language Journal* 96: 170–189. doi:10.1111/j.1540-4781.2011.01174.x.

Hirt-Mannheimer, J. (1995). Music Big for Little Folks. *Teaching Music*, 3(2), 38-39.

Horwitz, E. K. (2001). Language Anxiety and Achievement. *Annual Review of Applied Linguistics* 21: 112–127. doi:10.1017/S0267190501000071.

Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70(2), 125-132.

Hu, Yue. (2011). Using Drama for ESL Teaching. Retrived from www.finchpark.com/drama/articles/Hu.pdf

Johnson, C. M. & Memmott, J. E. (2006). Examination of relationships between music programs of differing quality and standardized test results. *Journal of Research in Music Education*, Winter 54(4): 293-307.

Joyce, B. M. Weil, and B. Showers. (1992). *Models of Teaching*. Boston: Allyn and Bacon

Liu, M., and W. Huang. (2011). An Exploration of Foreign Language Anxiety and English Motivation. *Education Research International* 1: 1–8. doi:10.1155/2011/493167.

MacIntyre, P. D. (1998). Language Anxiety: A Review of the Research for Language Teachers. In *Affect in Foreign Language and Second Language Learning*, edited by D. J. Young, 24–45. Boston, MA: McGraw-Hill.

Mahmood, A., and S. Iqbal. (2010). Difference of Student Anxiety Level towards English as a Foreign Language Subject and their Academic Achievement. *International Journal of Academic Research* 2 (6): 199–203.

Nainis, N., Paice, J., & Ratner, J. (2006). Relieving symptoms in cancer: Innovative use of art

therapy. *Journal of Pain and Symptom Management*, 31, 162–169.

O’Gara, P. (2008). To be or have not been: learning language tenses through drama. Retrieved from ERIC database. (EJ833928).

Renukadevi, D. (2014) The Role of Listening in Language Acquisition; the Challenges & Strategies in Teaching Listening. 59-63. Research India Publications.

Rossiasco, Paula A., Fionnuala O’Neil, Amy Richardson, and Paul Francis.(2010). Youth, Conflict, Psychosocial Well-being and Employment: Evidence and Implications. World Bank. Retrieved from www.documents.worldbank.org

Rost, M. (1991). *Listening in Action: Activities for Developing Listening in Language Teaching*. New York: Prentice Hall.

Rost, M. (2002). *Teaching and Researching Listening*. London: Longman.

Rubin, J. (1994). A review of second language listening comprehension research. *Modern Language Journal*, 78(2), 199-221.

Sandmire, David A., Gorham, S. R., Rankin, N. E., & Grimm, D. R. (2012). The influence of art making on anxiety: A pilot study. *Journal of the American Art Therapy Association*, 29(2), 68–73. doi:10.1080/07421656.2012.683748

Sandmire, David A., Nancy E. Rankin, Sarah R. Gorham, Daniel T. Eggleston, Cecelia A. French, Emily E. Lodge, Gavin C. Kuns, and David R. Grimm. (2015). Psychological and Autonomic Effects of Art Making in College-aged Students. Retrieved from www.ncbi.nlm.nih.gov/pubmed/26222010

Sevyk, Mustafa. (2012.) Speaking Using Roleplay. *English Teaching Forum* 5 188-191.

Spielberger, C. D. (1983). *Manual for the State-Trait Anxiety Inventory*. Palo Alto, CA: Consulting Psychologists Press.

Strickland, P. (2008). *Teachers Arts Education: Integrating Arts in the Classroom*. Retrieved from <http://www.academia.edu/15048756/>

Wilson, J. T. S. (2006). *Anxiety in Learning English as a Foreign Language; Its Associations with Student Variables, with Overall Proficiency, and with Performance in an Oral Test*. Unpublished Doctoral Thesis, Universidad De Granada, Granada, Spain.

Wolf, J. (1992). Let’s Sing It Again: Creating Music with Young Children. *Young Children*, 47(2): 56-61.

Appendixes

Appendix A

Foreign Language Classroom Anxiety Scale Adapted from English to Turkish

Question 1: I never feel quite sure of myself when I am speaking in my foreign language class.
Question 2: I don't worry about making mistakes in language class.
Question 3: I tremble when I know that I'm going to be called on in language class.
Question 4: It frightens me when I don't understand what the teacher is saying in the foreign language.
Question 5: It wouldn't bother me at all to take more foreign language classes.
Question 6: During language class, I find myself thinking about things that have nothing to do with the course.
Question 7: I keep thinking that the other students are better at languages than I am.
Question 8: I am usually at ease during tests in my language class.
Question 9: I start to panic when I have to speak without preparation in language class.
Question 10: I worry about the consequences of failing my foreign language class.
Question 11: I don't understand why some people get so upset over foreign language classes.
Question 12: In language class, I can get so nervous I forget things I know.
Question 13: It embarrasses me to volunteer answers in my language class.
Question 14: I would not be nervous speaking the foreign language with native speakers.
Question 15: I get upset when I don't understand what the teacher is correcting.
Question 16: Even if I am well prepared for language class, I feel anxious about it.
Question 17: I often feel like not going to my language class.
Question 18: I feel confident when I speak in foreign language class.
Question 19: I am afraid that my language teacher is ready to correct every mistake I make.
Question 20: I can feel my heart pounding when I'm going to be called on in language class.

