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THE EFFECTS OF CREATIVE DRAMA ON ELT STUDENT TEACHERS' METACOGNITIVE AWARENESS AND TEACHING SKILLS

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Eğitim Bilimleri Enstitüsü Müdürü ……

To my family and my husband...

Again, still, and always…

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YARATICI DRAMANIN İNGİLİZCE ÖĞRETMEN ADAYLARININ ÖĞRETMENLİK BECERİLERİNE VE ÜSTBİLİŞSEL FARKINDALIKLARINA ETKİLERİ

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ÖZ

Öğretmen adaylarının oyunculuk becerilerini artırma üzerine olan araştırmaların çoğunun altında yatan ana sav öğretmenliğin bir sahne sanatı olduğudur. Bir çok çalışma, kendi süreçleriyle, oyunculuk becerileriyle, ve öğretmenlik anlayışlarıyla ilgili farkındalıklarının artması için öğretmen adaylarının oyunculuk becerilerinin geliştirilmesi gerektiğini tartışmaktadır. Bu sebeple, bu doktora tez çalışması üç konuya değinmektedir: yaratıcı dramanın İngilizce öğremeni adaylarının üstbilişsel farkındalıklarına, öğretmenlik becerilerine, ve bu ikisiyle ilgili algılarına etkisi. İngilizce Öğretmenliğinde okuyan 15 son sınıf öğretmen adayı 30 saatlik drama çalıştayına katılmıştır. Bu çalıştay öncesinde gerçek bir sınıf ortamında bir ders anlatımları gözlemlenmiş, kaydedilmiş, ve devamında uyarıcılı hatırlatma görüşmesi yapılmıştır. Bu öğretmenlik denemesi ve görüşmeler sonunda ise üstbilişsel farkındalıklarını ölçmek üzere bir envanter uygulanmıştır. Tüm katılımcıların ilk ders gözlemleri tamalandıktan sonra çalıştay başlamış ve yaklaşık iki ay sürmüştür. Drama çalıştayı boyunca, bir çok odak grup görüşmesi yapılmış ve katılımcılar her atölye sonrası yansıtıcı günlük tutmuşlardır. Çalıştay sonrasında baştaki süreç tekrar edilmiş ve her katılımcının ikinci öğretmenlik denemesi gözlemlenmiş, kaydedilmiş ve uyarıcılı hatırlatma görüşmesi yapılarak envanter uygulanmıştır. Nicel veriler için SPSS analiz programında t-

test kullanırken nitel veriler MAXQDA programında içerik analizi yöntemiyle incelenmiştir. Nicel ve nitel karışık analizi sonucunda üstbilişsel farkındalıklarında gelişme olduğu görülmüştür. Bu da öğretmenlikte *kendi* ile ilgili kavramlarda ve öğretmen özerkliğinde önemli bir anlayış ortaya koymaktadır. Sonuçlar ayrıca öğretmenlik becerilerinin de farklı katılımcılarda farklı beceriler için farklı seviyelerde gelişme olduğunu göstermektedir. Bu öğretmenlik becerilerinin oyunculuk becerileri olarak sunulmuş olması İngilizce Öğretmenliği programlarındaki drama derslerinin gözden geçirilmesi için önemli bulgular ortaya çıkarmıştır. Son olarak, katılımcıların algıları sadece dramanın ciddi anlamda katkılarını olduğunu vurgulamakla kalmamış, aynı zamanda onların kişisel ve profesyonel kimliklerini keşfetmelerine de yardımcı olmuştur. Öğretmenlik denemelerinin kaydedilip izlenmesi, grupla yapılan tartışmalar, ve uygulamaya dayalı uyarlamalar da İngilizce öğretmen adayı yetiştirmede önemli etmenler olarak dikkat çekmiştir. Çalışmanın sonuçları genel anlamda İngilizce öğretmeni adayları yetiştiren programların özellikle metod dersleri için bir eylem çağrısı yapacak niteliktedir.

Anahtar Kelimeler: yaratıcı drama, üstbilişsel farkındalık, öğretmenlik becerileri, sahne sanatı olarak öğretmenlik, İngilizce öğretmeni yetiştirme

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THE EFFECTS OF CREATIVE DRAMA ON ELT STUDENT TEACHERS' METACOGNITIVE AWARENESS AND TEACHING SKILLS

(Doctoral Dissertation)

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ABSTRACT

The main argument that foregrounds much of the research into promoting acting skills of student teachers is that teaching is a performing art. Many studies argue that acting skills of student teachers should be fostered so as to improve their awareness of their own processes, their acting skills, and their own understanding of teaching. Accordingly, this dissertation study addresses three main issues: the effects of creative drama on ELT student teachers' metacognitive awareness, on their teaching skills, and on their perceptions about their own awareness and skills. 15 ELT student teachers took part in a 30-hour-drama workshop, before which their teaching practices were observed, recorded, and discussed with them in stimulated recall interviews. They were also administered an inventory before and after these teaching practices. Once all participants completed their first teaching, the drama workshop started and lasted for approximately two months. During the drama workshop, they joined in several focus group interviews and wrote reflective diaries after each session. After the treatment the video-recorded teaching practice, stimulated recall interview following this teaching, and the same inventory were redone. While the quantitative data were examined in SPSS through t-test, the qualitative data were examined on MAXQDA through content analysis. The results of the quantitative and qualitative analysis showed improvement in their metacognitive awareness, which provides important insights into self-concepts of teaching and teacher autonomy. The results also showed improvement in teaching skills, at varying levels for different participants. These teaching skills were offered as acting skills, which revealed highly critical findings that lead to a need for revising the drama courses in ELT programs. Finally, the perceptions of the participants not only considerably highlighted the merits of drama in teaching, but also helped them to uncover their personal and professional

identities. The recordings of teaching practices, group discussions, and practical implementations were also highlighted as benign considerations in second language teacher education. The overall findings of the study can provide a call for action, especially for methodology component, in second language teacher education programs.

Key Words: creative drama, metacognitive awareness, teaching skills, teaching as a performing art, second language teacher education

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LIST OF ABBREVIATIONS

BID	Brief Interval Discussion
CAQDAS	Computer Assisted Qualitative Data Analysis Software
CHE	Council of Higher Education
E	Extract
ELT	English Language Teaching
FGI	Focus Group Interview
IR	Inter-rater
L	Leader
MAIT	Metacognitive Awareness Inventory for Teachers
MI	Multiple Intelligence
MoNE	Ministry of National Education
R	Reflection (Reflective Diary for Each Session)
S	Session
SLTE	Second Language Teacher Education
SRI	Stimulated Recall Interview
ST	Student Teacher (Participant)
TOS	Teaching Observation Scheme

CHAPTER I

INTRODUCTION

In this chapter, an introduction to the research area is provided and sustained with the need that emerged in the literature and the rationale that leads to the research questions. Accordingly, the statement of the problem, the purpose of the study with the research questions and hypotheses, the significance of the study, assumptions, limitations and the definitions of the key concepts are presented in this chapter.

1.1. Background to the Study

With the growing need to promote communication among language learners in today's world not only for better interaction and cooperation but also for more and more use of the target language in real life situations, creative drama in education has become critically important. In other words, drama has become an irreplaceable technique in communicative methods in the field of English Language Teaching (ELT). According to Genç (2003), drama is a must to be used as a technique while teaching a language. It can offer a number of strengths to meet the needs of learners and teachers in this expeditiously emerging communication era. In fact, it is so powerful as a discipline that it does not only assist language learning and teaching, but it also contributes to cognitive, affective, and physical skills. To this end, drama as a discipline can be highlighted with critical thinking skills, problem solving skills, authentic language use, nonverbal communication, self-constructs, awareness, and so on.

Öztürk (2001) endorses the role of drama in learning and teaching for being learner-centered, improving creative thinking, and leading to socialization of individuals. This applies for student teachers as well in that they are going to be the teachers of the future who will use drama to educate free, open-minded, creative, critical, and social learners. Council of Higher

Education (CHE) in Turkey aims to train prospective teachers who can express their opinions and emotions, think critically and creatively, be in harmony with the environment, obtain aesthetic understanding, communicate effectively, make decisions, and apply theory into practice (Almaz, İşeri, & Ünal, 2014). All these skills can be gained through learning by experience, learner-centered approaches, and thus through the incorporation of drama at universities.

Drama, in this sense, is an invaluable tool to educate student teachers with the above-mentioned skills in a contemporary country. Furthermore, in its very nature, drama improves not only these personal skills, but also the teaching and acting skills of teachers. These two interrelated areas, namely teaching and acting, merge in the same pot of drama. Accordingly, the disposition that "teaching is a performing skill" should be developed in teacher education as Sarason (1999), who resembles teaching skills to acting skills, states. In this respect, some of the justifications for the need to make use of drama and acting in teacher education are discussed below.

First and foremost, teaching as a performing art which has been around for a few decades (Baughman, 1979; Friedman, 1988; Griggs, 2001; Hart, 2007) is the main rationale behind the use of drama. The strong link between teaching and acting has been discussed not only by teacher educators but also by actors and directors. For instance, Baughman (1979) believes that teaching is art as much as it is science. He exemplifies that if chemistry is a science, teaching chemistry is an art. In this regard, the classroom is the stage for teachers who act, send messages, and use voice, body, and silence in their performance. Friedman (1988) further discusses the connection between acting and effective teaching. He views art and science as the two halves of the whole. According to Hart (2007) and Özmen (2011c), teachers struggling for effective teaching know using their tone of voice, gestures, body language, and appearance. All they do is to perform with these acting skills to maximize learners' success. However, most teachers focus so much on teaching the subject matter that they unfortunately forget that teaching requires the qualities of personal character (Thomson, 2006).

In addition, the important concern ought to be "how to teach" as well as "what to teach" (Baughman, 1979; Hart, 2007; Özmen, 2010b; Thomson, 2006; Van Hoose & Hult, 1979). Accordingly, it is presumed that students forget what they have been taught to some extent at some point, yet they do not forget how they have been taught if effectively. When people

consider their favorite teachers when they were younger, what they remember is usually not what the teacher taught, but the way the teacher taught. Dwelling on teaching as an art form, Nisbet (1977) states that student memories are only open to the exceptional teacher who can create the magic moment of learning context in aesthetic conditions. This also justifies that how teachers act in class, from their body language to voice or from the techniques they use to the decisions they make at the time, is more critical than what they say or teach.

Another justification concerns the awareness of teachers about themselves in teaching. The "how" component of teaching actually requires a great deal of self-awareness on one's strengths and weaknesses of declarative and experiential knowledge and competences. In other words, teachers are supposed to have metacognitive awareness. Meaning to know and regulate one's knowledge, abilities, and emotions, metacognitive awareness includes three components: metacognitive knowledge, skills, and experience (Hacker, 1998). Metacognitive abilities include planning, monitoring, and evaluating (Schraw & Moshman, 1995). Particularly, the 'monitoring' stage is mostly composed of the teaching and acting skills a teacher is expected of. That is, the teacher teaches, monitors, observes, gives instructions, gives feedback, and shortly performs in class while monitoring. Therefore, for teachers, it may be difficult to reach and guide the conceptions about teaching in their minds effectively without developing their metacognitive awareness.

With respect to metacognitive awareness, the knowledge of self also gains importance since it forms the base to metacognitive awareness. Grossman (1995) defines 6 domains of teacher knowledge as knowledge of (1) content, (2) pedagogy, (3) learners and learning, (4) curriculum, (5) context, and (6) self, among which the last one occupies the most important position due to its unique nature. Knowledge of self encompasses a teacher's knowledge of herself/himself including beliefs, self-efficacy, and identity. For Grossman, it functions as a filter to process theory before placing it to personal knowledge about teaching. This knowledge of self "as a filter" can then accommodate or assimilate new information based on the existing schema. In this regard, drama can again be justified as an effective means since it provides a great many of opportunities for individuals to discover more about themselves.

Knowing "themselves", teachers are expected to act accordingly in and out of the classroom. These two contexts assign two roles to teachers, which may lead to a potential conflict in teacher identity if the professional self has not been explored or developed. A teacher in the

classroom, no matter how much s/he knows what to teach and how to teach, has to know the professional self who teaches: Is it the self as a teacher or the one outside the classroom? That is to say, is teacher X in the classroom the same person as X outside the classroom? What's more important is whether they have developed a "professional self" yet. Cephe (2009) asserts that the key for a growing self is being reflective. Reflectiveness constitutes the heart of drama as there is a continuous non-judgmental reflection on the self. This knowledge of self and reflectiveness along with teachers' ideas, beliefs, and attitudes make up their teacher identity. Arguing the necessity of developing teacher identity in teacher education programs, Özmen (2011a) offers that with the incorporation of acting in teaching, student teachers can become better aware of themselves, their teaching, and their resources for development. Thus, this paves the way for student teachers to build a teacher identity. In sum, creative drama techniques in teacher education are important in a chain-like relationship in that metacognitive awareness has a knock-on effect on the development of a professional self and teacher identity. As Hart (2007) discusses, teaching as a performing art has a transformative effect on teacher self. To build teaching personalities, teacher education programs should focus on the role-construction of student teachers (Travers, 1979).

Through the use of drama, it is aimed that the teaching skills and metacognitive awareness of student teachers at teacher education programs can be developed practically by designing and implementing a drama workshop incorporating acting skills. In this design, drama is used as a method, one of the two dimensions of drama in education: as a means and as a method (Adıgüzel, 2012). The former indicates using drama as a means to teach another discipline while the latter indicates to use it to teach drama as a method. In that sense, the use of drama as a means of teaching a language has been extensively dealt with in terms of teaching vocabulary (Demircioğlu, 2010), improving speaking skills (Kılıç & Tuncel, 2000), fostering academic achievement (Çelen & Akar-Vural, 2009), or reducing language anxiety (Erdoğan, 2013). However, the use of drama as a method in ELT has not received a lot of interest. As a matter of fact, for drama techniques to be successful in language learning in the classroom, it is first expected that teachers are trained on how to use drama as a means and as a method in their teacher education programs. In other words, since drama-based language teaching can be more effective when offered by trained teachers who know what drama is and how it is implemented in teaching, drama should first be offered, taught, and practiced in ELT programs as a means and a method (Akpınar Dellal & Kara, 2010; Aşılıoğlu, 2006; Kocaman, Dolmacı, Bur, 2013). Scholars from various disciplines of

teacher education asserted that drama is necessary to be placed in teacher education programs (Adıgüzel & Timuçin, 2010; Demircioğlu, 2010; Kaf Hasırcı, Bulut, & İflazoğlu Saban, 2008; Kara & Çam, 2007; Köksal Akyol, 2003; Ormancı & Şaşmaz Ören, 2010; Tanrıseven, 2013).

Although drama courses in classroom teaching and pre-school education have long been popular, drama in ELT was only placed in the curriculum in 1997-1998, which had a literature-based content (YÖK, 1998). The course called "Drama Analysis and Teaching" was only replaced by a literature-free "Drama" course with the 2006-2007 curriculum reform so that it appeared with a more educational-based content (YÖK, 2007). However, drama has been observed and documented that it could not go any further than being a technique used in ELT methods. The ELT curriculum still lacks drama as an educational discipline. Most of the ELT programs in Turkey are observed to underestimate the importance of this course as seen in their syllabi, inadequacies of teacher educators to offer the course, and the lack of practices. Although drama courses were incorporated into the curriculum, the problem is, as Hart (2007) also touches upon, the inadequacies in developing crucial acting skills. Thus, drama remains a theoretical course for student teachers with little or no applications or learning opportunities on how to use it effectively. It is surely beyond doubt that they also lack acting skills, using body language, gestures, and mimics, making eye-contact, and using their voice effectively given that the classroom is the acting stage of teachers. Özmen (2010b) laments that little or no time is allocated for student teachers to rehearse and discover these skills in many ELT programs. In addition to this need of acting skills, the evaluations of ELT programs already demonstrate that practice- and experience-based implementations are needed for student teachers (Coşkun & Daloğlu, 2010; Erozan, 2005; Ortakköylü, 2004; Özmen, 2012; Seferoğlu, 2006; Şallı-Çopur, 2008). Furthermore, creative and critical thinking skills (Hismanoğlu, 2012) and reflective skills (Özkan, Demir, & Balçıkanlı, 2014) are to be developed in ELT programs.

All in all, in this research, the aim is to reveal that drama as a method in ELT programs can be revisited by designing and applying a sound drama course to improve teaching and acting skills as well as the metacognitive awareness of student teachers, which could then have a number of emerging effects on other skills and awareness, as well.

1.2. The Statement of the Problem

Teaching embodies the elements of acting (Baughman, 1979; Friedman, 1988; Griggs, 2001; Hart, 2007). Thus, there is a need to eradicate the misconception that all teachers need to know is the content knowledge. Indeed, there is another need to effectuate the conception that teachers also need to know the pedagogical knowledge incorporating the acting skills in drama to convey the content knowledge. Overall, teaching is more of how one teaches than what one teaches for effective learning. As a result, they need to know what they know, what they can do, how and when they can do them, what the regulatory processes are in executing them, and how they themselves view them. Put differently, their metacognitive awareness is to be developed in teacher education.

Regarding the "how" dimension of teaching, the focus is placed on teaching skills which should be in line with acting skills and can be improved through drama techniques by experiencing. Therefore, the drama courses in ELT programs are invaluable means. However, since drama courses in these programs are not covered effectively as stated in the literature, there is a need to draw attention to this fallacy. Travers (1979) also points that teacher education programs are missing to view teaching as a performing art. He asserts that teaching is a performing art, in which growing teachers refers to creating a role, which can be achieved through a number of ways in teacher education programs. However, they neglect their responsibility to foster student teachers' teaching personality. In a similar vein, Hart (2007) laments that student teachers are not given any rehearsal opportunities until practicum. Despite the fact that teacher education programs have the curriculum and chance to address social, affective, and ideological contexts, they tend to graduate unprepared teachers (Cahnmann-Taylor & Souto-Manning, 2010). The situation is the same in Turkish ELT programs. Özmen (2010b) states that student teachers are given almost no rehearsal time to discover and improve their artistic skills. Thus, the problem which appears both in the literature and through observations is that drama courses in ELT programs are offered in literature basis with little or no practice of drama into teaching English. Considering the fact that student teachers need acting skills of teaching as much as the content knowledge, the solution can appear in the effective training of drama in teacher education programs. In addition, for further professional development, student teachers need to learn to be aware of their personal and professional strengths and weaknesses, which requires self-evaluation and metacognitive awareness. As Balçıkanlı (2011) highlights, the goals of education includes

enabling learners to take learning responsibility. That has to apply for student teachers as learners so that they can help their learners to this end once they become teachers.

1.3. The Purpose of the Study

This study focuses on the effects of creative drama on two closely related variables: metacognitive awareness and teaching skills. The aim of the drama workshop offered as a treatment is to provide the student teachers some technical support, namely some ways to improve their teaching and acting skills as well as their awareness on them through teaching as acting training. Therefore, the study aims to find out (1) the effects of creative drama on the metacognitive awareness of ELT student teachers, (2) the effects of creative drama on their teaching skills, and (3) their perceptions of the effects of creative drama on the metacognitive awareness and teaching skills. Accordingly, the aim is to answer the following research questions:

1. What are the effects of creative drama on ELT student teachers' metacognitive awareness?
2. What are the effects of creative drama on ELT student teachers' teaching skills in terms of:

    a. setting the objectives,
    b. using body language,
    c. using voice,
    d. making spontaneous decisions,
    e. promoting interaction,
    f. creating the affective atmosphere,
    g. giving instruction,
    h. and using time?

3. How do ELT student teachers perceive the effects of creative drama on their metacognitive awareness and teaching skills?

In the second research question, teaching skills were restricted to 8 on purpose; otherwise, it would have been difficult to observe too many skills and handle their analysis. Why were these 8 skills determined among all teaching skills? Based on a thorough literature review,

these 8 skills were opted as a result of the benchmarks below (and further explained in the 2nd and 3rd chapters):

- They are the most commonly addressed ones on literature, consisting of both teaching and acting sides of the profession (Hart, 2007; Özmen, 2010b; Sarason, 1999; Tauber & Mester, 2007).
- They are frequently addressed in the over 50 teaching observation checklists examined (see Danielson, 2007; Richard & Lockhart, 1996; Scrivener, 1994).
- They are intertwined: both teaching and acting skills are the concerns of one another in each field. They cover most of the commonalities between these two professions proposed by educational scholars (Baughman, 1979; Friedman, 1988; Griggs, 2001; Lessinger, 1979; Tauber & Mester, 2007; Van Hoose & Hult Jr., 1979).
- They show a match between the components of metacognitive awareness and teaching skills (See Schraw and Moshman's (1995) model of metacognition, Zimmerman's self-regulated learning cycle, and further in 3.3.2.1).

It is hypothesized at the end of the study that positive transformative effects of creative drama will be observed on student teachers' metacognitive awareness and certain teaching skills. To clarify, for the first research question, it is expected that in terms of the metacognitive awareness, the regulation skills of student teachers will improve more than the knowledge dimension since the former has more to do with the application of the latter in teaching. Since drama provides an opportunity to experience the concept, topic, or ideas, the participants are always activity engaged in the activities and practice their skills. In addition, among the three levels, which are planning, monitoring, and evaluating, it is expected that the most development will be observed in the second stage because most of what teaching is happens at this stage. With all the practices and performances in the treatment, the components of monitoring stage are expected to show more enhancement.

For the second research question, it is expected that student teachers will be able to demonstrate 8 teaching skills in their teaching practice during observations. Although they have already known how to apply these skills in theory, it is supposed that they will have difficulty in transforming them into practice. That is, they may not show a sudden development in showing their teaching skills. However, using body language and voice are

particularly expected to advance more, for they are the ones that can be developed through acting skills most.

Finally, for the last research question, it is expected that the participants will highly benefit from the whole process. Therefore, they will perceive drama as an effective means in learning. In terms of their own metacognitive awareness and teaching skills, student teachers are expected that they will at least develop an awareness toward how to use teaching skills more effectively and how to continuously evaluate themselves.

1.4. The Significance of the Study

Drama has gained popularity in various disciplines of education from science to music, math to languages in the last few decades (Aydeniz & Özçelik, 2012; Aykaç & Çetinkaya, 2013; Demircioğlu, 2010; Flemming, Merrell, & Tymms, 2004; Hendrix, Eick, Shannon, 2012). There are now many studies that have focused on the attitudes of student teachers (Başçı & Gündoğdu, 2011; Ceylan & Ömeroğlu, 2011), perceptions of student teachers (Elitok Kesici, 2014; Ormancı & Şaşmaz Ören, 2010; Sungurtekin, Onur Sezer, Bağçeli Kahraman, & Sadioğlu, 2009; Tanrıseven & Aykaç, 2013) or the self-efficacy of student teachers (Almaz, İşeri, & Ünal, 2014; Çetingöz, 2012; Kaya, 2010; Tanrıseven, 2013) in terms of using drama in teaching practices.

Studies on the use of drama in ELT, however, are mostly language learner-based studies, such as those investigating the effects of drama in improving four skills of learners or increasing motivation in learning (Akdağ & Tutkun, 2010; Çelen & Akar-Vural, 2009; Demircioğlu, 2010; Kılıç & Tuncel, 2009). Although it has been widely studied in terms of language learning and although it was highly suggested that drama should be used in all level in all disciplines of teacher education (Akdağ & Tutkun, 2010; Almaz, İşeri, & Ünal, 2014; Başçı & Gündoğdu, 2011; Çetingöz, 2012; Demircioğlu, 2010; Kaf Hasırcı, et al., 2008; Kılıç & Tuncel, 2009; Özdemir & Çakmak, 2008; Tanrıseven & Aykaç, 2013), studies on drama use in second language teacher education (SLTE) in Turkey are limited (see Akpınar Dellal & Kara, 2010; Kocaman, Dolmacı, & Bur, 2013; Özmen, 2010b).

The effects of the drama course on student teachers in Turkey have usually been studied in respect to the affective dimensions such as the attitudes or self-efficacy (Kocaman, Dolmacı, & Bur, 2013; Tanrıseven, 2013). However, teaching as a performance art has only been dealt with in respect to nonverbal immediacy and teacher identity by Özmen (2011a, 2011c).

Drama as a method to develop certain teaching skills and metacognitive awareness has not been widely touched upon in second language teacher education. Since teachers are constantly acting on their stage, namely in the classroom, their teaching skills and awareness on them are of upmost importance to be developed through such as powerful means which allows participants to learn by experiencing, feeling, and reflecting. As mentioned by Hart (2007), teacher education programs lack developing teaching performance with artistic aspects, which is a fatal flaw in raising a teacher. Thus, attention need to be attracted to training student teachers with the components of acting arts. Now that drama courses are offered in ELT programs, it is high time to make them more useful, fruitful, and effective. This study aims to show a concrete example of how drama courses second language teacher education can be made more contributive.

In addition, despite many studies on learners' metacognitive awareness, those on student teachers' are limited. One of them is Balçıkanlı (2011), who worked with ELT student teachers. Another is Selçioğlu Demirsöz (2009) who investigates the effects of creative drama on the metacognitive awareness of primary school student teachers. This study combines these two aspects and investigates the effects of creative drama on ELT student teachers' metacognitive awareness.

As a result, the importance of this study basically lies in its purposes to reveal the important role of creative drama in SLTE, to introduce applied drama sessions to student teachers, to develop their metacognitive awareness and certain teaching skills through creative drama techniques.

1.5. Assumptions

In addition to the criticism in literature that teaching is not given enough emphasis as a performing art (Hart, 2007; Özmen, 2011a; San, 2006; Sarason, 1999; Travers, 1979), it is also seen based on the literature in Turkey that drama in ELT programs is not offered effectively to meet the needs to improve student teachers' neither metacognitive awareness nor teaching skills; nor does it provide sufficient practice for each candidate to discover their acting skills as a teacher (Akpınar Dellal & Kara, 2010; Aşılıoğlu, 2006; Özmen, 2010b). These evidences are confirmed by the observations and preliminary interviews of the researcher with the teacher educators who offer drama courses. The findings indicated that the course is offered either completely literary-based or partially educational based with little

or no practice. Sometimes it is not offered by people experienced in drama or theater, or other times it is offered by people with theater background, but without language teaching pedagogical knowledge. Thus, the main assumption lies on the inadequacies in covering the drama courses in ELT programs.

Another assumption is that teaching is never the transmission of knowledge, but it is a performing art to transmit knowledge. Put another way, teaching is assumed to be an art form. Accordingly, the classroom is the stage of teachers; teachers are the actors who need to develop their skills in terms of both content and pedagogical aspects of teaching; and teaching requires acting skills. In that sense, what is meant by acting skills includes the confident posture of teachers, their teaching on the stage, use of voice and nonverbal communication skills such as kinesics, gestures, proxemics, and so on. Thus, these skills are assumed to be developed through creative drama techniques. What is meant by creative drama is using real life situations including individuals' experiences – not private lives – in role-plays, improvisations, and other techniques to achieve a purpose with a group.

On the other hand, it is not assumed that teaching requires the talents of the actors. In contrast, teaching is assumed as a performing art, as an art form to develop teachers' role/being in the classroom. This does not mean to perform like a theater actor; neither does it require the participants to be talented or to perform perfectly. It is not the intention to train comedians, nor is it just for entertainment. That is to say, there are no theater plays to rehearse and perform. In contrast, drama does not rely on any texts so as to promote improvisations and creativity. There are just drama activities to improve spontaneity, teaching performance, and many affective aspects. The only thing that is necessary is motivation and a bit of faith in what they are to do.

In addition, the MAIT, designed for teachers, was used for student teachers in this study on the assumption that they take part in a great number of micro-teaching, have some practicum experiences, and work in part-time teaching jobs, (valid for a couple of participants).

Finally, it is well acknowledged that there is no single way of becoming a perfect teacher. Nor the means presented in this study can guarantee the same results when applied with another group of participants. Every teacher has his/her own way of being in the classroom possessing different roles in different situational contexts. Thus, the individual needs and dispositions should always be taken into account.

1.6. Limitations

The limitations have not been observed to have had substantial deviations, yet the study could have been fortified without them. One limitation is that the observations were held once in the pre-test and once in the post-test for each student teacher. These limited experiences were used to come to a conclusion about their development due to the practicality reasons. It could have been more reliable to make several observations.

Another limitation is the hectic schedule of the participants. As senior student teachers, the participants were busy with the coursework, practicum, and private courses for the standardized exam after graduation, and part-time jobs for some. In order to eliminate the drawbacks of this situation, the participants were ensured with a workshop certificate at the end of their participation to the almost 4-month-long study. In addition, their voluntary participation was encouraged at the beginning of the research. Yet, that some participants sent their reflections late can also be noted as limitations.

1.7. Definitions of the Key Concepts

Teaching as a performing art: Teacher trainees can have the similar skills with actors; therefore, teaching profession should be taken as a performing art and related skills should be incorporated in the teacher education programs (Sarason, 1999).

Teaching skills: Among the three components of teacher competence -knowledge, skills, and attitudes-, teaching skills are critical for teachers to make learning more effective (Şişman, 2006). Teaching, which is defined as "showing or helping someone to learn how to do something, giving instructions, guiding in the study of something, providing with knowledge, causing to know or understand" (Brown, 2007, p. 8), entails such teaching skills as giving instructions, monitoring, giving feedback, and a lot more.

Metacognitive awareness: Flavell defines 'metacognition' as 'one's knowledge concerning one's own cognitive processes or products or anything related to them, e.g., the learning-relevant properties of information or data' (1976, p.232). Accordingly metacognitive awareness is being aware of one's own knowledge, processes, cognitive and affective states as well as of regulation of those.

Creative drama: It purports animating an idea or a topic with a group through such techniques as improvisations or role-plays making use of the group members' life experiences (Adıgüzel, 2012).

Second language teacher education (SLTE): In Turkey, in order to be an English language teacher, candidates take a high-stake exam to be accepted to a teacher education program which is a 4-year degree on teacher training. The program is called English Language Teaching (ELT) program. Student teachers are offered pre-service teacher education in these programs that include all methodology, subject area, and general cultural courses a teacher needs to have. After the completion of the program, they have to take another high-stake exam to be induced at public schools. This is the only teacher education program to be trained as a certified teacher and to be appointed to a public school or to start the profession in a private institution.

Student teacher: Also referred as pre-service teachers, student teachers are the candidate or prospective teachers who are enrolled in a teacher education program.

CHAPTER II

LITERATURE REVIEW

In this chapter, first the key concepts about creative drama, the importance of creative drama in education, its history, and its components are explained. Second, creative drama in teacher education, the role of drama courses in ELT programs, and the evaluation of ELT in terms of teaching skills are discussed. Third, driven from the argument that "teaching is a performing art", teaching is presented in comparison to acting, in relation to creative drama, and in terms of developing personal and professional identities. Fourth, the literature review of metacognitive awareness is presented in this chapter.

2.1. Creative Drama

2.1.1. What is Drama?

Drama is one of the main genres in literature. It refers to all literary works written to be performed on stage (Murfin & Ray, 2009). With its key sub-genres including tragedy, comedy, or dialogue, drama has more to do with theater. Initially coming from ancient Greek, drama as a literary type can be examined for different eras, such as medieval drama, the nineteenth century drama, the twentieth century drama, and so forth.

The word "drama" has no exact equivalence in Turkish (Tuluk, 2004). However, it is believed to have derived from the word "dran" in Greek, meaning "to do" (Murfin & Ray, 2009). Adıgüzel (2012, p. 11) defines drama as "…everything that involves action in, the inner and outer motions of one or more individual, experienced in interaction with the nature, other objects, and one another, and the activities that include their life experiences to a great extent".

The literary type of drama has led to the modern understanding of theater. However, creative drama differs from theater although they benefit from the components of one another. Drama activities have been named in different ways across countries. In the USA, for instance, it is called "creative drama" whereas in Britain it is called "drama in education". Germany names it as "school game or game and interaction". In Turkey, the common use is "creative drama in education" (San, 1990; Tuluk, 2004).

2.1.2. What is Creative Drama?

Creative drama, in its most general sense, is to animate a purpose or an idea through improvisation or role-play within a group by utilizing the participants' own life experiences (Adıgüzel, 2012). Drama is not a lesson, but it has to do with individual development because it is a tool for learning and expanding life experiences (Heathcote, 1984; Way, 1998). In this way, those who have never experienced something, such as meeting a friend in Paris or being blind, can have the chance to experience them. According to McCaslin (1990), creative drama is an art necessary for every individual.

Creative drama enables participants to imagine and exhibit experiences, is led by a drama leader without a preparation period, and is process-oriented based on improvisations (Cook, 1917, as cited in Adıgüzel, 2012). It involves the happenings, role-plays and improvisations of original thoughts of participants without relying on pre-determined texts (San, 1998). Creative drama helps people gain critical, free, and holistic thinking, self-confidence in relation to their potentiality (Burton, 1981, as cited in Sungurtekin, et al., 2009). It can be used both as a tool to teach any subject and as the goal to teach drama itself (Öztürk, 2001).

Based on literature, "*creative drama in education*" can be defined as individuals' animating and giving meaning to an experience, an event, an idea, an educational unit, an abstract concept or behavior in a group work by making use of drama or theater techniques including improvisation, role-plays, and so on within a game-like process of reconstructing previous cognitive patterns and reviewing observations, experiences, emotions, and experiments (Adıgüzel, 2012; San, 1998).

Although drama makes use of the techniques and tools of theater, it does not mean to perform a memorized play. In contrast, drama in its nature involves learning by experience, creativity, freedom and originality (Öztürk, 2001). Adıgüzel (2012) lists the characteristics of creative drama as follow:

- Creative drama is a group activity.
- Creative drama is based on the experiences of the participants, making it participant-centered.
- Creative drama is oriented around animation in which there is make believe play, fiction, spontaneity, improvisation, and role-plays.
- Creative drama is enacted in the notions of "now and here".
- Creative drama is process-oriented rather than product-oriented.
- Creative drama is led by a drama leader who knows, plans, implements, and evaluates creative drama activities or a teacher who knows and uses creative drama as a method.
- Creative drama is available to any volunteers and those who fulfill the necessities of the field.
- Creative drama is an inter-disciplinary field. It makes direct use of education and theater.
- Creative drama is different from theater in that it does not mean to make theater, but it is fed by theater.
- Creative drama is carried out in an appropriate place that makes the characteristics of the field possible.
- Creative drama makes all possible uses of games.
- Creative drama is not "acting" as a profession, neither it prerequisites an ability of acting.
- Creative drama is not only made up of warm-up activities and communication-interaction games, but it also requires animation.
- Creative drama can be utilized as a method (a tool) or a course (a goal).
- Creative drama is composed of certain stages linked systematically to each other.
- Creative drama does not aim to focus on the private lives of participants for the purposes of treatment or healing as in psychodrama.

In creative drama, there are no written texts or scripts. Participants are free of bias, eager to participate, and ready to learn. Drama leaders determine the limitations of the activity. Improvisations are not necessarily shown to others. There is discipline, but there are no strict rules. There is freedom, but not untidiness (Öztürk, 2001). Creative drama is a process of interaction of a group of participants under the guidance of a leader. What is produced in a drama session is created there at that time. There are no pre-written texts for rehearsal. In contrast, everything is produced with the creative and original ideas of the participants. Thus, drama is spontaneous. They respond to a stimulus material with their bodies, voices, and

emotions. They make use of their experiences and knowledge in real life to create an imaginary outcome. Therefore, they make use of real life situations in the way they imagine, feel, and wish (Köksal Akyol, 2012).

2.1.3. Why Creative Drama?

That the impacts of drama in education are positive is nothing new (Dunn & Stinson, 2011). No studies so far have resulted the other way round. Drama has proved to have a great many of benefits for individuals, without being limited to learners or teachers. Studies showing the positive impacts of drama abound in the literature.

First and foremost, drama is an invaluable tool for *personal development*. Drama promotes *creativity* (Almaz, İşeri, & Ünal, 2014; Genç, 2003; Jackson, 1997; Köksal Akyol, 2003; Morris, 2001; Özdemir & Çakmak, 2008; Sungurtekin, et al. 2009; Tanrıseven & Aykaç, 2013; Yeğen, 2003), *imagination* (Almaz, İşeri, & Ünal, 2014; Genç, 2003; Morris, 2001; Yeğen, 2003), *self-confidence and self-esteem* (Akpınar Dellal & Kara, 2010; Almaz, İşeri, & Ünal, 2014; Başçı & Gündoğdu, 2011; Kaf Hasırcı, Bulut, & İflazoğlu-Saban, 2008; Kılıç & Tuncel, 2009; Ormancı & Şaşmaz Ören, 2010; Özdemir & Çakmak, 2008; Sungurtekin, et al. 2009; Tanrıseven, 2013; Yeğen, 2003), *self-expression* (Elitok Kesici, 2014; Er, 2003; Genç, 2003; Köksal Akyol, 2003; O'Hanlon & Wootten, 2007; Ormancı & Şaşmaz Ören, 2010), *self-discipline* (Köksal Akyol, 2003), and *evaluation, criticism, and self-criticism* (Akpınar Dellal & Kara, 2010; Aykaç & Çetinkaya, 2013; Demircioğlu, 2010). It even provides opportunities for *self-actualization and personal-fulfilling* (Abu Rass, 2010; Özdemir & Çakmak, 2008) and *understanding the self* (Baldwin, 2012; Köksal Akyol, 2003; McCaslin, 2006; Tanrıseven & Aykaç, 2013). Drama makes possible *having no limitation of the self* (Aytaş, 2013).

Secondly, drama improves certain *individual skills*. For example, it enables participants to *develop verbal and written communication skills* (Akpınar Dellal & Kara, 2010; Aytaş, 2013; Er, 2003; Genç, 2003; Jackson, 1997; Köksal Akyol, 2003; Tanrıseven & Aykaç, 2013), *take responsibility* (Başçı & Gündoğdu, 2011; Köksal Akyol, 2003; Özdemir & Çakmak, 2008), *enhance aesthetic development* (Yeğen, 2003), and *activate five senses* (Abu Rass, 2010; Genç, 2003). It helps people become *aware of their bodies* (Er, 2003). Individuals experience *fictious reality* in drama (Başçı & Gündoğdu, 2011).

Thirdly, drama helps the *affective and emotional skills*. It promotes *being sensitive* (Köksal Akyol, 2003; Tanrıseven & Aykaç, 2013), *being tolerant with others* (Köksal Akyol, 2003; Özdemir & Çakmak, 2008; Tanrıseven & Aykaç, 2013), *respecting others* (Aykaç & Çetinkaya, 2013; Genç, 2003), and *being empathetic* (Sungurtekin, et al. 2009). It helps *destroying bashfulness* (Er, 2003), provides *psychological relaxation* (Aytaş, 2013), creates *an appropriate and a non-threatening atmosphere* (Abu Rass, 2010; Aytaş, 2013; Baldwin, 2012), and helps people *communicate with their environment* (Genç, 2003; Yıldırım, 2011).

Fourthly, drama is a group work and develops *inter-personal skills*. It is a great means to *improve socialization and interaction* (Akfirat, 2004; Akpınar Dellal & Kara, 2010; Aykaç & Çetinkaya, 2013; Başçı & Gündoğdu, 2011; Köksal Akyol, 2003; O'Neill & Lambert, 1987; Yeğen, 2003), *communication skills* (Akpınar Dellal & Kara, 2010; Başçı & Gündoğdu, 2011; Demircioğlu, 2010; Er, 2003; Özdemir & Çakmak, 2008; Öztürk, 2001; Yeğen, 2003), *cooperation and collaboration* (Abu Rass, 2010; Akpınar Dellal & Kara, 2010; O'Hanlon & Wootten, 2007; Tanrıseven & Aykaç, 2013), *group membership and teamwork* (Başçı & Gündoğdu, 2011; Köksal Akyol, 2003; Özdemir & Çakmak, 2008; Tanrıseven & Aykaç, 2013; Wagner, 1976; Yeğen, 2003) and *trust* (Genç, 2003; Morris, 2001). It enables *developing social skills* (Akpınar Dellal & Kara, 2010; Ceylan & Ömeroğlu, 2007; Kara & Çam, 2007; Sungurtekin, et al. 2009; Tanrıseven & Aykaç, 2013), *building empathy with others* (Almaz, İşeri, & Ünal, 2014; Demircioğlu, 2010), *listening to others* (Öztürk, 2001), *sharing* (Genç, 2003), and *taking turns and addressing people* (Er, 2003).

Fifthly, drama is also significant in *cognitive skills*. It develops *critical thinking* (Genç, 2003; Jackson, 1997; Yeğen, 2003), *questioning, experimenting, and analyzing* (Başçı & Gündoğdu, 2011), *risk-taking* (without negative peer pressure) (Almaz, İşeri, & Ünal, 2014; Demircioğlu, 2010; Genç, 2003), and *making abstract concept concrete* (Aytaş, 2013; Yeğen, 2003). Through drama, individuals can learn to *solve problems by linking to their personal experiences* (Aytaş, 2013; Başçı & Gündoğdu, 2011; Köksal Akyol, 2003; Özdemir & Çakmak, 2008; Tanrıseven & Aykaç, 2013; Yeğen, 2003). It fosters *a multi-dimensional perception and thinking* (Akpınar Dellal & Kara, 2010; Baldwin, 2012; Genç, 2003), *cognitive skills* (Annarella, 1992; Baldwin, 2012), *long-term memory* (Demircioğlu, 2010), and *decision-making* (Almaz, İşeri, & Ünal, 2014; Tate, 2005).

Sixthly, drama plays a critical role in *academic skills*. It fosters *motivation* (Abu Rass, 2010; Akpınar Dellal & Kara, 2010; Aytaş, 2013; Demircioğlu, 2010; Kılıç & Tuncel, 2009). It increases *academic achievement and positive attitudes* (Adıgüzel & Timuçin, 2010; Akdağ & Tutkun, 2010; Akfırat, 2004; Aydeniz & Özçelik, 2012; Başçı, Gündoğdu, 2011; Çelen & Akar-Vural, 2009; Demircioğlu, 2010; Kırmızı, 2007; Uzuner Yurt, Eyüp, 2012) while decreasing *speaking anxiety* (Kılıç & Tuncel, 2009; Sevim, 2014). Thanks to drama, experiences turn into *permanent learning through active participation* (Almaz, İşeri, & Ünal, 2014; Aytaş, 2013; Başçı & Gündoğdu, 2011; Özdemir & Çakmak, 2008; Sungurtekin, et al. 2009; Yıldırım, 2011).

Seventhly, drama is an effective tool in *learning skills*. It stresses *constructivist learning, discovery learning,* and *meaningful learning* instead of memorization and behavioristic approaches (Abu Rass, 2010; Almaz, İşeri, & Ünal, 2014; Başçı & Gündoğdu, 2011; Er, 2003). It advances *student-centered learning* (Abu Rass, 2010), first-hand experience (Abu Rass, 2010; Baldwin, 2012; Heyward, 2010), *contextualized and authentic learning* (Abu Rass, 2010; Baldwin, 2012), and *learning by experience* (Akpınar Dellal & Kara, 2010; Aytaş, 2013; Genç, 2003). Participants learn to *reflect on real life* (Özdemir & Çakmak, 2008). Drama also *attracts learners' attention to lessons* (Almaz, İşeri, & Ünal, 2014).

Eighthly, drama itself provides an effective *teaching methodology*. It makes *participants more active* (Akpınar Dellal & Kara, 2010; Demircioğlu, 2010) and *lessons more interactive, effective, and fun* (Abu Rass, 2010; Almaz, İşeri, & Ünal, 2014; Demircioğlu, 2010; O'Hanlon & Wootten, 2007). It creates a warm classroom atmosphere for *introvert learners* (Selimhocaoğlu, 2004). It helps children's *natural, physical, mental, and psychological development* (Yıldırım, 2011). Drama also teaches *democracy* (Aykaç & Çetinkaya, 2013; Köksal Akyol, 2003; Özdemir & Çakmak, 2008; Tanrıseven & Aykaç, 2013).

Ninthly, drama is extremely necessary for *language skills*. It improves *language development and speaking skills* (Abu Rass, 2010; Akpınar Dellal & Kara, 2010; Aykaç and Çetinkaya, 2013; Furman, 2000; Genç, 2003; Kılıç & Tuncel, 2009; Köksal Akyol, 2003; Stinson 2009; Yeğen, 2003). Drama has positive effects in teaching not only *English* (Akdağ & Tutkun, 2010; Aytaş, 2013; Çelen & Akar-Vural, 2009; Demircioğlu, 2010; Kılıç & Tuncel, 2009; Su Bergil, 2010) but also in teaching *other subject areas* (Okvuran, 2003).

Tenthly, drama is also important for *teachers***.** It provides *self-development to teachers* (Özdemir & Çakmak, 2008), improves *teachers' self-efficacy* (Almaz, İşeri, & Ünal, 2014;

Çetingöz, 2012; Kaya, 2010; Tanrıseven, 2013), *the use of body language* (Almaz, İşeri, & Ünal, 2014; Er, 2003; Öztürk, 2001), and *making eye-contact* (Öztürk, 2001). Through drama, teachers can *get rid of the role of the authority* and the one who knows everything (Kılıç & Tuncel, 2009). There is a positive perception toward *effective drama* implementations (Cahnmann-Taylor & Souto-Manning, 2010; Okvuran, 2003; Ünal, 2004).

2.1.4. History of Creative Drama

Drama education in the world became known with the works of an early pioneer Harriet Finlay-Johnson, a teacher at a village school. His "make believe play" approach in 1911 was influential and he became known with his first drama lesson and child-centered teaching (Adıgüzel, 2012; Tuluk, 2004) In a similar vein, a significant figure in education, John Dewey's child-centered understanding in 1921 led to giving more importance to the process rather than the product. In 1954, Peter Slade added spontaneity and finding oneself (Tuluk, 2004). Focusing on child drama, he promoted personal play, projected play, and such theories. Brian Way (1998) gave importance to individualization and highlighted the "whole child" concept, relaxation, and speech training in his focus on child drama. A very important name in drama, Dorothy Heathcote underlined meaning and doing in 1970s. She did not give children freedom first, but aimed to teach the strengths to the child gradually (Tuluk, 2004).

Drama education in Turkey started in 1926 with "dramatization" in primary school curriculum and later appeared in Village Institutes (Ceylan & Ömeroğlu, 2011; Ünal, 2004). After his visits to western countries to examine the educational systems, İsmail Hakkı Baltacıoğlu, a pedagogue, playwright, and prominent figure in Turkish education history, grasped the importance of practice over theory and urged to place drama in Turkish lesson in the curriculum (Adıgüzel, 2012). Later in 1951, a report on the importance of drama was written in the Ministry of National Education (MoNE).

The first publication about drama was "Dramatization at Schools" by Selahattin Çoruh in 1950. It offered the ways to use dramatization as well as some games for children. Then "Dramatization Applications" by Emir Özdemir in 1965 presented the definition, types, and applications of dramatization (Adıgüzel, 2012). Later, Nimet Erkut's "Pre-school Education" in 1966 dwelled on child theater and dramatization (Aytaş, 2013).

It was not until the 1980s that the "dramatization" term was replaced by "drama in education". San (1988) highly emphasized participative, creative, and critical education over

rote-learning. It was in 1985 that creative drama was publicized in Turkey with the first conference called "Dramatization in International Education" (Adıgüzel, 2012; Ormancı & Şaşmaz Ören, 2010). In 1990 Contemporary Drama Association was established in Ankara. A master program called "Creative Drama" officially started at Ankara University in 1990 and a non-thesis one in 1999 (Adıgüzel, 2012). A report about art education at schools was published by the MoNE in 1991 demonstrating that a healthy balance of drama use was not reached and suggesting that drama courses should be mandatory in education programs (Adıgüzel, 2013). Drama was also integrated to some of the in-service training programs in those years (Öztürk, 2001).

In terms of teacher education, drama could only become a compulsory course with the 1997-1998 reform at education faculties (Başçı & Gündoğdu, 2011). Since it was more literary than educational, it was modified with the 2007 reform (Adıgüzel, 2012).

2.1.5. Components of Creative Drama

2.1.5.1. *The Stages of Creative Drama*

The literature indicates similar stages under different categorizations. For Öztürk (2001), the four processes of creative drama are (1) warm-up, (2) role play and game, (3) improvisation and happening, and (4) evaluation. For Yeğen (2003), the stages of drama are (1) warm-up and relaxation, (2) games, (3) improvisation, (4) happening, (5) evaluation. Tuluk (2004) describes (1) warm-up, (2) game, (3) improvisation and (4) happening. Köksal Akyol (2003) suggests five stages: (1) Warm-up and relaxation stage includes the use of senses, observation, bodily movements, introduction, interaction, building trust and harmony. There are games and activities to relax the brain and body. (2) Playing refers to pantomime and role-plays. It involves five senses, vocabulary knowledge, senses, attention, story making, and competitions. (3) Improvisation refers to spontaneous expression of a theme or subject relying on the experiences and preferences of the participants without basing on a text. (4) Happening refers to a process which derives from a sentence, photograph, idiom, object, or something like that without knowing where to head. (5) Evaluation is the last step to talk about the sessions, feelings, and ideas. However, a well-accepted categorization involves the following (Adıgüzel, 2012):

(1) Warm-up/ Preparation: This stage prepares the participants mentally and physically to the drama session. It is a sports-based opening stage. It involves the relaxation of the body,

preparation of the blood pressure and muscles to the bodily movements, attracting attention and concentration, use of gestures and mimics, gaining trust, building harmony with the group, and feeling comfortable in the place (setting).

(2) Animation: This stage involves acting like another person, improvisations, role-plays, happenings, and other techniques of drama. While preparing for the role-plays and demonstrating them, participants are always active in the process combining the elements of place, time, group, negotiation, atmosphere, and dramatic meaning.

(3) Evaluation/Discussion: This stage allows the evaluation of the process in terms of what the participants have gained. There are no judgmental evaluations; instead participants are prepared to turn back to the real life from the fiction they created.

2.1.5.2. *The Elements of Creative Drama*

The elements of creative drama are drama leader, group, place, and activities (Köksal Akyol, 2003; Öztürk, 2001; Tuluk, 2004).

(1) Drama Leader: A drama leader is the person who guides the process, designs, shapes, and leads a session, modifies the plan in case of an obstacle, has enough knowledge of drama, theater, acting, art, and the subject field, and knows a great many of games and activities. An effective drama leader should act like a researcher, guide, participant, communicator, and team member. S/he should be alive, active, dynamic, original, creative, trustful, natural, spontaneous, and tolerant. Adıgüzel (2012) describes a drama leader as the one who:

- Determines the goals, content, techniques, and an appropriate place.
- Gives clear and short instructions.
- Makes eye-contact.
- Defines the rules in the light of participants' ideas.
- Pays attention to materials selection and prepares them in advance.
- Incorporates the objects in the environment.
- Motivates the participants.
- Avoids criticism to participants' personalities.
- Behaves equally, respectfully, and consistently without bias, subjectivity, or threat.
- Knows the participants in a short while and builds trust in group.
- Knows the theoretical and practical aspects of drama well.

- Knows what s/he does not know well.
- Is honest and intimate to participants.
- Never allows a role-play about the private life or problem of a participant.
- Selects thought-provoking and curiosity-provoking activities.
- Uses “we” language, not “I” language, nor imperatives.
- Makes uses of short evaluations during the sessions.
- Reminds necessary rules in acting, yet never interferes within the role-plays.
- Promotes learning by experience, and supports this with bits and pieces of theory.
- Emphasizes the process over product.
- Encourages random selection of partners or group members (interaction patterns).
- Pays attention to group dynamic, attitudes, and attention span of the group.
- Never sequences the demonstration of groups, but encourages a random order.
- Plans a variety of activities for evaluation.
- Evaluates each session critically and objectively.

A drama leader is one of the most important elements of the process in that s/he can create a perfect atmosphere with his/her attitudes and behaviors as well as by gaining the trust of the participants (Ceylan & Ömeroğlu, 2011). Thus, the need for drama leaders/specialists/teachers at schools has been addressed not only in national literature (Yıldırım, 2011), but also in the world (Flynn, 1997; Wee 2009). In addition, experienced teacher educators are needed (Başçı & Gündoğdu, 2011; Ceylan & Ömeroğlu, 2011; Tanrıseven, 2013; Yıldırım, 2011). Teacher educator drama leaders who offer the drama courses should have sufficient knowledge and experience of drama (Ceylan & Ömeroğlu, 2011).

Drama courses’ being effective in teaching and teachers’ using drama as a method in teaching depend highly on the positive attitudes of student teachers who are to use drama in their prospective teaching (Başçı & Gündoğdu, 2011; Kocaman, Dolmacı, Bur, 2013). Once they become teachers, their role is to make curriculum-related instant decisions, managing the pedagogy, and blending pedagogy with the artistry (Dunn & Stinson, 2011). Thus, they need to be trained as drama leaders as well.

(2) Group (Participants): A group is a combination of participants who have common features and aims, interact with each other, and take part in the sessions with the same

purpose under the guidance of a leader. According to Adıgüzel (2012), group participants are expected to:

- Be voluntary to participate in any activity.
- Be willing, unbiased, tolerant, patient, respectful, and sensitive not to harm themselves or others.
- Concentrate on the activities.
- Avoid negative judgments, taboos, and the misbehaviors that negatively affect the general principles of drama.
- Take part in improvisations and role-plays considering the aims of the group.
- Obey the rules of acting, such as not turning back to the audience.
- Be content with the process.
- Be punctual for the sessions.
- Pay attention to use an appropriate language to ask questions, make evaluations, and question the process.
- Be themselves.