Question 21: The more I study for a language test, the more confused I get.

Question 22: I don't feel pressure to prepare very well for language class.

Question 23: I always feel that the other students speak the foreign language better than I do.

Question 24: I feel very self-conscious about speaking the foreign language in front of other students.

Question 25: Language class moves so quickly I worry about getting left behind.

Question 26: I feel more tense and nervous in my language class than in my other classes.

Question 27: I get nervous and confused when I am speaking in my language class.

Question 28: When I'm on my way to language class, I feel very sure and relaxed.

Question 29: I get nervous when I don't understand every word the language teacher says.

Question 30: I feel overwhelmed by the number of rules you have to learn to speak a foreign language.

Question 31: I am afraid that the other students will laugh at me when I speak the foreign language.

Question 32: I would probably feel comfortable around native speakers of the foreign language.

Question 33: I get nervous when the language teacher asks questions which I haven't prepared in advance.

Appendix B

Diagnostic FLCAS

FLCAS 1	Strongly Agree	Agree	Neutral	Diagree	Strongly Disagree
1	14	24	24	15	3
2	11	13	30	19	7
3	2	12	18	40	8
4	4	16	10	28	22
5	42	21	15	2	0
6	1	7	8	34	30
7	3	9	7	36	26
8	11	18	31	18	2
9	9	28	18	18	7
10	6	25	13	22	24
11	9	21	18	22	10
12	4	11	10	35	20
13	9	17	26	19	9
14	2	16	29	23	10
15	8	28	14	25	5
16	1	23	19	29	8
17	1	2	1	31	45
18	4	23	33	19	1
19	0	6	16	36	22
20	8	23	11	28	10
21	1	11	13	33	22
22	17	23	10	25	5
23	1	14	19	40	10
24	3	18	33	23	3
25	0	9	14	44	13
26	0	22	18	26	14
27	1	17	22	29	11
28	6	33	28	12	1
29	2	31	18	20	9
30	5	15	12	35	13
31	4	10	7	35	22
32	6	17	35	19	3
33	4	32	20	18	6

Appendix C

Final FLCAS

FLCAS 2	Strongly Agree	Agree	Neutral	Diagree	Strongly Disagree
1	8	24	23	16	9
2	16	17	21	23	3
3	4	10	17	34	15
4	5	8	14	38	15
5	40	19	14	4	3
6	11	5	28	23	13
7	9	17	17	23	14
8	11	21	29	14	5
9	13	23	23	15	6
10	19	24	17	10	10
11	9	17	21	21	12
12	7	11	21	26	15
13	8	22	15	22	13
14	6	11	30	23	10
15	8	22	18	24	8
16	7	8	21	27	17
17	11	11	12	23	23
18	7	18	35	17	3
19	5	7	17	36	15
20	9	12	22	23	14
21	3	11	13	34	19
22	15	22	21	14	8
23	16	16	14	24	10
24	8	21	30	15	6
25	6	14	17	32	11
26	8	10	21	28	13
27	9	20	21	21	9
28	11	29	17	20	3
29	7	20	19	20	14
30	14	22	18	18	8
31	9	13	12	29	17
32	11	18	26	22	3
33	11	23	21	14	11

Appendix D

Mid-Term Student Academic Assessment Scores

Prep E	Prep J	Prep C	Prep H	Prep C2	Prep D	Prep R	Prep D2
75	75	75	0	100	0	100	100
100	75	100	25	50	75	25	100
75	50	25	50	75	100	50	50
75	75	50	25	100	100	100	100
25	100	100	50	100	50	100	75
50	75	100	75	100	100	100	50
75	25	100	100	100	100	75	75
75	100	75	75	75	75	75	100
50	100	50	75	75	75	75	100
50	100	50	100	100	75	0	75
75	50	75	50	75	75	75	100
75	100	100	50	100	100	75	100
75	75	75	75	100	75	100	100
50	100	75	75	100	100	50	75
75	100	100	50	100	50	100	50
50	75	75	75	25	75	100	75
	75		50	100	100		100
	100		75	75			50
	25		75	75			75
				50			75
				75			75
				75			100
				25			100
66	78	77	61	80	78	75	83