(3) Place (Setting): It is as important as the learner and the group. A place for drama can be a classroom, a laboratory, a museum, a garden, or any open or closed place. Participants should be able to act comfortably without distracting attention. A good place for drama should be convenient to hear voices and sound effects and to work on five senses. Participants are preferred to enter the place without shoes so as not to hurt others. There should not be many objects that can harm the participants. Usually there is a board, projector, tape-recorder, and a store. There should be enough space for the participants to act freely.

(4) Topic/Idea: The topic of drama can be any subject including a skill, a subject discipline, a speech, a discussion in an article, a sculpture, a TV ad, a situation, or a feeling. It could be anything that is suitable to the needs of the group. The topic should serve to the purposes of the leader and reflect the goals of the session. It should enrich the drama sessions.

2.1.5.3. *The Dimensions of Creative Drama*

Creative drama can be used as a means or a method. That is, it can be used as a means to teach a subject discipline such as physics or languages or as a method to teach drama itself. The dimensions of drama include learning method, expressing oneself, kind of art, learning

process, interaction, socialization, trust, self-esteem, belongingness to a society, communication, being a member of a group, and problem-solving (Adıgüzel, 2012; Yeğen, 2003).

2.1.4.4. *The Content of Creative Drama*

The content of drama ranges widely from photography, music, story, and poetry to sculpture, mass media, science, and so on (Yeğen, 2003). Thus, any subject can be taught through drama.

2.1.4.5. *The Techniques of Creative Drama*

There are many techniques of drama such as improvisation, simultaneous improvisation, role-play, role cards, dramatization, frozen image, consciousness corridor, role change, pantomime, forum theater, interviews, inner voice, and so on (Adıgüzel, 2012). Öztürk (2001) also offers warm-up, harmony, trust, imaginary thinking, developing imagination, group work, emotion and motions, improvisations, and creation as the techniques of drama; however, they can be assumed more as the purposes to be developed.

2.2. Drama in Teacher Education

2.2.1. Drama Courses in Teacher Education Programs

When knowledge is confined to course books and covered independent of real life, then it is dead knowledge (Heathcote, 1984). Thus, building a connection between knowledge and experience is essential in teacher education (Dewey, 1934). However, there is a huge gap between the theories of researchers and the practices of classroom teachers (Rose, 2002). This gap can be removed only in effective training in teacher education (Tanrıseven, 2013). In that sense, drama serves as a great tool to offer even theoretical courses in teacher education in an effective and long-lasting way.

Teachers hold the most influential role in societies as schools have to meet the challenges of the future. Therefore, teachers of today's schools are to grow up knowledgeable and creative citizens. Accordingly, teacher education programs have to offer drama courses to train student teachers to increase their creativity (Başçı & Gündoğdu, 2011).

In addition, student teachers are going to be not only the subject teachers but also drama leaders acting on the stage. Therefore, it is especially important to offer them drama courses

because they, as drama leaders, should set the goals and plan the methods, content, materials, and evaluation prior to their lessons. They should be able to understand the character of the group with their needs and interests. Thus, they should internalize the importance of drama perfectly and be well-equipped. According to Ceylan and Ömeroğlu (2011), all these self-efficacies can be gained through drama courses in teacher education programs.

Elitok Kesici (2014), on the other hand, reveals the inadequacies of in-service teachers in drama courses as they had not had drama training in teacher education although they reported positive contributions of drama on learners' socialization and self-confidence. In a study on in-service training that compares a classical training and a drama-based training, Bil (2013) found out that creative drama method can be very effective, practical for real life situations, and enjoyable at the same time.

Drama courses are proved to be useful not only in educational faculties but also in other study fields. Tanrıseven and Aykaç (2013) investigated the personal and professional contributions of creative drama to the lives of university students and found a positive effect in that drama provided awareness of effective time management, development of social skills, decreasing bashfulness, feeling comfortable, communication, and group adaptation. University life involves not only the academic and professional subject areas, but also the improvement of individuals in all social aspects to overcome challenges they may encounter. To improve their problem solving skills in social life, communication, self-expression, time management, and such life skills, drama courses should be placed in all educational levels in all areas. Thus, Tanrıseven and Aykaç (2013) suggested drama courses at universities to be expanded to all departments as drama is believed to be useful in all professions.

In the light of all these needs, the literature indicates that student teachers at different departments such as classroom teaching or pre-school teaching have positive attitudes toward drama courses in teacher education (Başçı & Gündoğdu, 2011; Ceylan & Ömeroğlu, 2011; Yıldırım, 2011). Başçı and Gündoğdu (2011) point out that student teachers believe drama is effective and enjoyable in learning as it provides a positive learning atmosphere, helps developing communication skills, and promotes affective attitudes like self-confidence. However, inadequacy in experienced teacher educators, physical environment, and course materials should be taken into consideration. In the same vein, Ceylan and Ömeroğlu (2011) suggest that drama courses last for two semesters and underlined the importance and the role of educators as drama leaders who should be experienced,

knowledgeable, and encouraged to improve themselves. It was also concluded by Yıldırım (2011) that the amount of drama courses in teacher education should be increased; these courses should be offered by experienced educators on drama, and sufficient materials should be provided. Elitok Kesici (2014) points to the fact that teachers are not knowledgeable and equipped enough to give drama courses and that the sources and materials for drama courses are inadequate. Considering the positive effects of drama on learners' development, importance of materials used in drama sessions to foster creativity, and the role of the drama leader as the one who creates a helpful, humanistic, and communicative relations among participants, schools should pay more attention to training teachers, providing materials and the setting, and destroying the misunderstandings about drama such as memorizing plays or roles.

Studies in Turkey show that creative drama in teacher education contributes to student teachers' social skills (Ceylan & Ömeroğlu, 2007; Kaf-Hasırcı, Bulut & Saban, 2007; Kara & Çam, 2007), creativity (Özdemir & Çakmak, 2008), academic achievement (Adıgüzel & Timuçin, 2010), motivation (İflazoğlu & Tümkaya, 2008), and decreasing speaking anxiety (Sevim, 2014). İflazoğlu and Tümkaya (2008) touched upon the importance of motivation in learner-centered education and upon the role of drama courses in increasing motivation. In their study on student classroom teachers, they found a positive correlation between the motivation level of student teachers and their academic successes on drama courses. In terms of contributions to social skills, Kara and Çam (2007) state that creative drama has a positive effect on student teachers' working with a group, initiating and executing a task, carrying on a relationship, and gaining self-control.

2.2.2. Drama Courses in ELT in Turkey

Studies strongly suggest that drama should be an essential part of all teacher education programs (Almaz, İşeri, Ünal, 2014; Başçı & Gündoğdu, 2011; Çetingöz, 2012; Kaf Hasırcı, et.al., 2008; Ormancı & Şaşmaz Ören, 2010; Özdemir & Çakmak, 2000; Tanrıseven & Aykaç, 2013). Although the integration of acting skills into teaching profession started to emerge in the 1970s in the USA, Özmen (2011b) laments that it was not until 2009 in our country. Only few studies have investigated drama in SLTE probably since drama course in these programs is literature-based rather than an educational method that can be used in methodology courses.

One study conducted by Kocaman, Dolmacı, and Bur (2013) investigates the attitudes of student English language teachers at the 1st, 2nd, 3rd, and 4th grades toward drama activities based on an attitude scale. It reveals positive results at all levels, but the most positive ones at the junior level. In another study, Akpınar Dellal and Kara (2010) investigate the awareness of English language teachers and student English language teachers on drama and show a satisfactory level of awareness. The participants believe it is an inseparable part of language teaching. However, they admit their inadequacies in using drama and believe that the amount of drama courses in ELT programs should be increased. Investigating the perceptions of preservice English language teachers regarding their self-efficacy of teaching methods and techniques, Aşılıoğlu (2006) offers that although the participants feel competent in teaching and dealing with questions, they do not feel that competent in drama and role-play techniques. Thus, the teacher education programs can be said to be insufficient. Similarly, Dunn and Stinson (2011) dwell on the importance of teaching artistry in using drama as pedagogy in second language teaching and learning. They investigate the impact of drama on students' oral communication and find positive results.

In the 1997-1998 curriculum of ELT (Figure 2.3), "Drama Analysis and Teaching" course was literature-based with 3 hours of theoretical course without any practice (Figure 2.1). In the 2006-2007 curriculum, on the other hand, it became more relevant to be used in education (Figure 2.2). It turned into a literature-free "Drama" course with 2 hours of theory and 2 hours of practice (Figure 2.4). The renewed course had more educational-based content (YÖK, 2007; 1998). However, still drama course is only incorporated to the curriculum either as a literature-based course or as a theory-based course with little or no practice. The curriculum lacks drama course as a discipline and a method. Thus, the only chance for student teachers to practice drama is their methodology courses if allocated sufficient time.

Drama (Oyun) İncelemesi ve Öğretimi **(3-0) 3**

Edebiyat türü olarak tiyatro eserlerinin nitelikleri; tiyatro eserlerinin türleri; tiyatro eserlerini inceleme; ve çözümleme yaklaşımları; çeşitli tiyatro akımlarını temsil eden İngiliz, Amerikan tiyatro eserlerinden örneklerin incelenmesi.

Figure 2.1. The description of drama course in 1998 (YÖK, 1998. Education Faculty, Teacher Education Undergraduate Programs, March 1998).

[Translation: Drama (Play) Analysis and Teaching: The characteristics of drama (theatrical production), drama types, analyzing drama and analysis approaches, analyzing British and American drama samples that represent various drama movements.]

Drama* **(2-2-3)**

Eğitsel drama teriminin tanımı ve anlamı, benzer terimlerden (Psiko drama, Yaratıcı drama, Drama-Oyun, Drama) farkı, çocuklarla drama uygulamalarının tarihçesi, eğitsel dramanın yapısı ve uygulanma aşamaları, eğitici dramanın yaş grupları ve uygulama alanlarına göre sınıflandırılması, eğitsel drama ortamı ve öğretmen nitelikleri, eğitsel drama da özel teknikler, eğitsel dramanın değerlendirilmesi, uygulandığı alanın eğitim amaçlarına uygun eğitici drama örnekleri ve yeni örneklerin geliştirilmesi.

Figure 2.2. The description of drama course in 2007 (YÖK, 2007. Education Faculty, Teacher Education Undergraduate Programs, June 2007.)

[Translation: Drama: Definition and meaning of educational drama, its difference from related words (psychodrama, creative drama, drama-game, drama), history of drama with young learners, structure of educational drama and its stages, classification of educational drama for age groups and fields of application, educational drama setting and teacher qualifications, special techniques in educational drama, evaluation of educational drama, educational drama samples for the field it is used and developing new samples.]

İNGİLİZCE ÖĞRETMENLİĞİ LİSANS PROGRAMI

BİRİNCİ YIL

I. Yarıyıl

KODU	DERSİN ADI	T	U	K
	İngilizce Dilbilgisi I	3	0	3
	Konuşma Becerileri I	3	0	3
	Okuma Becerileri I	3	0	3
	Yazma Becerileri I	3	0	3
	Türkçe I: Yazılı Anlatım	2	0	2
	Atatürk İlkeleri ve İnkılap Tarihi I	2	0	0
	Öğretmenlik Mesleğine Giriş	3	0	3
	Kredi	17		

II. Yarıyıl

KODU	DERSİN ADI	T	U	K
	İngilizce Dilbilgisi II	3	0	3
	Konuşma Becerileri II	3	0	3
	Okuma Becerileri II	3	0	3
	Yazma Becerileri II	3	0	3
	Türçe II: Sözlü Anlatım	2	0	2
	Atatürk İlkeleri ve İnkılap Tarihi II	2	0	0
	Okul Deneyimi I	1	4	3
	Seçmeli I	2	0	2
	Kredi	19		

İKİNCİ YIL

III. Yarıyıl

KODU	DERSİN ADI	T	U	K
	İleri Okuma Becerileri	3	0	3
	İngiliz Edebiyatına Giriş I	3	0	3
	Dil Edinimi	3	0	3
	Bilgisayar	2	2	3
	Türkçe Ses ve Biçim Bilgisi	3	0	3
	Gelişim ve Öğrenme	3	0	3
	Kredi	18		

IV. Yarıyıl

KODU	DERSİN ADI	T	U	K
	İleri Yazma Becerileri	3	0	3
	İngiliz Edebiyatına Giriş II	3	0	3
	İngilizce Öğretiminde Yaklaşımlar	3	0	3
	Dilbilime Giriş I	3	0	3
	Türkçe Tümce Bilgisi ve Anlambilim	3	0	3
	Öğretimde Planlama ve Değerlen.	3	2	4
	Kredi	19		

ÜÇÜNCÜ YIL

V. Yarıyıl

KODU	DERSİN ADI	T	U	K
	Dilbilime Giriş II	3	0	3
	Kısa Öykü İncelemesi ve Öğretimi	3	0	3
	İngilizce-Türkçe Çeviri	3	0	3
	Özel Öğretim Yöntemleri I	2	2	3
	Öğretim Tek. ve Materyal Gelişt.	2	2	3
	Seçmeli II	3	0	3
	Seçmeli III	2	0	2
	Kredi	20		

VI. Yarıyıl

KODU	DERSİN ADI	T	U	K
	Araştırma Becerileri	3	0	3
	Çocuklara Yabancı Dil Öğretimi	3	0	3
	Roman İncelemesi ve Öğretimi	3	0	3
	Sınıf Yönetimi	2	2	3
	Özel Öğretim Yöntemleri II	2	2	3
	Seçmeli IV	3	0	3
	Kredi	18		

DÖRDÜNCÜ YIL

VII. Yarıyıl

KODU	DERSİN ADI	T	U	K
	İng. Sınav Hazırlama ve Değerl.	3	0	3
	Drama (Oyun) İnceleme. ve Öğret.	3	0	3
	Materyal Değerlen. ve Uyarlama	3	0	3
	Konu Alanı Ders Kitabı İncelemesi	2	2	3
	Okul Deneyimi II	1	4	3
	Seçmeli V	3	0	3
	Kredi	18		

VIII. Yarıyıl

KODU	DERSİN ADI	T	U	K
	Türkçe-İngilizce Çeviri	3	0	3
	Şiir İncelemesi ve Öğretimi	3	0	3
	Rehberlik	3	0	3
	Öğretmenlik Uygulaması	2	6	5
	Kredi	14		
	TOPLAM KREDİ	**143**		

T : Haftalık teorik ders saati.
U : Haftalık uygulama ders saati.
K : Dersin kredisi.
Öğretmenlik Formasyonu Dersi

Figure 2.3. ELT undergraduate program in 1998 (YÖK, 1998. Education Faculty, Teacher Education Undergraduate Programs, March 1998).

İNGİLİZCE ÖĞRETMENLİĞİ LİSANS PROGRAMI

I. YARIYIL

KODU	DERSİN ADI	T	U	K
A	Bağlamsal Dilbilgisi I	3	0	3
A	İleri Okuma ve Yazma I	3	0	3
A	Dinleme ve Sesletim I	3	0	3
A	Sözlü İletişim Becerileri I	3	0	3
GK	Türkçe I: Yazılı Anlatım	2	0	2
GK	Bilgisayar I	2	2	3
GK	Etkili İletişim	3	0	3
MB	Eğitim Bilimine Giriş	3	0	3
TOPLAM		**22**	**2**	**23**

II. YARIYIL

KODU	DERSİN ADI	T	U	K
A	Bağlamsal Dilbilgisi II	3	0	3
A	İleri Okuma ve Yazma II	3	0	3
A	Dinleme ve Sesletim II	3	0	3
A	Sözlü İletişim Becerileri II	3	0	3
A	Sözcük Bilgisi	3	0	3
GK	Türkçe II: Sözlü Anlatım	2	0	2
GK	Bilgisayar II	2	2	3
MB	Eğitim Psikolojisi	3	0	3
TOPLAM		**22**	**2**	**23**

III. YARIYIL

KODU	DERSİN ADI	T	U	K
A	İngiliz Edebiyatı I	3	0	3
A	Dilbilim I	3	0	3
A	İngilizce Öğretiminde Yaklaşımlar I	3	0	3
A	İngilizce-Türkçe Çeviri	3	0	3
A	Anlatım Becerileri*	3	0	3
GK	Türk Eğitim Tarihi*	2	0	2
MB	Öğretim İlke ve Yöntemleri	3	0	3
TOPLAM		**20**	**0**	**20**

IV. YARIYIL

KODU	DERSİN ADI	T	U	K
A	İngiliz Edebiyatı II	3	0	3
A	Dilbilim II	3	0	3
A	İngilizce Öğretiminde Yaklaşımlar II	3	0	3
A	Dil Edinimi	3	0	3
GK	Bilimsel Araştırma Yöntemleri	2	0	2
MB	Özel Öğretim Yöntemleri I	2	2	3
MB	Öğretim Teknolojileri ve Materyal Tasarımı	2	2	3
TOPLAM		**18**	**4**	**20**

V. YARIYIL

KODU	DERSİN ADI	T	U	K
A	Çocuklara Yabancı Dil Öğretimi I	2	2	3
A	Özel Öğretim Yöntemleri II	2	2	3
A	Dil Becerilerinin Öğretimi I	2	2	3
A	Edebiyat ve Dil Öğretimi I*	3	0	3
A	İkinci Yabancı Dil I*	2	0	2
GK	Drama*	2	2	3
MB	Sınıf Yönetimi	2	0	2
TOPLAM		**15**	**8**	**19**

VI. YARIYIL

KODU	DERSİN ADI	T	U	K
A	Çocuklara Yabancı Dil Öğretimi II	2	2	3
A	Türkçe- İngilizce Çeviri	3	0	3
A	Dil Becerilerinin Öğretimi II	2	2	3
A	Edebiyat ve Dil Öğretimi. II*	3	0	3
A	İkinci Yabancı Dil II*	2	0	2
GK	Toplama Hizmet Uygulamaları	1	2	2
MB	Ölçme ve Değerlendirme	3	0	3
TOPLAM		**16**	**6**	**19**

VII. YARIYIL

KODU	DERSİN ADI	T	U	K
A	Yabancı Dil Öğretiminde Materyal İnceleme ve Geliştirme*	3	0	3
A	İkinci Yabancı Dil III*	2	0	2
A	Seçmeli I	2	0	2
GK	Atatürk İlkeleri ve İnkılap Tarihi I	2	0	2
MB	Okul Deneyimi	1	4	3
MB	Rehberlik	3	0	3
MB	Özel Eğitim*	2	0	2
TOPLAM		**15**	**4**	**17**

VIII. YARIYIL

KODU	DERSİN ADI	T	U	K
A	Yabancı Dil Öğretiminde Ölçme ve Değerlendirme	3	0	3
A	Seçmeli II	2	0	2
A	Seçmeli III	2	0	2
GK	Atatürk İlkeleri ve İnkılap Tarihi II	2	0	2
MB	Karşılaştırmalı Eğitim*	2	0	2
MB	Türk Eğitim Sistemi ve Okul Yönetimi	2	0	2
MB	Öğretmenlik Uygulaması	2	6	5
TOPLAM		**15**	**6**	**18**

GENEL TOPLAM	Teorik	Uygulama	Kredi	Saat
	143	32	159	175

A: Alan ve alan eğitimi dersleri, **MB:** Öğretmenlik meslek bilgisi dersleri, **GK:** Genel kültür dersleri

Figure 2.4. ELT undergraduate program in 2007 (YÖK, 2007. Education Faculty, Teacher Education Undergraduate Programs, June 2007.)

2.2.3. Evaluation of ELT Programs in Turkey in terms of Teaching Skills

After the long discussions of the best method in language teaching, the focus has changed and what matters has become the quality of teaching and how these programs are designed for effective language teaching (Şallı-Çopur, 2008). In this sense, ELT programs in Turkey have been evaluated in different aspects and one common finding is that ELT programs in Turkey needs to be more experienced-based and practical with more micro-teaching, practice, and opportunities of teacher development.

In a study comparing two groups of ELT teachers, Ortakköylüoğlu (2004) lists the teacher education models, ELT course descriptions, ELL course description, and teacher competences. Based on the findings, she concludes that theory must be integrated to practice for teacher development; therefore, more micro-teaching and practice teaching should be done. In addition, the language proficiency and culture courses are inadequate. Student teachers are suggested to be more involved in teaching and administrating at practicum. Finally, she suggests that all courses at ELT departments be offered in English including the education courses.

Based on her investigation on the views of student teachers and the school teachers who they worked with in practicum, Erozan (2005) dwells on the language improvement courses in ELT programs. The results show that ELT student teachers need language improvement courses, more practice, micro-teaching, and practicum. Similarly, Seferoğlu (2006) investigates the views of senior ELT student teachers about their program. The study shows that student teachers need to observe different features of different teachers at different levels. Thus, more opportunities of practice are emphasized. In this sense, drama course provides a great means to practice speaking, language improvement, micro-teaching, and practicing teaching skills.

Şallı-Çopur (2008) investigates the perceptions of ELT graduates regarding their professional competences and the extent that the ELT program enables them to gain these competences. The results indicate that the graduate teachers are competent in many of the competences defined by CHE, but not in grammar, speaking skills, classroom management, and assessment. Şallı-Çopur (2008) specifically touches upon the importance of foreign language competencies and model educators in ELT for becoming effective teachers. She suggests a more practice- and experience-based teacher education with more chances of micro-teaching and fewer participants in methodology classes. In addition, she underlines the role of teacher educators who contribute a lot to the practices of student teachers.

Investigating the opinions of student English language teachers about the TE program to develop an effective teaching strategy at the department, Tercanlıoğlu (2008) concludes that despite certain strengths, there are many insufficiencies to be fulfilled. One essential finding of this research is the improper and misleading course content. One participant clarifies this with the mismatch between the course content and the course title: *"For example, we have courses titled, "The Drama in ELT", "Short story in ELT" etc. We expected to learn teaching English through drama/theatre ... using drama/theatre texts, but we only studied the basic theory of English Drama, (without practice) ..."*

In a similar vein, Coşgun Ögeyik (2009) looks for the opinions of English language student teachers. The results of the study show that student teachers appreciate the practical parts of the program, but find the development of some components insufficient.

Using Peacock model, Coşkun and Daloğlu (2010) aim to determine the components of ELT programs based on the data from senior students and experienced teachers. The results show that the former group is complaining about the pedagogic aspects whereas the latter does not like the linguistic aspects. In addition, they conclude that the practice component of the curriculum should be increased; pedagogic aspects and the language proficiency of student teachers should be improved. They offer more practice opportunities and micro-teaching, a balance of received and experiential knowledge, and involvement of reflection, alternative assessment, and modern teaching techniques. Therefore, Coşkun and Daloğlu (2010) suggest that the ELT programs should be reconstructed to meet the professional and practical needs of student teachers. In close relation to this, Goldfus (2011) states that theoretical knowledge and practical application should be combined in TE models. Teacher education programs should have an approach to combine declarative and procedural knowledge. The problem, however, is bridging the gap between theory and practice.

Another critical point is highlighted by Hismanoğlu (2012). The opinions of ELT student teachers showed that they were content with the program in many aspects except for the inadequacies in higher order skills, creative thinking, and critical thinking. They believed that the program does not arouse higher level thinking skills, involvement, and interest.

The research by Özmen (2012) about the student teachers' beliefs on learning and teaching in ELT departments is critical in that it is conducted in the same setting as this study. Based a longitudinal study of four years, he presents that the educational views of student teachers about their program tend to be more traditional despite the fact that the program employs a

constructivist/reflective educational view based on European frameworks. In terms of teacher change, the study showed that in Phase 1, the first two years of ELT programs, student teachers are prone to pursue what they believe before teacher education and not to change it while the significant changes begin to emerge in Phase 2 and 3, the last two years: first with the methodology courses; then with the practicum. The most influential stage is found to be Phase 3 since the transmissive teacher role in their minds turn into a mentor role along with their early teaching practices. This shows the importance of practice in ELT once more.

There are other studies that promote reflective processes in ELT programs (Cephe, 2009; Özkan, Demir, & Balçıkanlı, 2013; Şanal-Erginel, 2006). Şanal-Erginel (2006) states that the reflective processes of ELT student teachers contribute to their perceptions of themselves as professionals. In the same vein, Cephe (2009) proposes that the impacts of reflective processes are related to the changes in student teachers' beliefs in the way to shape a "professional self". Korthagen and Vasalos (2005) also note that teachers start to reflect on their actions, beliefs, and identity through reflection so that they reconstruct their understanding of themselves and feel more confident.

Karakaş (2012) states that earlier programs described a teacher education program for student teachers to be achieved and the MoNE described some competencies to be gained; however, they have more to do with the in-service teachers, not those at undergraduate programs. Likewise, Sabuncuoğlu (2006) expresses that traditional teacher education models are not sufficient to prepare student English language teachers to the profession. However, the goal of ELT programs should be to provide the student teachers with training in teaching to be used in future teaching (Golfus, 2011). In this sense, a solution comes from Wallace who warns us that these programs need a well-argued philosophy, yet there is no clear-cut one (Karakaş, 2012).

2.3. Teaching As a Performing Art

The misconception of "Vocabulary + Essential structures = Language" in teaching has already been challenged (Maley & Duff, 1982). In today's dynamic, communicative, and interactive world, the needs have altered from knowledge transmission to communicative inductive teaching that promotes discovery learning, interaction, teacher's modelling, and such notions. That has turned the teacher's role from simply lecturing into performing in

class. The discussions that teaching is actually a performing art is nothing new (Baughman, 1979; Friedman, 1988; Griggs, 2001; Hart, 2007; Lessinger, 1979; Özmen, 2011a; Sarason, 1999; Van Hoose & Hult Jr., 1979). They all underline the connection between teaching and performing, and the most important commonality they emphasize on is that the way teachers teach matters much more than the things they teach. Their focus on artistic aspects of teaching oriented on the dynamics of teaching, creating an identity for teacher, and improving teaching skills of teachers such as voice, body language, awareness of self, observation, manipulation of the classroom atmosphere, and such (Özmen, 2011a). Focusing on the third orientation, this study dwells on improving the teaching skills of teachers by approaching teaching as a performing art.

The history of the argument that "teaching is a performing art" is long and profound. Beginning with the reflective teaching proposal of John Dewey in the early 1930s, many educational scholars have touched upon the artistry of teaching. Discussing three dimensions as practice of teaching, subject matter, and the institutional and cultural aspects of teaching, Barzun (1945) argues that teaching artistry lies on the aesthetic talents of instructors and that there is a need to meet social needs. Later, Highet (1950) exalts teaching as an art more than a science, in which he resembled it to painting, for which one needs to put her/his heart. Then Taylor (1967) argues that the creative and artistic aspects are neglected at colleges. Late 1970s became the peak of the argument that "teaching is a performing art" when Lessinger and Gillis published *Teaching as a Performing Art* (Hart, 2007). Shamos (1970) views teaching as an art. Then, Eisner (1979) became of the strongest proponents of teaching as an artistic and aesthetic skills. He asserts that although the ends may alter, both teachers and actors communicate with their own audience; hence, just as actors need intelligent control of qualitative elements, teachers need to do the same to create a classroom atmosphere to facilitate learning. In other words, both have to seek ways to become effective communicators. Another proponent of the idea at around the same time, Baughman (1979) declares teaching as an art as much as a science and clarifies that if chemistry is a science, teaching chemistry becomes an art. He urges upon the fact that as the audiences, students are affected by the way they are taught including the use of voice, dressing, body language, and so on. Promoting teaching as a performance-based art, Van Hoose and Hult (1979) define three experiences: training one for knowledge and abilities; educative one for the dynamics and complexities; and celebrative one for the pleasure gained. As the name of the articles suggests, in *The Classroom as Theater of Self: Some Observations for Beginning Teachers*,

Hanning (1984) preaches to “be yourself” in class, but then modified it to “make yourself” when he discovers that novice teachers develop a teacher-self while performing in class. In an analogy, Lowman (1984) draws attention to “a teacher as the focus in the classroom” just like “an actor as the focus on the stage”. Believing teaching is a performing art, Newberry (1996) connects acting to teaching in various aspect from the audience to the ticket. The end reward that comes as an applause in acting arts comes as people’s interest and response in teaching; thus, she advocates being creative and unconventional in teaching just to inspire someone. Newberry refers to Nolan’s research (1996) that shows that students learn 30% of what they hear and see but 80% of what they experience personally. In conclusion, ‘doing’, ‘acting’, ‘performing’, and ‘experiencing’ are way better than simply reading or listening. Later, Sarason (1999) begins to grumble that student teachers are not given the chance for rehearsal until practicum to be effective teachers. Though stressing more on constructing a teacher identity, Danielewich (2001) is another educational researcher who suggests a role theory for teachers. She believes that what makes a good teacher is neither the methodology nor the ideology; it is the commitment with an identity in a state of being. In their extremely fruitful book called *Acting Lessons for Teachers: Using Performance Skills in the Classroom*, Tauber and Mester (2007) presents what exactly is the concern with “teaching as a performing art”. They argue that under the theoretical assumptions for pedagogy lies enthusiastic teaching that results in more participating and learning students. Since enthusiastic teacher can contagiously energize the dynamics of the classroom, their acting craft comes into play. In relation to the acting craft, they offer a number of acting strategies for teachers including boosting enthusiasm, animating the body from gestures to posture, animating the voice with paralanguage variations, using the space in respect to proxemics in the classroom, involving humor, role-playing, using props and technology, securing attention through suspense and surprise, making a dramatic entrance, and managing the classroom. In a dissertation study, Hart (2007) designs a course titles “Teaching as a Performing Art” and shows that teaching can be fed by theater acting; teacher identity can be developed through performance-based teaching; and such implementations can contribute to the performance-based problems of student teachers. In a relatively recent and local study, Özmen (2011) stresses on identity development of student teachers through the incorporation of acting skills in SLTE. He proposes the BEING model for teacher identity that stands for Believe, Experiment, Invent, Navigate, and Generate and asserts that what facilitates identity formation is the acting courses for teachers.

2.3.1. Comparing and Contrasting Teaching and Acting

Teaching profession and acting profession have long been compared and the commonalities have been discussed in literature in different perspectives by many scholars (Hanning, 1984; Hart, 2007; Rives Jr., 1979; Sarason, 1999).

One of the earlier ones is Eisner (1968) who stresses on the audience to communicate and the intelligent control of qualitative elements. Another study is Lessinger and Gillis (1976, as cited in Rives Jr., 1979) who list the similarities as: audience, stage, literature, modes and styles of performance, and an instrument. They also add that cooperative and collaborative learning context for trainees is necessary in both. One another shows the characteristics of teachers that may be likened to those of actors (Van Hoose & Hult, 1979): Flexibility in adjusting the atmosphere and interaction, sensitivity toward needs and differences, the self that becomes an instrument for communication, expressive techniques, and the use of verbal and nonverbal behavior. The list that Sarason (1999) offers include the stage of performance, stage fright, script vs. curriculum, and responsive audience. A wider comparison is provided by Hanning (1984) ranging from the physical resemblances between classroom and stage, students and audience, or script and syllabus to the emotional resemblances between teachers' confidence in front of the class and actors' confidence in front of the audience. Other similarities include planning the course and practicing the role and use of voice and body language in both. Probably the most comprehensive list of the connections between these two professions is presented by Newberry (1996). She resembled the stage to the classroom, the set to the characteristics of the classroom, props to the equipment and resources including projectors, board, textbooks, chairs, etc., curtain to the ethics and the negative emotions to be covered such as mistrust, prejudice, fear, etc., leading actors to the identifiable students active in class, supporting cast to the not-easily-identifiable students quite or passive in class, the playwright to the curriculum, the director to the teacher, script to the syllabus, lesson plans, and objective, audience/critics to the individuals including students, colleagues, or administration, ticket to student success, and applause to people's interest. She also adds some useful techniques such as games, dramatics with "what if" situations, art, technology, music and humor.

In addition to the list of similarities provided by several educators, there are other points to consider. To begin with, dynamic domains in terms of classroom interaction and aesthetic aspects are like those of acting in terms of interaction and aesthetic (Axelrod; 1973; Dawe, 1984; Eble, 1977; Nisbet, 1977). Another is the need to capture and hold the attention of the

audience (DeLozier, 1979; Hanning, 1984; Tauber & Mester, 2007). Regarding the content, actors/actresses follow a script; likewise, teachers follow a lesson plan (Rives Jr., 1979). Regarding the setting for the performance area, actors/actresses need a stage and similarly teachers need a classroom (Rives Jr., 1979; Van Tartwick, Brekelmans, & Wubbels, 1998). Both of them have to achieve a communication that lead to an interactional process (Rives Jr., 1979). In addition, both professions require utilizing their selves to communicate with their audience (Hanning, 1984; Rives Jr., 1979). Furthermore, teacher identity can be shaped through the implementation of teaching as a performing art (Hart, 2007; Özmen 2011a). Finally, to improve the performances in both professions, materials such as video and audio cassettes can be utilized in collaborative ways (Lessinger & Gillis, 1976, as cited in Rives Jr., 1979). It can yet be added to these comparisons that the ultimate goal of both teachers and actors/actresses is to deliver the content in the most efficacious, accessible and liveliest form to their addressees.

Drawing from the metaphors between teachers and actors/actresses, the similarities can be summarized as:

- Students vs. audience
- Teacher vs. actor/actress/director
- Curriculum vs. playwright
- Syllabus/lesson plan vs. script
- Classroom vs. stage
- Equipment vs. props
- Curtain vs. emotions
- Planning vs. rehearsal
- Modes and styles vs. approaches, methods, and techniques
- Attracting attention
- Adjusting the atmosphere
- Monitoring and observing for reacting simultaneously
- Expressive techniques
- Communication and interaction
- Instruments
- Utilizing the self
- Body language and voice

- Confidence
- Stage fright
- Aesthetic
- Developing an identity
- Collaboration with others

Among all, what teachers can benefit most from the performance skills in acting appear to be using body language and voice aesthetically, capturing attention (Tauber & Mester, 2007), and communicating effectively in a comfortable atmosphere where interactions can be ensured (Rives Jr., 1979).

The outcomes of these commonalities have been utilized in the teaching profession to benefit from the acting profession. For instance, some materials for teacher training were produced (Griggs, 2001; Özmen 2010b; Rives Jr., 1979). A syllabus was offered for teaching as a performing art (Hart, 2007). Javidi, Downs and Nussbaum (1988) propose that effective teaching skills can be developed through the dramatic tools of teacher such as humor or self-disclosure. In respect to the effective teaching skills, Özmen (2010b) draws attention to the skills of teachers as their use of voice, use of body language, observation of the atmosphere, manipulation with the content depending on the needs, experience of classroom interaction, responses to the unexpected situations, and development of a strong teacher identity. However, apparently not many ELT programs can develop a framework of "teaching as acting" finding it difficult to implement all courses in that way. Their reasons include having no qualified educators or teacher education models. Thus, "how to achieve it" is unclear to most. However, at least drama courses can be covered more with the teaching and acting skills that will pay off in profession.

On the other hand, there are certain arguments raised against the idea of "teaching as a performing art". One criticism lies in the end products of both. Smith (1979) discusses that while the ultimate goal of performance arts can be the aesthetic enjoyment, it is learning in our case in class. His criticism on the arguments about training teachers through acting is rather time-consuming and extremely demanding. He may have a point here; however, it should be remembered that every change requires some time. For example, despite criticisms against communicative methods that were demanding and time-consuming compared to the traditional methods in language teaching, communicative methods were acknowledged to be useful. Just like that, acting point of view in teaching can result in more effective outcomes

in SLTE although it can initially be difficult. A major difference also lies in scripts. While actors mostly rely on the same lines, teachers do not have a script, and their lines alter every day (Hart, 2007). Van Hoose and Hult Jr. (1979) draw attention to the fact that teachers' performance of acting is far more difficult than that of actors as the latter performs to different audience each night while the former has to build a closer relationship to the audience, the students in their case. Another is the unreal identities that students may embrace. While actors consciously act a role using their acting identity, student teachers may experience role conflict; therefore, they may need conscious identity-building processes in their SLTE (Özmen, 2011a).

Other factors are not raised as criticism, but as certain differences that are actually similar, but are the points to be considered from different aspects or to be reminded. Perhaps one of the most basic differences in this sense is the dynamics included (Hart, 2007). To illustrate, actors adhere a lot to the script although they may have to make improvisations on the stage; thus, improvisational skills are the core of their profession. Their performances remain fresh as long as they adjust themselves to new audience. Teachers, on the other hand, need more improvisational skills in fact since they do not act the same script in each lesson because even though the lesson plan, syllabus, or the curriculum serve for demarcation of the content like a script, they never use the same wording; they change styles, techniques, or materials. Even if they do not, the classroom dynamics may compel them to make changes in various ways. No two classes are the same because of their classroom dynamics. In short, the same actor can act the same script to different audience more or less in the same way although never the same; but when the same teacher teaches the same topic to different students, there may be a lot more differences.

Another point is that teachers seem to have more responsibilities than actors. To illustrate, in addition to the aspects mentioned above, teachers need to have classroom management skills whereas it is the stage manager's job in theater. Teachers may need to be the decision-makers or rule-setters whereas it is the director at theater. Comparing the actors and teachers, Özmen (2010b) states that all that actors need to do is to stick at the play-script as other tasks are fulfilled by playwrights, director, producer, music operators, and others whereas it is the teacher who has to act as the writer, actor, director, and producer. In other words, teachers plan their lessons, act on the stage while teaching, managing and directing the class, and producing materials that lead to learner outcomes.

Finally, two points in this study should be kept in mind: One is that while comparing the audience in theater and students in class, passive audience are not referred. In fact, even in plays where all what audience do is applauding, there is an interaction between them and the actors. There are even more interactive plays in performance-based arts. It is almost the same in long lectures at universities where students seem more passive although professors still manage to grab attention using some acting and teaching skills. However, what is meant in the comparison of the audience and students is not a context where neither of them are passive. In contrast, interaction among them, communication, and collaboration in class are highly encouraged and desired in teaching. The other is that teachers are not expected to have a talent in acting. Especially drama is nothing that requires acting talent. Spolin (1999) states that everybody is able to improvise, so talent has little or nothing to do with it. The term "acting skills" is used to refer to the teaching skills that can be incorporated with acting skills that are interrelated, but no teachers are expected to act like an actor.

2.3.2. Teaching as a Performing Art through Drama

Drama is an alternative way of teaching and learning now (Kocaman, Dolmacı, & Bur, 2013). However, teachers play the critical role on how much successful drama in teaching is. Therefore, teachers' training is critical. Teachers of the future have to learn about this powerful method. They can be successful drama leaders in class if they are presented with good examples in their teacher education (Kocaman, Dolmacı, & Bur, 2013). It is usually believed that teachers reflect the way they had been taught in their teaching. In other words, teachers teach in the way they have learned. Therefore, the way student teachers perceive drama as a learning tool will affect their choice to use it. This reminds us of the lines of Wallace (1991): "practice what you preach." At this point, teacher educators apparently have a crucial role to be good role models for student teachers.

In Turkey, most teacher education programs give great importance to the cognitive and psychomotor domains of learning while underestimating the affective domain which can be filled in by drama activities. San (2006) criticizes our educational system for being too transmissive and dependent on memorization. However, drama as a method enables learners to learn by experience, engage in problem-solving, taking active part in activities, communicate and interact with peers, become a better team member, use all resources one has, and make synthesis of information.

Abu Rass (2010) discusses why many teachers are not willing to adopt drama in their teaching. Some of the findings are as follows: The source of the first issue is teachers' introversion. They do not want to appear silly in front of learners as they are not experts of drama. Secondly, drama is demanding not only for preparation but also for risk-taking. Performing in front of the class is worrying. Another point is about resources. Preparing the materials for drama lessons takes time. Besides, many schools do not provide resources. Finally, drama is not taken seriously. Drama is not a serious way of teaching for traditional teachers. In addition, Özmen (2010b) argues that most SLTE programs are not oriented around "teaching as acting" framework; thus, ensuring qualified educators to offer drama courses may not be possible.

One of the most serious concerns mentioned above is about being a risk-taker. Although spontaneity is in its nature, drama still offers various techniques for those who are not ambiguity-tolerant. What's more, these should be turned into advantages. Drama is in fact a magical tool in the hand of the teachers. Thomson (2006, p.44) quotes the lines of Dark (1996): "…the teacher must be willing to engage in some risk taking to enhance and enrich the students' learning experience." As Baughman (1979, p. 26) states, "Ideal teaching above all fosters the joy of discovery in learners."

By all means drama requires flexibility, openness, and creativity of teachers as it involves spontaneity. Thus, teachers have to be flexible and willing to take risks (Dunn & Stinson, 2011). This brings about a new dimension in the roles of teachers. Teachers are not only teachers but also the actors, directors, and playwrights (Kocaman, Dolmacı, Bur, 2013). Then, the challenge is to manage these four roles. This may sound like a burden, but a deep understanding of teaching and artistry maximizes the benefits. In other words, in addition to the conventional roles of teachers as directors, facilitators, role-models, and participants, now there is a new role of using drama, "teacher as a performer", but is worth seeing the outcome (Dunn & Stinson, 2011). Hart (2007) lists the new roles as "teaching as an art", "teaching as a role", and "teacher as an actor". Promoting the pros over cons, Özmen (2010b) believes that although the burden on student teachers and educators become heavier when acting is added to teacher roles, great impacts can be observed in student teachers' experiences following even a slight change in their understanding and practice.

It is necessary to underline that the focus of this study is the use of creative drama as a discipline in SLTE, making use of the components of performing art. However, theater is

not the direct goal to be incorporated. Lessinger (1979) states that "Of all the arts, drama is the most closely aligned to the teaching process." The difference can also be exemplified on rehearsals. While a rehearsal time is imperative in theater, it is minimized in drama to foster creativity and improvisations. In the classroom, both are necessary for learning, which is the same for teacher education. On the one hand, student teachers need this rehearsal time prior to actual teaching on stage. However, they are not given this chance most of the time (Hart, 2007). On the other hand, they need to develop their spontaneity and creativity with the help of drama so that they can cope with unexpected situations, modify the flow of the lesson in need, attract learners' attention better, and address the critical point in various ways.

2.3.3. Personal and Professional Identities

Travers (1979) highlights creating a character by discussing 'teaching as a performing art' because both teachers and actors have their own ways of 'being' in the classroom or at the stage. This way of being concerns their professional character while they also act with their personal characters. Who is performing in the classroom? Is it yourself or your teaching self? One can also ask if there should be a difference between these two. Together with beliefs, values, and understandings, these two characters lead to the formation of personal and professional identities. Danielewich (2001, pp.10) defines identity as "our understanding of who we are and of who we think other people are." She continues that the development of identity depends on varying discourses and individuals constantly reconstruct identities. Similarly, Beijaard, Verloop, and Vermunt (2000) state that although the definition of identity was limited to 'the self' and the self concepts, it is now defined as who someone is along with the meanings people and others attach to him/her. Therefore, it is more like a continuing process of reformation thanks to self-evaluations and reinterpretations. In short, one can infer that identity refers to the self constructs of an individual in line with the relationship of him/her with the outsiders and enacting, transforming and negotiating in between.

In her book named *Teaching Selves: Identity, Pedagogy and Teacher Education*, Danielewich (2001, pp.9) says, "…becoming a teacher involves the construction of a person's identity". An individual is involved in the transformation of identities over time. She states that when the individual becomes a teacher, it means that he or she adopts a new identity since teaching is already a complicated task that includes analyzing the situations, thinking about the variable of learners, and creating an approach in the given circumstances.

This is what is called as constructing a teaching self. Danielewich believes that what makes a good teacher is neither the methodology nor the ideology; it is the commitment with an identity in a state of being.

The connection between the personal and professional aspects of teaching has long been argued in literature (Day, Kington, Stobart, & Sammons, 2006; Meijer, Korthagen, & Vasalos, 2009; Merseth, Sommer, & Dickstein, 2008). Discussing the personal and professional identities, Merseth, Sommer, and Dickstein (2008) touch upon the new roles that pre-service teachers incorporate into their professional identities. Firstly, they exemplify the role of learners in shaping of pre-service teachers' identities, especially in practicum. Another role that pre-service teachers tend to gain is to become supportive but firm teachers. They also convey their academic responsibilities in their pursuit for gaining new roles. Thus, Merseth et al. (2008) underline the dynamic nature of shaping personal and professional identities.

Focusing on the supervision of student teachers, Meijer, Korthagen, and Vasalos (2009) highlight the core reflection approach to help student teachers connect their personal and professional aspects in teaching. This connection can create a shift in their awareness of their strengths, teaching, and being while teaching. Through reflections and supportive presence, this link contributes to their development. Dwelling on the stable and unstable personal and professional identities, Day, Kington, Stobart, and Sammons (2006) argue that the dynamic tension between these two affect teachers' understanding of self, beliefs, motivations, effectiveness, self-efficacy, and so forth. Highlighting teachers' knowledge of self, they believe that teacher identities are influenced by their personal lives and the interaction of these with the surrounding environments such as the professional context. Thus, these two are interrelated and evolve over time with individuals' self-image, self-esteem, motivation, commitment, and passions (Alsup, 2006; Day, et al., 2006).

In the broadest sense, it is discussed that teachers need not only a personal growth but also a professional development. While the former constitutes their personal identity involving their sense of self, knowledge, motivation, beliefs, values, and so on, the latter constitutes their professional identities involving their technical competence, pedagogical skills, job motivation and commitment, self-efficacy, and so on. However, as Alsup (2006) argues, self-knowledge should definitely be included in the categorizations of teacher knowledge since personal understandings help teachers improve their professional understandings and

pedagogies. For teacher identity development, both personal and professional selves play a role, and Beauchamp and Thomas (2009) point out that teacher education programs should be the starting point of identity formation.

It is clear that the identity development is an ongoing process. Miller (2009) states that identity is influenced by both personal histories such as prior experience and contextual factors such as curriculum, administration, workplace conditions, social demographics, and cultural differences. Beijard et al. (2000) also claim that among the factors that influence teachers' actions and thoughts, therefore their identities, are teaching contexts, experiences, and biographies. Thus, teachers' professional identities are not stable, but go through changes in varying contexts (Day, et al., 2006). There are four directions Miller (2009) presents for shaping identity: a focus on identity in teacher education, understanding the complexity of context, the need for critical reflection, and identity and pedagogy. The first one signifies the role of SLTE. SLTE programs should dwell on the role-construction of student teachers (Merseth et al., 2008; Travers, 1979). Especially mentoring in practicum is studied to examine its effects on identity development. For example, Yuan (2016) demonstrated the effects of negative mentoring on student teachers' shift from ideal identities such as communicative to avoided identities such as the authority one. At this point, Korthagen and Vasalos (2005) argue that teachers start to reflect on their actions, beliefs, and identity so that they reconstruct their understanding of themselves and feel more confident. Reflection in teacher education is a critical component in becoming a teacher as student teachers develop their understanding of teaching through thinking and talking about teaching (Ottesen, 2007). In a recent study, it is highlighted that it is the student teachers who are the active agents in developing their professional identities (Ruohotie-Lyhty & Moate, 2016).

The literature indicates that fostering acting skills has to do with building teacher identity (Hanning, 1984; Hart, 2007; Özmen, 2010a, 2011a; Travers, 1979). Persisting on developing teacher identity in SLTE, Özmen (2011a) believes that student teachers can become aware of themselves and their teaching selves through acting lessons in SLTE. In this way, they can create a teacher identity. The BEING model that he offers for teacher identity stands for Believe, Experiment, Invent, Navigate, and Generate. He claims identity formation can be fostered through the acting courses for teachers. ın addition, Özmen' (2010a) pyramid of teacher identity development is developed based on the acting course offered to ELT student

teachers. The bottom of the pyramid covers the physical, emotional, metacognitive, and nonverbal awareness while at the top they reach to teacher identity.

In a similar vein, Hart (2007) also discusses that 'teaching as a performing art' has transformative effects on teacher identity. Through the course he designed called "Teaching as a Performing Art", Hart (2007) aims to show that teaching and theater acting are related, and that teacher identity can be developed through performance-based teaching. Hart discusses the transformative effect of classroom experiences on the "self" concept of the novice teacher. He rightfully argues this as classroom is a dynamic place that is subject to make changes on the "self" through interactions and reflections.

Kempe (2012) claims that the self of a drama teacher is a constituting part of professional identity. Similarly, it is the visible self that is performed. Therefore, he alleges that it is important that teachers shape their professional identity as it has an effect on students' learning.

Despite the discussions on the important impact of creating a character in the teaching profession for years, it is still criticized that this responsibility of identity formation is neglected in teacher education programs. For example, Travers (1979) underlined this defect decades ago and emphasized the need for developing a 'classroom personality' for teachers. Similarly, Sarason (1999) promoted teaching as a performing art and lamented that this view is underestimated in training teachers. Therefore, it is seen that although the history of discussions on teaching as a performing art date back to decades ago, this view has not still been adopted by SLTE.

2.4. Metacognitive Awareness

2.4.1. Definitions, Components, and Models of Metacognition

The difference between cognition and metacognition can be clarified through the example of Okoza and Aluede (2014): reading a book as cognition and monitoring the understanding of its content as metacognition. In other words, cognitive skills are needed while a task is being performed whereas it is metacognition that is needed to understand how it was performed (Garner, 1987). In short, the former is used to solve problems, yet the latter regulates the processes of solving that problem.

The first comprehensive discussions on metacognition date back to 1970s when Flavell (1970) defined the term as "one's awareness of the learning process" and expanded it in 1976 (p. 232) as "one's knowledge concerning one's own cognitive processes and products or anything related to them, e.g. the learning-relevant properties of information or data, (…) refers to the active monitoring and consequent regulation and orchestration of these processes (…) in the service of some concrete goal or objective". What Flavell (1979, p. 908) means by metacognition is "cognition about cognitive phenomenon". Literature has witnessed a number of definitions and viewpoints turning around similar views to Flavell's since then. Brown (1987, as cited in Okoza & Aluede, 2014) takes it as both the understanding of knowledge of one's own and the awareness of it. According to Winn and Snyder (1996), metacognition involves both monitoring one's own progress and making adaptations in it through goal-setting, self-responsibility, and self-reflection. Livingston (1997) underlines the higher order thinking involved in metacognition to actively control the cognitive processes such as planning a task, monitoring its implementation, and evaluating the result. Hacker (1998, p. 11) defines metacognition as "knowledge of one's knowledge, processes, cognitive and affective states, and the ability to consciously and deliberately monitor and regulate one's knowledge, process, and cognitive and affective states." Regarding metacognition as the monitoring and controlling of one's thoughts, Martinez (2006) shares similar views as Kuhn and Dean (2004) who examine it as the awareness and management of those thoughts.

Metacognitive awareness in Flavell's terms (1976), in the simplest sense, means being aware of one's own knowledge, processes, cognitive and affective states as well as of regulation of those. There are a few different categorizations of the components of metacognition; yet the literature indicates a consensus on two aspects: metacognitive knowledge and metacognitive regulation.

For Flavell (1979), metacognition involves four elements which are *metacognitive knowledge, metacognitive experiences, tasks or goals and actions or strategies,* as shown in Figure 2.5. He states that "*metacognitive knowledge* is the stored knowledge that has to do with people as cognitive creatures and with their diverse tasks, goals, actions and experiences" (1979, p. 906). Thus, metacognitive knowledge combines the components of person, task and strategy. Flavell (1979, p. 907) explains *person* in that "the *person* category encompasses everything that you could come to believe about the nature of yourself and other people as cognitive enterprises." He explains *task* as something that "concerns the

information available to you during a cognitive enterprise." Finally, he explains the *strategy* that "what strategies are likely to be effective in achieving sub-goals and goals in what sorts of cognitive undertakings".

Flavell (1979, p. 906, 908) describes *metacognitive experiences* as "any conscious cognitive or affective experiences that accompany and pertain to any intellectual enterprise" and "items of metacognitive knowledge that have entered consciousness." The impacts of metacognitive experiences on cognitive tasks, knowledge, and strategies, accordingly, are as follows: first they guide learners to recreate goals based on old abandoned ones; second they influence metacognitive knowledge through adding, deleting, and revising actions; and third they activate strategies employed in metacognitive goals (Flavell, 1979).

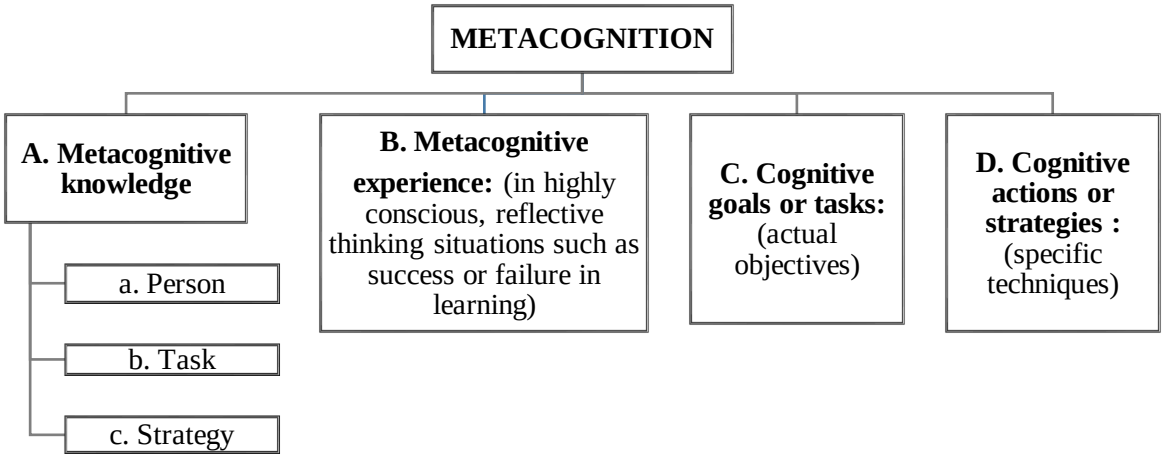


Figure 2.5. Flavell's model of metacognition (Adapted from Flavell, J. H. (1979). Metacognition and cognitive monitoring: a new area of cognitive developmental inquiry. *American Psychologist*, *34*(10), 906–911).

Later, Kluwe (1982) identifies *executive monitoring* processes as directed at the acquisition of information about a person's thinking processes including the identification of task, checking of its progress and guessing the consequences while distinguishing it from *executive regulation* processes that are directed at the regulation of a person's own thinking concerning the decisions given about the task, its sequence, and pace.

Brown (1987, as cited in Okoza & Aluede, 2014) divides metacognition into two: one is the *knowledge of cognition* and the other is the *regulation of cognition,* as seen in Figure 2.6. While the former concerns the stable knowledge of cognitive abilities, the latter concerns the dynamic regulation of the former. Knowledge of cognition can be referred as "knowing that" whereas regulation of cognition can be "knowing how". Therefore, Brown (1987)

distinguished knowledge of cognition in that it is stable, statable, fallible, and age-dependent. However, regulation of cognition is more unstable, unstatable, and age-independent. Accordingly, metacognitive awareness requires conscious reflection on cognitive abilities. Knowledge aspect consists of declarative, procedural, and conditional knowledge (Jacobs & Paris, 1987) while regulation aspect consists of planning the task, monitoring the performance on task, and checking the outcomes of the task. Brown (1987) illustrates learners with high metacognitive awareness as if in "automatic pilot" since they know about their learning and become automatic in their progress.

As Figure 2.6 demonstrates, Paris and Winograd (1990, p. 17, 18) offer metacognitive self-appraisal as "personal reflections about one's own knowledge states and abilities" and self-management of cognition as "metacognition in action, i.e. how metacognition helps to orchestrate cognitive aspects of problem solving, both of which indicate thinking process and actions. Their self-appraisal is congruent with Schraw and Moshman's (1995) knowledge of cognition while their self-management is congruent with the latter's concept of regulation as Schraw and Moshman (1995) distinguished metacognitive knowledge and metacognitive regulation.

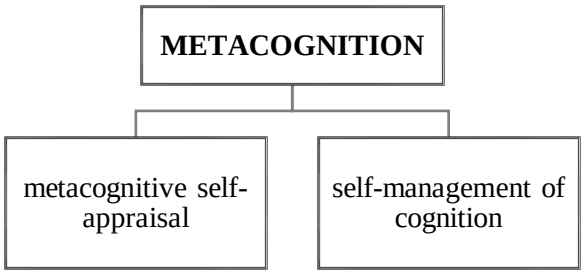


Figure 2.6. Paris and Winograd's description of metacognition (Adapted from Paris, S., & Winograd, P. (1990). How metacognition can promote academic learning and instruction. In B. F. Jones and L. Idol (Eds.), *Dimensions of thinking and cognitive instruction* (pp. 15-51). Hillsdale, NJ: Erlbaum).

Differing from Flavell (1979) but similar to Brown (1987), Schraw and Moshman (1995) propose their own categorization. Schraw and Dennison (1994), Schraw and Moshman (1995) and Schraw (1998) divide metacognition into two: These are *metacognitive knowledge*, a multidimensional, domain-general knowledge, and *metacognitive regulation*. They accentuate that these two are closely related to each other. The evidence that metacognitive knowledge and regulation are related comes from a number of studies including Swanson's (1990), which concludes that declarative knowledge improves

regulation of problem solving, and Schraw and Dennison's (1994), which reveals that knowledge and regulation work together.

Schraw and Dennison (1994) propose declarative, procedural, and conditional knowledge within metacognitive knowledge whereas they put planning, information management, monitoring, debugging, and evaluation within metacognitive regulation. Schraw and Moshman's (1995) model was similar to that in the knowledge dimension while differing from it in regulation, which included planning, monitoring, and evaluation as in Figure 2.7.

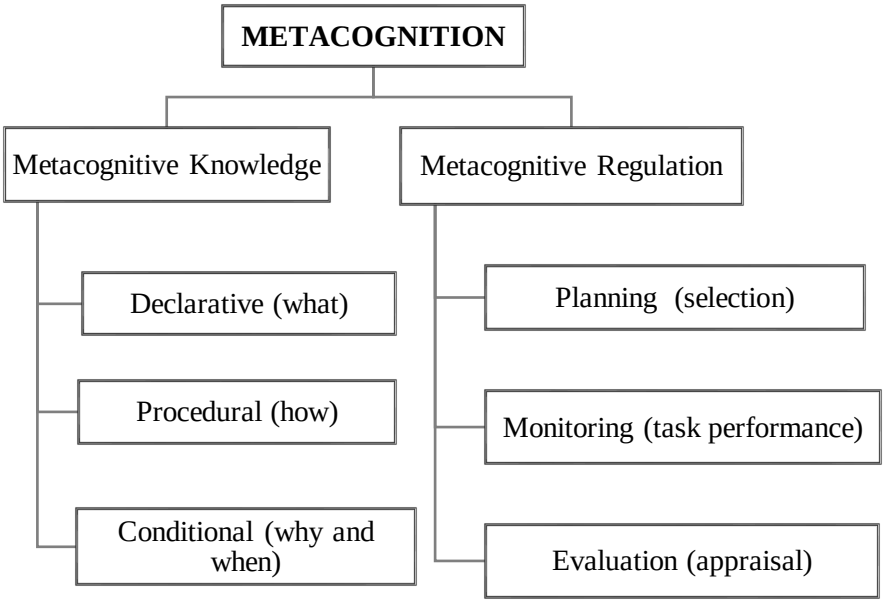


Figure 2.7. Schraw and Moshman's model of metacognition (Adapted from Schraw, G., & Moshman, D. (1995). Metacognitive theories. *Educational Psychological Review, 7,* 351–371).

To dwell more on Schraw and Moshman's model, *metacognitive knowledge*, the knowledge of cognition, is "what individuals know about their own cognition and about cognition in general" which consists of declarative knowledge of "knowing about things", procedural knowledge of "knowing how to do things", and conditional knowledge of "knowing the why and when aspects of cognition" (Schraw, 1998, p. 114; Schraw and Moshman, 1995, p. 352). *Declarative* one is about the learner and the factors influencing him/her. *Procedural* one allows individuals to perform tasks using a great variety of strategies effectively to solve problems (Pressley, Borkowski & Sneider, 1987). *Conditional* one has to do with the when and why of the first two (Garner, 1990), which is important to allocate resources and strategies effectively (Reynolds, 1992). According to Schraw and Moshman (1995), *declarative knowledge* is about "what" to know such as learners themselves and the factors

that affect them. *Procedural knowledge* is about "how" to do things including individuals' performances and strategies to deal with problems. Finally, *conditional knowledge* is about "why" and "when" to do things so as to allocate necessary time for a purpose.

Metacognitive regulation, the regulation of cognition is "a set of activities that help students control their learning". Brown and Palincsar (1989) indicate that regulatory skills improve learning performance and can be improved by instruction. Literature presents three skills of regulation: planning, monitoring, and evaluation (Jacobs & Paris, 1987; Schraw, 1998; Schraw & Dennison, 1994). *Planning* is "the selection of appropriate strategies and the allocation of resources that affect performance" (Schraw, 1998, p. 115). *Monitoring* is "one's on-line awareness of comprehension and task performance" (Schraw, 1998, p. 115). *Evaluation* is "appraising the products and efficiency of one's learning" (Schraw, 1998, p. 115). It involves re-evaluating goals and products.

Hacker (1998) describes three components of metacognitive awareness: *metacognitive knowledge* which refers to thinking of what one knows, *metacognitive skills* which refer to thinking of what one is doing, and *metacognitive experience* which refers to thinking of what one's cognitive and affective states are. Figure 2.8 demonstrates this categorization.

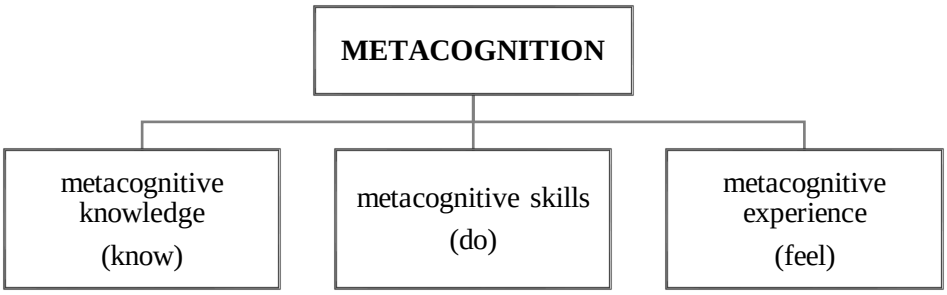


Figure 2.8. Hacker's model of metacognition (Adapted from Hacker, D. J. (1998). Metacognition: definitions and empirical foundations. In D. J. Hacker, J. Dunlosky and C. A. Graesser, (Eds.), *Metacognition in educational theory and practice*, Hillsdale, NJ: Lawrence Erlbum).

Tobias and Everson's (2002) dwell largely on knowledge monitoring (KM). Of three components of metacognition, they focus fundamentally on monitoring since they view it as a prerequisite to the metacognitive process. They claim that learners who cannot distinguish what they know and what they do not know cannot proceed in the following processes like evaluation. Therefore, they believed that those with KM can plan their time well, use resources effectively, and know how to spend their energy while studying whereas those

with less KM do not effectively allocate their time and energy on learning. The hierarchical model offered by Tobias and Everson (2002) is illustrated in Figure 2.9.

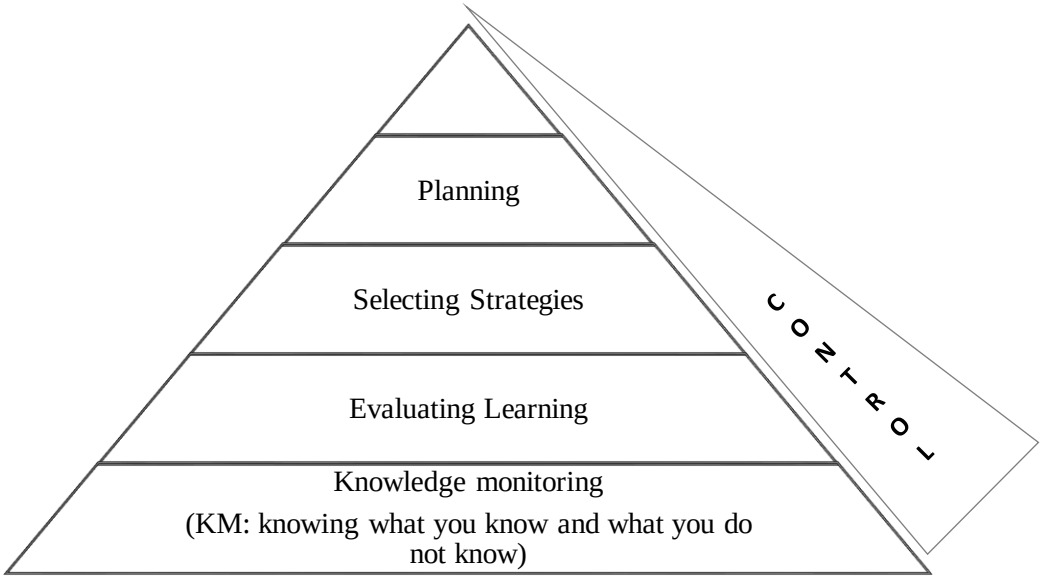


Figure 2.9. Tobias and Everson's hierarchical model of metacognition (Adapted from Tobias, S., & Everson, H. J. (2002). *Knowing what you know and what you do not: further research on metacognitive knowledge monitoring*. College Board Research Report 2002–3. New York: College Entrance Examination Board).

Drawing on Flavell (1979), Pintrich (2002) elaborates three types of *metacognitive knowledge*: person (self), task, and strategy as seen in Figure 2.10. Knowledge of *strategy* is for general strategies used in learning, problem solving, and thinking; knowledge of *task* is for knowing the tasks and the conditions to use them; and knowledge of *self* is for knowing the cognitive and affective aspects of performance.

For the first one, Pintrich (2002) presents several kinds of strategic knowledge. One is *rehearsal strategies* covering repetitions mostly to learn and remember things. Another is *elaboration strategies* covering memory tasks, paraphrasing, summarizing, and determining the gist. The last one is *organizational strategies* covering note-taking, outlining, making connections, and concept mapping. Each one works with better consequences than the previous.

There are also different types of *cognitive tasks* including *recall task* and *recognition task*. Knowledge about cognitive tasks requires knowing the why and when of situations; thus relates to the surrounding situations. Learners should thus select appropriate strategies according to varying local, social, cultural, or conventional conditions (Pintrich, 2002).

Finally, he advocates *knowledge of self* as a construct that individuals should possess to better inflate their metacognition. Such knowledge includes *beliefs about motivation, self-efficacy, goals, interests, and values* of individuals, and some studies indicated a relationship between these and learning (Pintrich & Schrauben, 1992; Pintrich & Schunk, 2002).

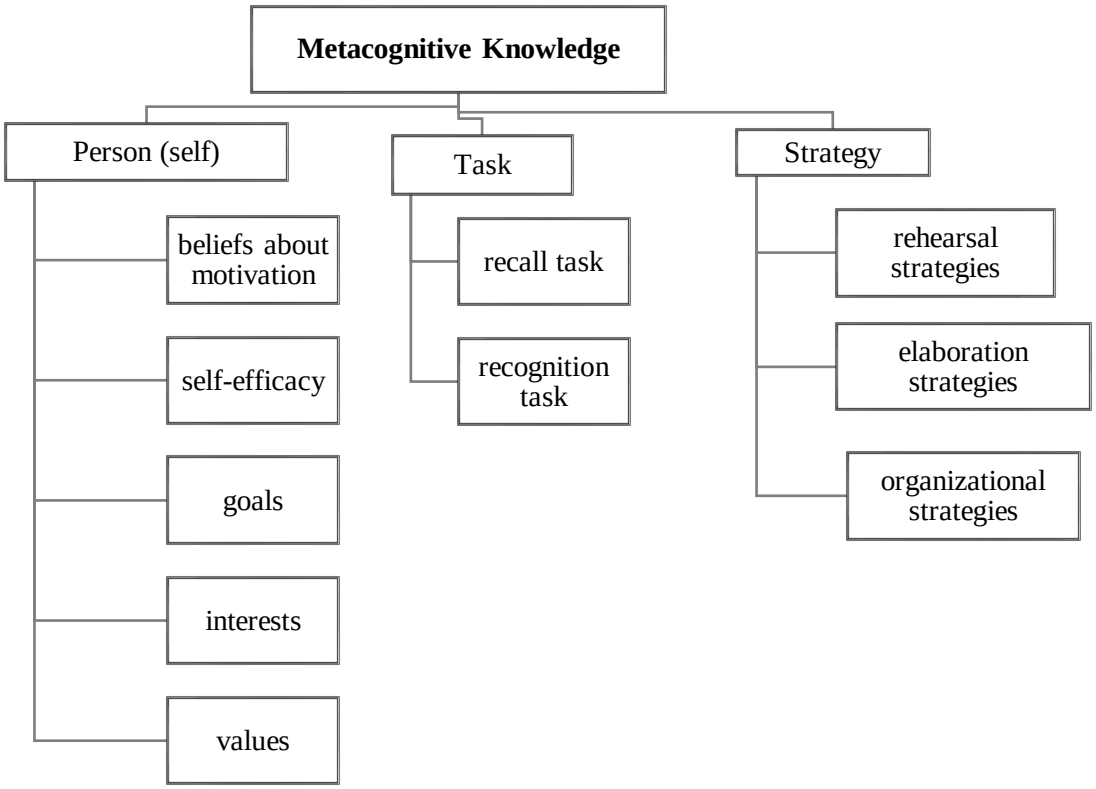


Figure 2.10. Pintrich's description of metacognitive knowledge (Adapted from Pintrich, P. R. (2002). The role of metacognitive knowledge in learning, teaching & assessing. *Theory into Practice, 41*(4), 220-227).

As can be summarized, different categorizations of metacognitive awareness usually include first knowledge of cognition in terms of individual's self (person), task itself for knowing what to do (declarative), strategies and actions for knowing how to do (procedural) as well as when and why to do these (conditional), second metacognitive experience (reflective thinking on situations), and third metacognitive regulation in terms of planning, monitoring, and evaluation.

2.4.2. Significance of Metacognitive Awareness for Learners

Drawing on the proposal of a number of researchers (Flavell, 1987; Paris & Winograd, 1990; Schraw, 1998; Schraw & Moshman, 1995) that metacognition is needed for learners to be

engaged in appropriate environments to communicate, interact, and justify thinking, one can conclude that metacognition is closely related to learning processes.

Knowing how to learn is a must in this century. In this sense, metacognition is not simply a skill to learn or teach. It is a disposition to think and learn (Harpaz, 2007). Therefore, learners should gain the disposition of metacognition. Fortunately, there is evidence that metacognitive knowledge and regulation are domain-general in nature as Schraw and Moshman (1995) suggested. In addition, there is a common agreement that metacognition is not dependent on IQ which requires context-specific knowledge as Alexander, Carr, and Schwanenflugel (1995) state.

Oxford (1990) defines learning strategies including metacognitive ones such as organizing, setting goals, and planning as imperative ones for success and autonomy in language learning. Studies already indicate the impact of metacognition on success. One such example is provided by Jones, Palinscar, Ogle, and Carr (1987) whose study demonstrates that learners with higher success show awareness of their own language learning process and of learning strategies they employ for more effective learning management.

Another is the study of Young and Fry (2008) who find a correlation between metacognitive awareness and academic scores. Young and Fry (2008) investigate the relationship between metacognitive awareness and academic success and find a significant correlation between these. They also indicate a correlation between the knowledge of cognition and regulation of cognition. In addition, they conclude that there is not a difference between graduate and undergraduate students' knowledge of cognition, yet there is in their regulation of cognition.

There are studies showing that metacognitive people are aware of their mental processes and regulate them (Griffith & Ruan, 2005) since they know what to learn and how to learn. In terms of language skills, Coffey (2009) claims that metacognition has a relationship to writing. Zellers and Mudrey (2007) argue that through electronic portfolios that promoted learner reflection, feedback and evaluation, learners' metacognition can be improved. Likewise, Meyer, Abrami, Wade, Aslan, and Deault (2010) reveal a positive impact of electronic portfolios on learners' self-regulated learning skills. They are also good readers (Griffith & Ruan, 2005; Randi, Grigorenko, & Sternberg, 2005) and successful learners (Sternberg, 1998).

Pintrich (2002) underlines the impact of metacognitive knowledge –strategies, tasks, and self –on better learning, thinking, performing, transferring knowledge, and assessing. He

illustrates that a student lacking the knowledge of his/her strengths and weaknesses will be expected to have difficulty in adapting to new situations and regulating own learning, which will result in a constraint in learning. Thus, he all too often stresses on self-knowledge.

In addition to learner success, Balçıkanlı (2011) points that learners need to possess metacognitive awareness so as to become autonomous because it is in that way that they learn to arrange, regulate, and evaluate their own learning. In the same vein, Clayton (2009) argues the role of metacognition in learners' success as it yields positive results since successful learners, as Schraw (1998) states, attribute their success to effort or strategy use, showing their self-efficacy. In addition, skilled learners possess declarative, procedural, conditional knowledge (Schraw & Moshman, 1995; Wilson & Bai, 2010).

Not only for language learning, but also for skills like decision making, metacognition holds a key role. Batha and Carroll (2007) investigate the relationship between metacognitive awareness and decision-making by administrating both Metacognitive Awareness Inventory (MAI) of Schraw and Denison (1994) and a questionnaire for decision-making. They reveal a significant impact of the former on the latter. The results indicate a positive relationship in terms of both knowledge and regulation of cognition. The characteristics of efficient decision makers include monitoring, questioning, instructing self, guiding plans, and regulating strategies.

Finally, the process of thinking, which is the internal language of the mind, requires specific memories and experiences to be brought to the learning environment. Such a collection enables learners to regulate their strategies of learning metacognitively since metacognitive strategies help planning, ordering, monitoring, and evaluating performances (Okoza & Aluede, 2014). Similarly, Lee (2009) presents a relationship between self-regulation and learners' critical thinking.

All these contributions of metacognitive awareness to learners' success, autonomy, affective skills, decision-making, and critical thinking clearly show that metacognition should be given more importance in learning contexts. Schraw (1998), for instance, emphasizes the importance of metacognition in successful learning for it promotes effective employment of cognitive skills, easy detection of weaknesses, and their compensation through construction of cognitive skills. He states that metacognition, thinking about one's actions, fosters success, differs explicitly from cognition, and can be promoted through explicit strategy

training. To this end, such instructional practices as interactive approaches, modeling, reflection, and sharing knowledge about cognition should be adopted.

As a solution, Wiezbicki-Stevens (2009) offer that metacognitive self-knowledge can be improved by reflective activities to discover what is salient to learners. In addition, Schraw (1998) offers four instructional strategies to foster metacognitive awareness: increasing general awareness of metacognition, developing self-knowledge namely knowledge of cognition, improving regulatory skills of cognition, and enabling learning environments to be conducive to metacognition. In promoting general awareness, a learner can become self-regulated through a teacher's explicit modeling of cognitive and metacognitive skills (Butler & Winne, 1995), through other learners' effective illustrations (Schunk, 1989) within their zone of proximal development, and through reflection on their own successes and failures (Kuhn, Schauble & Garcia-Mila, 1992; Siegler & Jenkins, 1989). Furthermore, Schraw (1998) offers a mastery environment in creating conducive environments. Learners may not persist in a difficult task, may fail to relate their success to self-regulation, and may not allocate sufficient effort to achieve tasks although they do have the necessary knowledge and strategies already (Schraw, 1998). On the other hand, successful learners are observed to possess higher self-efficacy (Graham & Weiner, 1996; Schunk, 1989) and goal-orientation (Dweck & Leggett, 1988). Therefore, the classroom environment should promote increasing effort in performance, persistence, various strategies, and regulatory use of these. Finally, Pintrich (2002) is in favor of explicit teaching of metacognitive knowledge as many learners fail to acquire it on their own. In addition, he suggests teachers to be planned, to serve as models to promote metacognition, to share knowledge in discussions, and to be informal in assessment.

2.4.3. Significance of Metacognitive Awareness for Teachers

Although a lot of research has been devoted to metacognitive awareness of learners, not as many have focused on teachers' (Wilson & Bai, 2010; Zohar, 1999) despite the fact that the findings could give insights for teacher education programs and professional development.

In terms of learners, Young and Fry (2008) remind that not all learners have the same amount of knowledge about their ways they learn. While some are active and self-directed who can adapt to different learning situations, others can possess little knowledge of their own learning, some of whom may not regulate their learning whereas others of whom still may.

The same, according to Veenman, Van Hout-Wolters and Afflerback (2006), is valid for the teachers as well. In fact, unlike learners, teachers have more metacognitive tasks such as determining the appropriate strategies, fostering content learning, promoting teaching materials, making immediate decisions, adjusting for individual differences, thinking about the sequence of the lesson, and such depending on situations.

As many researchers advocate, teachers should also have the metacognitive awareness to foster students' self-learning (Shen & Liu, 2011), to be aware of the cognitive processes of learning (Lockl & Schneider, 2006) and to aid learners to gain from instruction (Hacker, 1998). Lockl and Schneider (2006) claim that daily instruction of effective teachers should incorporate metacognition. Similarly, Hartman (2001) remarks that teaching with metacognition requires teachers to think about their decisions, thinking, planning, strategies, instructions, and so on while teaching for metacognition requires them to think about the ways to promote learners' metacognition. Metacognition is also critical in that it gives control over the way teachers think about their teaching and regulation of activities depending on the situations, students, goals and so on (Nahrkhalaji, 2014). That is, their effective covering of teaching and strategic use of instructional techniques depend on their metacognitive thinking. Since language lessons are dynamic and specific in their nature, teachers must be engaged in constant interactive decision-making as Richards and Lockhart (1996) said. This leads to take metacognitive actions. Moreover, metacognitive awareness in terms of instructional planning enables novice teachers to have an understanding of complex and comprehensive planning (Kitsantas & Baylor, 2001).

Accordingly, it can be deduced that the key component of successful teachers is to convey the knowledge, application and skills to students using the appropriate processes, means of delivery, methods, conditions, and climate conducive for learning. However, they might not know how to teach metacognition to students as Okoza and Aluede (2014) state. Many teachers do not have adequate knowledge of metacognition (Veenman, et al., 2006).

Teachers' metacognitive awareness should be improved not only for their own good, but also due to the fact that metacognitively competent teachers are more likely to be able to aid their learners in building metacognitive skills. One of the studies that dwells on student teachers' metacognition is by Baylor (2002) who investigates the metacognitive awareness and attitudes of pre-service teachers in terms of instructional planning through constructivist and instructivist agents and reports a positive change on metacognitive awareness based on

constructivist pedagogy. Of what she means by metacognitive awareness consisting of change in perspective, self-report reflection, and underlying pedagogy of the plan, reflection is reported less. Although the teachers are observed to think more, it does not necessarily mean that they reflect more.

Focusing on language teachers' metacognitive awareness, Nahrkhalaji (2014) uses MAI and reveals a significant correlation with their years of academic education as well as teaching experience. In other words, teachers' metacognitive awareness can foster achievement of professional tasks, can affect their instructional success in line with their teaching experience, and can enable them to better help learners toward becoming more self-regulated.

However, the studies that aim to measure teachers' metacognition rely more on general metacognition scales, such as MAI, a general metacognition scale developed in 1994. The reason is those for teachers are fewer. One such tool is developed by Wilson and Bai (2010). Having accepted that metacognitive students are more successful, Wilson and Bai (2010) dwells more on teachers' metacognitive awareness to find out their pedagogical understanding of metacognition and the meaning of teaching metacognition. They develop a survey instrument called Teachers' Metacognition Scale (TMS), and show that metacognition is something to be taught to learners; thus, teachers needed to develop their pedagogical metacognition.

Another was designed by Cihanoğlu (2012) who investigates metacognitive awareness of student teachers from different fields through an inventory called MAS, and finds no significant difference in terms of gender, type of education, or high school type graduated. Yet, he underlines the need for them to be trained to use metacognitive strategies.

MAI is not a teacher-specific tool. Drawing on it, Balçıkanlı (2011) develops Metacognitive Awareness Inventory for Teachers (MAIT) for teachers and presents the validity and reliability results of the tool. It is framed on two dimensions of metacognition: knowledge and regulation, which basically includes six factors: declarative, procedural, conditional knowledge, planning, monitoring, and evaluation.

In a recent study, Jiang, Ma, and Gao (2016) develop another instrument called the Teacher Metacognition Inventory (TMI). It is designed as a tool for teachers to monitor their own efficiency and evaluate their own teaching skills. Comparing it to the MAIT, they find that

TMI has strengths on metacognitive experiences. Found valid and reliable as an individualized guidance, the tool also paves the way for teachers' self-regulation.

2.4.4. Metacognitive Awareness and Drama

Due to the abovementioned rationale behind the role of metacognition for both learners and teachers, it is of upmost importance to train student teachers with this awareness so that they could be of help to their learners. The question at this point rises from the abstract nature of metacognition to be acquired. Luckily, the key to this problem is not far away. Drama is one such means for a great many of reasons, but particularly for its merit to foster critical thinking and discovering more about self.

Learners need to learn cooperatively within social contexts since collaboration, interaction, and engagement are the key to social constructivist learning proposed by Vygotsky (1978). They need to be involved in their own learning to discover knowledge by themselves, use imagination to incorporate their background knowledge, and reflect on their experiences. To this end, drama serves as a medium that allows children to discover and knowledge (Johnson, 2002). Drama is child- and process-centered. Therefore, drama as a learning approach can appeal to a great many of learners, which is particularly important regarding the Multiple Intelligence (MI) theory.

Johnson (2002) investigated drama's potential to enhance children's metacognition and to help them obtain deeper understanding of their own thinking. She relied her discussion on Vygotsky's (1978) argument that learning is facilitated by constructing knowledge through a social process. Underlining that drama holds the key to achieve this, she concluded that drama not only fosters thinking skills and metacognition of young learners, but it is also a medium of learning through which children can discover things on human significance and a cross-curricular learning can be followed.

In order to raise critical thinker learners of the next generations, teachers need more than reading so as to affect real changes both in their own lives and in the lives of their learners according to Cahnmann-Taylor and Souto-Manning (2010). For them what teachers and learners need is drama. Drama teachers should constantly provide contexts and attention for creative learning experiences. However, traditional TE programs seem to dismiss addressing the social, emotional, and ideological contexts in which education occurs even though they give teachers the tools to teach the curriculum. (Cahnmann-Taylor & Souto-Manning, 2010)

As Schön (1987) emphasizes, teaching teachers factual knowledge and rigid models is not as effective as negotiating their skills and capabilities to handle the problems of the real world. Put simply, just like learners, teachers should also be trained in an implicit, collaborative, and interactive way to other and the environment, rather than simply lecturing them. Therefore, Paris and Winograd (1990) find it ironic that pre-service teachers are not usually trained with the modern pedagogical methods that they are taught such as problem-based learning or cooperative learning; but in contrast they are taught with the traditional methods that they are not expected to use in the future. In this way, TE programs are killing not only the creative teaching and acting skills of the student teachers, but also their faith to their profession and professional values. For this very critical reason, TE programs should give much more importance to the drama courses in which student teachers are taught in the way they are expected to teach.

2.5. Summary

Creative drama in education is discussed as a means of promoting teaching skills as acting skills because teaching is approached as a performing art. Based on this view in literature, teaching skills are compared to acting skills, and a great many of similarities are presented. Since creative drama allows acting by using body language, voice, observation skills, and the atmosphere, and requires a good planning, timing, instructing, and interaction among participants, it serves as a perfect match and tool to promote the teaching skills of ELT student teachers. The reason behind that is the more they improve their teaching skills, the more successful they can be as a teacher. In addition, drama fosters their self-confidence, communication skills, creativity, self-criticism, tolerance, respect, interaction, team-work, problem-solving skills, and so on.

Creative drama is also discussed to enhance metacognitive awareness of student teachers. It can be summarized based on literature that metacognitive awareness is being aware of one's knowledge, processes, and experiences and to take action accordingly to modify them. Several taxonomies of metacognition are presented in this chapter. Overall, it is discussed that it is critical to improve metacognitive awareness of student teachers so that they can realize what they know and not know, how, when, and why to apply what they know, how to plan, modify, and evaluate their teaching, how to be aware of their values, self, and goals, and how to regulate their teaching accordingly to be more effective in their profession.

CHAPTER III

METHODOLOGY

In this chapter, the research method is explained in detail. First, the research design is described. Second, the participants of the research and the sampling method are described. Third, the data collections tools are described in detail integrated with the validity and reliability measurements. Fourth, the pilot study is elucidated with its data collection, data analysis, and the changes it led to in the main research. Fifth, the procedure is clarified thoroughly from the beginning of the study to the end. Sixth, the treatment process is explained to clarify the content, amount, and details of the treatment. Finally, the data analysis is explained in this chapter.

3.1. Research Design

This research is a mixed methods study so that rounded and reliable data can be obtained (Cohen, Manion, & Morrison, 2007). It simply refers to collecting and analyzing both qualitative and quantitative data in one research at a single stage or in multiple stages (Creswell, 2014). Also called a multimethod or methodological triangulation, mixed methods study basically allows triangulation, a powerful technique to guarantee validity.

Although mixed methods studies are not straight-forward and are difficult in terms of handling both data, their advantages outweigh weaknesses as discussed in Creswell (2014). First and foremost, they provide a complete, combined, and enriched understanding of the research questions. In addition, mixed methods ensure improved validity through triangulation and allow multi-level analyses. Last but not least, both methods have weaknesses, but the combination of quantitative and qualitative data eliminate these, and a triangulation contributes to the strengths of mixed methods. Dörnyei (2007) illustrates that

the simple and decontextualized structure of quantitative data as well as the reductionist aspect in generalizations can be overcome by the power of qualitative data in capturing the holistic meanings of complex issues.

How much weigh is assigned for each method is critical in mixed method studies; therefore, the taxonomy Dörnyei (2007) provides can be utilized to clarify the combination of both. Accordingly, this research study can be considered as "QUAL/qual + QUAN/quan" which refers to concurrent combinations of qualitative and quantitative research. In this combination, they do not affect the operation of one another. Furthermore, the results can also be combined in the interpretation of the findings so as to broaden the perspective of the study and provide a wider picture. For instance, incorporating self-report tools and the external observational data is made possible so the strengths are improved while the weaknesses are mitigated. Similarly, Creswell (2014) proposes several designs of mixed methods, of which this study falls into the explanatory sequential mixed methods because first the quantitative data is analyzed and then the qualitative data provides more and deeper explanations. In the present study, the combination of both methods are shown in Figure 3.1 below.

Pre-test: Inventory + observation (rubric + stimulated recall): Quan →QUAL
Treatment: Drama (reflective diaries, drama products, focus group) QUAL→Quantified
Post-test: Inventory + observation (rubric + stimulated recall) Quan →QUAL

Figure 3.1. Mixed methods study combination of this research

This research is designed as a quasi-experimental study. In these studies, there is control over the "who and to whom" questions of measurement, yet not over the "when and to whom" of questions of the exposure (Cohen et al., 2007). In other words, randomization may be impractical or impossible in contrast to true-experimental studies where it is essential. Quasi-experimental studies first measure a sample on a dependent variable (O_1); then the treatment follows (X); finally, measurements on the dependent variable are conducted again (O_2). That is, these studies account for pre-test and post-test differences in reference to the impacts of the treatment. In this study,

(O_1) = Pre-test inventory and teaching observation;

X = Drama workshop (including the reflective process);

(O_2) = Post-test inventory and teaching observation.

The disadvantage of this design is the possibility of extraneous variables –other unexpected variables that may also influence the results (Cohen et al., 2007). They threaten the validity and all research efforts; thus, they have to be controlled. For that reason, in order to answer the question of whether the effects found on the post-test derive only from the treatment, drama in this case, or whether there are any other extraneous factors, such as attending to a seminar or drama, reading a book on drama, and the like, affect the results, retrospective accounts are included in the post-observation conferences where the participants can be asked to indicate possible interferences. For that purpose, the treatment is kept short.

A quasi-experimental design can be pre-experimental, pre-test post-test non-equivalent group, or one-group time series (Cohen et al., 2007). Among them, the pre-experimental design can be categorized in three: the one group pre-test post-test design, post-test only design, and post-test only non-equivalent design. Of several forms of quasi-experimental studies, this study falls in the one group pre-test post-test pre-experimental design. Due to the randomized assignments, quasi-experimental design was preferred. In addition, only the experimental group was studied, without a control group, since the treatment was accompanied with reflections, observations, and focus group discussions. Thus, the pre-test post-test instruments were several and time-consuming. Due to the impracticality of control group data collection and analysis process, the one group design had to be followed.

3.2. Participants

The participants are 15 senior ELT student teachers at the ELT Department at Gazi Faculty of Education at Gazi University. A public university, Gazi University is one of the biggest and well-established universities in Turkey, founded in 1926 and proud to train teachers to be induced not only in public school of Ministry of National Education, but also in private schools and colleges. Thus, the student teachers at this university can represent a good sample of prospective English teachers.

In determining the participants, non-probability sampling is employed. The senior students at this institution are basically determined through convenience sampling because of their availability to the researcher and accessibility at the time (Cohen, et al., 2007). According to Creswell (2007), convenience sampling, although not the best desirable one, is sometimes the only possible strategy. Because it is practical, it saves time and effort. Accordingly,

among all seniors in this study, those who were available at that time took part in the extra-curricular drama workshop.

Aged 22 or 23, the participants were all females by chance due to dependence on available participants in convenience sampling. They are in different sections in their departments, yet some of them had known each other beforehand. Few were graduates of Anatolian high schools, which are foreign language intensive schools, while most were graduates of Anatolian teacher training high schools, which are not only foreign language intensive but also teacher training oriented. They all grew up in different cities of Turkey, having varying social experiences but similar educational backgrounds.

The rationale behind choosing the senior students despite their hectic programs in the last year is essentially the fact that they had already taken a drama course as juniors. Since this study aims to authenticate that drama courses in ELT programs are not offered in a way to improve the teaching and acting skills of student teachers, the effects of the drama workshop on their teaching and acting skills are assumed to be more discernable. In addition, drama as a discipline means promoting not only their teaching and acting skills, but also personal skills such as being tolerant, creative, and open-minded before they start their profession. Drama also eases their tasks in the practicum at that time. Finally, among all the rush in their lives due to academic courses, exams, private courses, practicum, and part-time jobs, it is intended through drama that they could have the chance to take a short break and get motivated by doing something beneficial for themselves- their personal development.

3.3. Data Collection Tools

Data were collected through observations, inventories, retrospective accounts such as stimulated recall interviews, brief interval discussions, and focus group interviews, introspective accounts such as reflective diaries, and drama products. These tools serve to answer three research questions and to provide a full, rich, clear explanation to one another. Therefore, they lead to the triangulation of data to understand human behavior better since triangulation is a great means to show concurrent validity and to provide more viewpoints in interpretive studies (Cohen, et al., 2007). Triangulation can involve multiple theoretical perspectives, observers, measures, or methods (Mackey & Gass, 2005).

3.3.1. MAIT

Balçıkanlı (2011) states that student teachers should be able to plan, monitor and evaluate their learning given the role of education to allow learners to take responsibility of their own learning, meaning that they are to be metacognitively aware. Thus, to answer the first research question about the metacognitive awareness of teachers, the instrument called the Metacognitive Awareness Inventory for Teachers (MAIT) that Balçıkanlı (2011) developed drawing on Schraw and Dennison's (1994) Metacognitive Awareness Inventory (MAI) is utilized. The MAIT involves 24 items with a comprehensive scale of items. The 5-point Likert-scale inventory works as follows: (1): Strongly Disagree, (2): Disagree, (3): Neutral, (4): Agree, (5): Strongly Agree.

In Balçıkanlı (2011), the *reliability* in Cronbach's Alpha is measured to vary from 0.79 to 0.85. The *validity* according to KMO test is 0,794 while it is calculated as 2513,474 in Barlett TKest. These are counted as significant measurements in this study. The factor analysis of the tool reveal 6 factors: items 1, 7, 13 and 19 in Factor-1 are declarative knowledge; items 2, 8, 14, and 20 in Factor-2 are procedural knowledge; items 3, 9, 15, and 21 in Factor-3 are conditional knowledge; items 4, 10, 16, and 22 in Factor-4 are planning skills; items 5, 11, 17, and 23 in Factor-5 are monitoring skills; and items 6, 12, 18, and 24 in Factor-6 are evaluating skills. In other words, Balçıkanlı's (2011) inventory measures metacognitive knowledge (declarative, procedural and conditional) in the first three factors and metacognitive regulation (planning, monitoring, and evaluation) in the last three factors. Since the tool is already validated and the factors are defined, no factor analysis is needed again. In addition, the small number of participants in the study would not allow it. However, the statistical tests on reliability, normality, and homogeneity on the data of this study are provided in Data Analysis section.

The MAIT is administered twice to the participants: The first one is before the drama workshop as the treatment, but after the teaching practice. The second one is after the treatment and the second teaching practice. That is to say, the MAIT is administered after the participants watch their own teaching practices and stimulated recall so as to prevent objective self-report effect to increase the reliability of the MAIT.

Although the number of participants is less than required in quantitative studies since the qualitative nature of the study limited the participant size, the statistical analysis revealed significant results to continue the examination. Thus, the only limitation left about the MAIT

is that it is designed for teachers, yet the participants are student teachers whose teaching practices are limited to their micro-teaching, practicum, and part-time jobs if any.

3.3.2. Teaching Observations and Stimulated Recall Interviews

There are two reasons why teaching observations are included to the study after the pilot study. The first is to eliminate any threads to the internal validity of the MAIT (Cohen, et al., 2007). When participants are left alone on self-report tools, there may be bias and objectivity. Thus, there appears a need to provide the participants with evidence of their own teaching practice so that they could react objectively. The second and the most important reason is to observe the effects of the drama as a treatment on the teaching skills of student teachers so as to answer the second research question.

Observations provide "live data" extracted from their natural atmospheres (Cohen, et al., 2007). They remove the risks of self-report for being direct means of data collection The observer's role in this study is *non-participant* as the researcher acts only as an observer, not a participant, and the observations are *structured* since an observation tool is followed (Mackey & Gass, 2005). The observations are recorded and combined with field notes, as Creswell (2014) describes in qualitative observations.

Observations are usually subject to internal validity –whether the evaluations are influenced by the engagement of the observer- and external validity –whether subjective and idiosyncratic aspects can be resolved (Cohen, et al., 2007). The threats to validity and reliability are the possibility that the researcher can miss important event while taking notes and the presence of the observer that might cause differences in the manners of the participants. They suggest involving raters for consistent and appropriate data analysis as well as piloting the observations. Thus, in this study, two more inter-raters were consulted to rate the same data and piloting of the observation tool was done to preview potential problems.

For the observations, student teachers were asked to teach one lesson in a real classroom environment. That is, it was not a micro-teaching and was thus called "teaching practice" in this study. There were two teaching practices observed: before and after the drama treatment. The first teaching practices of all student teachers were in the same class consisting of 13 students aged 18 to 20 at pre-intermediate level. Since it was the first practice, student teachers were given the course materials, objectives, and classroom meta-data three days

before their teaching. All the second teaching practices were in another class consisting of 15 students aged 18-25 at intermediate level. In this second teaching, all the necessary information and equipment were provided only one day before the teaching so as to increase the challenge for the students whose spontaneous decision-making skills were also to be evaluated. Both of these teaching practices were not only observed by the researcher who took observation notes on the spot, but also video-recorded for the inter-raters due to validity and reliability concerns.

Videotapes are among the qualitative visual data collection tools (Creswell, 2014). Videos are said to cause to distract the attention of learners; on the other hand, they allow to see the points unnoticed in class and to be able to provide objectivity for other raters (Mackey & Gass, 2005). Sometimes they are unable to capture what happens at blind spots as their shortcomings, yet as an advantage, they can be transformed to audio-files. Furthermore, they enable the researcher to watch the recordings of observations whenever and wherever needed, provide the opportunity for delayed evaluation and multiple evaluations by different people, and offers a brilliant means for reflection in teacher development (Lee & Wu, 2006). Therefore, Mackey and Gass (2005) suggest using videos or data as stimulus in interviews.

Having watched the videos, three inter-raters evaluated the student teachers using the same tool. The first rater is the researcher who is an English instructor, a certified drama leader, and a PhD candidate in ELT, and has ELT background and 7 years of teaching experience. The second is an experienced English instructor and a PhD candidate in ELT, and has 12 years of teaching experience, and administrative roles but limited drama background. The third inter-rater is an experienced English instructor with literature background, and has ELT pedagogical certificate, 8 years of teaching experience, two master degrees in English Literature and Curriculum and Teaching, and several drama training certificates. The second inter-rater's limited experience in drama was noted as a limitation. Yet, their experience and compensation of weaknesses for each other made them more favorable. They were briefed about the purpose and the structure of the study and specifically trained about how to use the tool before the ratings. As a practice, they watched and rated a sample teaching practice of a different teacher recorded in the piloting of the tool.

The observation tool is a scheme for structured observation, and it was designed by the researcher for the purposes of the study. In this study, there were structured observations which require deciding on the foci, frequency of events, length of observation, and the nature

of the entry, namely how to code (Cohen, et al., 2007). For the last requirement, these observations are usually accompanied by observation schemes such as Moskowitz's FLINT, Spada and Fröhlich's COLT, or Guilloteaux and Dörnyei's MOLT which serve to different functions (Dörnyei, 2007). Of those about teaching skills, the most comprehensive and the most commonly adapted one is Danielson's Teaching Framework for Teaching (2007). However, it does not cover teaching as acting skills. Since the readily available observation schemes and forms did not meet the demands of this study with respect to teaching as a performing art, a need to develop a new scheme for teaching skills emerged. The tool is explained below.

3.3.2.1. *Teaching Observation Scheme (TOS)*

To design a new observation scheme, first, the needs were determined. For *validity* concerns, related literature was reviewed thoroughly, and the conceptual framework explained in the underlying assumptions was developed. More than 50 teaching observation forms were examined. Rather than tally marking as in many observation schemes, rubric criteria and observation notes were preferred. A rubric is "a scoring tool for qualitative rating of…important dimensions of performance" (Jonsson & Svingby, 2007: p. 131). To develop a rubric, five steps Nitko (2001) suggests are followed:

- Develop or adapt a conceptual framework
- Create a detailed outline of the content
- Craft a draft rubric in general
- Make it a more specific rubric
- Use it and revise it

A rubric is preferred because it provides a more reliable data with descriptions and examples for every degree in the scale, makes assessments consistent, fair, objective, and equitable, informs both the performer and the rater about the requirements and enables a great amount of feedback to performers showing how they have performed, and offers a more detailed assessment toolkit compared to checklists, rating scales, or observation forms (Popham, 2005). Of the types of rubrics, analytic rubrics are more reliable, especially when raters are trained whereas holistic rubrics provide more in-depth data on observations (Jonsson & Svingby, 2007). Thus, a combination of both is preferred. Accordingly, first performance tasks are determined based on an in-depth literature review. These are in line with the

selected teaching skills in the second research question. The tool is designed on a scale of 4 on purpose to eliminate the *central tendency effect* of the observer to score the middle level of the scale (Popham, 2005). Analytically, the scales stand for 4 performance levels: 1 for "ineffective" practice; 2 for "needs improvement" practice; 3 for "effective" practice; and 4 for "excellent" practice. Holistically, the observer may need to take comprehensive notes on certain cases, for which "field notes" part is intentionally kept blank. Consequently, the first draft is designed based on literature and on a compile of relevant tools.

For *reliability* concerns, three main phases were followed: piloting, expert opinion, and inter-raters. The first piloting on a couple of teaching practices revealed the points to be recovered such as eliminating unobservable criteria and a few ill-formed items. The following set of piloting led the draft to be reformed seven times according to the emerging needs from each pilot teaching. Piloting of the tool was conducted on a total of 10 teachers who did not take part in the actual or pilot study. Two experts' opinion (Turkish teacher educators in ELT with theater background) were continuously consulted during reformatting. A native English language teacher also shared views. The final form, named as Teaching Observation Scheme (TOS), was first used with the inter-raters in their training session as inter-rater scoring is essential in reducing the halo effect.

In short, TOS is an observation scheme based on a comprehensive rubric designed for the purposes of observing teachers, helping them reflect on their teaching practices, monitoring their metacognitive awareness, and accordingly improving their teaching skills. Therefore, it underlies what is important in the nature of learning, how teachers can develop their teaching skills to promote effective learning, and how a reflective process can contribute to their professional development. Explicitly speaking, the main constructs that the rubric has been built on include teacher knowledge and teaching skills, constructivism, and reflective teaching.

There are three parts of the scheme. The first part (Part A) is allocated for the Planning and Preparation, consisting of two sub-categories: Lesson Profile and Lesson Plan. The former is filled in by the observer and sent to the trainee along with the materials to give information about the classroom and the lesson while the latter is completed by the trainees before the lesson. The second part (Part B) is called Observation of Teaching Skills, allocated for main teaching skills and the notes on classroom observation. These teaching skills are in two domains: Pedagogical Skills and Acting Skills. Each has 4 sub-categories and varying

number of indicators from three to six, making 8 categories and 34 items in total. This part allows the observer to rate the trainee in a scale of 4 and take further notes of the lesson. The third part (Part C) is allocated for Stimulated Recall Interviews. After watching their recordings at the end of the teaching practice, the trainees reflect on their teaching based on the prompts in stimulated recall and reflective questions. Thus, Part C is designed as a structured interview accompanied with a stimulated recall.

These three main parts in TOS are based on the teaching skills expected in ELT programs and they were designed to gauge the teaching skills expressed in the purpose of this research. As the tool was designed after a thorough literature review and comprehensively covers the items it intended to address, *content validity* can be said to be ensured (Cohen, et al., 2007). They also state that there should be operationalized forms of a construct in order to provide *construct validity*. Accordingly, the overall conceptualization of the tool was basically settled on the following:

First, to enable teachers to be involved in a teaching experience accompanied with reflective observations for professional development, Kolb (1984) proposes the experiential learning cycle which begins with the concrete experience by doing and feeling. Then reflective observations follow for reviewing, and reflecting on experience. The next one is abstract conceptualization for developing ideas through learning from experiences. The last one is active experimentation by planning and trying out what is learned; namely testing ideas in practice. As the cycle indicates as in Figure 3.2, learning never ends and is dynamic through a reflective process. In the same vein, this study and the tools require student teachers to go through planning, experiencing, reflecting, conceptualizing, and experimenting processes.

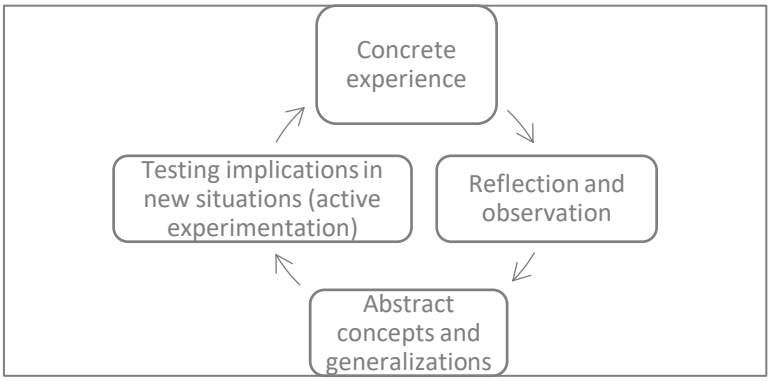


Figure 3.2. Kolb's learning cycle (Adapted from Kolb, D. A. (1984). *Experiential learning: experience as the source of learning and development.* Englewood Cliffs, NJ: Prentice Hall).

Second, one of the two components of Schraw and Moshman's (1995) model of metacognition is metacognitive regulation which includes three constitutes: Planning, Monitoring, and Evaluation. They are exactly in line with the content and the format of TOS which is also made up of Planning and Preparation (planning), Observation of Teaching Skills (monitoring), and Stimulated Recall (evaluation) parts (Figure 2.9).

Third, a sub-component of reflective teaching, Zimmerman's (2002) self-regulated learning provides a cyclic model as in Figure 3.3. The three-phase self-regulation model with fore-thought for pre-task, performance for during-task, and self-reflection for post-task are also in line with the phases of this tool: planning and preparation (fore-thought), observation of teaching skills (performance), and stimulated recall (self-reflection). In addition, the sub-components of the dimensions of self-regulated learning help set the rationale behind the tool: setting the objectives and selecting activities (goal setting and strategic planning, task value, self-efficacy, outcome expectations), interaction (task strategies), instructions (self-instruction), time (time management), affective atmosphere (environmental structuring), observation and monitoring (help seeking), and reflection (self-observation, self-judgment, and self-reaction).

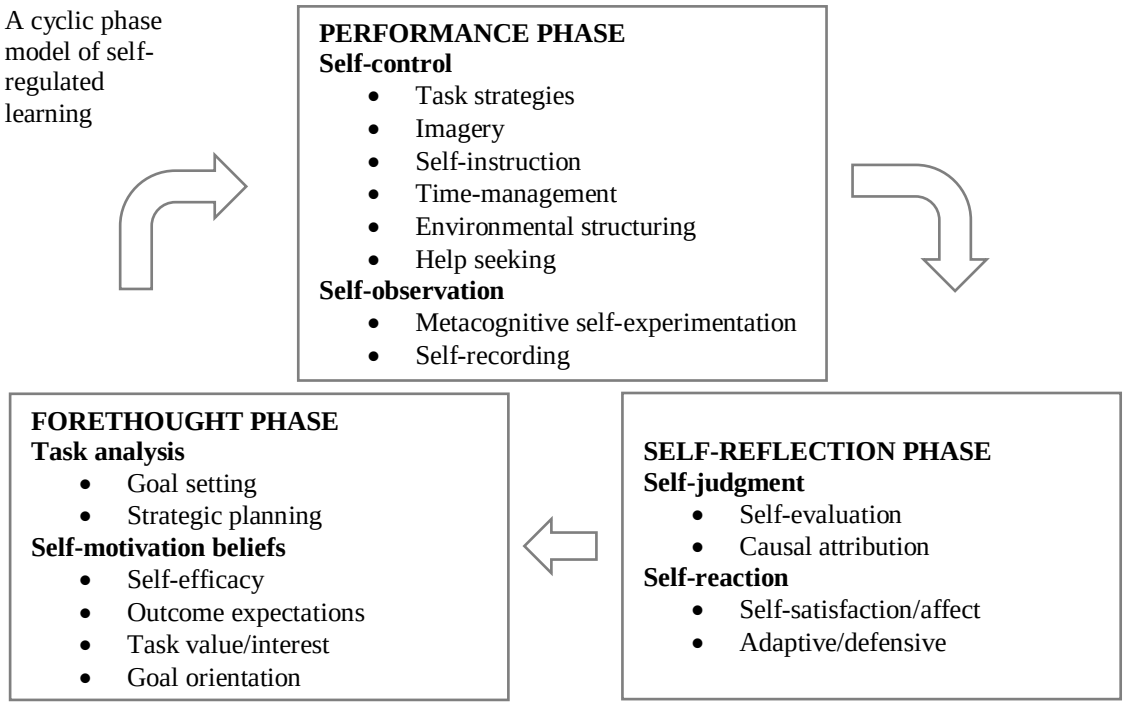


Figure 3.3. Zimmerman's phases of self-regulated learning (Adapted from Zimmerman, B. J. (2002) Becoming a self-regulated learner: An overview. *Theory into Practice, 41*(2), 64-70).