Appendix E

Final Student Academic Assessment Scores

Prep E	Prep J	Prep C	Prep H	Prep C2	Prep D	Prep R	Prep D2
50	100	100	50	100	50	0	100
50	100	50	100	100	100	100	100
100	100	100	100	100	0	100	100
100	100	50	50	100	100	100	100
50	100	100	50	100	0	100	100
50	50	100	100	100	50	100	100
50	100	100	100	100	100	0	100
100	100	50	50	100	50	0	100
50	100		50	100	100	100	100
100	100		50	100	50	100	100
50	50		0	50	100	100	100
50	100		100	50	100	100	100
100	100		0	100	0	100	100
100	100		100	100	100	100	50
	50		100	100	100	100	100
	100		50	100	50	100	100
	100		50	100		50	100
				100			50
				100			100
				100			100
				50			50
				100			50
				50			100
71	91	81	65	91	66	79	91

Appendix F

Sample Music Cloze Selections

"Hey Brother" by Avicii

Hey _____, there's an endless road to re-discover.
 Hey _____, know the water's sweet but blood is thicker.
 Oh, if the sky comes falling down for _____
 There's nothing in this world I wouldn't do. Hey _____, do you still believe in one another?
 Hey _____, do you still believe in love, _____ wonder?
 Oh, if the sky comes falling down for _____
 There's nothing in this world _____ wouldn't do. What if I'm far from _____?
 Oh, _____ I will hear you call. What if _____ lose it all?
 Oh, _____ I will help you out! Oh, if the sky comes falling down for you,
 There's nothing in this world _____ wouldn't do.
 Hey _____, there's an endless road to re-discover. Hey _____, do you still believe in love, I
 wonder?
 Oh, if the sky comes falling down for _____
 There's nothing in this world I wouldn't do. What if I'm far from _____?
 Oh, _____ I will hear you call. What if I lose it all?
 Oh, _____ I will help you out! Oh, if the sky comes falling down for _____
 There's nothing in this world _____ wouldn't do.

"Home" by Michael Bublé

Another _____ day Has come and gone away In Paris _____ Rome But I wanna go _____
 Mmmmmmm May be surrounded by A million _____ I Still feel all alone
 I just wanna go _____ Oh, I miss you, _____ know
 And I've been keeping _____ the letters that I wrote to _____
 Each one a line or _____ "I'm fine _____, how are you?"
 Well I would send them but I know that it's just _____ enough
 My words were _____ and flat And you deserve more than _____
 Another aeroplane Another _____ place I'm lucky, I know But I wanna go _____
 Mmmm, I've got to _____ home Let me go _____
 I'm just too far from _____ you are I wanna _____ home
 And I feel just like _____ living someone else's _____
 It's like I just stepped outside When everything _____ going right
 And I know just _____ you could not Come along with me
 This was not _____ dream But you always believed in _____
 Another _____ day has come And gone away In either Paris or Rome And I wanna go _____
 Let me go home And _____ surrounded by A million _____ I Still feel alone
 And let me go _____ Oh, I miss you, _____ know Let me go _____ I've had my run
 _____, I'm done I gotta _____ home Let me go home It'll _____ be all right
 I'll be home _____ I'm coming back _____

"Photograph" by Ed Sheeran

Loving can hurt Loving can hurt _____ But it's the only thing that I _____ When it gets hard
 You _____ it can get hard sometimes It is the only thing that makes us _____ alive
 We keep this love in a _____ We made these memories for ourselves
 Where our _____ are never closing Hearts are never broken
 _____ forever frozen still So you can keep _____
 Inside the pocket Of your ripped _____ Holdin' me closer
 'Til our eyes _____ You won't ever be alone Wait for me to come _____
 Loving _____ heal Loving can mend your soul And it's the only thing that I _____
 I swear it will get easier _____ that with every piece of ya
 And it's the only thing we take with us when we _____ We keep this love in a _____
 We made these memories for ourselves Where our _____ are never closing Hearts are never
 broken
 _____ forever frozen still So you can keep _____ Inside the pocket
 Of your ripped _____ Holdin' me closer 'Til our eyes _____ You won't ever be alone
 Wait for me to come _____ And if you hurt me That's OK, _____, only words bleed
 Inside these pages you just hold _____ And I won't ever let you _____ Wait for me to come
 _____ Oh you can fit me Inside the necklace you got when you were _____
 Next to your heartbeat Where I should _____ Keep it deep within your soul
 And if you hurt me Well, that's OK, _____, only words bleed Inside these pages you just hold

 And I won't ever let you _____ When I'm away I will _____ how you kissed me
 Under the lamppost _____ on 6th street Hearing you whisper through the phone,
 "Wait for me to come _____."