Next, Richards and Lockhart's (1996) three decision-making mechanisms were surely included for reflective teaching. Teachers are expected to sense the class, feel the pulse, monitor all learners, and make spontaneous decisions in case of unexpected situations. To this end, they should be really good observant of themselves and their class. In their book "Reflective Teaching in Second Language Classrooms" Richards and Lockhart (1996, p. 78) state, "Teaching is essentially a thinking process. Teachers are constantly confronted with a range of different options and are required to select from among these options the ones they think are best suited to a particular goal."

- *Planning decisions*: Before the lesson, teachers prepare lesson plans which include lesson objectives organize the lesson. These concern the planning part of the tool.
- *Interactive decisions*: Depending on the specific dynamics of the class, teachers need to make decisions on the spot. Such decisions require m*onitoring teaching, recognizing possible actions, selecting a particular action, and evaluation the consequences of the choice.* These concern the observation part of the tool.
- *Evaluative decisions*: These post decisions are for effectiveness and follow up of the lesson. Since teachers rely their judgments on the personal belief system they created, post evaluation is critical to reveal their personal assessments of events. These concern the reflection part of the tool.

Another is Vygotsky's (1978) social constructivist approach regarding meaning construction and social interaction with the environment that allow individuals to be involved in discovery learning. He underlines that learning occurs through the interplay of the child/learner with the people and culture around. Accordingly, the distance between what a learner does on his/her own and what s/he can do with the help of others is called the Zone of Proximal Development. A key component of ZPD is scaffolding that provides learners with the assistance they need to support their development. In short, it is through interaction that learners get in contact and through scaffolding that they receive the necessary support from the environment for development. These constructs are critical in the tool for building the interaction patterns, encouraging active participation and collaboration, creating a friendly atmosphere, and being open and enthusiastic to provide support to learners.

In addition, drawing on the idea that teaching is a performing art (Baughman, 1979; Friedman, 1988; Griggs, 2001; Hart, 2007; Lessinger, 1979; Özmen, 2011; Van Hoose & Hult Jr., 1979), we cannot underestimate the acting skills along with teaching skills. So far,

most teaching skills have specifically or comprehensively been reflected in various teaching rubrics, checklists, or observation forms. Of all, the most comprehensive rubric is Danielson's (2007) framework of professional practice, a very well-designed and widely accepted tool, yet seems to lack the acting aspect of teaching. To fill in the gap, the shared features of teachers and actors are utilized for the acting aspect discussed thoroughly in Chapter 2. Some of the resemblances listed by Özmen (2010b, p. 33) appear to cover classroom management, interaction, body language, voice, spontaneous decision-making, reflection, and affective atmosphere, which are all incorporated in TOS.

- secure the attention of their audiences
- encourage students (audience) to participate actively
- use the body language and voice effectively and consciously
- are able to shape their performance in parallel with the reactions and needs of their students (audience)
- can observe their inner state as well as the emotions of the students (audience)
- and try to create an atmosphere which is necessary for the instruction of the course content.

Particularly for body language and paralanguage, non-verbal immediacy behaviors are followed. These behaviors and examples are provided by Özmen (2011c) as in Table 3.1:

Table 3.1. *Nonverbal Immediacy* (Adapted from Özmen, K. S. (2011c). Perception of nonverbal immediacy and effective teaching among student teachers: A study across cultural extremes. *International Online Journal of Educational Sciences, 3*(3), 865-881).

BEHAVIORS	A teacher displaying nonverbal immediacy
PHYSICAL PROXIMITY	• Moves closer when talking to another • Stands closer to a person when talking to them • Sits closer to a person when talking to them
BODY ORIENTATION	• Leans forward when talking with another
TOUCH	• Touch on the hand, forearm, shoulder when talking with another
EYE CONTACT	• Eye contact with individuals when talking to them • Looking in general direction of another when talking to them
SMILING	• Face is animated when talking to another • Smiles when talking to another
BODY MOVEMENT & GESTURES	• Nods head when talking with another • Use hands and arms to gesture when talking with another • Calmly moves body around when talking with another
BODY POSTURE	• Body posture is relaxed when talking with another
VOCAL EXPRESSIVENESS	• Changes in pitch and tempo of voice when talking to another • Short pauses when talking to another • Relaxed tones when talking to another

Last but not the least, reflecting teaching is the major construct for the last part of the tool. One of the earliest educationalists who highlights the critical role of reflection for teachers is Dewey (1938), who advocates active, persistent, careful considerations of any beliefs and practice. Such considerations of beliefs and practices, along with intuitions, emotions, and passion, lead to self-reflection. Therefore, in his book "How We Think" Dewey describes three attitudes of reflective actions. One is open-mindedness to questions "Why?" Another is responsibility to weigh the consequences of actions. The last one is whole-heartedness regarding the assumptions and results of actions. The three attitudes that Dewey described are truly in line with the three processes of teaching: Asking for "Why?" concerns the rationale, objectives, and planning. Responsibility concerns the in-class roles of a teacher from monitoring to promoting interaction. Finally, the assumptions and results relate to the assessment of beliefs and practices. In brief, a reflective teacher should have these three characteristics to be reflective in all phases of teaching. Regarding reflection, Schön (1987), in "Educating the Reflective Practitioner", distinguishes reflection-in-action from reflection-on-action. The former requires thinking what one is thinking while he is doing the action. The latter, on the other hand, requires thinking back on what one has done so that he can discover the way his know-in-action may have contributed to an unexpected result. In short, he explains reflection as professionalism can be learned by "doing" and "talking back on what is done". In "Training Foreign Language Teachers: A Reflective Approach", Wallace (1991) clarifies how reflective teaching came to prominence. It was first the craft model that preaches the "sitting with Nellie" procedure in which knowledge is transmitted to the next generations through imitation. Having been geared to change, dynamic school contexts find this model no longer effective and the applied science model emerged for the scientific needs and practices of knowledge. The robust expertise assumptions of the model finally led to the reflective model, as Wallace describes, in which reflection on feelings, actions, and intentions pave the way to develop insights for what Schön described as knowing-in-action. Based on Schön's notion of the reflective practitioner and building on sociocultural theory, Ottesen (2007) describes reflection as a collaborative communicative action. He explores the link between reflective action and motive of the activity through the notion of 'mode of reflection' (p. 1). He coins the distinction between reflection and thinking in that the former requires the activity (p. 3). He proposes three modes of reflection: (1) reflection as induction to warranted ways of seeing, thinking and acting; (2) reflection as concept development; (3) reflection as off-line or imagined practices. First is induction in which he views "reflection

as the indication to warranted ways of seeing, thinking, and acting". Second is development in which he takes "reflection as concept development". Third is imagined practice in which he sees "reflection as off-line or imagined practices". Finally, Wallace points out to two types of knowledge: received and experiential. They refer to the intellectual content of the profession and the practice of the profession respectively. These two show parallelism to declarative and procedural knowledge in that the former concerns the conscious knowledge of things while the latter concerns the unconscious intellectual property to directly apply to a task. Wallace (1991) states that received knowledge gathered from theories, methods, and everything as well as previous knowledge gathered through observation by practice align with practice and reflection in a circle so that this reflective cycle paves the way to professional competence. For that purpose, this tool is designed in a cyclic reflective way that combines planning, experimenting, and reflecting phases.

The reflective questions in the Part C were adapted from Smyth's (1992) questions of reflection on action in Figure 3.5. Some of the questions in the figure were utilized verbatim while others were modified or altered completely so as to better fit to the aims of self-regulatory reflection framework. The reflection questions also included whether learners had been affected only from the treatment or something else that they could reflect on. Such questions helped eliminate threats to internal validity of experimental or quasi-experimental studies.

Describe:	What did I do?
Inform:	What does that mean?
Confront:	How did I come to be like this?
Reconstruct:	How might I do things differently?
	+

What do my practices say about my assumptions, values, and beliefs?
Where did these ideas come from?
What social practices are expressed in these ideas?
What is it that causes me to maintain my theories?
What views of power do they embody?
Whose interests seem to be served by my practices?
What is it that acts to constrain my views of what is possible?

Figure 3.4. Smyth's reflective questions (Adapted from Smyth, J. (1992). Teachers' work and the politics of reflection. *American Educational Research Journal, 29*(2), 267-300).

In addition to the major constructs in the overall conceptualization of the tool, there were subsidiary constructs that solidified the framework. For instance, among the teacher knowledge categories defined by Grossman (1995), "knowledge of self" particularly

contributed to the understanding of self-constructs. Roger's (2014) "person-centered" notion within the humanistic approach was inspired in the framework toward self-actualization. Moreover, Spolin's (1999) understanding of "spontaneity", Stanislavski's "magic if", "make believe play" technique in drama, and Sarason's understanding of "teaching as a performing art" all contributed to the conceptualization of the framework. As a result, each part of the scheme was shaped based on the concepts below. TOS was used as in Figure 3.5:

Part A: Planning and preparation: [planning, forethought, task-analysis, self-motivation beliefs, planning the objectives]

Part B: Observation of Teaching Skills: [reflective observation, interactive decision-making, reflection-in-action, reflection, practice, performance, self-control, self-observation, monitoring, classroom environment, instruction]

Part C: Stimulated Recall: [abstract conceptualization, evaluation, reflection-on-action, self-judgment, self-reaction]

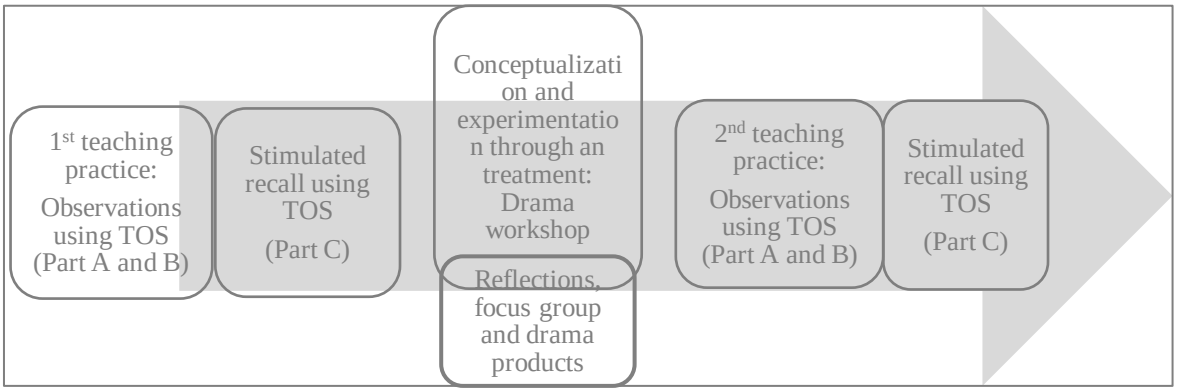


Figure 3.5. Phases of using TOS

All in all, TOS is a balanced, phased-structured, constructivist, reflective, valid and reliable, consistent, developmental, generic, predictive, both qualitative and quantitative, independent and objective instrument as an observation scheme. For better effectiveness, training on how to use the instrument was important because consistency in scoring shows the inter-rater reliability of the rubric (Lodico, Spaulding, & Voegtle, 2006). As Cohen et al. (2017, p. 148) define, inter-rater reliability is to check "whether another observer with the same theoretical framework and observing the same phenomena would have interpreted them in the same way." Thus, the raters are highly critical for the reliability of the tool when available on the condition that they are thoroughly trained on how to use the tool. In fact, rubric, training, and raters are among the precautions needed to be taken to control the

subjectivity in such tools (Perry, 2005). In addition, video-taping can increase reliability in that observer' notes can be compared to video-taping for consistency (Lodico, et al., 2006). It should be recapped that the validity of the ratings depends on the mastery of the raters to use the rubric. Reliable scoring depends of rater training (Jonsson & Svingby, 2007). Therefore, a booklet about how to use the tool, including its constructs, components, rubric, guideline, and analytic and holistic evaluation, was prepared and given to the inter-rater before their training. Otherwise, rubrics tend to yield certain observer bias such as (Nitko, 2001; Popham, 2005):

- generosity effect (tendency to score high),
- severity effect (tendency to score low),
- central tendency effect (tendency to score the middle of the scale),
- halo effect (tendency to score high for favored learners and low for disfavored ones),
- and logical error (tendency to score similar to those who are logically related in the mind of the observer).

3.3.3. Brief Interval Discussions and Focus Group Interviews

Firstly, brief interval discussions (BIDs) are short evaluations of activities and feelings. During drama sessions, after every other activity or so, the participants gather in a circle to evaluate the activity briefly. These can be considered as the short version of focus group interviews (FGIs). The framework of these discussions are constrained with answers to the following questions:

- How they felt as a participant (who actively joined the activity)
- How else they can use this activity/what for (purpose/topic)
- How they can adapt this activity for different age groups/proficiency levels
- What they should consider/ pay attention to while using this activity.

Since the purpose of the study is to increase the metacognitive awareness of the participants and improve their teaching skills through drama, these immediate BIDs are crucial in the intervals of the activities to perceive their purposes, discuss their alternatives for adopting them creatively and promptly, and to internalize them by experiencing and reflecting on. A BID lasts 1 to 5 minutes and the answers are transcribed from the video-recordings. Some participants took notes about what they considered as important onto the postits on the walls to take away.

Secondly, focus group interviews (FGIs) are longer evaluations of the whole session and gains. Wilkinson (2004) describes FGIs as practical and detailed means of obtaining large sum of qualitative data quickly from a small group by recording their responses and brainstorming processes. She highlights the synergistic effects of focus group over one-to-one interviews. Due to being information-rich, they are used in mixed-method designs. The purpose is to enable the participants to interact and brainstorm while discussing so that emerging ideas can lead to new realizations and collective experiences. There is usually an interview guide or protocol to avoid free discussions. In this study, the main goal of integrating FGIs is to encourage the participants to react to different ideas and to be inspired by the emerging points that may cause an awareness on them. The researcher acts as the moderator to guide the discussions and to ask follow-up questions when necessary. The discussions lasted 10 to 30 minutes and were transcribed from the videos. The interview guide was framed with the following questions:

- How they felt as a participant
- What they learned
- How that session contributed to their teaching?
- What personal and professional gains they obtained
- What the purpose of the session was

Focus groups are preferred for orienting on a focus, developing themes, generating insights, voicing ideas in a group, and being low-cost and quick (Cohen et al., 2007). It is advisable to run several FGIs in a study to diminish distinctive consequences and to increase the range and complexity of data (Dörnyei, 2007). Thus, these discussions were done at the end of each session. Wilkinson (2004) states that as participants do not always agree with each other, they negotiate challenges and develop more ideas. Therefore, it can be said that these discussions for the "collective wisdom" help answer the last research question.

3.3.4. Reflective Diaries

Diaries are another means of data collection for qualitative studies (Cohen et al., 2007). They fall into introspective techniques that can provide more insights in qualitative studies about the thought processes of the participants (Heigham & Croker, 2009). While Dörnyei (2007) prefers to use the term "diaries" for introspection of participants, and "journals" for that of researchers while Cohen et al. (2007) state that a journal can involve a personal diary for

reflections. The participants in this study were asked to keep diaries for their reflections to provide personal accounts to the study for breath and depth information about their cognitive and affective processes. Thus, this tool aimed at providing data for the last research question about their perceptions.

Although diaries are criticized for being subjective, being limited to small number of participants, and not being representative, they are in fact beneficial in discovering the perspectives of the participants, noticing the unidentified points, providing a great triangulation tool, being easily accessible, and less complex to gather (Heigham & Croker, 2009). In order to gather more objective and to-the-point data from the diaries, structuring the reflections is a good idea to guide the participants about what to reflect on. Accordingly, the framework of the reflective diaries is structured by inspiration from Schön's reflective practitioner doctrine. On their diaries, the participants were encouraged to reflect deeply on the following reflection guideline:

- The topic of the session (Was it clear? Was it relevant? Was it useful? etc.)
- Activities (What activities did you learn? How can you make use of them in your teaching? What did not you like about them? etc.)
- Your teaching gains (What skills did you develop? How can you make use of them in your teaching? etc.)
- Your personal gains (What kind of awareness have you gained? What affective factors did you improve? Describe your gains with some adjectives. etc.)
- Your feelings (How did you feel? Why do you think you felt that? Which specific situation created a striking awareness on you? etc.)
- Your adaptations (If you had been the leader of this session, what would you have changed? How could you adapt these activities for different needs, ages or levels? etc.)
- Self-development (How does this session contribute to your understanding of yourself and your teacher-self? etc.)
- Additional ideas and feelings. (You can write as much as you wish.)

Most participants kept their diaries online, and shared the soft-copies with the researcher through e-mails. Some preferred a written diary and shared the hard-copy. As a limitation, some participants sent their diaries delayed, which could influence their reflections in terms of forgetting or minimizing the effects.

3.3.5. Drama Products

One of the main types of data collection in naturalistic studies is non-human sources such as documentary sources which can take several forms including filed notes, records, technical documents, advertisements, stories, secondary sources, and so on (Cohen et al., 2007). Drama products can count as an instrument in this sense to collect further data that serve to support the main data collection tools.

In each session, participants produced their own products such as poems, slogans, letters, drawings, proverbs, +/- lists, do's and don'ts lists, cards, posters, and so on. Usually produced in evaluation activities, these supplementary tools were utilized particularly to seek whether any instances of metacognitive awareness on teaching skills could be revealed.

3.4. Pilot Study

Having been outlined based on its purpose, the study needed to be piloted for several reasons. Generally speaking, pilot studies are useful before initiating a research to guarantee high quality of the reliability and validity of materials (Creswell, 2014). Specifically, in this study, pilot study is necessary to check if the data collection tools serve to their purposes, to find out whether data analysis work healthily, to provide the chance for the researcher to practice the sessions of the treatment to see if the content serve to the objectives, and to ascertain if any unexpected problems occur.

After the pilot study had been designed based on the aforementioned rationale, the participants were determined through convenience sampling. Through this non-probability sampling, the pilot group was made up of 10 student teachers (9 females and 1 male) from the same section in the ELT department at Gazi University. The imbalance in gender was all coincidence, but in its nature, it is common for ELT departments in Turkey to have a low number of males. These student teachers were aged 22 or 23 coming from different cities of Turkey, different types of high schools, and different social backgrounds. However, what they had in common was that they were all in evening education in the same section.

The procedure followed with the pre-test data collection. The participants were first given the MAIT inventory and a written interview form developed for the purposes of this study. Later, they took part in an 8-hour drama workshop that was held twice a week, each with 2-hour sessions. The content of the session was a reduced form of the main group project. Accordingly, the following topics were covered in four 2-hour sessions:

Session 1: Meeting and setting goals

Session 2: The use of voice and body language

Session 3: Selecting appropriate activities, giving instructions and using time

Session 4: Spontaneous decision-making, knowing the self, and assessment

For further data collection, in each session, BIDs were held after each activity to discuss participants' feelings and possible adaptations of the activities. At the end of each session, there were BIDs about the overall topics and goals of the session. After each session, the participants were required to keep a journal for reflections on a diary they were provided, whose photocopies were to be collected at the end of the workshop. At the end of the whole workshop, they were administered the same inventory and given the same written interview, both of which counted as the post-test.

The quantitative data from the inventory were examined in paired t-test in SPSS 20 and the qualitative data from all the other data collection tools were examined through content analysis. The statistical results showed that the *p* value (p=0.167) was bigger than 0.05 (p>0.05), which means there was no significant difference between the pre-test and post-test results, as shown in Table 3.2:

Table 3.2. *The t-test Analysis of the Pilot Data*

Paired Samples Test									
		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Dev.	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Pre-test post-test	-.22500	.47271	.14948	-.56316	.11316	-1.505	9	.167

The results also showed that 6 of the participants revealed a little increase while 4 of them revealed a decrease in metacognitive awareness. There was a little increase in their metacognitive awareness, but no significant difference. There may be several reasons behind this. First and foremost was the self-report effect on the MAIT. Since the participants boosted in the pre-test inventory although they had many skills to be developed, the post-test results were not any better. This was the inevitable consequence in self-report tool; thus, the first point to be considered in the main study appeared. In addition, a few of the participants reported that they had thought they were going to be good teachers until they joined in this workshop; thus, they indicated high in the pre-test and low in the post-test. In other words,

as they progressed in drama, they reported that they realized how not good they had been, so they began to indicate lower results. The last reason could be the content and implication of the drama workshop, so it might need certain modifications to make the treatment more effective.

The analysis of the qualitative data, on the other hand, revealed in general that the participants benefited from the process in terms of improving some teaching skills and widening their repertoire of activities. However, no significant change in their metacognitive awareness was observed, nor any opportunities to observe the changes in their teaching skills were involved. The results were as follows: First, the results to the written interview did not yield significant findings; what's more they were found to be irrelevant at most points. Second, the brief discussions after each activity were observed to cause boredom when too frequent and they also intervened the flow of the session. Third, it was found that the final discussions turned out to be a repetition of the brief discussions. Fourth, the reflective diaries were sometimes too shallow, revealing almost no reflections on how the process influenced their teaching and acting skills, perceptions, or personal development. In addition, since they were collected at the end, the problems could not have been discovered during the process. However, in general there were three categories obtained in the analysis of the reflections: learning while enjoying, learning new activities and games, and learning to communicate better with learners. To sum, the reflections, all discussions, interviews, and the final evaluation showed a positive perception of participants on the meaning, implementation, and power of creative drama in second language teacher education.

The results of the pilot study led to consider making several modifications in the main study:

1. In order to eliminate the risks of the self-report to the internal validity of the study, *an observation and recording of one teaching practice of each student teacher* was added to the data collection:

    - Before administering the MAIT and starting the drama workshop: pre-teaching and recording.
    - Before administering the MAIT after completing the drama workshop: post-teaching and recording.

2. *Written interviews were discarded* due to irrelevance of some points in order not to threat the content validity.

3. *Retrospective accounts* were included so as to increase the internal validity of the observation. Since it might be difficult to assert that the results were purely the outcome of the drama workshop, a verification through stimulated recall interviews by watching the recordings of pre- and post-teaching practices was necessary.

4. *The reflections* were modified for better impacts:

- As a result of collecting reflections at the end of the whole process, problems in reflections could not have been detected until the end. That's why, a weekly schedule was formed to collect the reflections after each session through e-mail so that missing points could be detected and modified.
- Due to some weak reflections, a need to prepare a clear guideline for reflections came out. By answering the questions in the guideline, the participants would be able to reflect on various points.

5. More *diversity* in sampling was ensured.

- Since the participants of the pilot study were homogenous for being all in the same section, it became more desirable to form a heterogeneous group that did not consist of participants from a single class only. A heterogeneous group could enable the researcher to see the success of the drama in creating a friendly atmosphere even among those who met for the first time or in observing the effectiveness of the activities on different participants. Hence, initial announcements were made to the whole school.

6. *The treatment* was modified for better impacts:

- Activities were revisited after the pilot study. Based on the recordings and collected data, some of the activities were reordered and redesigned according to the objectives under the guidance of an expert, a certified drama leader and an academician at the faculty of education.
- As an inter-disciplinary subject, drama includes the use of various art and culture. Lacking in the pilot study, more use of photography, poetry, music, caricatures, idioms, and the like were included as themes of each session.

7. Instead of the final discussions at the end of the sessions, *focus-group discussions (FGIs)* were added to the data collection so that guided questions were discussed

with the whole group through brainstorming, exchanging ideas, or negotiating disagreements within the group.

8. *Brief discussions* were reconsidered to be held after a few related activities rather than after each so as both to avoid boredom and repetition and to increase effectiveness of learning by not intervening the flow of the session too frequently.

- Accordingly, BIDs were kept shorter while FGIs were longer.

9. *Notes to the researcher* appeared to pay more attention to.

- As a consequence of the pilot study, it became necessary to make certain goals of the workshop clear. The researcher clarified some expectations including speaking English throughout the session, arriving on time, writing reflections immediately after each session, and so on.

The pilot study provided the opportunity to the researcher to set the time limits for each session effectively. The start and end time to the sessions were made clear. The researcher noted that down in planning.

3.5. Procedure

Upon framing the research design, the research procedure started with the ethical committee approval. In selecting the sampling, 15 senior student teachers at ELT department at tertiary level were determined through convenience sampling. Those who were willing and available to participate at the announced session dates were 15 female students. Based on the fixed dates, the drama room at the Faculty of Education was reserved through petitions. Later, consent forms in the adapted printed version of the ethical committee were signed by the participants. Emphasizing on informed content as the most salient step in research, Creswell (2014) argues a set of components necessary in consent forms such as information about the researcher, institution, research topic, the content and purpose of the research, contributions to the participants, confidentiality, voluntariness, risks, and chances of withdrawal. These were provided in this study, but not to the extent that the whole workshop content was uncovered. A brief demographic form was added at the end. It only asked for the date of birth, the province they grew up, and the type of high school they graduated from in case such background information could provide insights to understand the results. Finally, the

participants were informed about the whole procedure and how important their regular attendance to the sessions was in order to minimize the withdrawals from the study.

Before beginning to the data collection, first, teaching practice dates were determined through negotiations with the participants. They were given the materials, objectives, and information about the classroom *three* days prior to their teaching practice. They were asked to fill in the first part of the observation scheme and hand it in to the researcher. On the day of the lesson, the participants were observed and their teaching practices were video-recorded. The participants taught in the same classroom on different days. The researcher filled in the observation form. Immediately after the lesson, the researcher and the participant met for a stimulated recall interview, in which first the participant reflected on how she felt and what she did right or wrong. Afterwards, they watched the recording together for the participant to reflect better on the teaching practice and for the researcher to fill in the last part of the observation form. Then, the MAIT was administered as the pre-test for which the participants were asked to fill it in considering their video-recorded lesson.

Having completed all first teaching practices, drama workshop started and lasted for 30 hours. Each session was 2 hours. 15 2-hour sessions were held twice a week. The session topics were not revealed in the beginning so that the participants were asked to discover them at the end of each session. These topics were determined based on the teaching skills in the second research question and were developed. Details were provided in the Treatment (3.6). During the sessions there were 2 data collection instruments: one was the BID at the end of every other activity, and the other was the FGIs at the end of each session. Both were recorded and transcribed. After each session, the participants wrote their reflections in a "reflective diary" file they created and sent them to the researcher through e-mail. Some participants sent them delayed, noted as a limitation. In addition, the drama products obtained in each session were kept as a supportive data collection tool.

After the drama workshop, the second teaching practice dates were negotiated with the participants. They were given the materials, objectives, and information about the classroom *one* day prior to their teaching practice to increase the challenge for spontaneity –one of the goals of the workshop. The same procedure with the pre-test was followed. In short, the summary of the procedure was demonstrated in Table 3.3.

Table 3.3. *The Summary of the Procedure*

<table>
<tr><th colspan="3">Pilot Study</th><th rowspan="2">Modifications after the pilot study:
• Interviews omitted
• Teaching observation and retrospective accounts added
• Focus group interviews added
• Reflections framed
• Treatment revisited
• Diversity among participants sought</th></tr>
<tr><th>Participants:</th><th>Duration:</th><th>Data collection:</th></tr>
<tr><td>10 participants
(9 females + 1 male)</td><td>8 hours
(4 two-hour sessions twice a week)</td><td>1. Pre-MAIT
2. Pre-written interview
3. During workshop: brief discussions, final discussions, reflective journal
4. Post-MAIT
5. Post-written interview.</td><td></td></tr>
<tr><th colspan="3">Main Study</th><td></td></tr>
<tr><th>Participants:</th><th>Duration:</th><th>Data collection:</th><td></td></tr>
<tr><td>15 participants
(15 females)</td><td>30 hours
(15 two-hour sessions twice a week)</td><td>1. Pre-observation of the teaching practice (recorded) and stimulated recall
2. Pre-MAIT
3. During workshop: brief discussions, focus-group discussions, reflections, drama products
4. Post- observation of the teaching practice (recorded) and stimulated recall
5. Post-MAIT</td><td></td></tr>
</table>

3.6. Treatment

The treatment of the study was a 30-hour drama workshop. There were 15 sessions, each of which was two hours. The workshop was held twice a week, so it took about two months. The first 9 sessions were the practical applications of drama in which the researcher was the drama leader and the student teachers were the participants. The 10th session was covered with elicitations from the whole practice toward the theoretical background to drama. The 11th session was just the opposite, from theoretical concepts back to practice. The next three sessions were allocated for the leadership practices in which the participants became the drama leaders, just like micro-teachings. Finally, the last session was devoted for the final evaluations. After the 10th session, a week-long break was given so that the participants could internalize what they had learned and could prepare for their own drama leadership. That made 5 weeks before the break and 2.5 weeks after the break. Counting the break, the total duration of the workshop was 9 weeks. The time schedule was presented in Table 3.4.

Table 3.4. *The Content of the Drama Workshop*

Week	Sessions	Hours	Topic	Theme
1	1st	1-2	Meeting and setting goals	Icebreakers
1	2nd	3-4	Giving instructions	Photography
2	3rd	5-6	Using voice effectively	Poetry
2	4th	7-8	Using body language effectively	Short story
3	5th	9-10	Selecting the appropriate activities for the objectives	Sports
3	6th	11-12	Making spontaneous decisions	Cinema/Theater
4	7th	13-14	Using time effectively	Proverbs/Idioms
4	8th	15-16	Knowing oneself as a teacher and self	Caricatures
5	9th	17-18	Evaluating oneself	Identity
5	10th	19-20	From practice to theory (definition, components, stages, and techniques of drama)	-
6	BREAK (one week)			
7	11th	21-22	From theory to practice (sample session outlines)	-
7	12th	23-24	Teaching practice	-
8	13th	25-26	Teaching practice	-
8	14th	27-28	Teaching practice	-
9	15th	29-30	Final evaluation	-

The components of drama are participants, a drama leader, time, a place, and a topic. Participants were the student teachers in this study. The leader was the researcher. Time was as elaborated above. The workshop took place in a drama room which was a spacious cozy room covered with a carpet and beanbags. There were also two white boards and a projector. Finally, the topics were designed based on the teaching skills as in the second research question. The session topics are demonstrated in Table 3.6. They are based on the teaching skills incorporation to acting skills. Therefore, they are in line with the theoretical framework drawn in the development of the observation scheme (see 3.3.2.1 for further details). In addition to the skill-based topic of each session, the activities were designed based on certain themes, particularly around art-oriented themes, so that the artistic skills can be activated or at least art-related awareness can be created in a multi-perspective way.

The session topics show parallelism to the components and items of the observation scheme. As in Figure 3.6, teaching skills was divided into two in the scheme: pedagogical and acting skills:

Part A: Planning and Preparation
Lesson planning (Session 1 and 5)
Part B: Observation of Teaching Skills
a. Objectives and Activities, (Session 5)
b. Instruction, (Session 4)
c. Interaction, (All sessions)
d. Time, (Session 7)
e. Voice, (Session 2)
f. Body language, (Session 3)
g. Observation, (Session 6)
h. Affective atmosphere (Session 1)
Part C: Reflection
Stimulated recall reflection and self-reflection (Session 8 and 9)

Pedagogical skills (Field knowledge)

Acting skills (Physical, cognitive and emotional knowledge)

Figure 3.6. A match between teacher skills and sessions

The drama workshop was implemented in a participant-centered, cooperative, interactive, discovery-promoting, and through-provoking way. Each session for each skill was designed to cover the components of teaching and acting skills (Table 3.5).

Table 3.5. *The Extent to which Teaching Skills were Covered*

TEACHING SKILLS	
Pedagogical skills	
a. Objectives	Setting clear and appropriate objectives, selecting activities appropriate to objectives
b. Interaction	Using different interactional patterns, promoting active engagement, making smooth transitions to help learners build links between activities
c. Instruction	Giving clear, short instruction, modeling, checking understanding
d. Time	Using time efficiently, allocating sufficient wait time, reducing TTT and increasing STT
Acting skills	
e. Body language	Using body language effectively, making eye-contact, and paying attention to proximity, gestures, posture, and the position in class.
f. Voice	Using voice audibly, clearly, at varying pace and tone without overuse
g. Observation	Monitoring, making spontaneous decision in line with classroom dynamics
h. Affective atmosphere	Creating an affective atmosphere, building a good rapport, being open to provide support, motivating students

The student teachers easily grasped the idea of how drama is structured as a lesson since the stages of drama are similar to the stages of teaching skills in ELT:

	Drama:	Skill-lessons:
1.	Preparation/Warm-up	1. Pre-activity
2.	Animation	2. While-activity
3.	Evaluation	3. Post-activity

Preparation/warm-up stage consists of games and activities about the topic to mentally activate the schemata to familiarize to the topic as well as to physically warm the participants. For example, voice practices, mirror activities with the body language, and timed games fall into this stage. Just as the most important stage in teaching a skill is the while- step, animation is the most significant one in drama. Role-plays, act-outs, inner-voice technique, dubbing, and many other animations take place in the second stage. What has been learned is evaluated in the last stage through various activities such as frozen images, posters, lists, and so on. The most important thing in selecting all these activities is the smooth transition so as not to lose the interaction and the concentration. A sample activity list for each stage is provided below while a more detailed sample session can be found in the Appendices.

Topic: Body Language

Theme: Short story

Objective: By the end of the session, the participants

- become aware of the importance of using body language effectively.
- practice confident body postures.

Preparation/warm-up: Cross the bridge activity: The participants cross an imaginary bridge by showing any action they want and without speaking, such as having a shower or catching the bus. When the pass, the other guess the activity. When everybody is done, they cross the bridge again with a chain of actions so that they create a story all together. That is, each person has to do a related follow-up action to the previous person. (Other activities are card-matching of teacher gestures or postures, I'm the leader-do what I do, negative and positive postures).

Animation: Acting a story: The leader reads a story and each participant acts out a sentence by one by so that all together they act the story out (silently if possible). (Other activities: Half of the class watch the first half of a video and tell the others what happens. All participants speculate the end of the video. Then the other half watch the last half and tell them what happens. Finally, they act out to show how they would change the end of the story in the video. Or give classroom-situations and animate them).

Evaluation: Show what you have learned today with a frozen image. (Other activities: Write a short story in which the moral should be what you have learned today) + focus-group discussions.

In the sample above, only one of the activities are described to give an idea of what each stage is like, and the other activities are provided in parenthesis. In each session, the total number of activities varied from 8 to 13. Not after each activity, but after a couple of similar ones, BIDs were held on the spot.

3.7. Data Analysis

The study is based on a mixed research design, heavily relying on qualitative data. The quantitative data were collected through an inventory called the MAIT and analytic rubric of TOS. They were keyed to SPSS 20 for different statistical analyses. The qualitative data were collected through observation notes on the holistic rubric, stimulated recall interviews, reflective diaries, brief interval discussions, focus group discussions, and drama products. These were analyzed in MAXQDA 12.3.1 through content analysis. Qualitative data were also quantified for descriptive statistics. Throughout all analyses, the participant names were coded as ST1, ST2, and so on to keep their names confidential.

Table 3.6. *Reliability Statistics for MAIT*

Reliability Statistics for Pre-test		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.937	.938	24
Reliability Statistics for Post-test		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.830	.843	24

To begin with, the reliability of the MAIT was measured on Cronbach's Alpha for both pre-test and post-test. They were found 0.937 and 0.830 respectively as shown in Table 3.6. Dörnyei (2007) states that for multi-item scales with Likert's criterion, internal consistency reliability is a precondition, and a consistency above 0.80 is required. Thus, the results can be said to be reliable in this study.

Table 3.7. *ANOVA for MAIT*

ANOVA for Pre-test						
		Sum of Squares	df	Mean Square	F	Sig
Between People		127.500	14	9.107		
	Between Items	62.442	23	2.715	4.766	.000
Within People	Residual	183.433	322	.570		
	Total	245.875	345	.713		
Total		373.375	359	1.040		
Grand Mean = 2.7917						
ANOVA for Post-test						
		Sum of Squares	df	Mean Square	F	Sig
Between People		32.789	14	2.342		
	Between Items	35.289	23	1.534	3.863	.000
Within People	Residual	127.878	322	.397		
	Total	163.167	345	.473		
Total		195.956	359	.546		
Grand Mean = 3.7889						

Furthermore, Table 3.7 shows that there is a significant relationship among the items at the end of one-way analysis of variance (ANOVA) for pre-test and post-test. This analysis differs from t-test in comparing more than two groups (Hatch & Lazaraton, 1991) and here it is used to test the correlation among test items.

Before conducting paired-samples t-test on pre-test and post-test, normal distribution is necessary to check. Normal distribution in parametric tests, which means that the bulk of the data is around the middle, is another characteristics of statistical significance (Hatch & Lazaraton, 1991). A powerful goodness-of-fit test for small samples, Shapiro-Wilk Test of Normality was applied to test normality, and the results showed that data were normally distributed because a significance level of more than 0.05 (p= 0.135) is an indication of normal distribution as in Table 3.8 (Larson-Hall, 2010).

Table 3.8. *Test of Normality for the MAIT*

Tests of Normality						
	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
mean	.159	30	.051	.946	30	.135
a. Lilliefors Significance Correction						

Having shown that the reliability and normality tests were statistically appropriate, the data were ready to be analyzed in paired-samples *t*-test in SPSS. The *t*-test is used to compare variables when the same participants are tested at different time periods to look for their correlation (Larson-Hall, 2010).

Secondly, TOS provided data from the analytic rubric, raters' holistic notes, and stimulated recall interviews. First, the analytic rubric results were analyzed. For the reliability, three different raters evaluated two-thirds (10 participants out of 15) of all teaching practices (20 observations in total) of student teachers after having watched their video-recordings. Their evaluations on the analytic rubric were keyed to SPSS to find whether three raters showed consistency. To this end, the ratings were analyzed on Spearman Rank Order Correlation (Spearman's rho), which is a test to measure the data of two variables with the continuity of ordered ranks (Hatch & Lazaraton, 1991). Upon the computation of the *p* value, interval values are turned to rankings. The concern of this test is to measure how well the data of two variables are related. Thus, it can show the agreement between raters.

Table 3.9. *Agreement of Raters for the First Observation from Spearman's Test*

Correlations					
			Rater1	Rater2	Rater3
Spearman's rho	Rater1	Correlation Coefficient	1.000	.988**	.976**
		Sig. (2-tailed)	.	.000	.000
		N	10	10	10
	Rater2	Correlation Coefficient	.988**	1.000	.964**
		Sig. (2-tailed)	.000	.	.000
		N	10	10	10
	Rater3	Correlation Coefficient	.976**	.964**	1.000
		Sig. (2-tailed)	.000	.000	.
		N	10	10	10

**. Correlation is significant at the 0.01 level (2-tailed).

The result is interpreted as a high consistency if it tends to be closer to 1 and low if close to 0. Table 3.9 shows that the agreement between Rater 1 and Rater 2 is 0.988 and it is the highest of all. The agreements between Rater 1 and Rater 3 is 0.976 while it is 0.964 between Rater 2 and Rater 3. Overall, it was found that three raters showed a really high consistency in their ratings.

Table 3.10. *Agreement of Raters for the Second Observation from Spearman's Test*

Correlations					
			Rater1	Rater2	Rater3
Spearman's rho	Rater1	Correlation Coefficient	1.000	.918**	.942**
		Sig. (2-tailed)	.	.000	.000
		N	10	10	10
	Rater2	Correlation Coefficient	.918**	1.000	.917**
		Sig. (2-tailed)	.000	.	.000
		N	10	10	10
	Rater3	Correlation Coefficient	.942**	.917**	1.000
		Sig. (2-tailed)	.000	.000	.
		N	10	10	10

**. Correlation is significant at the 0.01 level (2-tailed).

Table 3.10 shows that the agreement between Rater 1 and Rater 3 is 0.942 and it is the highest of all. The agreements between Rater 1 and Rater 2 is 0.918 while it is 0.917 between Rater 2 and Rater 3. Overall, it was found that three raters showed a high consistency in their ratings. Thus, the researcher's ratings were found objective enough to be used in further statistical analyses.

To find out if there was a significant difference between the first teaching observation and the second, paired-sample t-test was applied to the researcher's ratings on TOS. Thus, first Shapiro-Wilk test was conducted to inspect the normality. The analysis showed that in both the first and the second teaching observation ratings, normal distribution was found as shown in Table 3.11.

Table 3.11. *Test of Normality for TOS*

Tests of Normality						
	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
pretest	.183	15	.187	.905	15	.114
posttest	.094	15	.200*	.979	15	.966

*. This is a lower bound of the true significance.
a. Lilliefors Significance Correction

Thirdly, the large set of qualitative data was all analyzed in MAXQDA 12, a type of computer-aided qualitative data analysis software (CAQDAS). It is a qualitative computer software analysis program that is very functional for coding and retrieval of large data sets. It allows coding video, audio, or picture data, provides statistics of codes, and generates graphs, maps, trees, and other visuals. Several advantages of the tool include managing and storing large data sets, analyzing the data in collaborative teams, computing inter-rater reliability, and visualizing the data (Garcia-Horta & Guerra-Ramos, 2009).

The large set of qualitative data were imported into MAXQDA. First, holistic observation notes of three inter-raters as well as stimulated recall interview data were typed from the hard copy to soft copy to be imported to the program. Next, reflective diaries of each participant for each session were imported. Later, for the analysis of BIDs and FGIs, all the videos of the drama workshop were watched and the discussions were transcribed verbatim. Transcribing the data is a time-consuming, tiresome process, yet exclusion of notes on nonverbal aspects as well as using computer dictation can make it labor-saving (Lodico, et al., 2006). To this end, only the discussion talk was transcribed. For transcriptions, an online application called “Dragon Dictation” was utilized. The transcribed data file was imported in the program. Finally, the drama products were also imported in MAXQDA as it allows audio, video, and visual documents in coding.

All qualitative data on the program were analyzed through content analysis, simply a process involving the summary and report of written data (Cohen, et al., 2007). Dörnyei (2007) clarifies that content analysis originally comes from quantitative research in which the number of instances are counted to make a category. Today usually used in qualitative research, it requires the examination of the written text for codes and categories. That is, the former can provide more descriptive and objective results while the latter gives more interpretive and deep results. Cohen et al. (2007) explain that content analysis requires

creating meaningful unit for coding, constructing the categories, comparing them for their relationship with each other, and concluding to reach theoretical findings.

Prior to the coding stage in content analysis, Lodico, et al. (2006) state that an initial review is essential to comprehend the scope of the data. Otherwise, one can get lost in thousands of codes. Therefore, the early examinations of all written documents were devoted to reading the whole data. Then, they were read through again for pre-coding to determine the initial codes. Another examination was devoted to noting short analytic memos including the working ideas, hunches, and early considerations about the codes on the program. As Dörnyei (2007) states, memos in coding are one of the major analytic tools in facilitating the exploration as most preliminary codes can be drawn from them. The memos kept by the researcher can then lead to a chain of ideas which ultimately result in the conceptualization of the categories and themes. In the next step, the codes and sub-codes derived from the data led to the categorization, which were reported in a schematic representations. Visualization of the codes helped see the categories easily. Finally, the codes were quantified in terms of their frequencies and were presented in graphs or tables. In mixed method studies, the qualitative data can be quantified, which is easily possible on MAXQDA.

The most important issue to be taken into consideration in content analysis is reliability. Thus, inter-rater coding is essential for the reliability concerns in coding the qualitative data. Cohen et al. (2007) listed a number of issues including the researcher's tendency to reflect the imposition of meaning, bias, ambiguous codes and categories, intended and unintended evidence, and inconsistent categorization. Therefore, the same inter-raters in the observations were asked to code the randomly selected data combining pieces from each tool. Coding of as little as 10% of data by inter-raters could be sufficient (Mackey & Gass, 2005). However, one rater was able to check only 5% and the manually calculated consistency was about 80%. The other rater, on the other hand, coded 25% of the data on MAXQDA as a separate project and the consistency of researchers' codes were compared to hers via the inter-coder agreement function of the program. It computes the inter-rater reliability on Cohen's Kappa. An inter-rater reliability test, Cohen's kappa aims to measure the consistency among nominal data, such as categorical data (Huck, 2012). It accounts for agreements and disagreements (Mackey & Gass, 2005).Thus, it is used for raters who classify the data into separate categories and the percentage agreement is found. For the interpretation of the test results, kappa value can be evaluated as high if close to +1.00 whereas it is low in smaller values. In general 75% and above can be reliable, yet 0.81 and

1.00 can be said to be highly reliable (Mackey & Gass, 2005). The program allows to run the agreement analysis on different document groups, including reflective diaries, focus group interviews, stimulated recall interviews, and drama products. There were varying levels of agreement. For those that were low, the discrepancies were solved through discussions. The results of agreement varied from 74% to 89% with the second inter-rater.

3.8. Summary

The summary of research questions, data collection tools, and data analysis were presented in Table 3.12.

Table 3.12. *The Summary of Research Questions, Data Collection, and Analysis*

Research questions	**Data collection tools**	**Data analysis**
1. The effects of creative drama on metacognitive awareness	Main: 1. MAIT 2. Stimulated Recall (TOS Part 3) Supplementary: 3. Reflective Diaries 4. Focus Group Interviews 5. Drama Products 6. Observation (TOS Part 2: Analytic rubric and raters' holistic notes)	1. SPSS: paired samples t-test for MAIT 2. Others: Content analysis on MAXQDA
2. The effects of creative drama on teaching skills	Main: 1. Observation (TOS Part 2: Analytic rubric and raters' holistic notes) Supplementary: 2. Stimulated Recall (TOS Part 3) 3. Reflective Diaries 4. Focus Group Interviews 5. Drama Products (Peer evaluation, drawings, etc.)	1. SPSS: paired samples t-test for analytic rubric 2. Others: Content analysis on MAXQDA
3. The perceptions of ELT student teachers regarding the effects of creative drama on their teaching skills and metacognitive awareness	Main: 1. Reflective Diaries 2. Focus Group Interviews 3. Drama Products Supplementary: 4. Stimulated Recall (TOS Part 3)	1. All: Content analysis on MAXQDA

CHAPTER IV

RESULTS AND DISCUSSION

In this chapter, the results of the mixed method analysis are presented as an answer to each research question. The first question aims to investigate the effects of drama on metacognitive awareness of ELT student teachers. The second question seeks the effects of drama on certain teaching skills of student teachers. Finally, the last question aims to find out the perceptions of student teachers regarding the effects of drama on their metacognitive awareness and teaching skills.

4.1.The Effects of Creative Drama on Metacognitive Awareness

The primary tool to answer the first question about the metacognitive awareness was the MAIT. A five-scale Likert inventory, the MAIT was administered to all participants before and after the drama workshop and the correlations of the pre-test and post-test were analyzed on paired-samples t-test. This test compares two sets of variables gathered from the same participants more than once (Huck, 2012). There were about three months between the pre-test and post-test, during two of which drama workshop was offered as a treatment.

Table 4.1. *Results of Paired-Samples t-test for the MAIT*

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test	2.7917	15	.61601	.15905
	Post-test	3.7889	15	.31239	.08066

Paired Samples Test									
		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Pre-test post-test	-.99722	.68438	.17670	-1.37622	-.61823	-5.643	14	.000

The difference between the first MAIT administration as pre-test and the second administration as the post-test were analyzed with a paired-samples t-test. The results shown in Table 4.1 demonstrate a large effect size and a statistical difference between two testing times of the MAIT. As the increase in the mean values (3.7889>2.7917) and the p value (p= .000 and p<0.05) in Table 4.1 indicate, there is a significant difference between the pre-test and post-test with 95% confidence. The difference is considered true if the Sig. (p value) is smaller than .05 (Mackey & Gass, 2005). When the numbers are too low, they are shown as .000 in statistics. In order to correctly interpret the results, eta-squared was used to estimate the effect size. Eta-squared value demonstrates how significant the results are, and it varies from 0.00 to 1.00 (Büyüköztürk, 2014). Büyüköztürk explains that the effect size can be .01, .06, and .14, which show small, medium, and large effect size, respectively. Accordingly, eta-squared=0.69 value found in this analysis can be interpreted to give a large effect size. It means that the metacognitive awareness of the participants increased considerably after the treatment.

The significant difference found in the analysis of the data gathered from the MAIT, a diagnostic, reliable, and validated tool to measure student teacher's metacognitive awareness (Balçıkanlı, 2011), shows that metacognitive awareness of ELT student teachers increased through creative drama. In other words, the first hypothesis was verified. As a result, it can be discussed that the metacognitive awareness of student teachers can be improved through creative drama in SLTE. As Veenman et al. (2006) discuss, teachers are supposed to implement certain metacognitive tasks such as selecting the necessary strategies, making spontaneous decisions, and modifying the lessons depending on the individual differences. Moreover, they need to consider their decisions, planning, instructions, goals, and so on (Hartman, 2001). To this end, creative drama can be very functional for student teachers to plan their lessons consciously, set instructional goals, choose the necessary tasks and activities, improvise their lessons with the spontaneous decisions they make, and the like.

Not only the results of the MAIT, a quantitative tool, but also the qualitative data collection tools indicated significant evidence of metacognitive awareness. The analysis of the qualitative data revealed the following themes and categories within metacognitive awareness: metacognitive knowledge including declarative knowledge, procedural knowledge, conditional knowledge; metacognitive regulation including planning, monitoring, evaluation; and metacognitive experience including self-awareness and the recognition of experience (lessons learned). Two of these themes, namely knowledge and

regulation dimensions, are included in Balçıkanlı's (2011) MAIT, Schraw and Dennison's (1994) MAI, and Schraw and Moshman's (1995) model of metacognition. The last one, metacognitive experience, is included in Flavell's (1979) and Hacker's (1998) models of metacognition. The data led to the categories within metacognitive experience: self-awareness is partly corresponding to Flavell's (1979) 'person', Paris and Winograd's (1990) 'self-appraisal', Pintrich's (2002) 'person' whereas 'recognition of experience' (lessons learned) is partly corresponding to Flavell's (1979) 'cognitive actions', Paris and Winograd's (1990) 'self-management', and Pintrich's (2002) 'task recognition'. All of them were explained below with evidence from the data collected.

Prior to more elaboration on the categories, the improvement in each category can be briefly mentioned. As seen in figure 4.1, metacognitive regulation improved the most in these three themes. Of the three categories of regulation, monitoring improved the most. Secondly, metacognitive experience followed in the figure, in which self-awareness improved the most. Finally, metacognitive knowledge improved, among the categories of which the conditional knowledge improved the most. The results showed that the knowledge dimension improved the least because it was already high among the participants whose teacher education program was a highly popular and successful one. That is, the little change in the knowledge dimension can be attributed to the success of their teacher education program. However, despite their knowledge, they fell short in practice. With the practical applications in the treatment, they developed the regulation more. In other words, it was found that the regulation dimension of metacognition improved more than the knowledge dimension in this study (See Figure 4.1 and 4.2). Comparing the role of monitoring and regulation on metacognitive knowledge, Lai (2011) highlights the role of metacognitive knowledge in facilitating the ability of regulation.

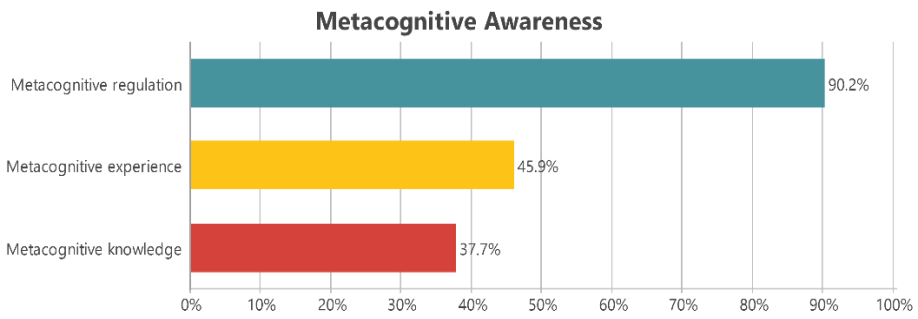


Figure 4.1. Categories of metacognitive awareness

Regarding the discussions about metacognitive knowledge and regulation, their utterances can also be examined to trace the difference between theory and practice before moving on to their awareness:

Extract1: "Actually I tried to do everything in line with what I had learned at university, but when I watched the video, I saw that I had deficiencies in practice." ST2SR1

E2: "What I learned in drama really helped me. I would prepare a matching activity on paper if it had not been for drama, like I do in my lesson plans at methodology courses. Even if I had used role-playing, it would have been with a pair, sitting, they sit, and it would be simple. There would be fewer activities. After drama, I decided to set my students free to talk, to produce language, and not to limit their imagination." ST6SR2

The extracts above (also see E266) indicated that the participants had the content and pedagogical knowledge, yet lacked the ability to transfer it in practice. Moreover, they were well-aware of modern ELT conceptions such as student-centered teaching, information-gap activities, importance of participation, interactional patterns, and so on, but did not know how to put them in practice, and neither were they practical in preparing activities, adapting to changes, and making learners more active. Thus, what was gained was particularly the regulation dimension. The results are similar to those of Nahrkhalaji (2014), who investigated the correlation between EFL teachers' success and metacognitive awareness in terms of planning, management strategies, evaluating, declarative, procedural, and conditional knowledge, and found a high correlation only in the first four, namely mostly in regulation. Having sought the correlation between metacognitive awareness and decision-making, Batha and Carroll (2007) also found a higher correlation with the regulation than knowledge. On the other hand, Selçioğlu Demirsöz (2012) compared the metacognitive knowledge and regulation of student teachers in two control and experiment groups, and found no significant difference. However, based on the increase in the mean scores of the first experiment group, she interpreted that the drama-based instructions helped student teachers increase their awareness more. In another study, Alkan and Erdem (2014) found more close results for these two dimensions.

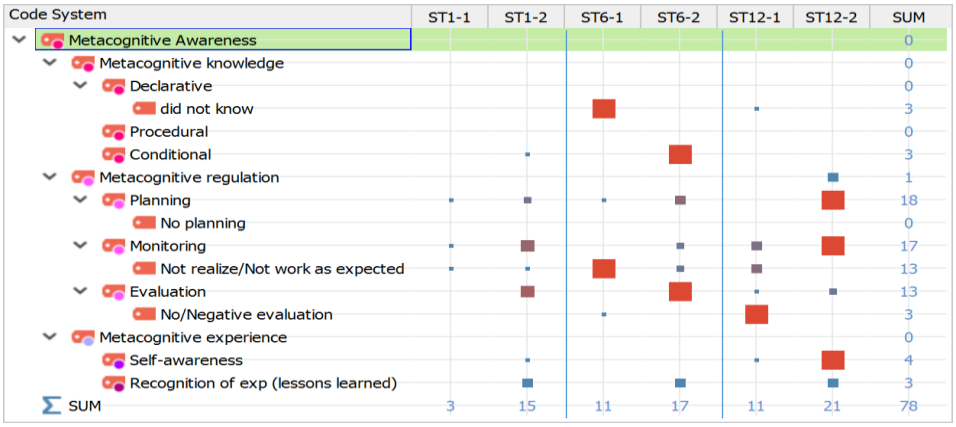


Figure 4.2. A comparison of two stimulated recall interviews for three participants

Obtained from MAXQDA, Figure 4.1 showed how metacognitive awareness of participants changed between the first and second stimulated recall, which were among the main tools to reveal metacognitive awareness. The figure was illustrated on three random samples and only in stimulated recall data, simply due to the quality of visualization. Indicated with the size of the squares in the figure, the positive codes showed the improvement. It is seen that planning, monitoring, and evaluation increased in the second teaching practice while the negative subcategories are seen to have decreased in the second. Knowledge of cognition did not reveal a significant change. Metacognitive experience showed some points only in the second teaching practices. The sum at the bottom also summarized that there were more changes in the second practice. The improvement from the first to the second stimulated recall is believed to be the effects of the drama process which included practice-based applications, constructive discussions, micro-teachings, peer-evaluations, and collaboration. Similarly, Okoza and Aluede (2014) assert that the metacognitive strategies to foster teachers' awareness can be scaffolding, reciprocal teaching, explicit instruction, collaborative learning, and graphic organizers.

4.1.1. Metacognitive Knowledge

4.1.1.1. *Declarative Knowledge*

First type of metacognitive knowledge is *declarative knowledge*, which refers to knowing about things. For instance, after the first teaching, although ST11 knew that Teacher Talking Time (TTT) should be lower than Student Talking Time (STT) in a student-centered class, she said she had failed to do so in E3:

E3: "I knew that TTT should be low and STT should be high, but it was the opposite." ST11SR1

After the second teaching, on the other hand, they both knew things about teaching and applied what they knew. To illustrate, E12 showed that ST5 knew the importance of creating the affective atmosphere and took an action for it. A better example is below in E4:

E4: *"I know in listening I should teach some listening strategies. I didn't know what to do to teach strategies before. So today I wanted to use what I learned in drama. I believe drama activities make learning effective and permanent." ST1SR2*

Most participants referred to the recent tendencies in teaching while explaining the rationale behind their lesson plans. For example, ST7 touched upon communication, interaction, and learning by experience in E5, which are among the 21st century skills (Rotherham & Willingham, 2010; Saavedra & Opfer, 2012):

E5: *"I know that we should use contemporary methods. What lies under my disposition is interactive, communicative, active, and kinesthetic learning that is suitable to the level and promotes learning by experience. I know that students should reach information. They should discover what they know and what they do not know." ST7SR2*

The following extract presents an understanding about how important knowing what they need to know is:

E6: *"Student take whatever we teach. That's why we have to be to-the-point and clear." ST8S9BID*

Being less observable, knowledge dimension was traced on extracts similar to the ones above. The results can be summarized that declarative knowledge had not been low prior to the study. This result is an inevitable indication of the success of their teaching education program in providing the ELT theoretical information as well as an indication of the awareness of the student teachers on how much they had turned this information into knowledge. Their knowledge of 'what' also correlates with the knowledge of 'how', and 'under what conditions'. As Wilson and Bai (2010) argued, three types of metacognitive knowledge were related because declarative knowledge affects procedural knowledge, which impacts pedagogical knowledge, which is also affected by conditional knowledge.

4.1.1.2. *Procedural Knowledge*

The second type is *procedural knowledge*, which refers to knowing about how to do things. For example, E25 showed ST8 knew she should design a communicative lesson –which showed declarative knowledge- yet she had not known how to do it –which showed lack of procedural knowledge. However, in her second teaching, she planned a communicative lesson that worked; thus, she indicated in E25 that not only she gained procedural

knowledge, but also practiced it in the planning phase. Another example is E7, in which ST2 was aware of her problem and how to change it:

E7: *"My face and looks are harsh, so I have to change it in class. Therefore, I try to smile and be positive while asking students some questions." ST2SR1*

A further example was E8, in which ST3 knew how to give instructions, yet failed to do so:

E8: *"I know how to give instructions. We learned, for example, that it is better to give the instruction first, then the material. But I gave the material first and they didn't listen to the whole instruction out of excitement." ST3SR2*

ST9 revealed her procedural knowledge in E9 by indicating her knowledge of doing one thing as well as her lack of knowledge of doing another thing:

E9: *"I am good at preparing and applying warm-up activities. I know how to start a lesson. But I don't know what to do when spontaneous decision making is needed." ST9SR2*

The transfer from declarative knowledge to procedural knowledge can be traced from the following extract of ST12 in her reflective diary clearly. She stated that she knew giving instructions, but not how to really do it. Not only did she learn it in practice, but also she gained confidence to do it better. This transfer is compatible with what Wilson and Bai (2010) found. They said procedural knowledge had an impact on declarative knowledge. Zohar (1999) found a discrepancy between teachers' declarative and procedural knowledge.

E10: *"As I said, I was familiar with the topic of how to give instructions, but this time learning became very efficient for me as I learned them in practice, so I will remember and do my best with giving instructions. In addition, after the session I thought I was not good at giving good instructions and I hope I will change my way of giving instruction." ST12R4*

The change in procedural knowledge, though not high, can be the consequence of the opportunity for the participants to apply what they had known into practice. In fact, it was found that they knew how to do things, yet they discovered what they were missing only when they applied it. Therefore, as Wilson and Bai (2010) suggest, procedural tasks can be assigned to student teachers to foster their awareness of how to do things.

4.1.1.3. *Conditional Knowledge*

The last one of knowledge of metacognition is *conditional knowledge*, which refers to knowing 'when' and 'why' to do things. That is, it concerns the circumstances and reasons to perform an action. In the examples found in the analysis below, it was seen that ST2 and ST3 indicated 'when' and 'why' they did what they did. To clarify when and why, the former said 'before the lesson' and 'to help them (learners)' while the latter said 'in the beginning' and 'in order to create the affective atmosphere in classes.'

E11: "I put some materials (key language cartoons) before the lesson to help them." ST2SR1

E12: "I used ice-breakers in the beginning and got some information about students in order to create the affective atmosphere in class." ST3SR2

Of these three components of metacognitive knowledge, the most evidence of improvement was found in the conditional knowledge. For example, it can be inferred from E66 that ST5 realized the reason why learners did not listen to her while she was giving instructions. Thus, she learned that she should give instructions *before* giving the materials *to* attract learners' attention and *not to* allow them focus directly on the material without knowing what to do. Thus, she knows 'when' and 'why' components now. These are what Pintrich (2002) believes are necessary for the knowledge about cognitive tasks. Some other examples only indicated the 'why' aspect of the conditional knowledge as follows:

E13: "I wanted to learn their names first because they would feel valued." ST13SR2

E14: "I chose these materials to use visuals to promote speaking and to show them something concrete." ST6SR2

It can be discussed that the participants became more aware of when to react to situations and why to do a particular action thanks to the practical implementations during drama sessions and discussions of what, when, why, where, and how to do things in class at the end of the sessions. It is important for teachers to gain the understanding and knowledge of under what conditions to use strategies (Wilson & Bai, 2010) because metacognitive knowledge is highly connected to the learning and performances of students (Pintrich, 2002).

4.1.2. Metacognitive Regulation

4.1.2.1. *Planning*

To begin with, *planning* was not taken seriously into consideration in the first teaching experience by the participants. Nor was it made consciously enough. E407 proved that ST15 did not even make a lesson plan. Some other evidence from the first teaching were gathered in the first stimulated recall as follows:

E15: "I planned my activities according to the level and objectives. I tried to make them kinesthetic. I gave importance to the get-to-know part a lot." ST3SR1

E16: "I was prepared. But I didn't think of many alternatives. I wanted them to interact. I planned an active lesson, but it didn't happen." ST11SR1

E17: "I was prepared for the materials provided, but did not plan anything else." ST6SR1

In contrast, in the second teaching experience, there was evidence of thorough thinking, considerations of alternatives, theoretical assumptions behind the preferences, and

awareness of their own strengths and weaknesses. For example, the following four extracts not only showed their consideration of smooth transition, collaboration, motivation, and the like, but also the time they allocated on reckoning upon their plan. The first part of Teaching Observation Scheme (TOS) regarding planning provided a strong evidence for their improvement in planning. It was found in Nahrkhalaji's (2004) study that planning improved the most in terms of metacognitive awareness. The following are evidence from the stimulated recall interviews of the second teaching:

E18: "I planned my lesson thinking that it should be collaborative, relevant, and fun. There should be smooth transition among them. I want to teach implicitly, with different techniques, without memorization. So I chose my activities from drama techniques." ST2SR2

E19: "I planned my activities according to my objectives, paid attention to smooth transition, and motivate the students." ST6SR2

E20: "I chose my activities appropriate to the topic. For me, smooth transition, authentic materials, and relevance to the objectives is important. I planned a brainstorming activity first, but I forgot [it]." ST9SR2

E21: "I hate mechanic activities anymore. It feels like I am not teaching anything. So, I wanted an active lesson. While planning the lesson, I wanted [to have] smooth transition." ST12SR2

Although the results from the first stimulated recall seemed promising about planning, the lesson plans in TOS spoke for themselves. What participants thought they planned and what they did were not congruent. However, in the second stimulated recall, it was clear that their awareness of planning their lesson changed positively. For instance, E22 and E23 showed the strengths of the student teachers in planning and how powerful they felt about it:

E22: "I thought how I can turn the topic into effective activities, making it concrete, useful, and kinesthetic." ST7SR2

E23 and E24 were not taken negatively as if ST11 and ST13 had not allocated time on planning, yet were evaluated as how much practicality they gained in planning phase.

E23: "Planning didn't take a lot of time. I chose appropriate activities to the level and topic. I used to think for days to plan such activities. I noticed that I can plan a lesson in half an hour. I feel more confident now." ST11SR2

E24: "To be honest, I selected the activities that would not take much of my time to prepare and at the same time would be effective and enjoyable in class." ST13SR2

Apart from the thorough considerations and communicative assumptions in E25, particularly the difference before and after the treatment was made noticeable by ST8:

E25: "I tried to plan a communication lesson plan. Actually, in the past we also aimed the same thin, but we didn't know how to do it. Now I see real, concrete examples of communicative lesson plan and its practice." ST8SR2

Li and Zou (2017) found that increased repertoire of activities contributes to the fluency and efficiency of lesson planning. This improvement in planning, on the other hand, cannot be

chiefly due to the increasing activity repertoire, but the adaptation skills of the participants in the discussions for the alternatives or evaluations of the pros and cons of the activities immediately after doing them. Additionally, they also reflected on their thought processes in their diaries about the incorporation of drama activities in language teaching. This reflective thinking also promotes alternative thinking in planning. Baylor (2002) argues that while the constructivist agent approach fostered preservice teachers' thinking, it did not ensure their reflection. There appears the role of reflection in planning.

Planning can be argued as the most crucial phase of regulation since the monitoring phase is mostly shaped according to the plan, which also has a great impact on evaluation. In this sense, the planning component of metacognitive regulation highly correlates with the teaching skill of planning, setting objectives, and selecting the most appropriate activities and strategies. Thus, it can be concluded that the more metacognitive awareness about planning increases, the greater and more inclusive insight and recognition of planning process occurs (Baylor, 2002).

4.1.2.2. *Monitoring*

The second component of regulation is *monitoring*, which is also highly related to teaching and acting skills regarding the second research question. Monitoring means being aware of the process during teaching, being able to observe learners and making spontaneous decisions if necessary, being able to use voice, body, time, interactional patterns, and affective atmosphere effectively, and inspecting the self at the same time. Therefore, it was found that of the three components of regulation, monitoring was the component that the participants showed more improvement in.

In the monitoring phase, while the first stimulated recall results showed the hesitations, concerns, problems, and excitement of the participants, the second was mostly replaced with certain improvement and awareness. The following extracts are from the first teaching practice. E26, an evaluation of ST6 after the first teaching, showed her hesitation and avoidance of a situation during teaching. E27 indicated the awareness of ST8 about the situation, but inability to control it on the spot. E28 clearly showed the excitement of ST14. Only E29 illustrated a positive example of a good monitoring skill in the first teaching.

E26: "I didn't understand what a student said, so I just ignored it because I was frightened I guess." ST6SR1

E27: "There were some problems. I couldn't produce solutions for them. I increased my volume." ST8SR1

E28: "I was thinking of what to do next during activities. That is why, I might not have monitored them well." ST14SR1

E29: "When I entered the class, I felt that they were sleepy. So I had them sing an energizer song. I think it worked." ST10SR1

Particularly, E26 and E28 show that the student teachers' focus was more on what they had to do, rather than on what learners were doing or whether they were learning. This is a common situation with novice teachers as Farrell (2009) discusses. Only after some experience do they become more concerned about students' learning.

In the second teaching practice, however, monitoring awareness of all participants can be said to have improved their experience, as can be deduced from the following statements. More in particular, the participants became more aware of the process during teaching.

E30: "I pointed at a student. Then I remembered that it was wrong, so I changed it with an open hand gesture." ST2SR2

E31: "I tried to walk away from a student who talked. I tried to volume up when I felt needed." ST6SR2

E32: "I walked around to monitor. They weren't speaking Turkish. It was good." ST8SR2

E33: "I gave the wrong instruction in the second circle, but I saw and corrected it in the third circle." ST10SR2

It can be drawn from the aforementioned statements that the participants considerably gained the awareness to monitor both learners and themselves. The finding is essential as monitoring one's actions and task performance is important (Schraw, 1998). Looking specifically at the utterances of some participants comparing the first and second stimulated recall, it was seen that they turned out to have realizations concerning their own improvement, which can be elaborated through skill-based instances. For example, ST2 focused on her instructions:

E34: "I didn't realize I talked that much. How long it took to give my instructions! I thought it would be clear, clearer, but…" ST2SR1

E35: "I realize that I improved my instructions. I remember my first teaching, it took too long. Now I paid attention to it." ST2SR2

It was found out that ST3 realized her improvement in body language:

E36: "I hadn't realized I pointed." ST3SR1

E37: "In the first teaching, I didn't know how to stand, where to position my arms and the like. Now I believe I am more conscious and comfortable." ST3SR2

Similarly, ST12's awareness on her fidgeting problem even in her daily life was at least came to a point that it could be controlled:

E38: "I know I fidget my leg a lot. I don't know how I can stop it." ST12SR1

E39: "I don't fidget my leg that much anymore. I try to control my voice and body language. I avoid walking toward students while they are talking. I realized how important drama is for a teacher candidate with such obstacles." ST12SR2

In addition to E58, E374 and E376, good indications of awareness on posture are below:

E40: "I hadn't realized that I closed my body." ST1SR1

E41: "I didn't know that my body posture with crossed legs and closed arms is an indication of low self-confidence. But yes, I was very excited." ST6SR1

E42: "I understood how important body language is. I tried to do what I learned in my teaching." ST1SR2

Some good examples of apperception in terms of use of voice and classroom situations came from the reflective diaries (see E168, E169, and E170). In addition, in the following extracts from FGIs, ST3 and ST12 shared their awareness especially on their weaknesses:

E43: "My teachers always say that I use my voice so monotonously." ST3S2FGI

E44: "I shout a lot. Actually, this is my personal voice problem. But here with my body language, I will try to use my body language to slow down my speech." ST12S2FGI

Monitoring covers other classroom-related situations such as promoting interaction (E45), spontaneous decision making (E27), and using time (E47).

E45: "I saw that the groups consisted of only girls and only boys. I didn't want to do that, but I didn't want to change it because they had already started." ST4SR2

Monitoring is a person's awareness of understanding and task performance while doing it (Schraw, 1998). Accordingly, the aforementioned examples illustrated their on-line awareness of voice, body language, instructions, and other skills. Based on all the data, it can be deduced that student teachers began to monitor their actions more during teaching. There is evidence that adult learners have more monitoring skills (Schraw & Moshman, 1995). Thus, student teachers should gain monitoring awareness in SLTE.

Some statements regarding their monitoring awareness also showed not only monitoring, but also further action or expanding decision-making. For instance, while monitoring an unexpected situation, ST12 experienced a dilemma as seen in E46. ST8, in contrast, sacrificed her class time for learners' engagement in speaking:

E46: "I realized that the slogan activity did not work while doing it. So I tried to explain it with examples. Then I thought I was limiting their creativity." ST12SR2

E47: "It was going to take a long time. I realized this, but I didn't want to interrupt them. In fact, I tried to motivate them to speak more." ST8SR2

ST8's case in E47 is a good indication of decision-making while monitoring learners – a decision which was truly made for the sake of students' engagement and learning. As Batha

and Carroll (2007) mention, effective decision-makers can monitor themselves to reach related information and articulate an action. The following is a striking example showing the awareness of cognitive processes and a self-solution of ST15 because regulation includes monitoring and control, which require taking further actions (Batha & Carroll, 2007):

E48: "I thought 'What if I cannot give clear instructions when I become a teacher?' I borrowed two books about how to give instructions from the library. I think I would need the information in them." ST15R4

With respect to monitoring, especially the following extracts clearly demonstrate the effect of drama treatment on their self-regulations:

E49: "I changed my volume during my teaching practice whenever I remembered drama sessions." ST3SR2

E50: "While teaching, I always remembered the drama activities. I corrected myself on the spot. While they were doing the activities, I was thinking that 'Yes, it is going well.'" ST13SR2

In short, it can be concluded that most of the data provided monitoring dimension of metacognitive awareness, which is vital for self-regulated learning (Bol & Hacker, 2012) because the more student teachers are involved in metacognitive tasks in drama, the more they monitor their teaching and regulate it for the better.

4.1.2.3. *Evaluation*

The last component, *evaluation*, does not only cover evaluation after the performance, but also before and during the performance. Though most of the data were evaluative, those to evaluate their own performances were particularly examined. The evaluations in the first stimulated recall revealed some of their weaknesses in teaching:

E51: "I was not happy of what I did. I didn't make any smooth transitions. I stood still. I wasn't comfortable." ST9SR1

E52: "I wanted to create a nice atmosphere. I was positive. But I don't know how successful the lesson was." ST10SR1

E53: "I hadn't realized it until I saw the video that I didn't use my body language and voice effectively." ST11SR1

E54: "I was shocked when I saw myself shouting in the video." ST12SR1

E55: "I wanted to be the authority I think." ST12SR1

The ability to evaluate oneself requires the interpretation of meaning of evidence, which may lead to developmental changes (Schraw & Moshman, 1995); therefore, awareness of weaknesses in their evaluations matters a lot for their professional development.

The evaluations in the second stimulated recall were more hopeful. The participants revealed that they were less uncomfortable and more confident in what they were doing:

E56: *"I ensured participation. The students were willing but a little shy. I think I have designed my activities to provoke participation. There was also collaboration. (...) but I have to work on my voice and use of time." ST1SR2*

E57: *"I had some mistakes, but I was satisfied with my teaching because I had a good communication with students although I met them for the first time. I was aware of what I was doing. I can especially say that I was more comfortable with my body language." ST6SR2*

E58: *"I was more comfortable than in the first teaching. I was talking to myself, but I wasn't saying 'Avoid doing this and that', instead I was trying to condition myself to practice what I learned. I didn't close my arms and body language. I fixed my body language. I better knew how they would react to what." ST8SR2*

E59: *"In one activity, they wrote extreme things, like not bringing an elephant to the airport. I think such things bring fun to class. It is OK. I can handle such situations." ST10SR2*

Whether positive or negative, these evaluations contribute to student teachers' understanding of their own actions. Paris and Paris (2001) state that when learners evaluate their understanding of concepts and their efforts and performances on a task, they also evaluate their perceptions of abilities, improvements, goals, and expectations. Thus, interpreting their actions will enable them gain a range of dimensions to regulate their actions.

Surely, it would be unrealistic to expect that the participants started to perform perfectly in the second teaching. Even one participant touched upon this (see E306). Therefore, it was always taken into consideration that the participants took part in one teaching experience, two-month drama workshop, and one micro-teaching at the end of the workshop until their second teaching that was being evaluated. Thus, apparently there were still points to be improved and the participants were well-aware of these, as traced in their utterances below:

E60: *"When I forget something, I cannot replace it quickly. I also realized the things that I could have done better. Like my voice. Probably because it was monotonous, student didn't join. But I enjoyed it. I wished to have more lessons. I trust myself more now." ST9SR2*

E61: *"I couldn't do the elicitation, so I got demotivated. I couldn't make students participate, but I realized this later. I think I will feel more comfortable when I have my own class." ST4SR2*

E62: *"I think I am ready to be a teacher in terms of teacher knowledge; but I have a lot to improve in terms of practice. For example, I still do not know how to react when students tend to sleep." ST7SR2*

In the road to self-regulation, self-evaluation holds a major role in Zimmerman's (2008) cycle of self-regulation. As student teachers evaluate their own performances, they become more objective, make the right decisions, and accordingly regulate their performances more easily. With a very good evaluation of herself, ST1 also reflected in her diary as follows:

E63: "I enjoyed watching others, but when it was my turn, I had some worries again. Maybe if I think that others also enjoy what I do while watching me, I can get relaxed a little bit more. I am going to try this for the next time. I know if I take care of my mind set, things can get better." ST1R3

These final extracts showed that the participants are willing to take actions based on their self-evaluations. As they are aware of the points they are good and bad at, they are more hopeful and willing to change them. It is critical for teachers to evaluate the pros and cons of their instructional techniques, strategies in class, and their teaching (Hartman, 2001) so that they can modify them.

4.1.3. Metacognitive Experience

4.1.3.1. *Self-Awareness*

Emerging codes were gathered together in two categories constituting metacognitive experience: self- awareness and lessons learned. What is meant by self-awareness was the general personal awareness including their fears, emotions, beliefs, values, strengths, weaknesses, and the like. Thus, they differed from monitoring or evaluating, which focused more on awareness related to teaching and learning. Hacker (1998) discusses the self-concept mostly on self-aware agents that possess their own thinking. With respect to self-awareness with a more personal focus, there was a great deal of evidence in the data. To begin with, stimulated recall interviews after each teaching practice revealed important data about metacognitive-awareness of student teachers. Some of their utterances about the things they came to a realization in the first stimulated recall after the first teaching and in the second stimulated recall after the second teaching were given below:

E64: "I realized that as I am a type of person who studies by writing, I wrote notes on the board." ST11SR2

E65: "I realized that I am an introvert. Actually, I somehow knew it." ST3R3

These can be the signs of self-awareness. Deep and broad self-awareness is important for self-knowledge. Pintrich (2002) states that knowing one's strengths and weaknesses constitutes self-knowledge. In that sense, while ST11 provided an example of awareness of a cognitive skill, ST3' case was more of an affective state. In the extracts below, ST5 carried her realization from one teaching skill to a generalization and ultimately to creative drama. Thus, it can be taken as her motivational beliefs:

E66: "I realized that I gave materials first and then instructions. That is why, they didn't listen to me." ST5SR1

E67: "My second teaching was way better than the first. At that point, I realized the effect of drama on me, and I felt better." ST5SR2

Although E66 itself is an indication for monitoring awareness, it helped her to came to a conclusion about giving instructions, and thanks to such experience, she believed that drama created some effects on her and she felt better. Put simply, she realized the impact of drama on herself and her feelings. Beliefs about motivation including self-efficacy, goals, interests, and values are shown to have a link with one's cognition, and hence with developing their self-knowledge and awareness about their cognitions and motivations (Pintrich, 2002). Flavell (1979) also argues that the 'person' component of metacognition concerns not only beliefs about oneself, but also of others as cognitive processors. It can be concluded that self-beliefs are shaped by one's own experiences and interactions with others.

Moreover, great amount of data from the reflective diaries kept after each session included a great deal of evidence on the general personal awareness of participants. The extracts below uncover their need for a change, which is something very critical for one's life:

E68: "I found the chance to think of my future goals. I realized that I haven't spent time for myself for a long time." ST15R1

E69: "After the session, I noticed how much I needed something like this in my life." ST5R1

E70: "I realized that I have to think more by myself." ST13R2

E71: "I hope that this workshop will help while doing my job in real life. I have a long progress to be made." ST15R1

E72: "I gained an awareness that is about how creative drama affects our students' motivation. As an adult, I was very motivated with these activities. I had so much fun."ST4R1

These utterances indicated that drama created a self-awareness that is needed to be paid more attention to. Surprisingly enough, they claimed to have the chance to think about their future, goals, themselves, and their motivations. Selçioğlu Demirsöz (2012) laments that due to the lack of quality in the education system in Turkey as well as cultural and economic reasons, teacher candidates between the ages of 18 and 25 lack metacognitive awareness and reflecting it in their learning processes. Even if they had never pondered on these unlike what they had stated, probably they had not seriously judged what they really wanted, believed, and hoped. Thus, for these participants, it was a way of communicating with themselves. Accordingly, this may result in a person's choosing, assessing, reviewing, or abandoning their cognitive tasks or goals and considering the relationships of these and their own abilities (Flavell, 1979). For example, some of them seemed to unfold their weaknesses in the early sessions, an indication of spring of self-awareness.

E73: "Personally, I noticed that I am not good at focusing and memorizing." ST14R1

E74: "I have just noticed that if I am under pressure, I mean if someone is waiting for me, etc., I cannot think healthily." ST9R3

E75: "I realized that I rely on my voice so much that without my voice I can have different difficulties in expressing myself." ST13R3

E76: "My deficiency is not being able to express myself in front of a crowd. Especially while talking in English, I still feel under pressure, and this reflects on my speaking. As an English teacher candidate, I am still unable to speak fluently and accurately, and I feel bad about this." ST1R5

When one lacks the knowledge of her/his strengths and weaknesses, it is not probable to adapt to changes and to make modifications in his/her own learning (Pintrich, 2002). Along with the realization about their weaknesses, some of them also shared how to compensate them or at least some traces of willingness to change them. Moreover, ST2 frequently asserted that time would help them compensate their weaknesses (also see E104 and E334):

E77: "I generally cannot think creatively while my other friends have some interesting and creative suggestions or ideas. (...) I think I need to improve myself about creativity." ST1R1

E78: "I have a long way to go. I believe I will improve my teaching skills." ST15R4

Paris and Winograd (1990) propose two approaches to metacognition. While self-appraisal is one's statement of abilities, self-management of cognition is the problem-solving ability to regulate cognition. The extracts above can be considered self-appraisal despite being negative because the participants are aware of their self ability/inability. In fact, they are willing to regulate these inabilities, which shows their self-management. In the same vein, two participants highlighted their awareness about their introversion in their reflective diaries. One discovered it in drama; the other discovered that she could solve it through drama, which is also a self-awareness:

E79: "Another thing that I have realized was that I am not good at group works. I am generally the passive member of the groups. I don't like talking too much, and while the others telling their ideas, I am just content with agreeing with them, or just observing them. I need to overcome this problem also, but I think I need some time." ST1R5

E80: "Also I am an introvert person, and I felt relatively more relaxed than usual while I was participating in this activity. I believe that learners will feel less nervous by the help of these kind of fun activities." ST3R2

Efklides (2011) proposes negative mood of metacognitive experience as a predictive factor of the feeling of difficulty as the attention is on the task processing in a bottom-up mode. Thus, he argues that such affective states influence metacognitive experience, which in turn affects self-regulation. Then, it can be drawn that the participants need self-observation for the accurate evaluation of their cognitive and affective states so that their personal beliefs, emotions, abilities, values and all self-concepts can interact.

In short, it had so far been seen that creative drama helped the participants come to a realization and become aware of certain things. That is, creative drama had noticeable effects on their metacognitive awareness. The following extract summarized the statements above:

E81: "I became aware that drama is not only drama. It is my treasure to be versatile person in my field." ST7R1

While self-knowledge plays an incredibly significant role in metacognition, a lack of it can restrict learning (Pintrich, 2002). Therefore, for student teachers, it is critically important to improve self-awareness of strengths and weaknesses both as learners and future teachers. Especially as future teacher, their self-efficacy beliefs can play a role on their metacognitive awareness as a correlation between two was found by Alkan and Erdem (2014).

4.1.3.2. *Recognition of Experience*

Based on the data, it was figured out that many participants recognized a valuable lesson from their experience. These were the deductions they reached as a result of their cognitive and affective processes. In other words, they revealed the lessons learned out of their own experiences. When examined in comparison, the first and second evaluations of the same participant revealed some good examples of their deductions out of their teaching experience. For example, ST2 realized the problem in her use of voice in the classroom while watching herself in the first stimulated recall. Thus, she paid more attention to the session regarding the use of voice and aimed to practice it in her micro-teaching. She may also have worked on it individually as she was preached to rehearse gestures in front of a mirror and to record her voice for practice. Finally, she made some effort to make more effective use of voice in the second teaching. Even if she was assessed as still not perfectly qualified enough by the raters, the improvement could be observed from her smiles and effort to look and sound more positive. Yet, students had some weird glimpse, which she probably caught and said:

E82: "I saw that I used my voice like shouting. I guess I have to work on my voice and looks." ST2SR1

E83: "I think this was far better than the first teaching. I tried to soften my harsh nature. But I guess my voice make it harsh. I tried to change it, but I cannot say it was perfect of course. (...) Students didn't join a lot although my activities were communicative. They looked strange. Then I understood that my looks or voice made them uncomfortable." ST2SR2

This case showed the awareness and the conclusion that ST2 arrived at as a result of the video-based reflective process. She realized her weakness on the recording and understood

the importance of changing it as a result of the reaction of learners. Thus, it is noteworthy that she learned a very critical point out of this experience. Flavell (1999) describes such metacognitive experiences as momentary senses of bewilderment that can happen at any moment, but may stimulate conscious thinking, hence can effect metacognitive knowledge.

Another comparison of two evaluations of teaching practices is worth examining as the participant, ST14, herself referred to her own development. While she criticized herself in terms of giving feedback when she showed avoidance to a learner mistake due to her lack of knowledge, low self-confidence, and excitement in her first teaching, she was more confident to encounter such situations in the second:

E84: "I didn't know how to pronounce Cappadocia, so I didn't correct a student's mistake." ST14SR1

E85: "I think I have a self-confidence problem, but I believe I can overcome it. For example, in the first teaching, I didn't know the pronunciation of Cappadocia and avoided correction. I thought if something like that happened this time, I could say 'Let's check together', but it didn't occur. Anyway I try to gain that confidence." ST14SR2

Apparently, ST14 felt uncomfortable in the experience she shared in E84 and learned a lesson out of it in E85. It made her gain self-confidence. Similar situations were also incorporated as the 'problematic classroom cases' in the role-plays in the drama workshop in order that the participants can improve spontaneous decision making and confidence in unexpected situations. As Tauber and Mester (2007) emphasize, role-playing is very likely to enhance self-confidence. Clearly, both the lesson she learned herself from her experience and the role-plays influenced her confidence positively.

Metacognitive experience is one of the components in Hacker's (1998) classification of metacognition. It was described as the feeling and thinking on one's cognitive and affective states. Thus, it can be argued for ST14 that after realizing her feeling of insufficiency, she learned how to respond to such unexpected situations confidently. All in all, creative drama workshop was found influential in increasing the metacognitive awareness of ELT student teachers as can be deduced from the aforementioned findings. The following extracts (also see E172, E177, and E178) presented the awareness they gained and the lessons learned:

E86: "You first learned our names quickly, and remembered later easily. I liked it to be called by my name. So I understood that a lesson works better if we learn students' names." ST6SR2

E87: "Also I was facing her (one of the peers) back almost throughout the whole demo (micro-teaching), so I felt neglected. I understood how students feel when the teacher doesn't make eye-contact with them." ST3's peer evaluation for ST5

E88: "Before this session, I wasn't aware of many things, such as the power of my posture on my students. I was irritated in one activity. So now, I will be more careful about them. These

activities are attention-grabbing. Actually, this session will be an advisor (reference, pathfinder) for my professional life. I left from the workshop by putting some useful tips in my pocket." ST7R3

E89: "When we were the audience, we were trying to hear the message but because of the noise, I got discouraged. So I realized that maybe the willing students may not want to listen to us because of the noise. They may lose their attention and interest in our lessons." ST9S2FGI

E90: "In the guess who activity, I couldn't understand that the described person is me. They wrote a very good definition but actually I couldn't understand, I don't know why, I guess I thought that those people didn't know me very well so they couldn't describe me. However, I was wrong. So I learned that I can reflect myself easily and people can know my character even if they don't know me for a long time. It was a new thing for me." ST14R

The extracts above are perfect examples of what is meant by lessons learned. These participants had such striking experiences that they had a thorough thinking process on them and drew a conclusion, a lesson in their pocket. For example, ST3 deduced that her feelings of being neglected derived from lack of eye-contact, and made her realize its importance in teacher-student communication. This will probably be something ST3 will never forget in her profession. Thus, their experiences which make them think and reflect about were seen to have an effect on their regulatory processes, as well. Just like Pintrich (2002) offered with his 'self-management', the recognition of experience can lead to a self-management process in which student teachers can regulate their knowledge and practices based on their experiences. Similarly, Flavell (1979) proposes that metacognitive experiences help to set new goals and leave the old ones, affect metacognitive knowledge by assimilating or accommodating observations, and activate strategies.

All in all, for the first questions, it was hypothesized and found that drama had positive effects on metacognitive awareness of ELT student teachers. For teachers' metacognitive awareness, it was found that there were three main dimensions with several components as seen in Figure 4.3. The figure illustrates that metacognitive knowledge includes declarative, procedural, and conditional knowledge; metacognitive regulation includes planning, monitoring, and evaluation; metacognitive experience includes self-awareness and recognition of experience. It was also found that these three main dimensions affect and are affected by one another, as illustrated below:

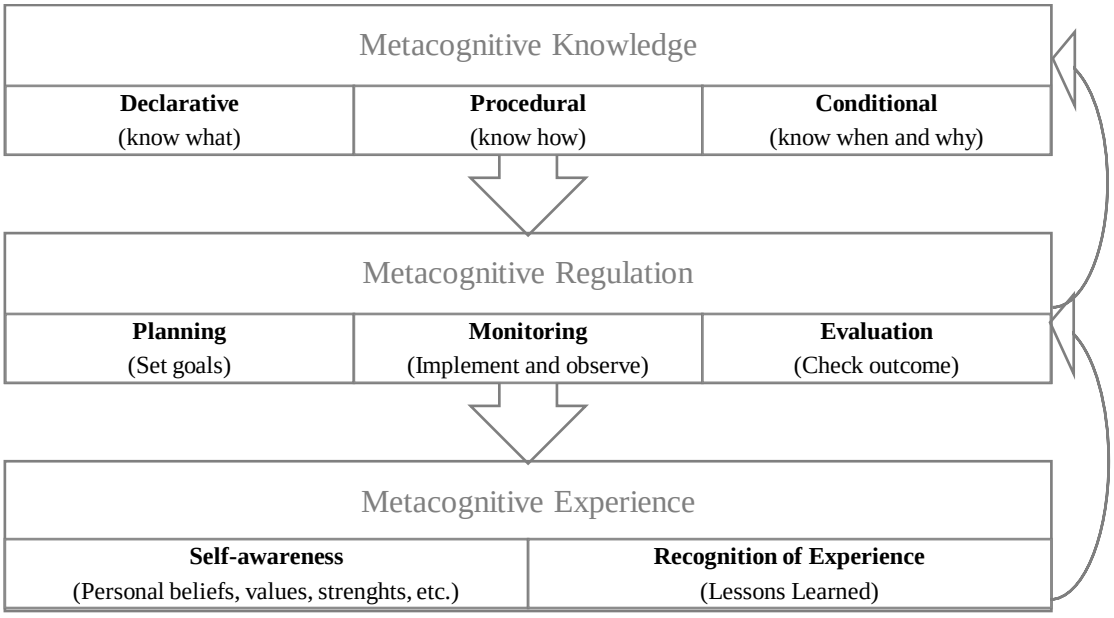


Figure 4.3. Metacognitive awareness of teachers

It was important to discover this because metacognitive awareness ultimately leads to teacher autonomy. There are studies having shown that teacher autonomy has significant effects on learner autonomy (Çakır & Balçıkanlı, 2012; Little, 1995; McGrath, 2000; Smith, 2000; Vieira, Paiva, Marques, & Fernandes, 2008). Therefore, it is necessary to promote courses like drama to promote metacognitive awareness, accordingly teacher autonomy, of student teachers. To this end, teacher education programs possess a significant role. With this respect, it is noteworthy to recall what Little (1995, p.180) states: 'language teachers are more likely to succeed in promoting learner autonomy if their own education has encouraged them to be autonomous.' Thus, drama was found useful as it provides a motivating social context to raise active and conscious listeners, speakers, and thinkers reflecting on their and others' existing stories, and to encourage explicit thinking about thinking (Baldwin, 2012). Surely, it is too assertive to claim that the metacognitive awareness of student teachers increase directly with creative drama, yet as the results show creative drama activities have a great impact to increase their awareness, especially their understanding of 'self' concepts. Although creative drama activities foster interaction and group dynamics a lot, they also help the participants judge their inner feelings, make reflections, and discover personal beliefs and ideas.

4.2.The Effects of Creative Drama on Teaching Skills

The primary tool to answer the second question about the effects of creative drama on teaching skills was the analytic rubric in Teaching Observation Scheme (TOS). The results of the t-test analysis were as follows:

Table 4.2. *Results of Paired-Samples Statistics for TOS*

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	1st teaching	1.5179	15	.35772	.09236
	2nd teaching	3.2314	15	.24804	.06404

Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	1st teaching - 2nd teaching	-1.71349	.30736	.07936	-1.88370	-1.54328	-21.591	14	.000

As can be inferred from the mean scores and the significant difference in Table 4.2 ($p<0.05$), the participants were rated significantly higher in their second teaching performance. The teaching skills of the participants were evaluated by three different inter-raters to increase objectivity and reliability. Accordingly, the results from the data in the analytic rubric of TOS showed that there was an improvement in their teaching skills after the treatment.

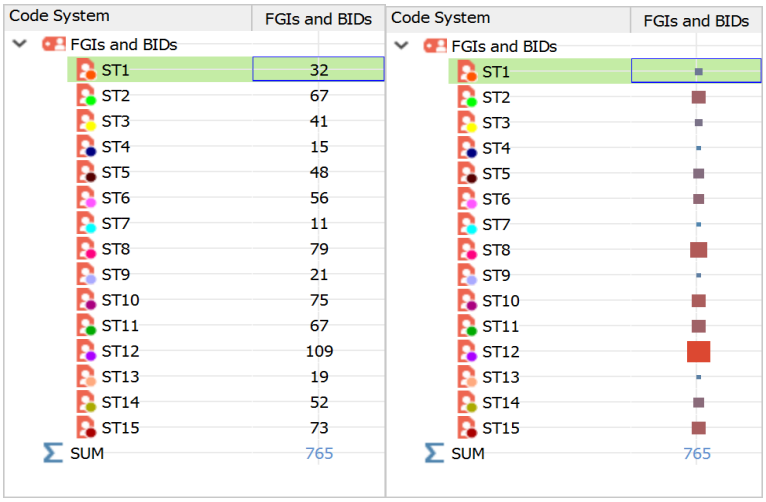
That the results showed positive effects of creative drama on ELT student teachers means that through the incorporation of creative drama activities in SLTE, student teachers can gain and improve their teaching skills. Thus, the results not only confirmed the hypothesis, but also validate the argument that teaching is an acting skill; thus teaching skills can be improved via their practicing acting skills in drama. This has been offered by a number of scholars as well (Hart, 2007; Özmen, 2011c; Sarason, 1999; Tauber & Mester, 2007). It is argued that the craft in teaching, namely employing teaching skills effectively, can facilitate students' learning. The results and discussion of the improvement in teaching skills were first presented for each participant and then for each skill.

4.2.1. Evaluation of Teaching Skills of Each Participant

The figures gained from the analysis of the analytic rubric showed that the highest improvement was found respectively with ST12, ST4, ST6, and ST11 because they were amongst the lowest graded ones in the first teaching. On the other hand, the least

improvement was found with ST10, ST5, ST14, and ST2 because they were already rated amongst the highest ones both in the first and second teaching performances.

Holistic rubric provided more in-depth and thorough findings since it allowed the raters to take notes on what they had observed and felt. The evaluative comments of three raters for each participant's two teaching performances were tabulated before put in the analysis program. The results of the qualitative analysis showed that all participants improved their teaching skills: some less, some more. As a result of this analysis, it was found that the most improvement was observed with ST1, ST12, ST4, and ST8. It was slightly different from the quantitative results above because when the scores in analytic rubric were close, the difference was low whereas in the holistic notes the weight of success or failure was more detailed and in-depth with specific evidence. For that reason, ST1 came out as the one who improved more due to the specified notes and examples in the holistic part of TOS. On the other hand, the least improvement was observed with ST14, who was already quite successful in both teaching performances, ST10, who looked confident and experienced in both teaching, ST2, who did better in the first teaching than the second, and ST5, who performed more or less the same. Apparently, it was totally in line with the quantitative findings. These results also confirmed that TOS is an effective tool as it provided similar results both in quantitative and qualitative analysis.



Code System	FGIs and BIDs
FGIs and BIDs	
ST1	32
ST2	67
ST3	41
ST4	15
ST5	48
ST6	56
ST7	11
ST8	79
ST9	21
ST10	75
ST11	67
ST12	109
ST13	19
ST14	52
ST15	73
SUM	765

Figure 4.4. The quantification of contributions per participant in BIDs and FGIs

In the analysis of the brief interval discussions (BIDs) and focus group interviews (FGIs), the frequency of each participant's talk was quantified to check if those who showed the highest improvement were in line with the ones who contributed more to these discussions as illustrated in Figure 4.4. The analysis on MAXQDA showed that ST12, who was found

to show the most improvement both in quantitative and qualitative analysis, shared her ideas and joined the discussions the most. The rank of the highest contributions was followed by ST8, ST10, and ST15. On the other hand, ST7, ST4, ST13, and ST9 contributed the least. Thus, it was found that there was no correlation between those who improved the most and contributed the most except for ST12 and none for those who improved the least and contributed the least. In contrast, while ST4 contributed very little in the discussions, she was one of those who improved a lot. In short, the correlation between who improved teaching skills more/less and who contributed to the discussions more/less was not meaningful, except for ST12. This may be because the contributions presented here were only the quantification of their utterances, and quantity does not always guarantee quality. In addition, those who kept silent can provide more in-depth reflections in their diaries and can go through a more self-enclosed progress. The improvement of each participant was elaborated below:

ST1: Having had a closer look at the observation notes for each participant, one can easily see that ST1, who was an introvert, silent, and unconfident student teacher, made the most progress. The evaluations of all three raters showed that while she was a reserved and closed person with little movement and a weak voice that was barely audible in the first teaching, she had a surprising change in the second teaching. One of the raters expressed her surprise:

E91: "She totally changed since the first teaching. She wasn't still totally confident, but she was more open. She even danced to show the word 'tribe'. She interacted with students and tried to create a better atmosphere. She seemed to believe in what she did." IR3 for the second teaching of ST1

This change with her was a significant improvement, particularly in her body language and confidence. They need to gain such skills while still rehearsing for teaching. Liu (2002) states that thanks to drama, nonverbal communication skills of learners can also improve in addition to their linguistic skills. This applies to student teachers because through drama, they use their body, communicate with others, and strengthen commitment to their roles. However, Liu (2002) laments that language teachers are used to teaching with traditional techniques and avowing innovative ways, such as drama.

When it comes to her self-evaluations, ST1 was aware of her weakness in her voice, nervousness, speaking fast, monotonous tone of her voice, and closed body posture. She also confessed that she had focused so much on her activities that she had not evaluated herself before; hence she was glad to have the chance in drama session. She supposed she improved better compared to the beginning even though she was not aware that it was because of

herself rather than the learners. For example, E92 in the first stimulated recall turned into E93 in the second, in which the attitudes of learners also changed in a positive way thanks to her own self-confidence and communicative lesson plan:

E92: *"Students didn't want to join. Maybe they didn't want another teacher." ST1SR1*

E93: *"Students were also willing to join. I was more motivated then." ST1SR2*

There is a great deal of evidence that teachers' effectiveness and confidence have an effective on learners (Hart, 2007; Özmen, 2010a; Sarason, 1999; Tauber & Mester, 2007). Accordingly, it can be argued that the difference in learners' participation in the first and second teaching of ST1 can be an indication of her improvement.

In addition, peer evaluations for ST1's micro-teaching showed that she was seen as a good, calm teacher who was good at material adaptation, planning, and giving instructions. However, not only the raters and herself, but also her peers stressed particularly on her voice to be worked on because they believed she spoke fast, without raising and falling intonation. Nor did she have variety in her tone. Thus, they warned her that it could result in boredom and sleep. The tag could in Figure 4.5, in which frequent words are bigger, shows that her peers stressed more in her use of voice. In this analysis, it should be noted about the tag clouds that the function words were eliminated, and only content words were used to clarify the comments.

Figure 4.5. Tag cloud of peer evaluations for ST1

Tauber and Mester (2007) specifically underlines the use of voice for teachers to attract learners' attention. Thus, it is still a skill to be improved by ST1. On the other hand, one can easily trace her development on her reflective diaries:

E94: *"... some activities by using only our gestures. These kinds of activities are a burden for me since my childhood. I am generally slow in my actions, and timid. (...) While playing games, I used to limit my actions out of my shyness. I used to feel like everybody was watching me. Because I used to focus on my actions only, I just couldn't enjoy the games. I started to get over this problem when I started my university education. We were supposed to stand in front of the class, and make some presentations. We took classes on using body language, making*

eye-contact, different presentation techniques and strategies, and using vocal variety. However, I still need some support to improve myself in this matter. During the activities, especially in the beginning, I felt that I was limiting myself again. I know I have a range of actions, and I can use them freely, but when I am in front of a crowd, this gets harder. I don't have a relaxed body posture even when I am doing nothing, but just standing." ST1R3

E95: "At the beginning of the drama sessions, I used to feel uneasy while doing the activities in which we use our body, but I feel more comfortable now, but not completely." ST1R6

E96: "At first I hesitated to join. (...) I was thinking what if I couldn't find something to say, or what if the things I say doesn't make any sense. I know this is not important, because it is just a game. However, I think I care about what others may think overmuch. As the game went on, I decided to join. Well, I saw that it wasn't a big deal, and I enjoyed it." ST1R8

It is seen that she had turned into a more willing and participative since the beginning of the sessions. This transformational effect can also be traced in the following extracts. She stated that she did not like dancing after the first session (E97). In fact, it was always quiet obvious without her saying that she was a timid person who was incredibly introvert and shy. Later, surprisingly she came up with a dancing activity in her second teaching practice in a real classroom atmosphere with the learners who she met for the first time. Therefore, it was quite a shock to watch her dance while contextualizing some words including 'tribe, indigenous, dance, etc.' (see E91).

E97: "We also had a dancing activity although I didn't dance at all because I'm a little shy when it comes to dancing especially in an unfamiliar environment." ST1R1

E98: "I tried to use my body language. I tried to avoid my mistakes in the first teaching. I watched myself very reserved there. Now my body was open. Actually I was nervous in the tribe dance. But I had to do it. I am trying to open myself up to feel more comfortable." ST1SR2

To sum the development of ST1 up, it can be stated that despite all her efforts, her use of voice was not still satisfactorily effective. Nor was she good enough at monitoring learners to modify herself to the classroom dynamics and creating an affective atmosphere. However, she did her best to get rid of her introversion. She also showed improvement in the use of body language, planning, interaction, and timing. Overall, it is not easy to get rid of anxiety and to feel relaxed all of a sudden. Martinez (2008) found a similar finding with a participant who described her teaching experience as positive, but somewhat uncomfortable.

ST2: The most interesting case was ST2, who was the second highest in the first teaching because of her well-prepared, communicative, interactive, and student-centered lesson. However, she was ranked the third lowest in the second teaching due to her harsh gestures and inability to build a friendly atmosphere in class. That is why, she was found as the one with the least improvement. In fact, although she was observed to work hard to lessen her harsh nature, movements, and gestures, she was too excited to achieve what she aimed to

and was unable to promote her well-prepared, communicative lesson. This was also noted by the raters. E99 was after her first teaching while E100 was after the second:

E99: "Her looks and intonation make her harsh, but she seems to show all her effort to help learners. She designed a communicative lesson plan, in which learners are enabled to speak a lot. She gave the first instruction in 4 minutes! (...) She focuses too much on classroom management, but omits real learning." IR3 for the first teaching of ST2

E100: "Well-selected activities. She tries to smile and make herself softer with her voice. However, she repeats herself a lot. She doesn't look confident. She couldn't teach the words. The use of music was unnecessary. She encourages learners with 'I believe you can do, come on.'" IR3 for the second teaching of ST2

As mentioned in E99, ST2 was obsessed with classroom management issues and use of music (also see E212). She was focusing too much on these, and failing to catch the essence of teaching: students' learning. One example of this is a discussion in one session:

E101: "ST8: What is the purpose of giving limited time?

ST5: More challenging. (...)

ST2: Why don't books write to turn on the music during an activity? There are always mechanical activities. Or why not use music for time limit? To give some encouragement?

L: Because it is the TEACHER who can decide whether to use music to set the time. You can say "Time is up when the music is over, or when I stop the music, you will talk to the closest person to you about the question I will ask" depending on your activities." S6BID

Sometimes it was her peers who answered her questions in the collaborative discussions; sometimes the leader who explained the ultimate goal of teaching:

E102: "ST2: We do many enjoyable activities here. Why are they not in course books? Why don't they write use music, play this game?

ST9: Actually, they write some activities on the teacher's book. I think it is impossible to write on the student's book because it is the teacher who should know these ideas. They cannot write everything because you cannot rehearse the course in advance. It is all dynamic.

L: That's right dear. Also do not forget that we are NOT teaching the book; we are teaching the language by the help of the book. You have to smell the classroom dynamic and choose your techniques or make decisions spontaneously." S9FGI

However, she believed being positive and energetic would help her control the class and overcome unexpected situations. She believed her spontaneity and skills would improve in time (see E104 and E334). She might be right about the time issue because Farrell (2009) argues that the novice teachers' focus diverts from classroom management issues in the first years to students' learning in the upcoming years.

In fact, she was one of the participants who was always alert, open to new ideas, never underestimated the importance of any teaching skill and tried to learn more about how to improve them. Therefore, her contributions were considerably high.

E103: "I have started to discover different and enjoyable techniques to make my teaching skills improve." ST2R1

During the self-evaluations, ST2 stated that she was good in theory and plan, yet not effective in practice. She clarified that she knew how to behave and what to do, but she could not help her harsh looks, long instructions, or nervousness. She was quite aware of her weaknesses, but also willing to compensate them. Clearly teachers need more time for the conscious understanding and changing of their practices (Stinson, 2009).

E104: "I have noticed how much role drama plays in my teaching skills. In my opinion, drama is a journey friend of mine that gives me a hand during my teaching period. I definitely take the view that time will the best medicine for me to gain some vital skills such as patience, communication skills, effective classroom management, etc." ST2R10

For ST2's micro-teaching, her peers stated that due to her excitement, she repeatedly said some sentences. In addition, they said her looks could be harsh for learners although they knew that ST2 was not a harsh or rude person normally; in contrast, she was energetic and enthusiastic. Yet, they all argued that she was always nervous and restless, and unable to hide it. She was warned for not making eye-contact and ignoring certain students, not on purpose but due to her excitement though. Taking over the learner role, her peers clearly and intimately stated that she needed to have nicer attitudes toward learners. According to O'Neill and Lambert (1987), teachers' attitudes and approach to learners to work cooperatively and creatively in a well-established and flexible framework depends on teachers' understanding and effective use of drama activities.

The results indicated that although ST2 had the declarative and procedural knowledge, she failed to reflect them in practice due to her obsession in classroom management and her harsh looks that distracts attention as well as destroying the affective atmosphere. She became successful in planning, better at instructions and interaction, but had to improve her body language and voice. Novice teachers' focus can move from classroom management to learning in time (Farrell, 2009), but they need to encompass acting skills from the beginning of their career (Tauber & Mester, 2007).

ST3: ST3 was evaluated as a calm, yet passive teacher due to her weak voice and little communication in her first teaching. However, she was noted that the learners liked her a lot in the second teaching because her lesson was more active, and more importantly the teacher built a good rapport with learners. The little chaos she experienced in one activity was explained by one rater as follows:

E105: "There wasn't a huge difference, but she built a better atmosphere this time and it helped her a lot. Learners seemed to like her a lot. When the class made a lot of noise in one activity, she didn't know what to do. It is OK because it was for a moment only. I think the reason behind it was the lesson too much hands-on, so the learners were distracted." IR1 for the second teaching of ST3

Unlike IR1, IR3 argued that drama activities are mostly hands-on, and this is what makes a lesson more effective and students more motivated. As Harmer (2001) states, the best lessons usually consist of various activities in a class hour; thus, while learners stand up for five minutes, they may work individually for a while on their seats, and the very same lesson may end up with a whole-group work.