"Waiting For Love" by Avicii

Where there's a will, there's a way, kind of _____ And every night has its day so magical
 And if there's love in this _____, there's no obstacle That can't be defeated
 For every tyrant a tear _____ the vulnerable In every lost soul the bones of a miracle
 For every dreamer a _____ we're unstoppable With something to _____ in
 _____ left me broken _____ I was through with hoping
 _____ my empty arms were open _____ waiting for love, waiting for love
 Thank the stars it's _____ I'm burning like a fire gone wild on _____
 Guess I won't be coming to church on _____ I'll be waiting for love, waiting for love
 To come _____ We are one of a kind irreplaceable How did _____ get so blind and so
 cynical
 If there's love in this _____ we're unstoppable No we can't _____ defeated
 _____ left me broken _____ I was through with hoping _____ my empty arms were
 open
 _____ waiting for love, waiting for love Thank the stars it's _____
 I'm burning like a fire gone wild on _____ Guess I won't be coming to church on _____
 I'll be waiting for love, waiting for love To come _____

"Wildest Dreams" by Taylor Swift

He said, "Let's get out of this town, Drive out of the _____, away from the crowds."
 I thought heaven can't help me _____. Nothing lasts forever, but this is gonna take me _____
 He's so tall and _____ as hell He's so _____ but he does it so well
 I can see the _____ as it begins My one condition _____ Say you'll remember _____
 standing in a nice dress, Staring at the _____, babe Red lips and rosy cheeks
 Say you'll see _____ again Even if it's just in your wildest _____
 I said, No one has to _____ what we do, His hands are in my hair, his clothes are in my _____
 And his voice is a familiar sound, Nothing lasts _____ but this is getting good now
 He's so tall and _____ as hell He's so _____ but he does it so well
 And when we've had our very last kiss My last request it is Say you'll remember _____
 standing in a nice dress, Staring at the _____, babe Red lips and rosy cheeks
 Say you'll see _____ again Even if it's just in your wildest _____ You _____ me in hindsight
 Tangled up with you _____ night Burning it _____ Someday when you leave me
 I bet these memories Follow _____ around You _____ me in hindsight
 Tangled up with you _____ night Burning it _____ Someday when you leave me
 I bet these memories Follow _____ around Say you'll remember _____
 standing in a nice dress, Staring at the _____, babe Red lips and rosy cheeks
 Say you'll see _____ again Even if it's _____ pretend Say you'll remember _____
 standing in a nice dress, Staring at the _____, babe _____ lips and rosy cheeks
 Say you'll see _____ again Even if it's just in your wildest _____

"Dream a Little Dream of Me" by Ella Fitzgerald and Louis Armstrong

Stars shining bright above _____ Night breezes seem to _____ "I love you"
 Birds singing in the sycamore _____ Dream a little _____ of me
 Say nighty-night and _____ me Just hold me tight and tell me you'll _____ me
 While I'm alone and _____ as can be Dream a little _____ of me
 Stars fading but I _____ on dear Still craving _____ kiss
 I'm longing to linger till _____ dear Just saying this
 Sweet dreams till sunbeams find _____ Sweet dreams that leave all worries _____ you
 But in your dreams whatever _____ be Dream a little _____ of me Stars fading but I linger on

 Still craving _____ kiss I'm longing to linger till _____ dear Just saying this
 Sweet dreams, till sunbeams find you Gotta keep dreaming leave all worries _____ you
 But in your dreams _____ they be You gotta make me a _____, promise to me
 You'll dream, _____ a little of me

"She Will Be Loved" by Maroon 5

Beauty queen of _____ eighteen She had some trouble with herself
 He was _____ there to help her She always belonged to someone else
 I drove for miles and _____ and wound up at your door I've had you so many times
 but _____ I want more I don't mind spending _____ day
 Out on your corner in the pouring rain Look for the _____ with the broken smile
 Ask her if she wants to stay awhile And she _____ be loved
 Tap on my window, knock on my _____ I want to make you feel beautiful
 I know I tend to get so insecure It doesn't matter _____
 It's not always rainbows and _____ It's compromise that moves us along, yeah
 My heart is full and my _____ always open You come anytime you want, yeah
 I don't mind spending _____ day Out on your corner in the pouring rain
 Look for the _____ with the broken smile Ask her if she wants to stay awhile And she _____ be
 loved
 I know where you hide _____ in your car Know all of the things that make you who you are
 I know that _____ means nothing at all Comes back and begs me to catch her every time _____
 falls
 Tap on my window knock on my _____ I want to make you feel beautiful
 I don't mind spending _____ day Out on your corner in the pouring rain, oh.
 Look for the _____ with the broken smile Ask her if she wants to stay awhile