Evaluating herself, ST3 said she remembered the warmings about her body language, like crossed arms, and corrected them while teaching. It was also found on her reflections that she highly appreciated micro-teachings, recordings, and multi-perspective evaluations including peers, the leader, and herself. She believed she discovered her weaknesses better as she said she was not objective alone. Having humbly felt that she began to improve her body language, especially her crossed legs and gestures, she seriously started to consider recording herself teaching. Thus, she was content to have this chance in the drama workshop.

On the other hand, it was said for ST3 in the FGI that her tone voice was all the same. However, she was seen as a calm, kind, friendly, and cheerful teacher who presented a very well-designed lesson. She was good at giving instructions, smooth translation, and her rapport with learners. Her sincere and natural manners were also appreciated. However, she was warned to be more energetic and enthusiastic. The main argument behind Tauber and Mester's (2007) urge teacher enthusiasm is a pedagogical need and student success. Therefore, it is not only the teaching skills but also the enthusiasm to be improved.

In short, ST3 was a successful student teacher who always tried to apply what she learned in teaching. In spite of her general attainment in teaching skills and attitudes, she seemed to pay serious attention to her voice timing and spontaneous decision-making. In addition, she usually criticized herself for being introvert. Borg (2009) discusses preservice teacher cognition can shed light on their experiences. Thus, their reflections on their experiences, collaborative discussions, and socialization processes can aid them in SLTE.

ST4: While ST4 was found to be rather dull in her first teaching as she did not move, had not prepared student-centered activities, and did not communicate with them, she was much more enthusiastic and planned in the second. Although she was again noted with her high TTT, she increased the interaction among learners and was more comfortable in class:

E106: "Definitely she was more confident in the second experience. She took over the lesson and the classroom. She was more energetic. The lesson plan was more creative, and there were interaction patterns." IR2 for the second teaching of ST4

The reason why her first teaching was so dull was the mechanical activities she insisted on following. During the drama session, as she was introduced with more communicative and interactive activities, she reflected on her diary as follows:

E107: "Classic learning styles and mechanic activities could be boring after a while. (...) From now on, I know I should use creative drama techniques." ST4R1

The transformational effects from mechanical activities to communicative ones is also reflected on her metacognitive awareness of planning as well as teaching skills of setting objectives. This even caused a change in her teaching beliefs (see E310). Drama, in this sense, makes lessons very communicative and interactive, and it is the teachers who can design effective and creative courses with more communication (O'Neill & Lambert, 1987).

The analysis of the self-evaluations of ST4 revealed that she was content with her adaptations; she had questions about smooth transition, though. She said she adapted the activities well but hesitated at a point, which made her lose concentration. She also stressed on her classroom management skills, yet believed she could fix them in a real class. On the other hand, peer evaluations for ST4's micro-teaching showed that she was seen as an energetic teacher whose activities were relevant and well-designed. Some criticized their appropriateness to the level while others approved.

To sum it up, as long as she could get rid of her excitement and diverts her attention more on students' learning, she could improve her teaching skills and be more successful. Liu (2002) highlights such challenges for language teachers as designing effective lessons while at the same time creating a good teacher-student and student-student relationship in a collaborative and comfortable environment.

ST5: In her first teaching, ST5 was noted for her poor instructions, poor smooth transition, limited relationship with learners, and ineffective use of time. In her second teaching, she was more monitoring, more friendly and intimate, and better at giving instructions. However, while having spent unnecessarily more time for details in the first, she did not allocate time for some important points in the second. The participants were not blamed on this, in fact the possible reason behind it was already commented by raters:

E108: "This is the first time they teach in this classroom. They don't know what words learners can know and what they may not know. Thus, they emphasize on some words unnecessarily, or

omit others when necessary. This is a limitation of the study, not their insufficiency." IR3 for the second teaching of ST5

This can be noted as a limitation of the study that while it was desired that the participants taught the two lessons that were observed in real classroom environments rather than in micro-teachings, it was not underestimated that the participants met the learners for the first time. This makes it difficult to have a good rapport both for the participants and the students. Cahnmann-Taylor and Souto-Manning (2010) argue that most of the teaching profession in about relationships with others; thus, the quality of learning depends on having good relationships, especially with learners. Clearly, drama had positive effects on building this relationship more easily as ST5 reflected below:

E109: "These activities will improve a relationship between students." ST5R1

Her self-evaluations showed that she was content that she found a quick solution when her peers did not want to sing and that her activities provoked creativity. However, peers evaluations showed that she did not make eye-contact with some learners who felt neglected (see E87). Her problem with the eye-contact could be a one-time mistake because normally she was an advocator of having a good rapport with learners, as E109 shows. Hence, eye-contact, one of the critical components of nonverbal immediacy for teachers, should be paid more attention as McCroskey, Sallinen, Fayer, Richmond, and Barraclough (1996) argue.

In brief, ST5 got better at monitoring and body language, yet her deficiency in using voice and creating the affective atmosphere was apparent. It should be noted that these are critical performance skills teachers need to have in the classroom (Tauber & Mester, 2007).

ST6: ST6 improved her planning stage the most. She designed more appropriate activities for the objectives, used authentic materials, and created a communicative lesson. However, she was noted that she needed to improve her posture, voice, and use of time more.

E110: "In her first teaching, she just said 'Open page …' with no smooth transition. Now, she used some authentic materials to connect to the topic. She looked confident at that point. But her posture isn't confident. Her voice went down from time to time." IR1 for the second teaching of ST6

Peers commented for ST6 that she chose suitable activities, but she was excited and gave complicated instructions. She was seen as a well-planned, but nervous teacher whose lesson was still enjoyable. Her self-evaluations, on the other hand, revealed a critical role of watching teaching recording. She stated that after having seen herself running behind the teacher's table once giving the instructions, now she began to be more open, to use classroom

space better, and held a marker to feel safer on purpose to hide her excitement. She stated the following:

E111: "A professor told me that I was like a robot and didn't show any emotions. It was the same again, but this time I tried more. I tried to change them. I am afraid I try to stick too much at what I am going to do next, so if I forget one of them, I get lost." ST6S13

In this sense, Baldwin (2012) lists many pros of drama, some of which concern encouragement, motivation, and reflection. Likewise, Liu (2002) asserts that reflection facilitates learning to learn, and since drama necessitates self-reflection and peer-commenting, it makes discovery of self easy.

Briefly, while ST6 improved her planning, interactional skills, and instructions and became aware of her weaknesses in her body language and voice, she still needed to practice more, particularly to get rid of the 'robot' posture that a professor mentioned in the extract above. Though less identified than other features of nonverbal immediacy, posture still plays a critical role in teacher's performing skills (Özmen, 2010b). In fact, Tauber and Mester (2007) argue that posture reveals teacher's enthusiasm in several forms.

ST7: ST7 showed a remarkable improvement in her teaching. Although she was the most silent one during the sessions as can be deduced from BIDs and FGIs in which she contributed the least (see Figure 4.4), her reflective diaries and stimulated recall interviews revealed her thought processes. In raters' notes for the second teaching, she was appreciated for the evidence of improvement:

E112: "She has turned out to be a more comfortable teacher. She used to cover her face with a book. Now she deals with each learner, models instructions, and stays calm in spontaneous situations." IR3 for the second teaching of ST7

ST7 confessed that she was not very prepared for her micro-teaching, so she believed that she had problems with classroom management. Thus, she was not pleased with her performance. This not only shows her metacognitive awareness of planning problems, which is important for insightful teaching (Baylor, 2002), but also the crucial role of planning in having a satisfactory lesson (Liu, 2002).

Peer evaluations for ST7's micro-teaching also showed that she was seen as an unprepared teacher whose activities did not match her objectives. Her activities were found simple, boring and inappropriate for the objectives. More importantly, she was suggested to seem more enthusiastic and energetic. She was even perceived reluctant to teach. The tag cloud

analysis of peer evaluations also revealed the words '(not) enthusiastic, tired, problems, voice, and reluctance', which are the indications of lack of teacher enthusiasm.

In the stimulated recall interview, she thought that learners were reluctant to join, yet it was actually herself who looked less energetic. It should be remembered that the more enthusiastic the teacher is, the more engaged the learners are. Still, her utterance is an indication of showing empathy toward learners, which is important to have as teachers (Tauber, et al., 1993):

E113: "I thought they didn't know anything or didn't want to do it. As a student, I knew the answer but I wouldn't want to do it." ST7SR2

In short, she was not a very successful teacher candidate in general, yet the improvements after all sessions were observable in her second teaching. The most important deficiency she had to improve was being more enthusiastic. Tauber and Mester (2007) relate many teaching skills to teachers' confidence and enthusiasm because these two energize both teachers and learners. Thus, enthusiasm is critical for the charismatic style of teachers.

ST8: The only participant with a little familiarization with drama techniques –apart from their drama course– was ST8, who used to join drama activities in summer camps. However, she had not used any of the activities in her first teaching. Nor was she flexible or confident in adapting them. She mentioned that situation in her reflections:

E114: "I have drama activities in our summer camp. I can see their effects on them (children). You can see the differences between the groups that have played warm up (drama) games and those not. (...) However, I have never thought to bring them in the classroom or to adapt them in teaching." ST8R1

In the second teaching, it was noted that learners liked her and enjoyed the lesson a lot:

E115: "She started with an enjoyable ice-breaker and built a friendly atmosphere. Learners liked her. That made her look confident in both her body and voice. She was hesitant at times, but overall she was positive, welcoming, and alert." IR3 for the second teaching of ST8

This shows that despite her early familiarization, it was after the drama workshop that she began to incorporate these activities in her teaching. Years ago, Wagner (1976) highlighted what drama can do and how Heathcote, a pioneer in drama, strongly believed and suggested teachers to utilize it in teaching. Wagner was amazed to see how learners were engaged, reflective, and motivated in learning. The problem is for teachers to use drama in language teaching, first they need to believe and internalize it as a way of teaching before induction.

ST8 also touched upon the importance of first impression and warm-up activities to create the affective atmosphere in her reflective diary. She believed drama activities were useful in

making a friendly atmosphere in class with learners so that teaching and learning processes could be more fruitful once the teacher and learners got on well (see E255).

E116: "Also everyone knows the first impression is everything and as a teacher you can have an effective impression on your students with the help of these kind of tools." ST8R1

Teachers' first impression with their physical appearance is highly critical on the image learners create in their minds. Thus, making a dramatic entrance leads to suspend attention (Tauber & Mester, 2007). Nevertheless, first impression should not be interpreted only as physical impression. It is also the appearance of teachers with their attitudes and approach to their profession. Sarason (1999) teachers as performing artists take on a role that is reflected to their audience in their reactions. They appear with this role and character willingly and in line with the needs, thoughts, or feelings of their audience. However, she laments that teachers are not prepared to this significant role.

Her self-evaluation revealed that although ST8 was sick on her the teaching day, she believed she used her voice in accordance with what she learned in the session related to voice. Peer evaluations, on the other hand, showed that she was found comfortable in changing voice according to situations and her body language, especially different gestures or mimics. It can be concluded for ST8 that she was energetic and willing to create an affective atmosphere. She improved herself more in body language, planning, and spontaneous decision making. Her limited drama experience beforehand was always evident in her willingness, collaboration, creativity, and confidence because drama can boost all (Yeğen, 2003).

ST9: It was surprising that the silent, stable, unprepared, and unsmiling teacher was replaced with a prepared, enthusiastic, monitoring, and active teacher. Her greatest improvement was in her enabling learners to participate into the lesson by her authentic materials, smooth transitions, student-centered activities, and the interaction patterns she used, as mentioned:

E117: "She attracted learners' attention, built communication, repeated the instructions when not clear, used her voice well, monitored the class, but could be more involved. Sometimes she was like daydreaming." IR3 for the second teaching of ST9

In addition, ST9's self-evaluations showed that she enjoyed welcoming challenges and chose a difficult topic. She was content with her activities and adaptations. However, due to some unexpected situations, she encountered minor problems. Even so, she believed she handled them immediately and effectively. Most importantly, she stated that such practices as well as peer, trainer, and self-evaluations helped them improve their teaching skills.

Peers believed that the only problem with ST9's performance was the complication in the instructions. She was also criticized for her unenthusiastic voice. Yet, she was said to seem like a real teacher. She was seen as a very calm and cool teacher who designed a very successful lesson for a difficult topic and a high-level.

It can be argued, in short, that ST9 basically improved her planning, monitoring and spontaneous decision-making skills. The problem about giving instructions can be related to her weak voice. Maley and Duff (2005) recommend using a calm yet firm voice while giving instructions as it had to do with learners' relaxation. Voice is also an indication of enthusiasm. Just like ST7, she needs to boost enthusiasm more. To achieve this, Tauber and Mester (2007) assert that they can use the craft as a teacher, namely their acting skills such as voice, body, humor, or role-playing.

ST10: Although ST10 looked confident in both teaching practices and even gave the feeling that she had this teaching sense in her nature, she had certain deficiencies in her teaching skills. First and foremost, she was not planned and organized in the first teaching. She hid behind the teacher's table and made some language mistakes. However, that she found a quick energizer to waken the sleeping students was highly appreciated as a spontaneous decision-making skill. In the second, in contrast, she was well-prepared. She positioned herself in different parts of the classroom. She was more energetic, but she was sometimes increasing her voice unnecessarily. She was in control of what was happening in class. Thus, raters were content with the improvement in her teaching skills, as seen below:

E118: "She was confident in her nature, so she easily made a good rapport with learners. Even when she forgot something, she made it up quickly and was calm at that moment." IR2 for the second teaching of ST10

She was also a kind of learner who picked useful tips up quickly and was open to new ideas. It was found that she improved her awareness and adaptation skills, as she reflected:

E119: "I realized that during some activities, I said to myself 'Yeah, I can use this activity also when I teach grammar, etc.'" ST10R1

Presenting a number of drama techniques to be used in language classrooms, Maley and Duff (2005) always provided variations to activities. Drama activities, in this sense, have the potentiality to be adapted to various topics, levels, and needs. One of the aims of the treatment, this was seen to be achieved.

Despite the positive comments of inter-raters about ST10's teaching skills, her language mistakes were obvious, and apparently she was discontent with her fluency and grammar

mistakes based on the analysis of self-evaluations. Thus, some interesting findings came out. For example, ST10 did not like her second teaching although she evaluated herself as more successful in the first teaching. Despite her eagerness and all the positive notes of not only the raters (see E131) but also her peers (see Figure 4.6), she was so demoralized in the second stimulated recall session that she uttered the following:

E120: "I made many grammar mistakes. It would sound harsh, but with all these mistakes I think I am not going to become a good teacher." ST10SR2

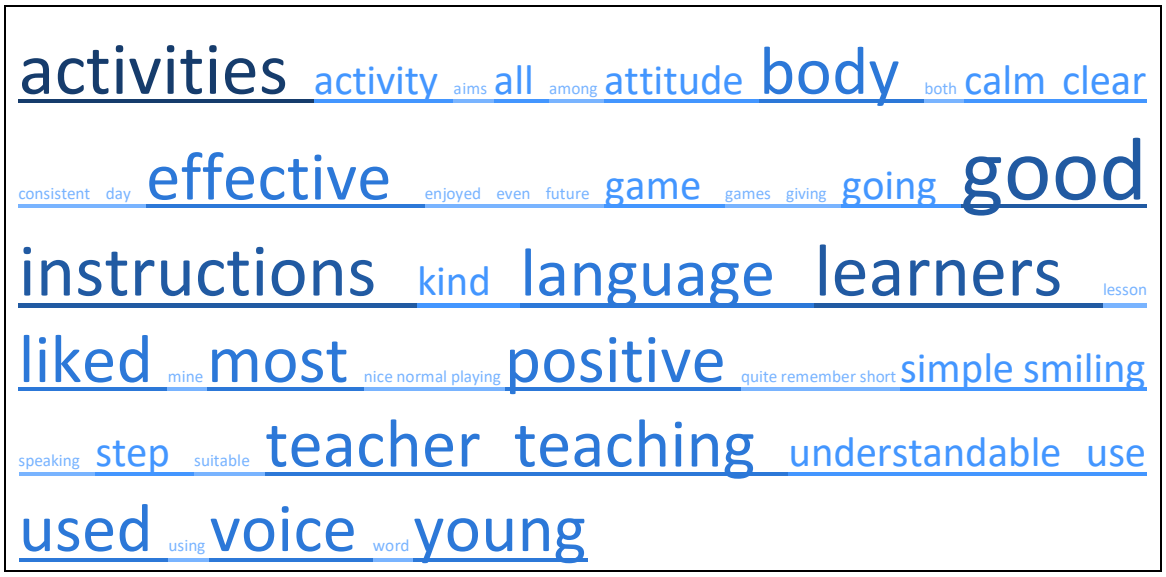


Figure 4.6. Tag cloud of peer evaluations for ST10

In contrast to what she said, the tag cloud about the peer evaluations for ST10 in Figure 4.7 demonstrated that she was seen as a 'positive, kind, smiling, and calm' teacher whose teaching was 'effective, impressive, clear, and understandable'. She was appreciated for her clear instructions, enjoyable activities, and teacher-like manners. In addition, her own negative beliefs about her creative thinking skills as shown in E121 and E122 left their places to multiple thinking and looking for different ideas in E123 and E130:

E121: "Here we see that the teacher has a great role to find a relationship with the games (activities) and the objectives. At this point, sometimes I am afraid of being insufficient in thinking creatively. Actually, in this drama workshop my aim is to improve my creativity, using body language, voice, etc. I think I am good at lots of thigs, except from thinking creatively. I am still bad at this topic. I hope I can develop myself." ST10R5

E122: "I realized that I am bad at creativity, so I will not be a good teacher. I couldn't find anything about adapting an authentic material to the lesson plan. Without plan, I am nothing. Today was an awful day for me. I am questioning my teaching skill." ST10R6

E123: "I have started to think multiple." ST10R9

E124: "I always try to be a different teacher who use different methods in her lessons and make these lessons interesting to the children." ST10R11

Thus, her self-report was evaluated only as an indication of her low self-confidence. As a matter of fact, she was considered as one of the most effective ones. Therefore, it can be concluded that although she had effective teaching skills, her problem was in her English proficiency. This was what she mentioned in E120, and all raters also touched upon it, but since it was not the focus of the study, it was not taken into consideration. However, according to a research conducted by Öztürk and Çeçen (2007), high anxiety level of EFL student teachers have low self-confidence, which had a connection to their language level. For that reason, apart from improvement in language proficiency, they can take part in collaborative work since it was shown that teachers joining group work are more confident in social change (James, 1996). Finally, it should be noted that they are in progress of professional development. As Cephe (2009) stated, the more pre-service teachers observe their growing self, the more confidence they tend to gain. Therefore, they should take more part in video-based reflections in micro-teachings and practicum experiences. Decades ago, Travers (1979) suggested that the student teachers who are judging their inner strengths should not feel failure, but be assisted by the program.

ST11: ST11 always declared her knowledge about the terms in ELT and knew the do's and do nots of teaching, yet interestingly enough she had more problems in practice than expected. She performed just the opposite of what she stated in her reflective diary:

E125: "The most important message of the first day for me is that teaching English does not necessarily mean 'Okay, sit down, open page blah blah. Yes, we will learn present tense today, the verb takes -s after singular objects etc.' I understood that we can teach English in a far more effective way. My aspect to English teaching changed in a very big scale, even after the first session." ST11R1

Her second teaching was only better than the first in that the lesson plan was designed in a more communicative way. However, it was not implemented as planned. The use of voice and body language were not any better. The relationship that the teacher needed to have with learners was no better than the first. Both were meant to be student-centered and active, yet turned out to be full of TTT. Thus, the raters commented as follows:

E126: "Her second teaching was not satisfyingly interactive although it was planned to be so. However, at least she didn't speak Turkish as in the first teaching. Neither were there long silence and a smell of traditional methods. The teacher looked a little more confident, but failed to see how the land lies. No comprehension check, no modelling, no monitoring, and no supporting." IR3 for the second teaching of ST11

On the other hand, her reflections showed that she reported herself quite confident and creative in teaching, as deduced from the following extracts:

E127: "Last week, when I was in practicum, the students had an exam, and they finished it very early, so they had some time until the end of the lesson. While we were thinking with my friends about what we could do in that free time, I came up with the idea of using the game that we learned in the first session. I saw the effect of the first session to my teaching, even after one day, one session. Briefly, the activities are really effective, and applicable. I can see it clearly, and I am hopeful for forthcoming sessions." ST11R1

E128: "My creativity and activity repertoire is developing minute by minute in the sessions, so I feel confident in my teaching proficiency." ST11R3

Nevertheless, ST11 was not as successful as mentioned in neither of the teaching practices. Despite the fact that she had the greatest content knowledge, she was not so effective in practice. She still needed to improve her practical skills. Though valid for all participants, this need for practice was most apparent with her. It showed that declarative and procedural knowledge do not guarantee practical ability. The problem about lack of practice is common in ELT programs (Coşkun & Daloğlu, 2010; Erozan, 2005; Seferoğlu, 2006; Şallı-Çopur, 2008), yet it can be well solved through effective drama courses because drama activities are based on practice and when learners 'do' something, they learn it better. In other words, learning by experiencing results in permanent learning.

ST12: The greatest improvement found both in the quantitative and qualitative data was coined in ST12. She had a fidgeting problem, which she was unconsciously doing, but she was aware of the problem. She was fidgeting her leg even while standing not only in her first teaching, but also in most of the sessions. It can be handled as a health problem and can be normal in daily life, yet is an issue to be considered in class not to distract attention. Thus, she worked hard on it and ultimately it decreased in the second teaching. Another point was that she had serious problems in her use of voice in the first teaching, but definitely changed in the second. Her other missing points in the first teaching were giving instructions, building the affective atmosphere, making smooth transitions, monitoring the learners, and spontaneity. In the second teaching, on the other hand, she was well-planned, paid great attention to smooth transition, promoted STT with the interactive activities, had a more confident posture, and made some spontaneous decisions effectively. Although she had a few problems in her last activity and her use of time, she made a considerable progress.

E129: "She shouted all of a sudden in her first teaching. She also shakes her leg all time. She looked as if she was forced to be there." IR1 for the first teaching of ST12

E130: "Her activities were really appropriate and relevant. Her hands were open. Her leg was not shaking. Her voice was not like shouting anymore. She seems more confident, but she needs to practice more. " IR1 for the second teaching of ST12

Though she did not perform perfectly and had still a long way to go, she was found to have indicated a great deal of improvement in her second teaching because moving from a closed body posture, unwitting fidgeting, unwitting shouting, and teacher-centered teaching to a more open body language, less fidgeting, no shouting, and student-centered teaching showed her considerable progress. As can be deduced, her improvement was basically in artistic skills. Therefore, it should be discussed that student teachers need the training of acting skills to improve their teaching skills because both professions are based on performance (Sarason, 1999; Tauber & Mester, 2007). Thus, we should seriously consider Özmen's (2011b) suggestions to incorporate acting practices in SLTE.

While evaluating herself, although ST12 said she panicked, she also felt happy for some improvements. She felt she got better after drama as she saw its impact in her practicum. She also stated that she tried to open herself in terms of body language and to change herself when she realized her fidgeting or wrong posture. Thus, she reflected that she was hopeful in improving her teaching skills:

E131: "...with the help of some simple activities we did in this session, I think that everyone can manage to improve themselves, by just relaxing and thinking simple." ST12R6

Peer evaluations for ST12's teaching included similar criticism; however, the improvement in her body language, particularly decreased fidgeting, was highly appreciated. Dwelling on nonverbal immediacy and learning, McCroskey et al. (1996) discuss that despite the low validity of self-report data, in fact self-report of cognitive accomplishment provides more consistent results over time. What's more, learners can effectively reflect on what they have learned and become avid to report on their perceptions. As a result, they can improve body language and voice (McCroskey, et al., 1996).

ST13: The improvement ST13 showed was the clearest in creating a friendly atmosphere. She learned the names of learners and called them by their names. Thanks to that, she had a good rapport with them. Thus, an interactive, enjoyable, energetic, and well-organized lesson was observed. Raters stated the following:

E132: "Unlike her first lesson, the second teaching was nice. She used time effectively. She gave instructions correctly. Her body language was open to provide help and feedback." IR3 for the second teaching of ST13

She also touched upon the same point in the stimulated recall interview. This and such examples showed that she could make empathy to learners.

E133: "I wanted to learn their names first because they would feel valued. They respect both the lesson and me this way. I also feel happy when my professors call my name." ST13SR2

She was a calm, empathetic teacher who improved her giving instructions, use of body language, use of voice, and creating an affective atmosphere clearly. It can be discussed that she managed to achieve the affective atmosphere through showing empathy. It was found critical in teacher-student communication. In this sense, drama has already been found to foster empathy (Akpınar Dellal & Kara, 2010; Almaz, İşeri, Ünal, 2014).

In her self-evaluation, while ST13 believed that her activity selections were appropriate, she admitted that she had the feeling to finish her lesson as soon as possible. She just wanted to pass to the next activity and complete her responsibility. She also criticized herself for not establishing eye-contact. On the other hand, peer evaluations for ST13 showed that she was seen as a confident teacher who monitored and controlled the class well. Yet it was stated that her voice was low, monotonous, and ineffective and her instructions were confusing and long. It is seen that her evaluations and those of peers focused on different points. It may be hard to practice or improve all skills together. Therefore, student teachers can practice different skills each time. For that purpose, they can make use of the drama techniques Maley and Duff (2005) presented for relaxation, breathing, bodywork, voicework, observation, improvisations, and group work.

ST14: The most successful lessons in both teaching practices were by ST14, who was an enthusiastic and active teacher. In both teaching practices, she allowed more STT, created a friendly atmosphere, and was open to communication with learners. She was hesitant in one point to correct a learner's mistake and showed her inconfidence in the first teaching. The most appreciated aspect of her second teaching was her increased confidence and incredibly well-thought adaptations. She only needed to use her time effectively and check understanding through comprehension check questions or follow-up exercises.

E134: "The only thing that I was irritated was her playing with her hair all the time." IR1 for the first teaching of ST14

E135: "Her adaptation skill improved a lot. She looks very confident." IR2 for the second teaching of ST14

Her self-evaluations showed that ST14 believed that she was good at adapting activities into her objectives. She evaluated herself and said that she had an enjoyable, effective, and good lesson thanks to her positivity and energy. She was proud to make some spontaneous and

creative changes. Based on the data raters provided, ST14 was found as the most successful in all teaching skills, particularly spontaneous decision-making and adaptation skills. Adapting an activity into a different version requires creative thinking. ST14 was lamenting on losing her imagination in her teacher education program, yet left the workshop content for having obtained her creativity back (E258, E298). Fortunately, drama can be offered as the most effective means to promote creativity (Genç, 2003; Jackson, 1997; Köksal Akyol, 2003; Morris, 2001; Özdemir & Çakmak, 2008; Sungurtekin, et al. 2009; Tanrıseven & Aykaç, 2013; Yeğen, 2003),

She also provided evidence that she tries to make empathy with learners and discover the ways that they learn utilizing her dispositions and experiences as a learner. For that, she highlighted the role of improvisations and acting different characters in role-plays:

E136: "Also, being someone else makes the students feel more relaxed and they don't worry about their mistakes. (...) I noticed that I like role-plays and improvisations, because I like the feeling of being someone else. I'm sure there are many students like me, so I think I'll use that kind of activities often." ST14R2

It is a good point that in drama, learners can possess different characters so that they can avoid the fear of making mistakes. They put themselves in the shoes of another person (O'Hanlon & Wootten, 2007). Mackey and Gass (2005) offer the use of masks in some activities so that learners are freed to act in the ways they want.

Peer evaluations for ST14's micro-teaching showed that she was seen as an energetic, enthusiastic, positive and confident teacher who seemed like an experienced teacher. Her activities were well-adapted, suitable, and enjoyable. Her instructions were clear. Although there was a slight confusion, she handled it very well. Thus, her spontaneous decision making and class management was highly appreciated. In short, she left a good impression on her peers.

ST15: The first teaching practice of ST15 was not approved at all, except for her confident posture like an experienced teacher. Therefore, there was a considerable difference in her second teaching in terms of her teaching skills. It was noted by raters as follows:

E137: "I think she improved her giving instructions and creating interaction among learners. She needs to work more on time, voice, and affective atmosphere, though." IR1 for the second teaching of ST15

E138: "It was a reading lesson, yet there was little reading and few comprehension questions. She developed certain skills; it is clear. But her activities were not learning-oriented." IR3 for the second teaching of ST15

In fact, she was aware of teachers' role on learning. One of her reflections also indicated that she was aware of some of the ways how teachers can promote learning. For example, she touched upon the teacher's role to exaggerate actions while modeling or demonstrating something so as to encourage learners in the following extract:

E139: "If the teacher encourages them (learners) by showing some actions without getting embarrassed, this can make the learners more willing to join the activities. I got the idea that teachers should be role-models for learners." ST15R1

In drama activities, the participants are encouraged to exaggerate their actions, descriptions, smiles, or portraits of themselves (Maley & Duff, 2005). If teachers exaggerate their actions first, learners will feel more comfortable and willing in acting and participating.

ST15 criticized herself for speaking Turkish at a point and felt uncomfortable, but was content with the lesson. On the other hand, her peers commented that she was positive and did not reveal her nervousness or seriousness to her voice. She was appreciated for having the teacher manner. She was seen as a caring, enjoyable teacher who looked like an experienced teacher or like a mother. However, it was stated that she needed to work more on giving instructions. It can be discussed that ST15 was particularly good at acting skills, yet she needed to improve her pedagogical skills including instructions, planning, and timing. Tauber and Mester (2007) argue that teachers need some performing skills to do their craft. That is, teachers need acting lessons on sustaining attention, using the body, animating the voice, creating characters in role-playing, using classroom space, and so on. It can be claimed that ST15 was better in these than classroom-based skills such as giving instructions, using class-time, or lesson planning.

To sum up, it was explored both in the analytic and holistic rubric data that all participants improved their teaching skills, but at varying levels. Some of them still had certain points to be reconsidered and practiced, though. Clearly, they were not expected to improve all skills in these limited observations. However, it was still found that student teachers showed some development in their teaching skills through drama. According to studies, drama improves teachers' self-development (Özdemir & Çakmak, 2008), self-efficacy (Almaz, İşeri, & Ünal, 2014; Er, 2003; Öztürk, 2001), and image as less authority (Kılıç & Tuncel, 2009).

4.2.2. Evaluation of Improvement in Each Teaching Skill

The creative drama workshop had been designed to promote the specified teaching skills of the participants, and the observation tool was used to evaluate these skills. While some of

the skills became the topic of a particular session, such as giving instructions, some skills were integrated into the activities of several sessions, such as promoting interaction.

First, the coding of the data from all qualitative instruments, namely brief interval discussions and focus group interviews, reflective diaries, stimulated recall conferences, raters' observation notes, and drama products, were combined within skill-based categories. The results from the quantified data on MAXQDA in Figure 4.7 revealed that the highest scores were found in creating the affective atmosphere, the use of body language, setting objectives and choosing the most appropriate activities for the objectives set, and promoting a variety of interaction patterns. However, these figures were drawn from the frequency of coding of all skills. As they were quantified form of data, they did not necessarily reflect the improvement of them. The improvements in each skill were presented in detail below, particularly based on observations, and subsequently on discussions and reflections.

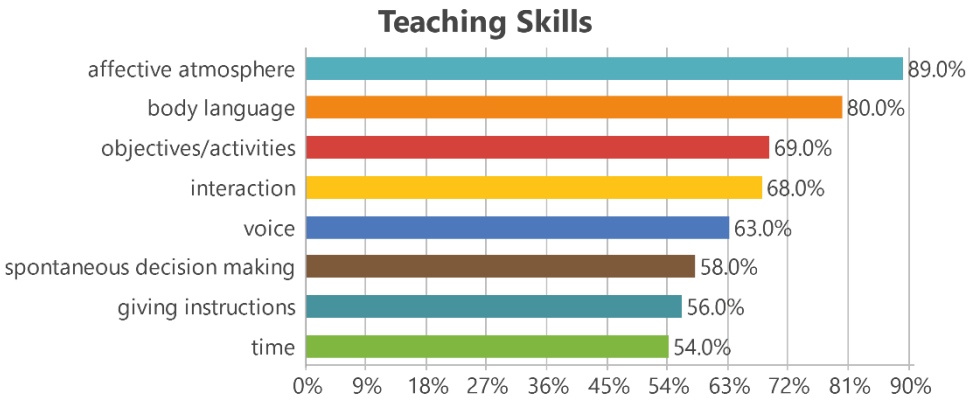


Figure 4.7. Coding of teaching skills in all documents

Second, the examination of the analytic rubric of TOS was carried out to measure the improvement in each teaching skill. The results displayed that the most improvement was in promoting interaction, second in setting the objectives and choosing the appropriate activities, third in spontaneous decision making based on observations and monitoring, and fourth in both the use of body language and creating the affective atmosphere. As a result, the findings from the qualitative and quantitative data were parallel regarding the most improved skills.

Table 4.3. *The Improvement in Each Teaching Skill in the Analytic Rubric of TOS*

Teaching Skills	**The difference between the first and second teaching scores in TOS**
Setting objectives and selecting the appropriate activities	2
Using interaction patterns	2.083333
Giving instructions	1.55
Using time	1.583333
Using voice	1.573333
Using body language	1.8
Monitoring and spontaneous decision-making	1.866667
Creating the affective atmosphere	1.8

Third, the extent that the teaching skills of the participants improved can most reliably be found on the holistic rubric notes of the inter-raters on TOS. All three raters' notes were coded, and the skills that were most pointed out per participant were demonstrated in Figure 4.8. It shows that the most notes were taken about the body language and affective atmosphere. It also shows that the most codes were about ST1. It should be recalled that she was one of those who showed a great improvement.

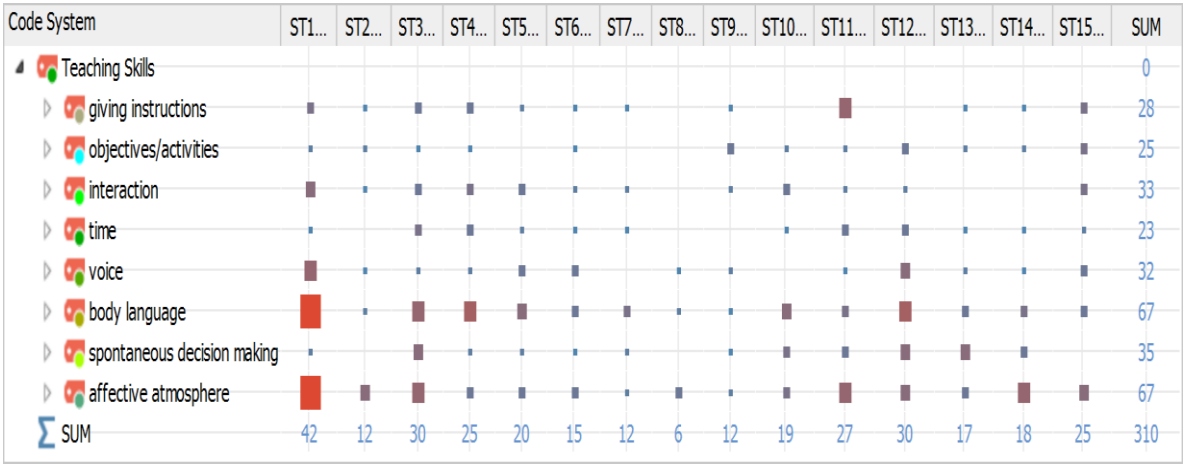


Figure 4.8. Coding of the teaching skills of each participant by three inter-raters

MAXQDA made it possible to find out the relationship among codes, as well. Accordingly, it was seen that most codes on teaching skills and metacognitive awareness were related to the effects of drama workshop on their teaching beliefs. In addition, of all teaching skills, body language was the highest that showed a relationship to beliefs and perceptions whereas it was metacognitive experience of all metacognitive awareness codes. On the other hand, when the categories of metacognitive awareness and teaching skills were compared, the greatest relation was found between planning of metacognitive awareness and setting the

objectives in teaching skills. Second highest relation was between monitoring as of metacognitive awareness and the use of body language as of teaching skills. The frequencies were shown in Table 4.9 below:

Figure 4.9. Code relations

4.2.2.1. *Setting the Objectives and Selecting the Activities Accordingly*

Setting goals, defining the objectives of a lesson, and selecting the appropriate activities for the objectives, needs, level, or age are the concerns of planning phase. Session 5 was specifically designed for this purpose. In addition, it was aimed that setting short-term and long-term goals in Session 1 would also contribute to the participants in this sense. The graph in Figure 4.10 shows that 'activities match objectives' reached to 44.8% while not match was 5.5%. Similarly, 'smooth transitions became 19.3 from 6.2%. Finally, setting the objectives moved from 5.5 to 18.6%. Thus, this skill can be said to have improved a lot.

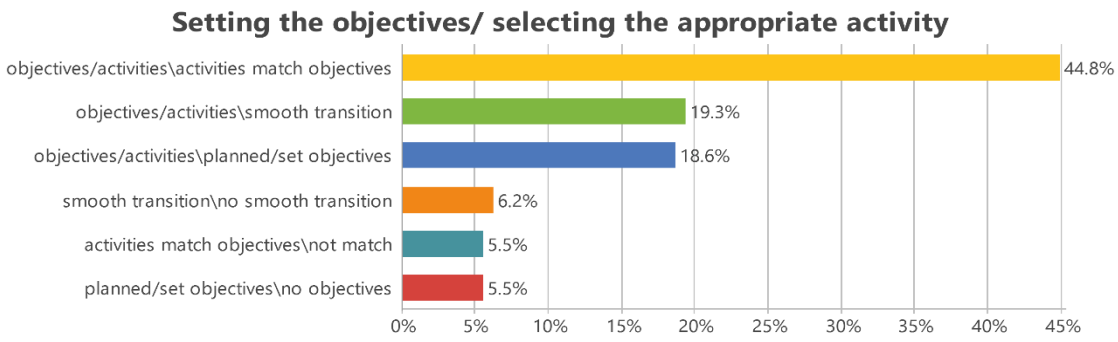


Figure 4.10. The improvement in setting the objectives

The clearest evidence that the participants improved these skills came from their reflections. For example, ST1 rightfully summarized the teacher's role in selecting the activities:

E140: "I think the coherence between goals and activities is important in order to make learning process more effective for the students. That is why, this session definitely contributed to my teaching skills. (...) First game was quite enjoyable, but it was irrelevant to the aim. This difference (...) made me realize that the activities and the aims should be in coherence. These activities or games are enjoyable, and they make the classroom environment more comfortable. However, they need to contribute to students' learning process at the same time. These activities should have an aim other than just to enjoy, and these aims need to match with the lesson aims. (...) As teachers, our duty is to organize these lessons according to these points, and choose correct, appropriate materials, and activities." ST1R5

ST3 also made a connection to her earlier experiences to clarify how the related session influenced her in terms of setting objectives and choosing appropriate activities:

E141: "This session reminded me of my previous school years. We used to do whatever our teachers told us, and we didn't used to question why we were doing those things. The same habit, which is doing without thinking, still has a big impact on us as teacher candidates. Personally, I don't contemplate on my objectives very often, and I just go with the flow while teaching. I sometimes choose my activities just for the sake of having fun. For example, the wolf and sheep game was fun but aimless, and I might want to use it in my classes. However, this game made me think that I have to define my goals and choose my activities accordingly. Otherwise, I may not become a successful teacher. I witnessed that if the activity matches your aim, the lessons will become more meaningful." ST3R5

The following examples were inspirational (also see E19, E20, E23, E24, and E25):

E142: "We played a game. It was really enjoyable, but didn't serve to our aim. We have learned that our activities should match our lesson. Actually, I know that before, but I realized that it isn't the same thing that I know. By today's session, we learned it by experiencing." ST8R5

E143: "This session was very meaningful to me because unless you do not transit from one activity to another in a smooth way, your students will be confused. Students cannot understand the language without appropriateness and relation between your activities." ST11R5

E144: "After seeing your activity - angel/devil game- I saw that it is possible to teach the target vocabulary without creating a story or a specific context. I really like it, and I believe that this kind of things give me a different point of view, because first you want us to create something. We use our imagination in planning the activities, and you show us that in another way. Then, we say "Aha, wow, yes!!" It is an enlightenment. We realized and believe that they work. I hope we do this kind of activities more." ST14R5

The data revealed that the participants made use of what they had learned in drama in their teaching. For instance, they were always warned to select communicative tasks (i.e. talking about summer plans) rather than simply giving an exercise and explicitly asking to use the target structures or vocabulary (writing sentences with future tenses) due to the assumptions on communicative approach which preaches to involve learners in real situations for communication (Harmer, 2001), one of them reflected after the second teaching as follows:

E145: I didn't want to tell them to use the words I taught to them. Instead, I tried to give them a real task." ST6SR2

It is important for a teacher to set goals before the lesson and the design the lesson plan accordingly. That is, it is related to the planning phase of metacognitive awareness. It seems easy and sounds as if it was not a real teaching skill, yet in fact it shapes and determines the whole course of the lesson. Harmer (2001) views lesson planning as a combination of all elements of a sound lesson. In other words, if the lesson does not serve to the objectives, or if the activities do not match the objectives, the learners will not benefit from the lesson. Therefore, it is critical for student teachers to grasp the significance of choosing the appropriate activities for their objectives. In this aspect, Harmer (2001) states that deciding on what sort of activities to include in a lesson is the center of planning, as well as watching the balance between variety and coherence. Yet, he warms that although experienced teachers can cover a lesson well without planning, they might get in trouble if they do not set clear aims. Thus, this skill is the core of the whole lesson.

Their activity selection also concerns the *smooth transition* in designing the lesson plan. All sessions were designed accordingly to provide samples of smooth transition for participants. For example, Session 5 started with a non-verbal kinesthetic activity, after which elicitation questions varying from feelings to strategies in the activity were asked to elicit the topic. Then the reading text was introduced about that topic. As a result, the participant saw that even with a warm-up activity that did not even include any use of English, there could be a nice smooth transition to the topic. The curtailed elicitation was presented in E146:

E146: "L: Each group tried to hold a book with one finger only, and raise and lower it without speaking. And you did it. Well-done! How did you achieve it?

ST15: I tried to feel the speed.

L: Okay. Did you adapt to the others? Or did you try to control the others?

ST15: Sometimes I controlled.

ST11: There was synchronization and group dynamic.

ST12: We warned each other by looking at eyes. For example 'you are lifting it too high.'

ST14: I used my fingers. While doing it, I showed it like this (shows).

L: So you controlled the group? Was there anyone who tried to be the authority?

ST10: Maybe me. I said 'Be quick be quick.'

L: So you needed someone. Or were you equal? (…)This is like what in a country, we need…?

ST8: A president.

L: Yes, because we need someone to control, to govern, right? But still we are all equal. So what does it remind you of? In politics? Tell me some keywords.

ST12: Elections?

ST14: Democracy.

L: Democracy right? Very good. So what is democracy? Now we are going to read the text about it on page 62. Like that…

ST10: Wow, what a nice smooth transition!

ST11: Smooth transition like a smooth transition! (Laugh)" S5BID

The participants touched on the importance of smooth transition (see E18, E19, E20, E21, E143, and E147). Accordingly, it can be underlined that there should be a continuum in a lesson so that 'before' and 'after' of a lesson can be connected. This can be achieved through smooth transition in the activity flow, which can bring about reaction from the class. Hence, such moments can arise interest and sustain learners' motivation. Thus, planning a sequence of a lesson is important while setting lesson objectives, planning the procedure, timing, interactional patterns, and considering possible problems (Harmer, 2001).

Furthermore, the following extract shows that tactful consideration of smooth transition can be related to learning and motivation:

E147: "I have realized that when we do nice smooth transition, our students will definitely enjoy the lesson much more than normal way. It is the same for me." ST9R5

However, it is not an easy job for teachers to design drama lessons. It requires setting clear and achievable objectives, thorough consideration of activities, building smooth transitions, and addressing learners' needs. Liu (2002) states that teachers need to think thoroughly when preparing collaborative drama lessons.

In addition to the pre-determined teaching skills, it was found that one of the largest categories within the skill of setting the objectives was the *adaptation skills*. Since all participants were encouraged to ponder upon how to adapt the activities they did in the sessions into different topics, levels, and aims through some guiding questions, it was not unexpected that adaptation skills emerged with a high percentile. To give an example to the adaptation skills, the examples below can be checked, in which one activity in the second session was touched upon in different ways by two participants:

E148: "We said 'Hi' and 'to be or not to be' in different emotions. This activity can be used for teaching feelings." ST4R2

E149: "Saying "Hi!" to the person next to you with different emotions: For me, this activity encourages students to feel free to show their emotions and use mimics and gestures, so they can feel more relaxed in the class. This activity can be used before role play activities as a warm-up to prepare them psychologically and emotionally, or to practice a sentence or structure, or just as an icebreaker." ST14R2

Another activity was considered in three different ways:

E150: "We can give students some vocabulary items they have learned recently and they can use them in their poems." ST5R2

E151: "We can adapt that activity like that: Make a group. Write a poem, but don't show it to your friends. Act it out in a silent way. Ask your friends' ideas to guess the topic. Then read your poem." ST6R2

E152: "The poem reading activity can be adapted to work on rhythm in a conversation." ST11R2

The most creative adaptations were offered by ST14, who pondered the most on adaptations. Of all comments on adaptations, most belonged to her. Some of her creative adaptations are:

E153: "As an adaptation [to the elevator activity in which each participant shows an action to describe their personality while getting into the elevator and the others say a good-bye sentence according to his/her personality while getting out of the elevator]: The students become Smurfs, who all have different characters and jobs as you know, and they say a sentence according to their characters or jobs when they get into the elevator, or somewhere else like a dinner hall. The cook shows Smurf dinner for example." ST14R1

E154: "This activity [Imagine that you are a teacher trainer and giving a seminar to a group of novice teachers. The seminar was about what our session today is about. You are toward the end of your speech. What would you say of what you understood throughout this session as your final remarks?] can be adapted according to the theme/topic of the lesson. For example, "You are the Minister of Environment and Forestry. Finish your speech with a striking sentence to grab audience's attention to global warming and pollution." ST14R2

In selecting the activities, adaptation skills of participants play a critical role so as to adapt an activity for a different objective, level, or other needs. It is impossible to find a specific activity for each subject, rather it is necessary to adapt the already known activities for different purposes. For that reason, the drama workshop had been designed to promote the adaptation skills by providing a ground to discuss possible adaptations. Thus, the leader frequently asked the following question in brief discussions:

E155: "L: How can you adapt this activity for a different purpose, for different levels or age?

ST14: Maybe one group can wear a mask or something, like banana for example. They can draw something looking at the meaning." ST14S1BID

E156: "L: 'While I was going on holiday' activity. Tell me another topic, and let's adapt it.

ST 12: Food and drinks.

L: OK. You can play this: While I was on holiday, I ate an apple. And the next person...

ST1: While I was on holiday, I ate an apple and grape.

ST3: While I was on holiday, I ate an apple, grape and banana.

L: OK. You see. Another topic?

ST3: Environment.

L: Yes. Why not? You can change the structure, but if you still want the holiday thing, you can say "While I was on holiday, I read a book about recycling."

ST8: While I was on holiday, I read a book about recycling and I watched a film about the eco-system.

ST15: I met an environmentalist.

L: Do you see the point?" S7BID

Their reflective diaries were also full of ideas of different adaptations, like E119. Other reflections either proposed an alternative or underlined their considerations on alternatives:

E157: "I have an idea about ice breakers before, but now I can use them not just for icebreakers. I can adapt them to teach grammar or vocabulary items."ST7R1

E158: "My friends experienced drama leadership today. All of them were very successful, I think. Their adaptations will be very useful in my future professional life." ST11R13

E159: "Watching my friends and their adaptations gave me some new ideas about how we can adapt these activities to our lessons." ST14R13

Wagner (1979) states that drama is very adaptive, so the activities can be used for a range of teaching aims. At this point, teachers have an important role to adapt an activity they know to a new topic, level, or situation, which requires a remarkable thought and planning process. It should be noted that the improvement was basically due to the treatment, not their Materials and Adaptation Course as found out in their perceptions (see 4.3.5).

In short, almost all participants, except a few, used exactly the same material given to them in the first teaching. They neither clarified their objectives, nor added alternative. Nor did they design a plan with smooth transitions. However, in their second teaching, the change was even apparent in their lesson plans. Although they had some problems in applying them in class, they were successful in setting objectives and activities accordingly. Therefore, it can be drawn that they developed this skill as well as smooth transitions and adaptations. This skill was found to correlate with planning dimension of metacognitive awareness. As Baylor (2002) argues, teachers' metacognitive awareness of planning results in better planning processes.

4.2.2.2. *Using Voice*

Using voice effectively is classified as both a teaching and an acting skill. A weak, low-volume, monotonous in tone, and unanimated voice can cause boredom in audience, whether in class and in performance arts (Tauber & Mester, 2007). Therefore, it is important to have an audible, clear, animated voice with varying tones and rising and falling intonations.

The codes for ineffective use of voice (19.4%) was high, though outnumbered by those for effective use of voice (26.3%) in Figure 4.11. Despite this increase, those who shouted or spoke silently were as high as 14%. Another negative point was that variety of tone was lower than no or little variety. Thus, the improvement in using voice was very little.

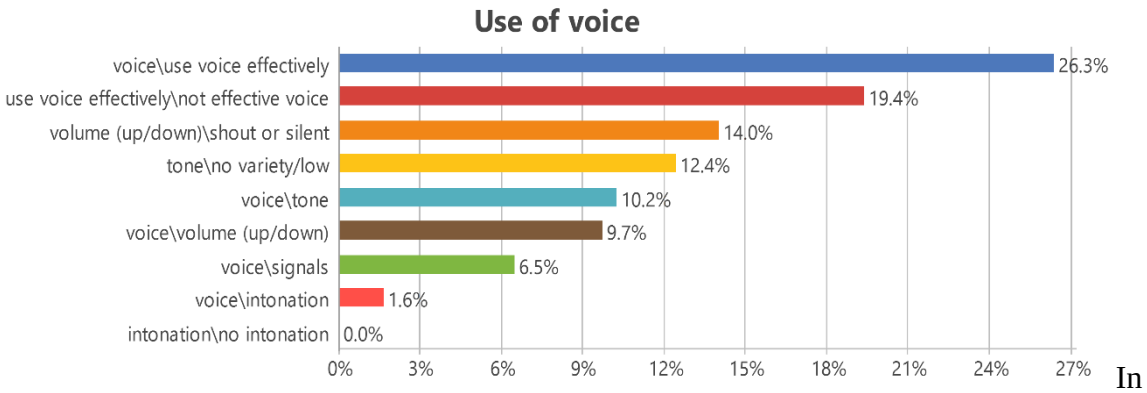


Figure 4.11. The improvement in the use of voice

In fact, there were serious problems in the use of voice in the first teaching. Therefore, Session 2 attracted their interest a lot, as seen below:

E160: "I really appreciate this session (use of voice) because I have problem about the voice in practicum." ST4R2

E161: "'Raise your words, not voice. It is rain that grows flowers, not thunder.' That session reminds me of this statement by Rumi. I think it is the best summary for it. (...) Especially as a future teacher, one of the most suitable jobs that can catch a pharyngitis (a teacher illness), this is of vital importance. It isn't important how much you use your voice in a class; it is important what you teach your students with the voice that you use. Sometimes you cannot tell anything with thousands of words but with one action." ST8R2

Tauber and Mester (2007, p. 17) state that 'it would be unheard of for the actors to ignore the importance of vocal animation in their attempts to hold an audience's attention and to get their message across.' This applies for the teachers as well. Especially pharyngitis that ST8 mentioned is what Tauber and Mester (2007) touched upon as occupational hazard. Thus, a good use of voice – with variety of tone, intonation, stress, and pitch – can have a great impact on learners, as two participants explained, connecting the importance of voice to their personal experiences:

E162: "When I was in practicum, I was a bit nervous about how to provide classroom management. After explaining the activity, I was aware that there was a lot of noise in the classroom. I could not make any attempt to turn unpleasant situation to be an advantageous one. In my tone of voice there was a sign of uneasiness. I showed my uneasiness by shouting at students. I could have solved this problem by clapping my hands to attract attention. By doing so, I could prevent students from being discouraged from doing the activity eagerly and thus, they could focus the lesson in a more relaxed environment." ST2R2

E163: "As a student, I have never liked the teachers who intimidated students or shouted at them to save their lessons. At this point, the silent movie (charade) we played today was a good example of that. We can transmit our thoughts and feelings without even speaking. So why shall we use our voice in vain? I have always liked the soft approaches in classroom methodology. When I become a teacher, I will behave my students in this way." ST15R2

It is certain that the features of paralanguage, whether used consciously or unconsciously, deliver some meaning and intention; and when done deliberately, they surely result in some

effects (Harmer, 2001). Similarly, Tauber and Mester (2007) state that teachers' use of voice reveal their enthusiasm, which in turn affects learners' attention, comprehension, and evaluations of teachers. The following extract also touches upon the effects of voice on learners. It not only showed that ST1, one of the participants with a really weak use of voice, summarized what she learned from the session, but also revealed her metacognitive awareness regarding the procedural knowledge.

E164: "Not using voice can be a way, but it is also not effective all alone. Do not use your voice loudly or silently all the time. This can be distracting for the students. Do not use your voice in a monotonous tone. Shout when it is necessary, and then speak silently. Use rising and falling intonation, ups and downs in your speech. In this way, you can use your voice more effectively. Students can understand what you are stressing on, or ignoring just from the tone of your voice." ST1R2

They also referred to the solutions they learned in drama activities against unnecessary use of voice and shouting to avoid health problems, such as the pharyngitis mentioned in E161. Tauber and Mester (2007) argue that many devices are to be used to captivate the attention of the listeners both by the actors on the stage and by the teachers in the classroom. Yet, this job is harder for teachers to hold the attention for 180 days of the year, which creates the stage fear. Thus, both jobs have the same emotion.

E165: "No matter how louder you shout, as long as there are parasites, you cannot convey your message effectively to the other side. That is why, we talked about possible ways to provide silence in the classroom. For example, just closing the lights can solve the problem, or dancing on your own until they stop making noise. You can use a sign like clapping your hand. In short, you do not have to shout, and get exhausted." ST1R2

E166: "I can say that shouting is not an effective way for me. Instead, I should draw my students' attention with the help of different techniques. Today, I saw how useless shouting and tiring your voice in vain is. So I have learned I should use my creativity to deal with problems." ST15R2

E167: "Moreover, I loved "the parasite" activity because I have understood that shouting would do me more harm than good, and there have been other ways in which I can attract my learners' attention: Clapping, singing, dancing, or talking silently." ST3R2

E168: "(Because of their roles in the act out) everybody was shouting at each other and there was a chaos. While watching them, I thought about a real classroom atmosphere. 'Is not it the same?' I asked myself. The answer, of course, was 'Yes.' During my professional life, I will encounter such problems as many teachers do. Then, I will use these tricky methods to make my students get interested in the lesson." ST15R2

As mentioned in the extracts above, one of the most striking activities in Session 2 regarding the use of voice was The Parasite Activity (see Appendix E), aiming at increasing the awareness of student teachers about the effective use of voice and the consequences of ineffective use of voice. The brief discussion following the activity involved some elicitation, brainstorming, and problem solving to enable them to notice the importance of

use of voice and to discover how to avoid redundant use of voice. At the end of this session, most participants referred to this activity while reflecting their ideas on the use of voice:

E169: "In some cases, a shouting teacher can be a parasite for the learners. I think this activity was the highlighter of today's session. It helped me realize that I need to learn to use my voice effectively." ST1R2

E170: "I also used my voice carelessly and now my throat hurts. I don't realize it when I am shouting, but after the parasite activity, I saw that I am doing the same thing as the messenger. To solve this problem every one came up with lots of solutions in which I have taken some to fix my problem." ST12R2

Just as it does not mean that it is better when actors use a louder, faster, higher pitch, teachers also need not to raise their volume in attempt to be more effective (Tauber & Mester, 2007). Both may use variations in voice subconsciously, but also consciously to convey a message. They may use varying volume to reflect confidence. 'Just being loud is not necessarily more beneficial than being quiet' say Tauber and Mester (2007, p. 48). Similarly, teachers may use varying pitch to indicate turns, or high pitch for questioning and low pitch for certainty. They may also use a slower rate to convey seriousness or empathy while a faster rate to give enthusiasm or surprise (ibid). In fact, findings on vocalic show that it really affects the actions, communications, and liking of people (Hinkle, 2001).

Despite their awareness, the results from the analytic rubric showed that the improvement regarding the use of voice was the lowest of all eight skills. The increase was only 0.38 for the use of voice. Similarly, the observation notes by the raters revealed that there was only a slight improvement in the use of voice. Therefore, it was concluded that all participants needed more practice of voice. However, the participants who had the most problems about voice showed improvement. They were ST1 and ST3 for the weak and monotonous use of voice, and ST12 for the high-pitched and shouting style of voice. Analytic rubric figures for only this skill of these three participants showed that the most development was recorded respectively by ST12, ST1, and ST3. The holistic rubric results also indicated that there was a variety of tones, ups and downs in volume, and no shouting or unnecessary use of voice. Their improvement was appreciated, though they were preached to practice more.

Overall, it can be concluded that vocal expressiveness is highly important for credibility because of its impact on learners' perception (Tauber & Mester, 2007). They explain credibility in that learners' attention, motivations, and learning depend on their beliefs in teachers' expertise, enthusiasm, and interest in learners. Thus, it is suggested that vocalics as part of nonverbal immediacy should be practiced in SLTE (Özmen, 2010a).

4.2.2.3. *Using Body Language*

Another teaching skill that is also an acting skill is the effective use of body language. Both professions of teaching and performing require not only the verbal, but also the nonverbal language use. Examined as kinesics, body language includes gestures, mimics, eye-contact, facial expressions, body movements, posture, position, clothing and accessories, and the like. From the moment a teacher enters the class, the learners first examine the physical appearance, and they form an idea about the teacher from his/her behaviors, attitudes, and mostly the body language. Consciously or unconsciously teachers always send messages to learners through their body language. Thus, it is critical that teachers be aware of its effective use. For that reason, Session 3 was specifically allocated to body language.

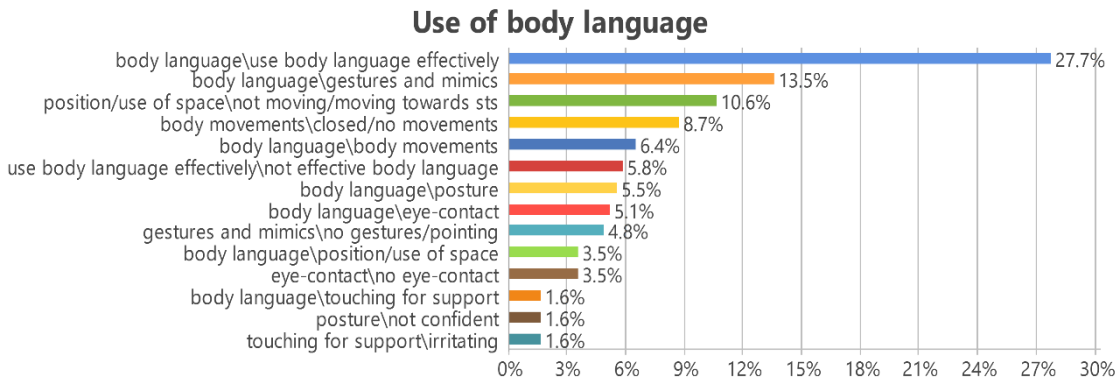


Figure 4.12. The improvement in the use of body language

Figure 4.13 shows that effective use of body language was incredibly high. The use of gestures and mimics, making eye-contact, touching in a positive sense, and having a confident posture were all higher that their negative use. However, using body movements and the use of space were not very high. To begin with, facial expressions in teaching, such as smiling or nodding, facilitate learning (Tauber & Mester, 2007). The least improvement about this was only with ST2, who had the harshest facial expressions (see E105), who was aware of it (see E83), and who tried to change it through warm-smiling (see E7). To continue with the gestures, E30 and E149 can show improvement. ST3's reflection in Session 3 below that changed into E383 in Session 10 is another example of improvement:

E171: "I always forget to use my body language and gestures. I know that I can tell most of the things through my body, but I feel embarrassed whenever I exaggerate my actions. I feel uncomfortable and think that learners can make fun of me because of my ridiculous actions." ST3R3

Facial expressions and gestures are important nonverbal clues of self-expression (O'Hanlon & Wootten, 2007). Another is eye-contact, the data about which showed that the participants

began to pay more attention to establish eye-contact with learners (see E87). Tauber and Mester (2007) recommend a positive eye-contact to pave the way to students' learning as it portrays confidence and draws attention.

Another factor is classroom space. It was found in the first observation that almost all participants were hesitant to move around the classroom (see E32, E371, and E381). Brown (2007, p. 244) warns, 'Do not bury yourself in your notes and plans. Do not plant your feet firmly in one place for the whole hour.' However, some were hiding behind the teacher desk; some were standing still at one point. In the second observations, in contrast, all were using the classroom space more effectively, though not considerably more. This can be explained through their growing self-confidence and efficiency in using the space. Tauber and Mester (2007) underline that conscious use of classroom space is linked to teachers' confidence. They list the reasons behind this as creating a better relationship with learners, stressing the necessary points, and sustaining attention. It is the same in performance arts; according to the rules of proxemics, the position of actors in every scene is planned carefully.

Fisch (1991, as cited in Tauber & Mester, 2007) reminds that it is not a good idea to walk toward learners while they are talking. This is an important aspect of proxemics for teachers. Thus, E31 and E39 showed improvement in this aspect. Likewise, teachers should pay attention to their posture as it may signal the status of power (Tauber & Mester, 2007). Regarding posture, there was a lot of evidence of improvement (see E43, E88, and E172).

E172: "The activity with positive and negative postures affected me because I became aware that our gestures and posture affect the students and they realize everything. So, I should be careful about it." ST4R3

Furthermore, body language is a nonverbal way of communication, whether purposeful or unaware, and the participants were observed to utilize it as a means to express themselves:

E173: "I discovered one more time how to express my ideas in a relaxed way in even nonverbal language." ST2R3

E174: "Even if we don't speak, we can express our thoughts and ideas with our body language, gestures, and posture." ST8S3FGI

E175: "When we consider shy students who are afraid of making mistakes especially in speaking activities for fear that their friends laugh them, using their body language is effective for them to express their opinions about topic in a friendly environment." ST2R3

E176: "We can give them (learners) a chance to express their feelings even without speaking through these activities (body language)." ST15R3

Effective use of body language is particularly important in the learning process as learners are akin to imitate and follow their teachers' lead. Having shown their metacognitive

awareness on this, the participants also touched upon the effects of teachers' effective use of body language on learners below (also see E172 and E177):

E177: "...it created an awareness about that a teacher's body language can show everything. How we stand on the stage, how we point at the student, how we ask a question... Every gesture that we do as a teacher carries a meaning for the students. This reminds me how I looked stressed in the video of my teaching." ST14R3

E178: "I realized that each and every behavior of us affects the learners." ST15R3

E179: "Learners can open or close themselves according to our behaviors, so our body language is important for our relationship with them. Therefore, we should realize this importance. Otherwise, we can lose our students." ST15S3FGI

E180: "I realized that in some parts I didn't feel comfortable during the session. It really prevented me from behaving, as I wanted to. I don't know why, but the thing that I know is it decreases creativity. And then I thought 'what if it happens to my students?' I understood the "comfort zone" thing is really important." ST8R3

E181: "In this session, I have felt encouraged to use my body language more. I think, if our previous teachers had used these activities, we would have learned English better. I am going to try to use my body language more effectively. A good teacher shouldn't be afraid of doing anything in the classroom, and should take risks when necessary. I hope I can get better over the time." ST3R3

One of them strikingly demonstrated the importance of teachers' body movements on learning through her own life experiences below:

E182: "Last week when I was in class, my students made pictures and one of them was showing it to me. But I had glue in my hand, so I did like this (showed an irritated movement with the body language). Then the child said 'Isn't it beautiful?' in a down voice. I said 'No, it is great…' So I saw that they get the meaning from your body language easily." ST15S3FGI

Tauber and Mester (2007) discuss that more expressive people are more confident and comfortable in communication. In the same way, teachers' expressiveness cause learners to like them more, which in turn influences learners' motivation. Thus, they argue that the animation of teachers, like actors, lead to promote the affection domain of learners. Accordingly, the rewarding results can be students' better learning.

The participants were not aware of certain things about kinesics in general (see E40, E41, E42, E36, E37, and E88), yet became aware of them. They were especially unaware of their own body language use in the first teaching experience (see E53). However, after the creative drama workshop, they showed certain evidence of improvements (see E30, E31, and E58). Not only their self-report in the second stimulated recall conference, but also the raters' observation notes, such as E106 for ST4, E112 for ST7, E115 and E116 for ST8, E137 for ST12, E132 for ST13, and E135 for ST14, clearly demonstrated the improvement in the use of body language. The following extract may be the summary of all:

E183: "In short, our body is the most effective and precious material that we have." ST6R3

All in all, the results showed that all participants, whether slightly or greatly, improved their use of body language. While most of them stood still in front of the board or behind the teacher's table in their first teaching practice, they were moving around the class, monitoring and positioning themselves in different locations in the second teaching. While most crossed their legs, closed their arms, bit their lower lips, hugged a book firmly, covered their face with the worksheets, held a board marker firmly, avoided eye-contact, or had an anxious look before, which were of signs of excitement and low self-confidence, they had a more open body, open hands, smiling face, better eye-contact, and a confident look and posture. All these changes from the first teaching practice to the second were indications of better use of body language. The reason why great importance is allocated on improvement in body language is that eye-contact, smiling, gestures, body movements, as well as vocalic features play a critical role in students' learning (Hinkle, 2001; McCroskey, et al., 1996; Özmen, 2010a; Sarason, 1999).

4.2.2.4. *Giving Instruction*

Although the declarative, procedural and conditional knowledge on the teaching skill of giving instructions before an activity was found satisfactory, it was the opposite in practice, especially in the first teaching practices of almost all participants. Thus, a great amount of talk was around giving instructions not only in FGIs and BIDs, but also in reflective diaries. It is clear in Figure 4.14 that clear and correct instructions that is not too long or too short with checking understanding and modeling all improved in a positive way. For example, clear instruction moved from 6.9% to 21.8%. In contrast, reading the instructions, not giving them step-by-step, and not giving them before the materials did not show a significant improvement.

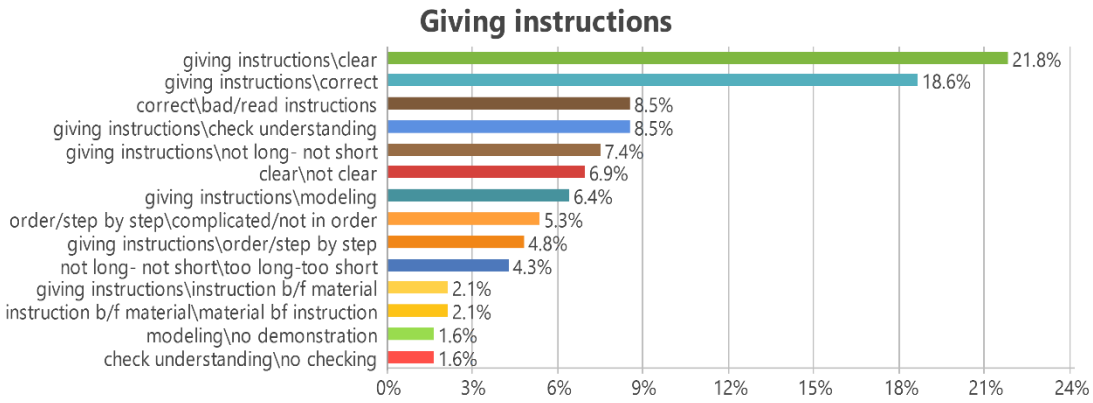


Figure 4.13. The improvement in giving instructions

The participants showed their comprehension of the importance of giving instructions as well as promising attention to improve it as follows (also see E34 and E35):

E184: "I remembered my instruction during my (first) teaching. I didn't give the whole instruction before the activity; I added something during the activity, and now I know how annoying it is." ST14R4

E185: "I have learned that instructions are really important. And I definitely will pay more attention to them." ST9R4

E186: "I have seen that we have still so much difficulty in giving instructions in the right way. I have paid attention everything in the last activity, and from now on I'll try to do it better." ST9R5

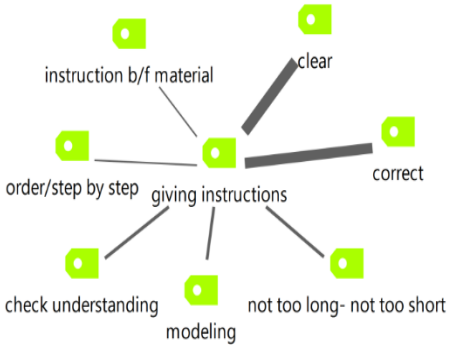


Figure 4.14. Coding for giving instructions

Most participants referred to the codes in Figure 4.15. Few stated setting time, but not as many as to appear in the figure. The weight of lines shows how frequently they highlighted them in the data. After touching upon all the points about giving instructions, one of them stated:

E187: "When I look at all these things I wrote, I gain lots of things to improve my teaching skills from this session." ST10R4

They can be said to have improved this skill based on the observations especially after Session 4, in which the leader used some activities in which the instructions were either missing or confusing. Following the activities during BIDs, the leader aimed to elicit the problem. An extract from this session below shows the elicitation:

E188: "L: Why do you think you had this trouble?

ST14: Because we didn't know there are two letters. Like two C's or two A's.

ST6: You said 'I forgot to say only one change'.

ST12: I thought like all of us will change.

L: Why did you think that? What was wrong?

ST10: Something was wrong with the instruction I think.

L: So something was missing about my..?

All: Instruction." S4BID

Based on their experiences as learners in the workshop, they could empathy their future learners. Thus, they even connected the way they give instructions to students' learning:

E189: "There is an important key for giving instruction: give it briefly. If you make it longer, learners will be lost and confused, so we have to choose the most basic words for the activities and be to-the-point." ST5R4

E190: "For example; unless given clear instructions, students don't know what to do. This makes our teaching objectives meaningless. That is why; showing an example while giving instruction should be an indispensable part of our teaching skills." ST2R4

E191: "We made a connection with instructions again through this game. Students generally do the things that their teachers tell them, and they do the things that their teachers do, like in the mirror game. That is why, we need to be careful while directing them, giving them instructions, and we should be good models for them."

E192: "I see that instructions play a great role in a good teaching because students should understand what they are doing to produce something. Moreover, instructions make clear the goals of the activity, so students should be aware of what they will do." ST5R4

E193: "...We saw that giving the instruction causes so many problems like wasting time, putting the learners in difficult situations, losing control of the class etc. While giving a good instruction for the same activity makes the learners enjoy the activity, it makes the teacher feel more confident." ST10R4

Through modeling, demonstrations, eye-contact, and the efforts to clarify the message, teachers in a way communicate with their learners while giving instructions. Their communicative styles have an effect on students' learning (Tauber & Mester, 2007).

They mostly uncovered the strategies to give instruction through experience (see E66). All the elicitations, lessons learned out of the related session, and the awareness gained were summarized by ST11 in her reflective diary as follows:

E194: "An activity without correct instruction is like a building without a foundation. I think the main opinion of the session is that sentence. In this session, at the very beginning, our teacher instructed us to do an activity in a confusing way. She did it deliberately. The instruction was so confusing and insufficient that even we, the prospective English teachers, couldn't understand how we would do the activity. At that moment, I realized that unless you explain the process of your lesson to your students correctly and sufficiently, it doesn't matter how well you plan your classes. Another message of the session for me is that knowing and planning so many things doesn't mean practicing them perfectly. In the practicing step, instruction has a very important place. Thanks to this session, I will be careful in giving instructions. The activities provided me to be in the shoes of my students in terms of instruction. It is really difficult to do something unless you cannot understand or know how to do it. The way we give instruction has high importance if we want our classes to work like clockwork. Otherwise, the classes may be a torture for both our students and us. The gain of this session is very significant for my profession." ST11R4

Discussing the teacher role as organizer, Brown (2007) offers that while giving instructions, teachers should regard the level if suitable, give them in a logical sequence, check understanding, provide a demonstrations, and instruct the necessary time. These are crucial

to be done properly. Otherwise, when students do not get what they are supposed to do, they may get lost and distracted, which will decrease motivation and hinder learning.

4.2.2.5. *Making Spontaneous Decisions*

It is difficult to make spontaneous decisions under unexpected circumstances. However, a good teacher should be able to do so because there may happen many situations in a dynamic classroom atmosphere at any moment. Unlike actors' scripts, teachers spontaneously changes their lines and actions (Hart, 2007). According to the Figure 4.15, making modifications, monitoring, and remaining calm in unexpected situations improved. Especially the problem-solving skill expeditiously soared. Yet coming up with quick and creative ideas required some more time and experience.

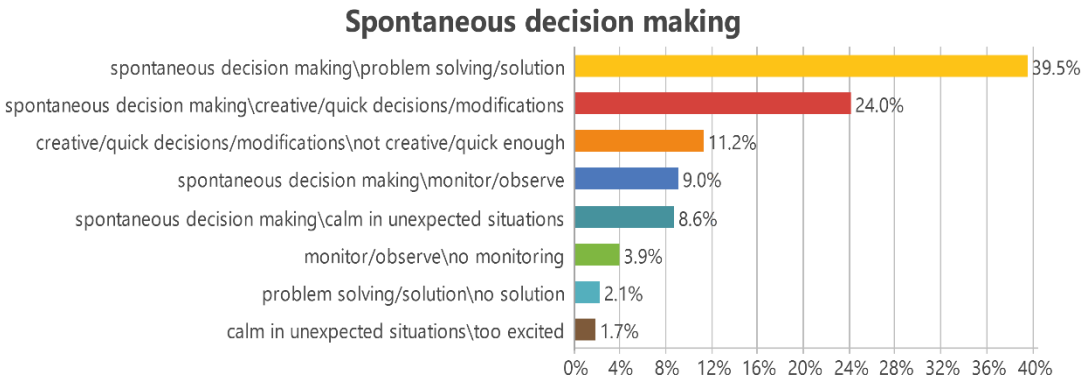


Figure 4.15. The improvement in making spontaneous decisions

The results of the content analysis showed that the participants became aware of certain practical solutions to unexpected problems especially after Session 6. In addition, they practiced problem solving skills through some activities and act-outs. Therefore, their reflective diaries indicated their progress on their spontaneous decision making skills:

E195: "Sometimes even if our teaching goals which we have planned in detail are severely damaged by some obstacles such as electric cut etc., we should be practical and quick-minded." ST2R9

E196: "Today, I have learned thinking out of box. I can face unexpected problems in my classroom, but everything is under my control. I can make my lesson awful or excellent!" ST6R6

E197: "I think I have improved myself – or at least learned some new ways- in reacting to unexpected problems in classroom. Before, I was thinking that I would probably be so nervous when some problem occur. But now, I am thinking that I should be just relax and be sincere as much as possible against students.(...) At the beginning, I got a bit bored because I don't like the idea of doing something spontaneously. I think that it was mostly because I am not good at it. But then, I saw that it's not so difficult." ST9R6

E198: "I saw that we can do good things in the classroom in case of an unwelcome situation. This is an important feature for a teacher. That is why, we will be good teachers." ST13R6

The observer role of teachers requires being alert, observant, and creative to act simultaneously (Brown, 2007). However, some participants reflected how insufficient they felt about their spontaneous decision making skill, yet how avid they became to improve this skill through what they have experienced and discovered during the related session.

E199: "I am really bad at finding quick solutions. But actually, it was very enjoyable trying to find something." ST12R6

E200: "... quick decision making (...) I have already known that it is a weakness of me, in addition now I noticed that it will have a negative effect on my teaching. For this reason, I need to develop it. I hope I will learn in time and it will be easier to handle spontaneous problems in classroom." ST14R6

E201: "In this last session, I found myself thinking an alternative to the activity. In the previous sessions, I was doing it only after the session, but I think I can somehow do it now. At least about thinking about alternatives." ST12R11

It is normal that it takes time to develop spontaneous decision making and problem solving skills based on the analysis of the pyramid of teacher identity development proposed by Özmen (2010a), in which these skills fall into the third step called autonomy, before which awareness and control stages should be fulfilled. Thus, SLTE programs can be suggested to provide tasks and cases in which student teachers can practice these skills.

It was also found that mostly the teacher-student acting helped them discover that they could improve this skill. The activity provides certain problematic situations on the role-cards, which were given separately to the teacher and students. Without knowing each other's roles, they act out the given situation. Their gains from the activity were reflected as follows:

E202: "I have learned how to behave in some unexpected situations in the role-play." ST10R6

E203: "Lastly, teacher-student role cards and act-out is a good activity. It provides us to see how to cope with spontaneous problems. This session will be beneficial for me in my future life." ST7R6

E204: "We focused on simultaneous decision making. If I can say so, I feel comfortable and confident in terms of my profession and my posture on the teaching scene day by day. I feel like that, because after every session I can see my road of teaching in a gradual way." ST11R6

E205: "This sessions' hardest part was acting out. (Teacher-student role cards) We are used to doing it; that is right, but in the role, I couldn't think something to say. If that is related to spontaneous decision-making, I am too bad at it, but I can figure something out in a real class, I guess." ST12R6

E206: "One of the problems was a crying student because she lost his father. While my friend trying to solve the problem, she just took the crying student out of the class with herself, and leave the class to another student to control students. If I were in her shoes, I wouldn't leave the class; instead, I would give some time to my student so that she can get herself together. If it

were necessary, I would talked to her about the problem at the end of the class. If I really need to class, I would probably give them a task that they can engaged with till I come back. (...) Another problem was a crowded class it was a multi grade class. Teacher tried to solve the problem by making students silent, and listening the each student's problems. Since the class is so crowded, it is not possible to listen to each student; it will take too much time. Instead, I would divide the classroom in two parts according to their grades. Then I would give a task to one part, and while they are doing the task I would take care of the others." ST1R6

In the following extract, it was found that ST2 made a connection between dealing with spontaneous decision making skills and planning. As discussed in setting objectives, the more thorough planning is, the easier it gets to solve unexpected problems. What Brown (2007) offers for unplanned teaching is poise, meaning that the teachers should remain calm, quickly evaluate the situation, making necessary modifications in the lesson, and go on in order to maintain learners' respect and not to lose their face. ST2 stated the following:

E207: "To discover whether or not I have developed the skill of evaluation techniques while and after teaching. Now I am inexperienced in these skills. As far as I have observed, I have concluded that the way teachers behave students shapes students' perspectives. When I was in practicum, the point that attracted my attention was that the moment I started to give instructions to do the activity, I felt a bit nervous as a result of this; I had difficulty in dealing with some obstacles such as not being ready to some unexpected situations and making spontaneous decisions to turn an unexpected situation to be advantageous one. This shows that I don't have enough experience to make evaluations while teaching. In case of this situation, planning plays an active role in getting over this problem." ST2R9

Most important finding is that while they had been nonplused under unexpected situations in the first teaching and ended up looking at the observer, they managed to come up with certain solutions themselves in the second teaching. These solutions were not only noted down by the raters, but also highlighted by the participants who felt proud of themselves:

E208: "I forgot my ball, so I used my shawl to make a ball in the first activity, because I learned that I had to do something about spontaneous decision making." ST7SR2

E209: "The classroom was small, so I omitted one of the activities in case this situation might hinder their running to the board." ST7SR2

Most traditional teachers avoid creative drama activities since drama fosters teachers' risk-taking styles. While they tend to have a control on what goes on during the lesson, drama offers a very open-ended language use, which makes teachers be alert and risk-takers. They have a fear to accommodate drama in their teaching, and Royka (2002) offers a number of ways to overcome them. They should be open to learn and discover what comes out instead of fearing that something unfamiliar comes out. For people to reflect freely and confidently, a non-threatening, supportive environment should be provided (James, 1996).

E210: "I really like role plays. It gives you opportunity to express your feelings, your thoughts freely. You can add anything you want in your role-play; you don't have to limit yourself with just grammar structures, or other expressions. Since the language is unpredictable, it makes the activity more enjoyable both for player and for the audience." ST1R1

It is so true that teachers and teacher educators feel more comfortable to lecture whereas teacher education programs need to incorporate drama to promote speech communication, and one of the main reasons why they lack acting skills is fear, namely no courage to take risks (Tauber & Mester, 2007). However, teaching is an acting skill. If student teachers do not act in their teacher education program before becoming a teacher, where can they?

Finally, the following extract from ST3's reflections perfectly summarizes how she feels upon encountering such problems, how critical her teacher role is in such situations, and how she should react and respond to these situations:

E211: "I am working at a course nowadays, and I have encountered those kinds of problems there. I am not good at tackling those kinds of issues. I always get confused easily when everyone talks at the same time. Therefore, I had a hard time understanding what my friends were saying yesterday. Being a teacher requires good problem solving and crisis management skills, which I lack. I hope I can get better by time. Anything can happen in a classroom, and it is impossible to be prepared to every kind of thing. Sometimes we have to act instantly. I need to keep calm and be patient. Chaotic situations have an undeniable impact on the lessons, so I cannot ignore them. Because some of our teachers didn't use to pay attention to our problems. If I show my students that I really care about them, I may have a bond and a good communication with them." ST3R6

McNeece (1983) explains that the hearth of Stanislavski method is improvisation, which is the most commonly used technique in drama. Unlike theater in which scripts are rehearsed, drama utilized no scripts, but a great many of improvisational techniques. In addition, it is thanks to the improvisational skills teachers can improve their spontaneity and can act promptly in unexpected situations in class. As Spolin (1999) discusses, spontaneity entails the freedom and liberation of the individual who is in the process of perceiving, searching, and developing necessary skills for the dilemmas in reality. In classroom, a spontaneous teacher can improve the lesson. This leads to a transformational effect in teachers.

Improvisational skills of teachers are quite important in that otherwise they can get bored of doing the same material with the same techniques, which is one of the reasons that will eventually lead to teacher burnout. I was inspired a lot when a professor of mine answered my question whether he had ever got bored of teaching the same lesson over and over again by saying that it was never the same as long as you and your students changed.

4.2.2.6. *Using Time*

The effective use of time in class is highly critical in several aspects. These include using time effectively within the class hour –not longer, not shorter– providing sufficient wait-time for learners –sufficient enough–, and increasing student talking time (STT) while decreasing teacher talking time (TTT). Although they were all aimed to be covered in the workshop, it was found that the second goal of the session was either neglected or could not be sufficiently presented.

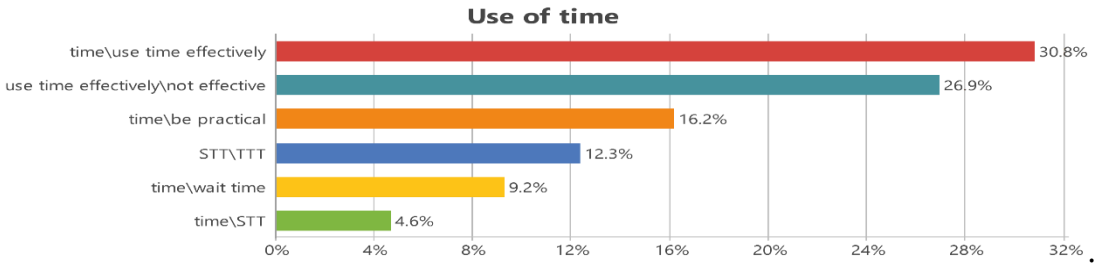


Figure 4.16. The improvement in the use of time

It is seen in Figure 4.16 that the effective use of time and gaining practicality increased while promoting STT was still low. Those on wait-time were limited to those below:

E212: "I have been aware that using time effectively is one of the indispensable parts of reaching my teaching goals. As a trainee teacher, if I give students a lot of time for an activity that will normally last about a few minutes, I can have difficulty in setting up classroom management effectively." ST2R7

E213: "When we don't give enough time to students before the activity, they can be discouraged." ST15S7FGI

Tauber and Mester (2007) resemble wait-time to chewing the taffy. Thus, they argue that teachers' pauses play a role in wait-time because the careful use of wait-time can affect learning. This is highly essential in sustaining learners' motivation to speak and participate the lesson. Regarding the use of time, Session 7 started with leader's acting of a teacher with a bad example of time-management. This entrance apparently became so influential:

E214: "First of all, the teacher comes and shows a lesson of a teacher who fails to use her time effectively. She deals with unnecessary things at the beginning of the lesson, so the bell rings and she doesn't have enough time to finish her topic. Then, the teacher wants us to see her mistakes and act like a teacher who uses time effectively. We see that using time effectively is so important because students can get bored while we are dealing with other details and you have difficulty in doing all the activities you have planned before. If you get prepared for the lesson, you can give some responsibilities to the students, so they will get busy with it until you finish your work." ST5R7

E215: "We have realized the difference between a prepared and unprepared teacher. As a future teacher, I will try to give some tasks while I prepare my laptop, table…" ST6R7

E216: "Classroom management is a big problem in primary classes, so things that I have learned today will help me to solve the management problem. This is a very big plus for a teacher I think, and today time management was the point I know, but I think I can use it for an effective management too." ST12R7

After that, a good example was immediately acted out to lead to a comparison of both. The second also included ways and tips of using time more effectively in a language classroom. Based on this experience, the participants reflected as follows:

E217: "I have learned simple activities that I can give my students as a task while I am preparing for the class. Those activities were quite simple and enjoyable. (...) There is no need to spend so much time to prepare materials beforehand for those activities." ST1R7

E218: "I think it's a good wrap up of the previous lesson. Students revise the things that they have learned while they are having. It is also educative and student use the language. Meanwhile, teacher also has time to prepare the materials. Three birds with one stone." ST14R7

E219: "If I go to class without preparation, I have to come up with an idea like these. I can create a little time for setting up." ST12S7FGI

After the two samples of a teacher, the comparison was discussed as follows. Obviously, time is a serious consideration in planning and implementing drama (Stinson, 2009).

E220: "L: So what was the difference between the first teacher and the last teacher?

ST8: The last teacher knows what she's doing.

ST5: The second one was better.

ST12: She gave students tasks to save time.

ST15: She used time effectively.

L: Yes, great." S7BID

Touching upon the leader's acting, ST3 in the following extract also related the topic to her personal experiences and ultimately how she views use of time should be like:

E221: "Time is the one of the most precious things that a teacher can have. Our time is limited, and we have only 40 minutes. If we spend our time on the preparation and on calling the roll wastefully, it becomes even less. Your first demonstration (of a bad example) reminded me of my high school life. Our teachers used to come very late and spend a lot of time on preparation. We used to do nothing while the teacher was doing his/her things. Unfortunately, our university teachers are no different. I don't think that I am a qualified teacher right now, but my mother taught me to be punctual. From my point of view, coming to the lessons on time and making use of every minute of it is a sign of respect toward your job and yourself. I pay a lot of attention to my time management. I can say that I will always be like this. Also I have learned lots of useful tricks to keep my students busy while getting prepared." ST3R7

Teacher's involvement in role-playing is encouraging and stimulating (Tauber & Mester, 2007). Thus, the leader often participated in acting. Sometimes, there were considerations to save time, though. They mostly underlined that it is important that a teacher give tasks to one group of learners while another group is doing something. Thus, they expressed the importance of keeping learners busy and engaged by giving tasks to them.

E222: "While we are preparing materials or other things, students can speak and lose their motivation and concentration on the lesson. So, we prevent consuming time unnecessarily by giving tasks." ST4R7

E223: "...we can give tasks to the learners so that they will not talk with each other; we don't lose the classroom management; and most importantly we don't waste the learners' time because they are there for a purpose and we don't have that right to waste their time. For that reason, we can give them some tasks that are so simple but both enjoyable and educational. Time is money so don't waste it carelessly." ST10R7

E224: "We have not even one second to waste. I believe in that, because, you are there to teach something, so every second is precious. When I evaluate this session in terms of time-management, I think that I have learned so many life-saving things. Giving meaningful tasks to students, by this way keeping them busy while I am setting my computer or preparing something will be very useful for me in my profession. At the same time, the activities I have learned were very timesaving. They are important for me, because I think I will have some time problems in my teaching. I think so for the fact that when I am teaching in practicum, 40 minutes lesson time is not enough. Students are buzzing; they cannot see the board; they take notes very slowly, etc. In the real classroom environment, something does not go as fast as you planned before. At this point, the activities I have learned today will be very effective. I will be able to teach many things at a little time." ST11R7

E225: "When you are the student, you don't care about time. When you are the teacher, it is a very big deal. I didn't think about giving some tasks while I am setting up, so in this session the most valuable thing I learned was that I guess." ST12R7

E226: "There should be a task for those who are not watching." ST8S3BID

At the same time, most of these extracts also indicate that the participants found the activities more practical, creative, and enjoyable. They stated that using some activities and tips, they can save time and use it effectively for teaching. They particularly underlined the role of drama with this respect:

E227: "For speaking, I used to prepare lots of materials and cut papers, for example. But now in drama activities, I don't have to prepare any materials. Also I like it because it is so productive. Just give them some words or sentences; they can create something." ST6S7FGI

E228: "I can find a quick activity. I don't have to be prepared for drama activities." ST11S7FGI

One of the participants underlined a relationship between giving correct instructions and using time effectively in class:

E229: "Also, when I give instructions, I have to give it clearly because if they don't understand, we waste time." ST5S7FGI

When it comes to STT and TTT, it was observed that most participants managed to increase STT in their second teaching, while for some it only revealed in their plan, but not in real practice as discussed for ST4 and ST11. The aim should be to minimize TTT and maximize STT, which lead teachers to use a variety of interactive activities (Harmer, 2001).

In one activity, the participants were asked to create their own proverb or slogan that described what they gained from the session. Before discussion the topic in the final FGI,

they created their products in the evaluation activity, some of which were provided below. They clearly reveal the importance of timing. Like actors for whom time and setting are important, it is crucial for teachers (Tauber & Mester, 2007). Time should critically be considered along with participants, space, or group dynamics (Baldwin, 2012).

E230: "Time is like a treasure; do not use it like a lottery ticket." S7Product

E231: "Use time so effectively that it may take you on its wings when it flies away." S7Product

Finally, one of the most precious outcomes of the session was found in ST10's reflections in which she reminded that if the learners are truly engaged in an activity, there is no need to interrupt them for the sake of doing the next activity we had planned:

E232: "In addition to all these things, we don't need to do all activities we have planned. If the learners are involved in a specific activity too much, let them play/do it as long as they learn something." ST10R7

As Brown (2007) discusses, we may not time our lessons effectively each time, which is not a serious sin because as long as learners are involved in genuine interaction, we can rearrange our time. However, for a better allocation of teaching time, Tomalin (2006) cites a quote suggesting a teacher to record videos to systematically observe oneself and operate teaching.

4.2.2.7. *Promoting Interaction*

Since creative drama activities already promote interaction, no session was specifically allocated for promoting interaction. Expectedly, it was incorporated in most activities in all sessions. As in Figure 4.17, using interactional patterns increased, as well as collaboration, active participation, and teacher-student communication. Thus, this skill improved a lot (see the difference between E16 and E56). This was a result of that fact that almost all participants relied on individual work in the first teaching while they used more pair and group work in the second.

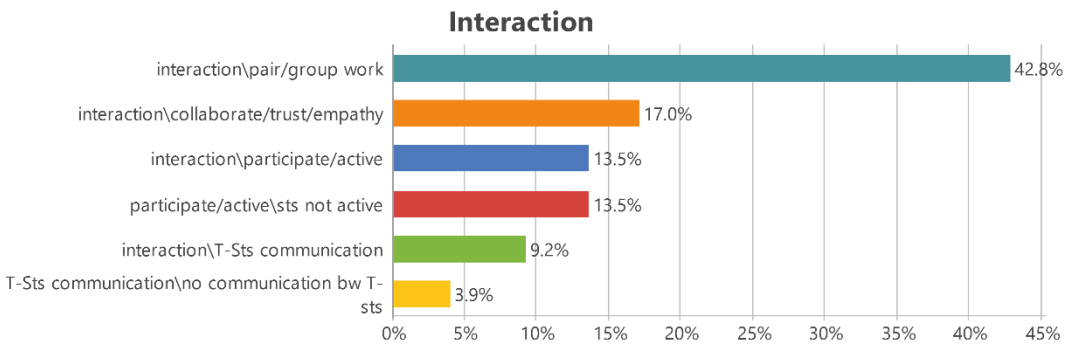


Figure 4.17. The improvement in promoting interaction

One of the activities particularly aimed at developing group dynamic although it was a nonverbal activity. Therefore, when one of the participants questioned the purpose, other participants explained it to her. The dialogue itself was a good example of group dynamic:

E233: "ST12: I don't understand the purpose of the activity. There was no English in it.
Group members: Communication. Interaction.
ST8: If you pass the wrong signal, your group will all fail. So it's a team work.
ST11: Group dynamic. Team spirit." S10BID

The participants brainstormed ideas together as a group in many instances (see E146, E348 and E349). Moreover, sometimes they did not only discuss adaptations or ideas, but they also answered each other's questions and concerns (see E394, E101, and E102 for group discussions and E158 and E159 for learning from peers). They learned to help each other and share ideas, especially in brief discussion and focus group interviews, without the guidance of the leader. The following extracts showed the group dynamic in the preparation process before or during the activities (also see E146):

E234: "My group was really enthusiastic, so it motivated me." ST3S1FGI

E235: "Everybody in our group agreed to act out it silently." ST8S4BID

E236: "We have many interactive activities. Sometimes in pairs, sometimes in groups, sometimes all together. I really enjoy working with my friends." ST8R6

E237: "We had to act as a group in the democracy activity with the book. It was good for group dynamic." ST11S5BID

E238: "I thought that I wasn't good at establishing group dynamic. (...) I think I have learned about group work more because I myself was a member." ST12R3

Furthermore, some of the data also revealed the importance of using a variety of interactional patterns in designing lesson plans. The second stimulated recall interviews showed that all participants considered including different activities of individual work, pair work, group work, or whole-class work. Harmer (2001) offers various interactions patterns with their advantages and disadvantages. It is seen that the advantages of group and pair work outweigh others. For example, more interaction means higher sense of belonging, happiness, engagement, and ultimately learning. There is also feeling secure, brainstorming, interacting and communication with different people, and promoting learner autonomy. In a similar vein, listing the pros of group work, Brown (2007) touches upon interactive language, affective climate, learner responsibility, and individualized instruction. For that purpose, a number of tasks he offers includes drama, role-plays, simulations, information-gap activities, and games. These are in fact what creative drama covers.

E239: "In my first teaching video, there were long silent periods in the lesson because I preferred individual work only. At that time, I thought that they didn't want to join. In the second video, there isn't long silence because there are more interaction among learners." ST1SR2

E240: "In my first teaching, I asked individual questions only, and they didn't speak much. This time I used pair work and group work. They had more time to speak. STT increased. Also they had more fun." ST6SR2

E241: "I was happy when they practiced the dialogue with their partners." ST13SR2

These self-report data were also congruent with the observation notes of the raters (see E106 and E137). In addition, the analytic rubric results displayed that the most improved teaching skill of the eight was promoting interaction.

Interactional patterns, including pair work, group work, whole-class work, all play an important role in ELT because language learning requires interaction, mutual communication, and interlocutors for information exchange in social constructivist theories. Individual work is also valued, yet more interactive activities make learning more practical and valuable. With respect to this, Baldwin (2012) promotes drama as a way to sustain learner engagement providing opportunities of revising and reflecting because participants need to interact with others, imaginary objects or people in role in dramatic play and games. Reflection based on their experiences help them consider what they have experienced and makes them learn to learn.

In addition, the interaction of the teacher with learners play as much importance as the interaction among learners. Therefore, teachers need to promote interaction through the activities they use, encouragement and motivation, and the communicative tasks. In this sense, drama is an exercise of social interaction (O'Hanlon & Wootten, 2007). It cultivates cooperation, engagement, and opportunities to put oneself to another's shoes. Moreover, drama is less teacher-centered promoting more student interaction (Stinson, 2009) as drama activities range in individual, group, pair, and whole-class performances (Baldwin, 2012).

Creative drama, by its definition, already highlight the group work. Most creative drama activities are done with a group or a pair. Even in a simple act-out, partners or group members come together to discuss what to perform, who to perform, or how to perform. Even this brief brainstorming process contribute to their group work because they learn to take turns in sharing ideas, respect others' ideas, and come up with a final decision among all ideas. This thinking process is usually more valuable that what they perform. In short, creative drama is an essential means to foster interaction and team work.

4.2.2.8. *Creating the Affective Atmosphere*

The first session of the creative drama workshop was not named with this skill, yet the purpose behind it was to set a friendly atmosphere. As it is usually the first days and weeks of the school for a teacher to build a good rapport with learners, it was the first session with the same purpose in this workshop. This skill showed a lot of increase as seen in Figure 4.18. Being more abstract than other skills, this skills was observed based on participants' enthusiasm, jokes, humor, rapport with learners, being comfortable, scaffolding, feedback, the way they motivate learners.

Figure 4.18. The improvement in creating the affective atmosphere

For one thing, as ST8 mentioned in E116, first impression plays a critical role in classrooms, just like at the stage, in the interviews, and in relationships. The focus group interview at the end of Session 1 already demonstrated the positive effects of creative drama in building a warm atmosphere among the participants who mostly met for the first time.

E242: "The environment is really friendly. It activates our communication skills between us. In these activities we create new things, produce new thing and with new things again we produce new things. Activities are really different. Related to each other." ST2S1FGI

E243: "These activities create a warm atmosphere in our classrooms. They make our students less stressful. I think they will get to know each other well." ST14S1FGI

E244: "These activities are very effective for making them more relaxed. They can talk about their lives. I mean they can talk about themselves so it is a good idea." ST15S1FGI

The first moment and manner that actors appear on stage is just as important as for teachers since it is the first impression that consciously or subconsciously shapes certain ideas in people's minds. Just like a celebrity endorsing a product, teacher endorse learning through the positive impressive they leave on learners. In that sense, teaching can again be featured as a performing art as discussed in literature (Sarason, 1999; Tauber & Mester, 2007).

In addition, the reflective diaries revealed similar results, particularly touching upon the fact that they got to know each other better in the drama workshop in such a short time:

E245: "Although it was my first time knowing these people, I have learned a lot about them thanks to these activities. We realized that we have things in common, and get friendlier with each other at the end of the lesson."ST1R1

E246: "We can broaden our horizon in many ways because this activity gives us a chance for discovering new information about different topics such as family relationships of other people and other people's cultures. We can also set up a good communication with other people by finding our common aspects in terms of some aspects such as our hobbies, choices of films." ST2R1

E247: "Moreover, this session let us improve a relationship between our classmates and have some time to see our different sides because we couldn't have enough chances to share so much things although we were in the same class with some of the participants." ST5R1

E248: "I realized that we know each other very well." ST7R10

E249: "...learning how to "wake up or warm up" them (learners), and learning how to create a warm classroom atmosphere in the first lesson." ST14R1

Probably the most striking finding was E247 because one participants confesses that even though some participants were friends from the same class taking some mutual courses, they did not know each other well. It was especially surprising when remembering that they were fourth graders. It means that they got to know each other in this 30-hour drama workshop better than they did in their four-year program. Then it is high time to mention the role of drama that includes many games and interaction. Cahnmann-Taylor and Souto-Manning (2010) quotes the lines of Plato, "You can discover more about a person in an hour of play than in a year of conversation."

The following extract is a highly successful example of showing empathy and attempting to have a good relationship with learners. Especially, considering that it was the first time that ST14 met the learners, this can be counted as a good start:

E250: "In the beginning I asked them about Gölbaşı (where the school is located) because I also studied there and I knew it was difficult to go there. I tried to make empathy and a good relationship." ST14SR2

The effects of creative drama to build empathy with others have already been presented in literature (Almaz, İşeri, & Ünal, 2014; Demircioğlu, 2010; Tauber et al., 1993). Another example for showing empathy is below, in which the participant understood the importance of giving correct instruction via a bad example. Since she felt "alien" in that situation, she would not like to put her learners in the same situation in the future:

E251: "When the teacher gave us very short instruction, I also felt so "alien" to the situation. (...) We, as teachers, must be very careful about the instruction obviously."

Other than showing empathy, teachers can ensure a friendly, comfortable, and supportive atmosphere by a number of ways. For example, Surprise, intrigue, and jokes are believed to suspend attention and increase motivation (Tauber & Mester, 2007), which in turn increases

learners' affection to the teacher. Decades ago, Baughman (1979) stressed on teaching with humor when he fostered teaching as a performing art.

Furthermore, some participants aimed to build this rapport through calling learners by their names, which clearly showed benefits in having better relationship with learners (see E86 and E133). Some others, on the other hand, asked more questions to get to know learners, which helped them create a friendly atmosphere in class (see E105 and E122). Harmer (2001) proposes having a good rapport as a vital weapon to prevent bad conduct as well as to enhance communication with learners. He suggests for the prevention of problems to create a code of conduct, teacher enthusiasm, and professionalism by 'practicing what we preach'. Harmer (2001) adds to the secrets of creating a positive classroom atmosphere with establishing a good rapports, balancing praise and criticism, and generating energy.

One of the most important secrets of successful classrooms is the positive, friendly atmosphere in class. Thus, the first and foremost skill a teacher needs to develop is to create the affective atmosphere in class and to have a good rapport with learners. Once both sides get along well, other dynamics of the classroom can work more smoothly. It is also necessary to give the feeling of openness and support to learners so that they will not hesitate to ask a question, or they will be willing to participate and receive support. This is a vital issue in terms of scaffolding in social constructivist approaches. To this end, teachers need to be enthusiastic for teaching just like actors' zeal for acting (Tauber & Mester, 2007).

To sum affective atmosphere skill up, the participants not only grasped the role that building a friendly, positive atmosphere in class plays in their rapport with learners, but they also practiced it in their second teaching practice. Though not all, but most of them were effective in achieving this goal.

To sum all teaching skills up, it can be concluded that the most developed skills were incorporating interactional patterns, setting objectives and adapting activities, building the affective atmosphere, using body language, and while time, spontaneous decision making, voice, and instruction only slightly improved. However, it was found out from the statements of the participants that they found the instruction skill the most important as can be examined in the following extracts.

E252: "(Giving clear instruction) is the most important part of our professional life. If we don't give instructions clearly, our aim becomes a garbage. Therefore, I understand that giving instruction is the heart of our activities." ST7R4

E253: "First the leader gave us some pictures and said what to do. I realized that something was wrong and I saw the other group couldn't get it as well. Then, the leader gave the instruction in another way. At that moment, I considered how important 'giving instructions' is." ST15R4

E254: "The main thing that attracts my attention is how important instructions are in realizing our teaching goals." ST2R4

The difference between their first and second teaching practice was big, in favor of the latter. There was also one micro-teaching practice during the drama sessions. At this point, when these three practices were compared, the fact that their micro-teaching practice in the middle was far better than their first practice in a real class could be the early effects of the drama sessions. On the other hand, that their second practice in a real class was slightly better than their micro-teaching was a sign that they needed more and more practice. Another conclusion that can be dram from these comparisons is that micro-teaching performance could show better performances since student teachers practice with their peers, which makes them feel more comfortable whereas the first and second teaching practices were in real classroom environment, which increased their level of excitement. However, second practice's being far better than the first was still an indication of the effects of the treatment.

All in all, it can be argued that judicious use of these skills will foster teacher enthusiasm because the use of their acting tools, namely their crafts, at their disposal will enhance better teaching (Tauber & Mester, 2007). It can be possible through effective use of drama courses because teaching is a performing art which requires student teachers to be trained in a way to boost their teaching and acting skills, which can ultimately lead to the formation of teacher identities (Hart, 2007; Özmen, 2010a; Sarason, 1999).

4.3.The Perceptions of Student Teachers Regarding the Effects of Creative Drama

The third research question aimed to investigate the perceptions of the participants regarding their own awareness and skills. The results of the content analysis, particularly based on reflective diaries, focus group interviews, and drama products, revealed positive perceptions of the use of creative drama in teaching. The data also revealed other important aspects of their perceptions. Figure 4.19 shows the percentages of the codes of their perceptions gathered from all self-report qualitative data collection tools, namely except for raters' holistic notes. The results were categorized in five, but most importantly they showed two very important points in their perceptions: First, most of their perceptions were on drama activities and their use in ELT, which revealed very positive insights. It must be because

they had always weighed the pros and cons of activities, their alternative uses, and effects on language teaching, as well as learning them by experiencing their benefits. Second, it led them to question their teaching beliefs; what they used to believe and do vs. what they began to believe and would like to do. In addition, the other three categories of perceptions revealed significant data on how to design their courses, the use of video for reflections, and the role of drama in their assumptions.

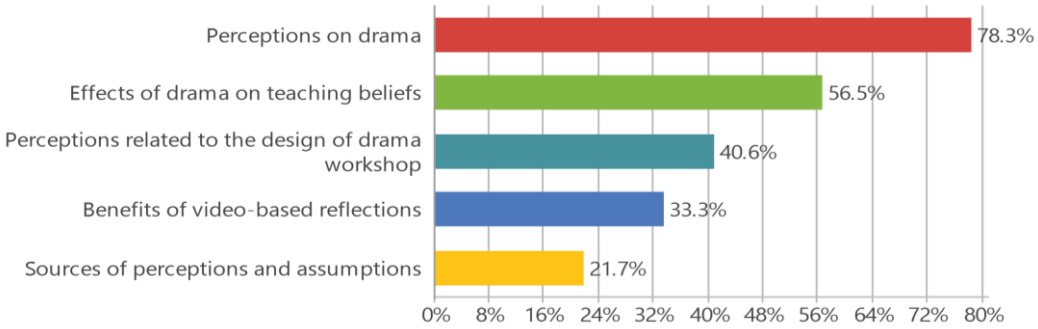


Figure 4.19. Categories of perceptions in the documents provided by the participants

4.3.1. Participants' Perceptions of Creative Drama Activities

Perceptions on drama can be examined in three dimensions: positive perceptions, the fun they had while learning, and their willingness to use drama in teaching. The first dimension is that almost all perceptions of the participants regarding the use of creative drama were positive. The participants constantly referred to the advantages of the drama activities, which were visualized in the program and the outcome in Figure 4.20 revealed that the thicker the line was, the more code it had. Accordingly, it was understood that most of the participants believed that drama activities were useful and effective as they were relevant to be used in ELT and lead to permanent learning. In addition, these activities fostered creativity. All participants enjoyed using their imagination in the activities: while some loved the poems, others fancied drawing. Another advantage of drama activities was being communicative. They promoted communication and interaction among learners. This was related with the next point: promote production. The participants highlighted that through drama activities, STT could be easily increased since they provided the chance to talk and share ideas. That could make production maximum. In fact, drama activities were found to be effective in improving all language skills and sub-skills. They were also perceived as attention-grabbing activities. The participants stated that the activities drew their attention so much that they

felt they needed to be alert and careful. Since most participants complained about mechanical activities, they perceived drama activities as new, different, and communicative in language teaching. The other merits included being competitive in a good sense (since a game or competition increases motivation and enthusiasm), being easy to apply in class, fostering cognitive skills such as critical thinking, strategy development, and creative thinking, promoting self-confidence, enabling learning by experiencing, contextualizing learning through inclusion of real life experiences and authentic materials, and making MI applicable, particularly bodily-kinesthetic. These were elaborated with examples from the data below.

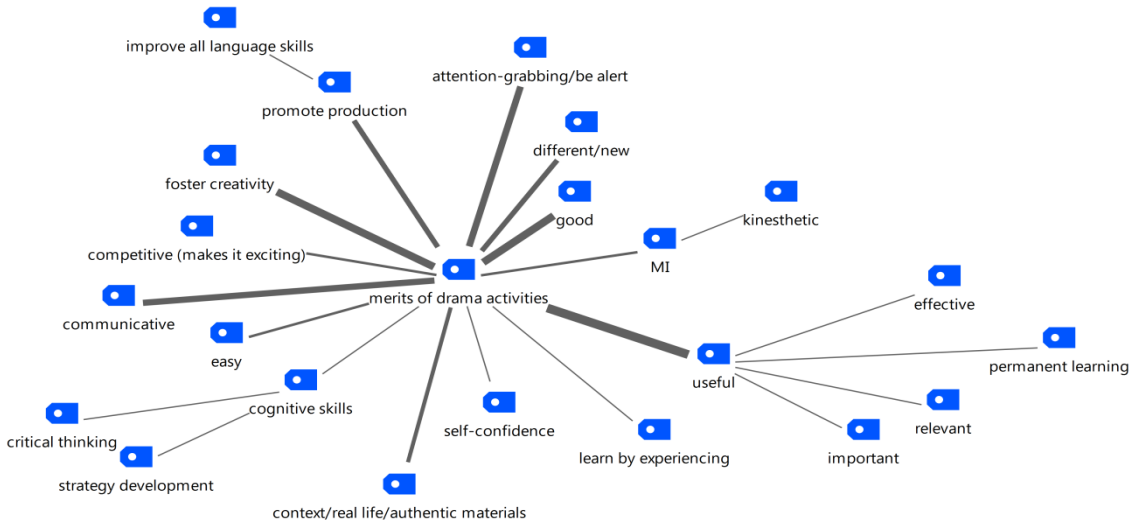


Figure 4.20. Participants' perceptions of the merits of creative drama activities

The most expected outcome of drama is fostering creativity, just like the extracts below show. For example, ST6 connected creative activities to her control over class because she believed she could grab the attention and affection of learners thanks to the creative activities in the very beginning. Besides, ST14 claimed that schools kill creativity, but drama can give it back. Others also frequently touched upon creativity, as seen below:

E255: "I find the activities creative. I think when I become a teacher, they will be very effective for me. Generally people say that how you start your lessons, they will go on like that. So I think I will do these in my lessons and it will give a big impact on my children." ST6S1FG

E256: "The most important thing I learned is to use our imagination and creativity. We need to show our emotions or thoughts with our movements. This also improves language. Verbal and nonverbal." ST5S3FG

E257: "…using objects with a different purpose is the best activity that improves students' imagination. I like it." ST7R6

E258: "I feel extremely happy that I joined this drama workshop. I used to be more creative when I was a freshman. Then, my creativity dried up. Now drama gave my creativity back." ST14S15FGI

E259: "...activates our creativity and motivation accompanied by a peaceful music." ST2R4

Not only as teachers, but also for personal development, creativity and imagination can be developed through drama (Almaz, İşeri, & Ünal, 2014; Genç, 2003; Jackson, 1997; Köksal Akyol, 2003; Morris, 2001; Özdemir & Çakmak, 2008; San, 1998; Sungurtekin, et al. 2009; Tanrıseven & Aykaç, 2013; Yeğen, 2003). Akpınar Dellal and Kara (2010) found that the teachers who did not strive to be as creative in their teaching as they were in their drama courses became authoritarian in the profession. On the other hand, Kılıç and Tuncel (2009) found that teachers can get rid of the authority role through drama.

Second is the effect of drama activities on permanent and effective learning, for which the following extracts, especially the one by ST1, can be examined.

E260: "Teaching vocabulary by using songs, pictures, realias, or drawing is easy compared to teaching them with a drama activity. I have never experienced teaching vocabulary through these kinds of games or activities. That is why; I had difficulty while finding one. However, at the end of this game, I have realized that teaching vocabulary is more effective and permanent in this way." ST1R5

E261: "Revising the points at the end makes the session more memorable." ST14R4

Creative drama activities enable learners to be active in their own learning process thanks to incorporating personal experiences and communicating with others. Therefore, they can discover the language and can build on their previous knowledge. This lead to make learning more meaningful and easy to remember, unlike route learning. The studies also show that drama promotes constructivist learning, meaningful learning, and discovery learning (Abu Rass, 2010; Almaz, İşeri, & Ünal, 2014; Başçı & Gündoğdu, 2011; Er, 2003). Learning that happens through drama enables learners to discover new things and to build the new knowledge on the previous one (Liu, 2002), thus is a way of reconstructivism (San, 1990). Experiences grow to be permanent learning through active participation (Aytaş, 2013; Özdemir & Çakmak, 2008; Sungurtekin, et al. 2009; Yıldırım, 2011). For that purpose, a crucial factor is to attract learners' attention. It was found that drama activities are attention-grabbing. This is an important outcome because the first thing that teachers have to do to educate students is to attract their attention first. If they fail to do so, little or no learning happens (Bandura, 1986).

Third important finding is language production, for which the following extracts are valuable. In fact, the link between drama and language learning has already been reported (Dunn & Stinson, 2011; Maley & Duff, 1982; Wagner, 1976).

E262: "It is better when students talk than when they don't. There is some noise in class during these activities, but it is fine. It shows that students are engaged in activities. I can control this dynamic. I let them speak. I think drama activities are very good to make students produce the language. But the important thing here is that the teacher should know how to act, how to use them." ST10SR2

E263: "Also I like it because it is so productive activity. Just give them some words or sentences they can create it when a story like that." ST6S7FGI

Drama activities are various appealing to different language skills, levels, topics, ages, and so on. Accordingly, drama can be argued to provide a means for instrumental enrichment incorporating learners' experiences, creativity, and active engagement. Abu Rass (2010) states that drama provides the chance for meaningful language production. Studies showed positive effects of drama on speaking skills (Batdı & Özbek, 2010; Kılıç & Tuncel, 2009).

Fourth is learning by experiencing. Having realized the importance of learning by experience (see E149 and E142), the participants referred to it in several ways:

E264: "We learned how we should use our body language, how we can deal with a problem. We did many useful things and we learned them by doing them, feeling them." ST6S9FG

E265: They (students) will like it because we hardly forget our experiences, so students will remember what they do in the classroom." ST5R6

When learners are taught in a way that they learn by experiencing, this leads to Kolb's (1984) experiential learning in which knowledge occurs through experiences. Drama is one such tool through which learners can learn by experiencing (Butcher, Pearce, & Ross, 2017). Realizing this critical power of drama, participants frequently uttered that although they had known the things in theory, they learned and grasped the logic behind them better when they applied them in practice. These show the role of drama in learning by experience (Akpınar Dellal & Kara, 2010; Aytaş, 2013; Genç, 2003). This is highly relevant to the dilemma between theory and practice:

E266: "Actually, we know that before but it is just an ordinary information for us. With today's activities, we learned it by living, experiencing. We made enjoyable and different activities, which were suitable and appropriate for our topic of session. (...) I know everything in theory but it is very hard for me to produce something unprepared. I think I should work on it." ST6R5

Regarding this, the participant revealed perception of the discrepancy between theory and practice (see E62, E301, and E395). Drama allows learners to practice the language, and teachers to practice their skills because it is something experienced directly. Therefore, in teacher preparation, drama has a critical role for student teachers to experience their future job, the teaching and acting skills, and the feeling of teaching. Drama provides self-development to teachers (Özdemir & Çakmak, 2008).

Another merit is being interactive. Only one of the participants had an early drama experience except from the schoolwork as she was familiar with some activities in a summer camp. She made a striking comment when she compared the campers who were used to drama activities and those who were new, even after the first session. She believed that drama increases belongingness to a group, adaptation to a new environment, passion, enthusiasm, and positivity at any level.

E267: "You can see the differences between the groups that have played warm up (drama) games and those not. Firstly the games help the campers to get used to the environment. Also they have really strong effects on campers in terms of adapting them to their groups. The groups that have played the games are always more passionate and enthusiastic. These games increase the level of sense of belonging to a group and positive energy among the youngsters. And the best side of the games is that they appeal to each level of people." ST8R1

Just as she touched upon the group dynamic, drama activities were found to be cooperative and collaborative. The level of interaction is high as well as the motivation to participate. The most critical way to motivate learners to participate was to accept all possible answers gently. The participants stated that they felt comfortable and shared their ideas freely. They were not judged by their behaviors or thoughts. In contrast, all answers and contributions were welcomed. The following statement is one evidence for that:

E268: "V game was good and we don't judge learners for their sentences." ST4R4

Many studies so far have revealed that drama improves socialization, interaction, communication skills, cooperation, collaboration, group membership, and teamwork (Abu Rass, 2010; Akfirat, 2004; Başçı & Gündoğdu, 2011; Demircioğlu, 2010; Er, 2003; Köksal Akyol, 2003; O'Hanlon & Wootten, 2007; O'Neill & Lambert, 1987; Özdemir & Çakmak, 2008; Öztürk, 2001; Tanrıseven & Aykaç, 2013; Wagner, 1976; Yeğen, 2003). It is a very natural outcome since one of the main components of drama is a group of participants.

Another thing praised was the use of authentic materials (see E110). Drama fosters contextualized and authentic learning contextualized and authentic learning (Abu Rass, 2010; Baldwin, 2012). Participants learn to reflect on real life (Özdemir & Çakmak, 2008). Still another was that drama activities were attention-grabbing. Drama sustains attention (Almaz, İşeri, & Ünal, 2014). ST15 clarified her feelings as:

E269: "I cannot help saying that the last activity (Imagine that you are a teacher trainer…) was really effective to get our opinions about the session. Instead of routine final discussions, it attracted me a lot. I dreamed of being a teacher trainer for a moment. It was the feeling that captured me at the end of the session." ST15R2

In addition, it is also easy to incorporate cultural aspects of a language in teaching through drama. One example of discussion on a cultural issue was the following:

E270: "L: Let's talk about the last proverb first. 'The grass is always greener on the other side of the fence. Why do we say 'Komşunun tavuğu kaz görünürmüş'?

ST10: Because we feed chicken and geese; we have them. It is in our culture.

L: While they have beautiful grass surrounded by fences. Yes, it is a cultural difference. Right? So it is always better to teach idioms and proverbs in context." S7BD

Drama helps enhance communication and the solutions to cultural conflicts especially in culturally diverse classrooms (Cahnmann-Taylor & Souto-Manning, 2010). In this sense, the positive role of drama on cultural sensitivity in second language context was highlighted in a study by Bournot-Trites, Belliveau, Spiliotopoulos, and Séror (2007). Cultural sensitivity brings about tolerance and understanding. Drama also fosters tolerance and sensitivity (Özdemir & Çakmak, 2008; Tanrıseven & Aykaç, 2013). Furthermore, drama has an impact on cognitive skills. How it triggers cognitive skills was pursued on critical thinking, holistic thinking, higher-order thinking skills, creative thinking, and so on, like in E121. It also actives multiple intelligences.

E271: "This activity we can improve learners' holistic thinking." ST13R4

E272: "What attracted my attention more here was that drama activities are more kinesthetic and can be easily adaptable to different topics. I picked the practical and useful activities. I have a lot of opinions now." ST12S15FGI

Drama improves critical thinking (Jackson, 1997; Yeğen, 2003), questioning, (Başçı & Gündoğdu, 2011), risk-taking (Almaz, İşeri, & Ünal, 2014), problem solving (Aytaş, 2013; Köksal Akyol, 2003; Özdemir & Çakmak, 2008), a multi-dimensional perception and thinking (Baldwin, 2012) cognitive skills (Annarella, 1992), long-term memory (Demircioğlu, 2010), and decision-making (Tate, 2005).

One last indication of their powerful and positive perceptions about drama came in FGI after the brief theoretical discussion during Session 10.

E273: L: "What is drama? What did we do? What did you expect before the sessions and what did you find? Did it meet your expectations?

ST12: First I thought that drama was just about how we used our body language in normal life, not for teaching. Here I learned that it is more than this, more useful for me. I learned a lot of activities, acting and things about the body language.

ST2: Drama is like a medicine. How? For example, before drama, our stress was very high but it is less now. I am aware of this. I can do better things now because I feel relaxed. I can discover my feelings. This includes my communication skills. I try to avoid some emotional things because I know that these emotions make me powerless. But now after drama, I feel more powerful.

ST14: I realized we learned a lot of things to teach English in our classrooms to be beneficial for our students like using our voice, our body language, giving instructions. We learned some things about our teaching skills. I learned many things about myself. So I am glad.

ST11: Before coming here, I thought that drama was just about acting out. But after these activities, I realize that it is something inside of life. It's about all aspects of our profession, so I am glad to be here." S10FGI

Shortly, the merits of drama can be summarized as being based-on real contexts, experiences, involving problem-solving skills, decision making, interaction, engagement, motivation, promoting discovery and experiential learning, communication, creativity, conflict resolutions, and teamwork (Butcher, et al., 2017).

The second dimension of perceptions about drama activities was that they were found extremely enjoyable. Despite certain challenges in their lives at that time, the participants had great fun in the drama workshop. The sessions were held in the evening, after their classes. Sometimes they arrived at the session after the practicum, sometimes before the private course they attended for the high-stake exam to be appointed as a teacher (see E283). Thus, usually they were tired, yet were avid to participate. The reason was that they had incredibly enjoyed since the first session and relaxed in the workshop to get rid of the stress of their hectic life. Before late, they realized that even they –as young adults who were going to be teachers soon then- had so much fun while learning how to teach. It meant for them that their learners would have much more fun at younger ages. They put themselves in their learners' shoes, and got excited to start teaching. In other words, they believed that learners can learn English while having fun at the same time. It made them believe in the power of drama more. With this respect, Liu (2002) discusses if being enjoyable is synonymous to being effective in learning. This is a critical point because drama is not something done just for fun. It has its theoretical assumptions and a great many of merits in learning. Liu (2002) argues that educational drama enables the use of target language in a communicative and enjoyable way, yet a teacher is always responsible to bear the participation and emotional processes of introvert or low-confident learners in mind. Some of their utterances regarding the fun they had were given below:

E274: "In my stressful daily routine, it is very enjoyable for me. At the same time I think we will learn to be a good language teachers." ST11S1FG

E275: "I loved the games so much. And I want to try all of them in a real class." ST13S1FG

E276: "I had so much fun during this session because I love learning proverbs and idioms. I would play fast-slow game and match the idioms game again and again if we had time. I believe that my students would like such activities too if I used them in my classes. They can make my lessons more enjoyable." ST3R7

E277: "A session couldn't be more enjoyable. It was so much fun that I burst into laughter during the session." ST5R11

E278: "I enjoyed so much and I realized that my acting skills have improved. Now I feel comfortable while acting out. We did two improvisations and I realized that I progressed a lot when I remember my first session. I think it is a good point." ST7R11

E279: "And, the competition always works in every classroom. It made even us excited." ST13R7

Having fun through drama applies for all ages. For example, although dwelling on drama with children, Baldwin (2012) underlines that even adults enjoy drama. When people enjoy something, they benefit from it more. Similarly, studies showed that drama activities were fun (Batdı & Özbek, 2010); drama-based lesson plans brought fun to class (Demircioğlu, 2010); teachers enjoyed participating in drama sessions (Dunn & Stinson, 2011); drama made learning enjoyable (Akpınar Dellal & Kara, 2010); and drama provided learning while enjoying (Kılıç & Tuncel, 2009).

The third dimension is the desire of the participants to use drama in their teaching as immediate as possible. As a result of all the positive perceptions above, all participants expressed their willingness to use drama in their teaching in the future. This desire derived from the data in which they repeatedly asserted that they would definitely employ these activities in their profession. Some of the related data were presented below:

E280: "I will definitely use these activities in my class." ST3R1

E281: "I want to use what I have learned in drama. I have even used some activities in practicum recently, and it really goes well." ST7SR2

E282: "I started to design my own activity types for the future." ST9R4

E283: "Moreover, this year we have an important exam to be appointed. While studying for the exam, we did nothing for our profession this year except for the practicum. Until I came here, I had not known what I would do in class once appointed. I was afraid of that idea. I was thinking what to say to learners and what to do in front of them. Now not only do I know, but I am also confident. In that sense, it felt good here. I mean I am ready both professionally and emotionally. What is more important, I am impatiently looking forward to using what I have learned in my class." ST11S15FGI

One important point is the anxiety that high-stake exams cause, as pointed out in E283. This exam can have hazardous effects on student teachers' understanding of metacognitive awareness (Kuhn, 2004). Another point is that since participants were lack of real classroom teaching, they began enthusiastic to apply what they learned in their own classes. Thus, it can be deduced that drama raises motivation (Abu Rass, 2010; Akpınar Dellal & Kara, 2010; Aytaş, 2013; Demircioğlu, 2010; Kılıç & Tuncel, 2009) for teachers to employ drama activities in their teaching.

On the other hand, there were a couple of concerns shared by some participants either during BIDs and FGIs or in reflective diaries. Most of their negative feelings and ideas about activities were related to their classroom management skills such as noise, grouping, crowd, and space. When someone raised a concern, it was first the participants who replied to their friend. However, if their concerns were not responded by any of their peers, it was definitely answered by the drama leader. Sometimes it turned out to be a fruitful discussion, in which possible problem-solving ideas were brainstormed. Some examples are as follows:

E284: "After making up a story by using the pictures, acting out the same story can be boring for young learners because we have seen all the pictures many times; that is why; we can easily predict what they will tell us. I think very simple predictions prevent them from binding their interests into the lesson." ST2R4

E285: "The game was enjoyable but actually I don't think I will use it in my classroom because the students can harm each other, especially young learners." ST14R4

E286: "I noticed something: when the authority was missing, I mean the teacher doesn't explain the activity with a clear instruction, or doesn't control the activity, one of the students behaves like the teacher and tries to control the group. It can be a disturbing behavior for the other students." ST14R4 (personal)

E287: "In addition, we should pay attention to the questions we ask about the learners' personal life. We can prevent this situation like asking opinions, ideas." ST10R6

How their concerns were eliminated was perfectly revealed by the following participant:

E288: "I was always complaining here that we cannot apply them in crowded classrooms. You were explaining, but I was saying inside that it wouldn't work. However, I used it in a classroom of 38 students and it really worked. They used the words they learned that day, such as beverage. Their teacher even said she would use it in every lesson." ST12S15FGI

In short, it was found out that the perceptions of the participants regarding the use of drama activities were enormously positive. There were of course some concerns that did not sound plausible to the participants. Thus, they were clarified during discussions. It can be summarized that student teachers perceive drama incredibly useful, especially in terms of their teaching skills.

4.3.2. Participants' Perceptions of Teaching

Participants' perceptions of teaching indicated not only the effects of creative drama on their teaching beliefs but also on the analysis of themselves and teacher selves.

4.3.2.1. *Teaching Beliefs*

The results about teaching beliefs can be categorized into three groups: the change in the pre-shaped teaching beliefs before the teacher education program, the emerging teaching beliefs as a result of a comparison of their program and the drama workshop, and the future dispositions. These are similar to the factors Farrell (2009) explains as to influence the novice teachers.

To begin with the early beliefs before the teacher education program, it was noticeable in the data that the participants came to their teacher education program with certain beliefs based on their experiences as a student. Therefore, they tended to compare what they learned with what they had experienced in their own language learning process. These beliefs were akin to show that they had learned English in a more traditional way, and were not content with it. The following extracts are about their experiences as a student:

E289: "I wish our teachers had taught us English like that. We never played games while learning something. We always learned grammar and translated our sentences into Turkish. Maybe that is why we aren't so creative. We are so limited in terms of finding something new. We are the products of a colorless and boring education system. However, it is a good thing that we are aware of this defect and want to change it. I am trying to improve myself as a teacher and as a person." ST3R9

E290: "About the activities at school, I can say that I remember the introducing part because we stood up, said our names and things about our families, and sat down. We were sitting at the back and weren't listening to others. But here, these are creative ways of introducing yourselves and we pay attention to our friends because you know you might ask some questions about them. So it was a really good thing for me." ST6S1FGI

E291: "When I was a student, I was puzzled several times, so if I become a teacher, I will try not to be confusing." ST12R4

E141, E163, E181, and E240 are very striking extracts of such that are worth rereading. The common point of all is that the participants, as students, were observant of what they would not like to become in the future. Borg (2009) discusses the impact of this previous learning experience on teacher cognition. He explains this situation with Lortie's apprenticeship of observation, by which he refers to the prior experiences as students that may affect their teaching beliefs. Before they come to the teacher education program, they already form certain beliefs about what kind of a teacher they want to be and do not want to be based on their experiences with the teachers they observed. In the same vein, the way they learned as students makes them shapes beliefs on the way the can teach. Early schooling experiences range from kindergarten to university, which affects their early teaching (Farrell, 2009).

Secondly, there were some emerging beliefs during the treatment because the participants were inclined to compare what they had learned and experienced to what they had already known and practiced. Accordingly, they usually referred to the practicality of drama activities against the time-consuming materials required in their SLTE.

E292: "Other than this, I was really fed up with cutting cartoons and papers. I always got lower grades than my friends in Materials Adaptation Course. They perfectly decorated their materials, so I started to believe that I was going to be a bad teacher. In this case, I saw that a good teacher doesn't mean to be able to cut cartoon well. Now I can come up with an activity quickly. I use them in my practicum, too. Teachers there also loved them." ST3S15FGI

E293: "I used to believe that the best material was the one made from cartoons. However, I saw that the drama techniques are more spontaneous and require less preparation, yet lead to more permanent and enjoyable learning. I used some of them in my practicum and experienced the results there. They really worked well!" ST12S15FGI

E294: "Drama seriously made us more practical. I am not very skillful at cartoon materials. I was thinking if I could do it. But here I saw that it was important to be creative and to produce things appropriate for our learners' needs." ST5S15FGI

E295: "We had an assignment in materials adaptation course. I changed an activity we learned here to use there yesterday. Now I believe I can change boring activities in the course book to enjoyable ones." ST12S9BID

E296: "For speaking, I used to prepare lots of materials, cut papers for example. But now in drama activities I don't have to prepare any materials." ST6S7FGI

E297: "My professors used to warn us to make students more active, yet hadn't taught any activities other than information-gap activities. I think the only reason that I had such an active lesson was drama. I feel that I am more practical." ST5SR2

Based on these perceptions, it can be inferred that the participants shaped some beliefs in their teacher education program, especially regarding the materials adaptation. It is too normal because expectedly the content, duration, nature, and philosophical and theoretical foundations of these programs are reported to influence student teachers (Farrell, 2009). However, they were inclined to reshape some beliefs about adaptation after the treatment. It was seen that the participants became akin to believe that the best materials were not necessarily the ones made of cartoons and other visuals after having seen the practicality and entertainment that the drama activities brought to teaching. In addition to the enjoyable and practical nature of drama activities, the participants also stressed on their communicative nature while complaining about lack of presentation of activities that make learners more active. The reason behind it could be the crowded population of the program they were involved in. It was probably not because they were taught enough about communicative activities, but mostly likely because there were not enough time allocated for the practice of each and every activity. In contrast, the participants learned the activities, the logic behind

them, their adaptations, and the possible problems about them by experiencing these activities. Therefore, there are more likely to remember and use them in their teaching. If they do not practice, not apply the scientific knowledge, and not reflect on this experience, their teacher education model will not go beyond the craft model Wallace (1991) described.

E298: "At school, teachers were limiting us. We were doing to the same activities in pre-, while-, and post-activities. As if we had had to. It worsened our imagination. I was more flexible as a freshman and more mechanic as a senior. The school restricted our creativity. However, it all changed after drama. We began to say 'Look, we can also do that!' I think the most contribution was drama set me free." ST14SR2

E299: "I became a negative person as I was criticized in micro-teachings. What I believe could change there. But in drama, we are free. What I believe as a teacher candidate becomes more applicable through drama." ST12SR2

E300: "I think it was an effective lesson. In practicum, some teachers want us to teach with GTM. However, I want to be communicative. I don't want to teach traditionally. Teaching English becomes unbearable that way. I believe we should improve our creativity." ST1SR2

E301: "I had known some of these techniques, yet I didn't know how to use them in class. Discussing how to adapt drama techniques, how, where, and when to use them, and what to pay attention while using them was very fruitful for us. I think drama is especially necessary for young learners: as they cannot spend all their energy in the break time, they need more kinesthetic activities in lessons. What is more, they like teachers who let them learn by playing games. That is why, it becomes an advantage for us. I also agree with my friends that in some courses, professors tended to approve the same kind of materials, but weren't open to new ideas. Thus, we felt that we began to produce the same things all the time at school. But now we feel that we have many more." ST8S15FGI

Apart from materials adaptation, some participants above reproached the traditional restrictions on them, referring to their desire for creativity and communicative approaches. Thus, their ideas and beliefs were seen to change based on the awareness they gained in drama. Cabaroğlu and Roberts (2000) propose a set of categories to describe the nature of the change process that preservice teachers go through. Of all, the change that these results can be categorized into seem like the awareness/realization category which they describe as:

> *"The student teacher realizes or becomes more fully aware of a construct, idea or process. As a result, s/he accepts and understands it better or, in contrast, perceives that previously held beliefs are no longer valid in the context they will teach or that they aren't applicable to certain groups of pupils or in certain types of schools. Thus, the awareness process seemed to lead to or precede other changes in student teachers' beliefs." (Cabaroğlu & Roberts, 2000, p.394)*

The interesting point was that as the participants learned more about drama and experienced the awareness/realization that Cabaroğlu and Roberts (2000) describe, they referred more to their methodology courses and highlighted the missing points for them than the drama courses they took. It was observed that the drama course in their program was on educational basis unlike many other programs in Turkey which were still on literature basis. Despite this,

the participants had the chance to discover more in this treatment than in those coursework. This can again be explained with the crowded populations in ELT programs and the lack of practice for teaching (Seferoğlu, 2006; Şallı-Çopur, 2008). Thus, this can lead to important insights for these programs.

Diverting attention to the interval between teacher education programs and classroom practices, Miller (2009) gives some examples of studies that showed the minor impact of pre-service education and major impact of in-service practices to teachers' identity. Then she provides four directions in shaping identity: a focus on identity in teacher education, which I believe is the most essential, understanding the complexity of context, the need for critical reflection, and identity and pedagogy. It is well-known that student teachers bring their personal learning histories to their teacher education; however, they tend to shape or reshape their beliefs at pre-service program. This is the first formal and substantial context to build teacher identity, which is followed by the in-service practices that can let beliefs be reshaped based on contextual experiences.

Finally, they believed in the power of creative drama so much that they began to shape their understanding of teaching and future dispositions in a way to incorporate drama. The results showed that they became more and more interested in using drama activities in whatever level and age they would teach. Some of their utterances below are the evidence for that:

E302: "I search drama activities on the internet. I even ordered a drama book. Whenever I see something related to drama, it attracts my attention." ST12SR2

E303: "When I look at a course book, I say 'Oh, here I can have a nice activity. I can make an act –out for this part' and I can come up with an idea easily. In addition, we get rid of stress. Also, we had the chance to speak English here because we don't much." ST15S15FGI

E304: "From the beginning of the lesson to now, I have observed that drama is not only the way of teaching but also gives me a direction which makes a major contribution to my ability to perform my professional identity. In addition, in my opinion, drama gives me a chance for taking a fresh look at the problems I have come across and a hand to come up with a new approach toward unexpected situations." ST2R11

E305: "I have a part-time job and I use what I have learned there. My students always beg me to play those games again. They had great fun while learning English." ST3S15FGI

E306: "It isn't realistic to hope tremendous changes after 15 sessions, but I even started to see slight changes in my teaching so far (this is the 8th session). It is certainly true that these sessions affect the way I perceive teaching." ST3R8

E307: "I gained an awareness that is about how creative drama affects our students' motivation. As an adult I was very motivated for these activities. I had fun so much. Classic learning styles and mechanic activities could be boring after a while. I also think that mechanical activities are boring and from now on I know I should use different activities so this session gave me a point of view. From now on, I know I should use creative drama techniques." ST4R1

E308: "I can say this drama sessions gave my creativity back. The creativity that the school and standardized lesson plans took from me. All these broaden my horizon."

Studies have continuously reported that there is a link between student teachers' beliefs and practices (Borg, 2009; Johnson, 1992; Kuzborska, 2011; Richards, 1996), and that student teachers tend to change and shape new ideas in their teacher education program (Borg, 2009; Cabaroğlu & Roberts, 2000; Johnson & Golombek, 2011; Peacock, 2001). Most of these studies particularly suggest changing any negative beliefs of student teachers in the early years of teacher education programs. Given all the benefits of creative drama, it can be proposed that it could be better to replace the drama course in ELT. Today it is in the third grade in the current program. Additionally, it can be offered in the first grade, too; first introducing the communicative and affective aspects of drama and the next practicing the teaching and acting skills more.

In fact, it is seen that the participants, although having shaped certain beliefs already in their teacher education, are open to change their beliefs in way that they can accommodate what they believe better. Since teacher change has to do with experiencing theory and practice, they began to be interested to incorporate drama in their own teaching after practicing through drama as the following extracts show. Especially E310 is interesting in terms of ST4's desire not to be a traditional teacher using grammar translation method. Such teacher beliefs and perceptions as indications of their identity formation can be shaped in SLTE through an effective guidance and mentoring. Regarding this, Yuan (2016) found out that student teachers' ideal role as a communicative teacher may result in a controlling, traditional teacher under negative mentoring.

E309: "Finding a quick alternative activity part was a little difficult for me, because I think I am not creative enough to come up with new ideas in the class. (...) most probably I will do it by trying new things in class. I cannot know if it will work in class then, but I will see. I save all the activity types we covered; they will help me I guess and with some research on the internet or with the help of some books, I can handle and develop my creativity." ST12R5

E310: "Do not ever turn into a teacher using GTM as a person who will start the profession as an idealist teacher hoping to make all her students speak English well and claiming to change the system in a positive way. You have learned a great many of things. You had a great teacher education. You have to pay it away. Do not leave being creative. You can make an activity out of anything. Do not be monotonous. Your students should be happy to attend your lessons." ST4Drama product/Letter to the future self

Miller (2009, p. 173) reminds that "all teachers have their 'ways of being' in the classrooms." Yet, that they are open to change and development is something upbeat for them. Otherwise, if teachers resist to trouble all alone, they may risk burnout and lose being a competent

teacher as Cahnmann-Taylor and Souto-Manning (2010) remind. They suggest drama as a means to communicate through conflict and overcome the barriers to social change.

The positive impacts of creative drama is nothing new (Dunn & Stinson, 2011). For instance, in Stinson's (2009) research, just some students had had drama experience beforehand while none had it in their teacher education program. Despite the challenges the participant teachers had in incorporating drama in teaching as a result of a drama project, they offered positive responses and beliefs about drama use for pedagogical purposes.

Combining early school experiences, professional coursework at teacher education, contextual factors including this drama workshop as an extra-curricular treatment, and practicum practices, all these beliefs about teaching results in teacher cognition (Borg, 2003). For him, teacher cognition includes beliefs, knowledge, theories, attitudes, images, metaphors, perspectives about teaching, teachers, learning, learners, content, curriculum, materials, one's self and so on. In other words, teacher cognition covers what teachers think, know, believe, and do. Since these are reflected in their practices (Borg, 2003), it is really crucial that student teachers are assisted to shape their beliefs and identity.

4.3.2.2. *Comparison of Personal Beliefs and Professional Beliefs*

As a result of some thought-provoking drama activities, the participants had the chance to ponder on their own personal beliefs and their teacher beliefs as well as their personal traits and teacher traits. When they compared the two, most of them realized that there was a difference while some believed the two were the same. The first extract is an indication of this chance and the similarities and differences for ST5 whereas the others particularly appreciated reflecting on themselves and their teacher-selves:

E311: "This game helped me to see what I think of myself, and whether I have positive or negative thoughts about myself. Well, generally, I have positive thoughts about myself, but I am also aware of my weaknesses like having a quite personality. (...) We all have ideas about what kinds of people we are. We all know about our characteristics, but most of the time we are not aware of why we are like this. I guess, with the help of this activity, we had the chance to think about that." ST1R8

E312: "We compared our personal identity with the professional one and I noticed I have never thought on it before. After I looked at my sheet, I saw both differences and similarities. For example, I am a bit lazy in my daily life and I am not punctual, but when it comes to teaching, I change into someone else! I am more serious and perfectionist while teaching. When it comes to the similarity, I love making jokes in my life and in classroom. Also I tried to make jokes and let students have fun." ST5R10

E313: "Today I said to myself, 'ST4 is like a panda because she is so emotional.' In this activity, after a long time, I ask myself who I am." ST4R8

E314: "I haven't thought about myself for a long time, so thank you for giving us this opportunity. Actually, we also thought about our friends' characteristics. I have realized that there should be a line between ST6 and ST6 Teacher." ST6R8

E315: "I haven't thought who I am for a long time. This activity provides me to think about myself. 'ST7 and ST7 Teacher' activity made me learn about something different between my two identities. There is a huge gap between them. And 'strength and weaknesses activity' made me conclude that if I have a successful identity, that means I am aware of my weaknesses and strengths." ST7R8

E316: "I had a chance to think on my weaknesses and strengths. And my favorite activity was drawing myself and my professional self. It was really useful to think deeply on myself and find my characteristics. I have realized that I really liked working on personal issues." ST9R8

E317: "It created an awareness about our personal and professional characters, and our strengths and weaknesses. (...) So I learned that I can reflect myself easily and people can know my character even if they don't know me for a long time. It was a new thing for me." ST14R8

The data presented here suggest that the participants enjoyed the opportunity and enquiry of their personal and professional selves. However, it was astonishing that they had not thought about themselves before. Therefore, it was understood that ELT programs should provide more tasks and opportunities for student teachers to reflect on themselves. The results of the study by Merseth, et al. (2008) offer that the two selves of teachers influence and are influenced by their experiences. Thus, on the way to professional identities, personal identities should be redefined first.

The following extract explains that one of the activities required the participants to write down notes about themselves and to guess who the person they drew was. The fact that they mostly guessed the person drawn correctly, as ST5 stated, showed that they were aware of their own traits as well as the others. It was unlike E90, in which ST14 came to a realization about discovering the personal traits of herself and others.

E318: "In another activity, we wrote down some notes about our identity, mixed the noted, and all people chose one to guess whom it belonged to. Most of us managed to find the right person." ST5R10

This is how they started to question their own personalities. They question how they are viewed from an outsider eye while also judging how they perceive themselves. This is the very first moment that they started to create their teaching personalities. Travers (1979) argues that teaching as a performing art requires to create a character. Just like Stanislavski offered in creating an acting role, Travers argues that creating a teacher role is a slow-paced situation, the stages of which include studying the personality that a person wants to be, not

copying the desired role but producing one, discovering the qualities and the personal structures of the role, practicing the final role, and of course keeping it alive.

One of the session specifically focused on knowing the self as this is the core of becoming a skillful teacher. Without being aware of one's strengths and weaknesses, it is difficult to improve them. During a BID in this session, the group discussed the ways to reimburse their weaknesses. While the solutions varied, it ultimately led to drama:

E319: "L: Strengths and weaknesses. OK. Do you think you can compensate these weaknesses?
Group members: Yes. Through experience.
Through reading.
Researching.
Teaching more.
More drama (laugh)." S8BID

Being aware of one's strengths and weaknesses leads to self-knowledge, which requires a high metacognitive awareness. In addition, beliefs and motivations play a role in teachers' ability to perform a task (Pintrich, 2002). Self-knowledge entails recognizing strengths, weaknesses, learning styles, and motivational beliefs. However, it is argued that many teachers lack sufficient knowledge of metacognition (Veenman, et al., 2006). As a solution, Wiezbicki-Stevens (2009) suggests improving self-knowledge through guided reflections.

The evaluation activity in Session 8 was to draw a picture that depicted their personal-self and teacher-self. To give an example of an imaginary person called Sally, they were instructed to depict who Sally was and who Sally teacher was. However, no instruction was specifically given to indicate a comparison or contrast. Therefore, the participants drew similar items if they believed these two were the same, or different items if they believed they were different. As a result, the drama products out of this activity revealed their perceptions of themselves and their teacher-selves. The following extracts were from the session transcripts while the participants were describing their own products:

E320: "I can become happy with most things in life, like listening to music or seeing a little puppy. And this is me as a teacher. After the rain, there is always sunshine. There are flowers here and they will always blossom again in spring. Just like me, I want to be the hope for my students." ST1S8BID

E321: "This is me in my real life. I can look closed or resort, but when I open myself, I love colors; I love shopping; I can't sit still for a long time; and I lose my concentration easily. But when I become a teacher –and well I work at part-time job – I feel like a closed box. I can't show myself. I hide my good sides. I don't know why, but I don't reveal who I really am. Something prevents me from showing my true personality." ST3S8BID

Figure 4.21 demonstrates what ST3 explained in E321. Despite being an introvert, she indicated that once she got used to the environment and opened herself up, she depicted herself as an enjoyable and happy one. However, she kept her introversion in her teacher self. She believed that she could not reveal her real character in her profession. This was how she perceived herself, yet was not observed in her teaching. Therefore, she was believed to be more open as a teacher through experience once she had her own classroom and met her own students.

Figure 4.21. ST3's product in Session 8

E322: "As you see, my picture is colorful. In classroom or in real life, there are no differences in terms of colorful things. This is me. I drew people holding hands because I want brotherhood. I drew a tree with fruits because I think that is life and I give meaning to some people's life. I drew colorful flowers because the spring is my favorite season which shows the rebirth of everything. And this is me as a teacher. I want to be creative, so I drew a sun here and I can give some light to my students. I drew arrows to show communication between my students. I also drew them around a table in the middle to show that my students are all equal and there is no difference between them." ST6S8BID

E323: "This is my class with flowers, passion and love spreading up to the air. It goes from my heart to the sky. Then they rain and make a river. Then, my students can go to the river and drink water. And this is my life circle." ST8S8BID

E324: "This is me. I am sometimes sensitive. Sometimes not balanced, sometimes funny. This is me as a teacher. I am a leader: balanced and energetic." ST14S8BID

E325: "Here you can see ST15. I have goodness in my life. Sometimes I can be angry with some issues. Sometimes I feel so bored. Sometimes I cry because of the things that happened in my life. And as a teacher, this is a rainbow because there are always good things in life to remember. Whenever I think my life isn't meaningful, I look at the rainbow over me. There you can see me as a teacher. English is built into the middle in my heart. You can see my students waiting for me, opening their arms to me, so I will hug them. I am a positive person. And these stairs show that I will achieve my goal."ST15S8BID

Figure 4.22. ST14's product in Session 8

Figure 4.22 is the drawing of ST14, who depicted her teachers-self as serious (high-hilled shoes), enlightening (the bulb), balanced (the symbol) and shining (sun) while her personal self is musical (musical notes), sensitive (butterfly), but also gloomy (sun with no rays), unbalanced (scales), and undecided (question marks). ST14 also expressed that she believed a teacher should be serious, as can be found in E326.

E326: "I noticed the differences between ST14 and ST14 teacher. I realized the things I did unconsciously. For example, I am a funny person in my personal life, and I do things to make the people laugh, but in the classroom, I have to be more serious to be the boss. Of course sometimes I reflect my own personality, but it should be limited. This session was an illumination for me. I thought about my inner world, who I am, and what my strengths and weaknesses are." ST14R8

Whether a similarity or difference was noticed in their personal and professional identities by the participants, the connection between two is likely to contribute to their development and educational goals (Meijer, et al., 2009; Merseth, et al., 2008). This is highly valuable in uncovering the personal aspect in teaching, as stressed by Day, et al. (2006), Loughran (2006), and Travers (1979).

It was found that those who believed that Sally and Sally Teacher should be different supported that a good teacher should not bring her/his personal life into classroom:

E327: "I think that my personal life, and characteristics should be definitely different from my professional life. Of course, it is impossible to separate them completely, but at least I shouldn't reflect my negative features on my profession. I shouldn't let the negative things in my daily life affect my teaching." ST1R8

E328: "To be honest, my-self and my professional-self conflict with each other. To find the balance between them will take time. In brief, my weak points give me a route how to focus on my problem. This is a really important point for me." ST2R8

E329: "I have realized that there should be line between ST8 and ST8 Teacher. For example; ST8 is less ambitious than ST8 Teacher." ST8R8

The following examples for different selves are the most striking ones:

E330: "The differences between ST4 and ST4 Teacher were nice to see because I realized that we aren't the same person in the classroom. For example, I have X Teacher at a course. He is very effective in teaching and a good person, but when I stalked his Facebook, I was shocked to see that he was a total teenager. Then, I promised myself that my students will not know ST4, but only ST4 Teacher." ST4R8

E331: "Who is ST11? Who is ST11 Teacher? I hadn't known the differences between the two until this session. Actually, I didn't think that there must be a difference between them. But now I believe there must be. When you enter the classroom, you are a teacher, a mother, a friend, an organizer, a student, and so on. I think you cannot undertake too many roles without a special strategy, in other words a special identity. These roles require power, strength, creativity, patience, endurance, etc. You may not have these features in your life, but you have to have them in your professional life. Otherwise, you cannot be a teacher in the real meaning. I realized these facts in this session." ST11R8

E332: "One must know oneself, but a teacher needs to know that maybe more than anyone. Beyond knowing yourself, a teacher needs to know her students, too. I think I am aware of my personality features, but thinking about my weaknesses and my strengths is something I haven't done before. After the session, I consider more about them, and I have found more weaknesses as a teacher. I felt a little bit anxious first, but it is important to be aware of them to fix or at least to work on them. I have lots of weaknesses, but besides them I have some strengths, too. Having so many weaknesses as a teacher isn't good, but maybe it is because I haven't had enough experience. Some of them will decrease in the future, but the ones in my personality will not change a lot. (...) After this session, I spend more time to think and separate my features as a teacher and as myself; it gives me a better understanding of thinking about a good teachers features. " ST12R8

These thought-provoking examples are indications of the discovery of personal and professional identity. The participants clearly revealed that after the drama sessions, they began to reflect on themselves and their teacher selves more. Thus, an effective, reflective, and interactive drama coursework can be suggested as a means to help student teachers identify their beliefs and dispositions in SLTE. Previous research is in a general accord with the argument that fostering acting skills has to do with building teacher identity (Hanning, 1984; Hart, 2007; Özmen, 2010a, 2011a; Travers, 1979). Özmen (2010a) proposes a pyramid of teacher identity development, on the top of which there is teacher identity whereas the bottom is occupied with the physical, emotional, metacognitive, and nonverbal awareness. This simply summarizes that for student teachers to develop a professional identity, first they need to be aware of their strengths and weaknesses.

Arguing that both professional and personal selves evolve in time, Kelchtermans (1993) offers five parts to the former: self-image, self-esteem, job-motivation, task-perception, and the future perspective including the expectations of the job. As if exemplifying some of these aspects of professional self, some of the participant reflections showed their awareness of themselves, their future dispositions, and the route that they began to shape their 'selves':

E333: "I am not a hardworking person in daily life, I wanted my teacher self to be a hardworking person for the sake of my students. Because I see this as a responsibility of mine toward my

future students. (...) We also wrote our weaknesses and strengths in a different activity, and we did an act out activity about them. Generally, it is hard for people to confess their weaknesses even to themselves. However, I think that knowing your weaknesses is a strength. If you know your problem, you can find a solution to that, but if you aren't aware of it, this will cause other failures in your life." ST1R8

E334: "In this process I have started to recognize myself better. I have discovered my weak points such as impatience, being tendency to be angry easily and having difficulty in setting up a friendly communication with my students. I believe time is the best medicine for my weakness. I should definitely avoid these points when I become a teacher because I am a role model for my students. I will be a little inexperienced, but I believe if I have self-confidence, I can get over these problems. I have no rights to show my negative feelings. I take responsibility. I see myself as a bud, which carries new hopes all the time despite all obstacles. If I have a lot of enthusiasm to share my knowledge, I should be ready to all surprises." ST2R8

E335: "I had never thought of becoming an English teacher until I made my university preferences. I always wanted to be a translator, but one of my teachers insisted me to choose teaching as a career. I have never regretted my decision, but I want to be the best English teacher, and I know that I am not even close to be one. My secondary school English teacher had made me love English, and I want to be like him. I want to inspire children. Also, I want them to remember me with my kindness and enthusiasm. If I cannot do my job in the best way possible, then I may consider of changing my profession. Being a good teacher requires dedication, and I don't want to be a teacher who will be forgotten. I am a reserved person, and I sometimes have some problems expressing myself verbally, but my close friends and family members think that I am an entertaining and funny person. However, I feel uncomfortable in front of strangers and other people. I will do my best to improve myself in terms of teaching skills. That is why, I take these drama and other courses. I want to be myself as much as possible while teaching English." ST3R8

Hart (2007) discusses the transformative effect of classroom experiences on the "self" concept of the novice teacher. He rightfully argues this as classroom is a dynamic place that is subject to make changes on the "self" through interactions and reflections. Therefore, the self-concept of the novice teachers can be called a developing self. In addition, there is the bodily self as Spolin (1983) states body language given spontaneous signals consciously or unconsciously. Student teachers tend to develop a self-identity starting in their education. Finally, the performing-self is the self-as-doer.

Dwelling on the professional identity of drama teachers, Kempe (2012) proposes self as a constituting part of identity, role as an inevitable element of identity, and character as the performed self or 'front'. That is, his model of identity includes teachers' selves and their 'visible selves' that is expressively performed by them. According to Kempe (2012), it is important because teachers' identity and the change in the mode of their dramatic character, enhance students' learning. What is even more important is that the more teachers identify their beliefs and practices pursued by their 'selves', the more they appreciate and shape their 'performed selves'.

4.3.3. Participants' Perceptions of Drama Related to the Design of Drama Workshop

It seems clear from the results regarding the perceptions of the participants that they felt the design of the workshop also promoted the way drama influenced them. In other words, some of the results were found to have derived from the meticulous design of the sessions. There were four factors that made a big impact:

- Drama is based on practice. (Applicable and learning by experiencing)
- Drama encourages group discussions. (Elicitations and brainstorming)
- Teachers are drama leaders in micro-teachings. (Peer and self-evaluation)
- Drama is usually implemented in a circle. (Trust, eye-contact, and equality)

The most important factor was that the workshop was designed mostly based on applications and practices. Therefore, the participants emphasized that not the theory –because they already knew it-, but the practice was what helped them improve their skills and caused such big awareness on them. Their statements empower this result (also see E10 and E397):

E336: "This session has a significant place for me because we have started to practice what we have learned." ST2R11

They also relate it to students' development through the chance to practice (see E149):

E337: "After learning a language point, students need to practice them through these activities in order to strengthen their learning, and to improve their language skills." ST1R5

Learning becomes more effective when based on practice. Heathcote (1984) outstandingly explains that the knowledge that is confined to course books independent of real-life is dead knowledge. Therefore, language learning through practice is acknowledged as the more effective way rather than route learning and memorization. Just like language learning, it is also important foe learning in teacher education to build a connection between knowledge and experience (Dewey, 1934). Drama is one such way to practice learning that is based on experiences, and actions, and is process-oriented (Adıgüzel, 2012).

The second factor was the role of discussions and elicitations during BIDs and FGIs. The participants were not lectured. Nor were they spoon-fed. Instead, they discovered things themselves based on the practices they were involved in. In order to facilitate their discovery learning, the leader asked some elicitation questions so that the participants could answer and brainstorm the reasons behind certain practices and solutions to their concerns and problems (see E301). Some examples are as follows:

E338: "And we realized that we can explain things to the others without using our voice. I couldn't understand this during the activities. Then we made an overall evaluation of the session (focus group interviews), and I get the main point during that evaluation." ST1R2

E339: "Then the teacher asked us the relation between this activity and a teaching skill. While talking on the activity, we uttered some skills, but I couldn't see the relationship until the second activity. (...) Through this game and the following discussions, we realized the importance of giving correct instructions." ST1R4

E340: "Book holding activity was stressful for me. (...) we had equal position during the activity; no one was the authority. For that reason, I was surprised when you (the researcher) elicited "democracy and equality" from us as the topic of the lesson, but it was an incredibly clever way as a warm-up for democracy reading. I don't know how I can adapt this for another goal. However, this activity is in my pocket. I will definitely find a way to use it in my teaching." ST4R5

E341: "Because of these teachings (micro-teachings) and evaluations at the end, we are now so much better than we were at the beginning." ST9R12

E342: "I think they are so enjoyable and creative activities. The better thing is that we discussed everything after playing these games. I think deeper in adapting these games or activities into my classroom." ST9S1FG

E343: "Revising the points at the end makes the session more memorable." ST14R4

E344: "We developed some ideas to calm down the class, so we saw different techniques. For example, I learned clapping technique from ST8. All of them were so beneficial. (...) Final discussion is a good way of summarizing all the activities, and gaining a different point of view from my friends." ST14R6

These discussions were quite useful for the participants not only to come up with new ideas, but also to increase their metacognitive awareness. A sample discussion is below:

E345: "L: What was wrong?

ST12: For the first instruction ... we couldn't make a circle.

ST8: Even if we have the (written) instructions in the previous activity.

ST12: Even in Turkish, we didn't understand it.

ST5: I think the teacher should show this activity before playing.

L: Exactly. You identified the problems. (...) What can we change or add to the instruction then?

ST8: Maybe we can specify the places maybe with a post-it or something.

ST5: We can skip the "all of them" part because they crushed each other.

ST8: Maybe they can change on our count of 1-2-3." S4BID

The leader encouraged them to brainstorm with certain questions (see E152), or with encouraging utterances (see E153):

E346: "L: What can you use this activity for?

ST1: Teaching jobs maybe.

ST13: Feelings. (...)

ST6: For some grammar points, imperatives for example.

L: Right. In such sentences, what should we be careful about?

ST6: Level of the students.

ST8: The grammar point. (...)

L: Uh huh. And how did you feel?

ST12: I enjoyed a lot.

ST10: It was very good actually, but I think there is an, how can I say, a negative thing because reading aloud isn't always a good thing.

ST9: Maybe for shy students, but they can just do their part themselves, and then they will listen.

ST14: But students like to read aloud in class anyway. (...)" S2FGI

E347: "L: Actually it isn't even possible to talk about all adaptations here. It is you who is going to think about the activities to adapt them to your lessons. You can learn a name activity here, but adapt it to a grammar activity in your class. If you believe, you can find a solution." S1FGI

It was not always with the encouragement of the leader. Sometimes, the participants discussed alternatives themselves (see E141) or found solutions together (see E394). That is, when they raised a question or a problem, participants answered, shared ideas, and brainstormed alternatives or solutions all together.

E348: "ST11: While they are protecting the swimmer, for example they can shout like 'you cannot catch the swimmer'. To revise some grammar structures.

ST6: Or we can teach them some lines, or give them some rhythms. So while they are playing the game, they can say these rhymes.

ST5: We can teach, for example, the names of animals. While they are, you know, around, they can produce the sounds of animals." S5BID

E349: "ST12: Maybe it isn't effective with young learners because they cannot produce sentences.

ST6: They can use words, instead.

ST2: They can make simple sentences with the new structures.

ST12: Also I think we cannot use this activity with big classes either because they cause chaos. For example, I teach to a class of 36 students. We can just do pair work.

ST8: Then you can make two circles instead of one.

ST10: I thought maybe we can give numbers to each.

ST5: This activity can be difficult in class, but nice in the garden." S7BID

The results reported the importance of brainstorming and discussion with the group members. In one study, James (1996) was found that the participants can feel at ease during group discussions which may promote consciousness, help build better relationships, and can even be the underlying reason behind the dramatic change in behaviors. This may be the advantageous consequences of focus group interviews. It is a resourceful way of gathering data through focus group, in which participants discuss ideas (Wilkinson, 2004).

The third factor that helped shape their beliefs was the inclusion of micro-teaching in the last sessions and the evaluations right after them. Each participant designed a mini lesson based on a range of provided options including skill lessons such as a reading lesson and sub-skill lessons such as grammar teaching. They were allowed to select the one they wanted to give them some freedom, yet they were not set totally free so as not to have an overlap of topics, skills, or materials. After their micro-teaching, a multi-perspective evaluation followed. First, they evaluated themselves. Second, they evaluated their peers. Third, the leader evaluated them. Surely, the peer-evaluation took more time and was more beneficial to them since they felt more comfortable to share both positive and negative aspects of their teaching and took each other's comments less threatening than an authority such as a leader, teacher trainer, etc. It was observed that the participants were eager to appreciate the strengths of their peers while they were careful and positive while criticizing the missing points of each other. Another important finding of this multi-perspective evaluation was that the participants believed that an evaluation from an outsider eye was more objective and more effective in one's professional development. Their statements about self-evaluation were presented in the following extracts:

E350: "I had the chance to evaluate myself. Generally I cannot evaluate myself during the activities or teachings, so it was a good opportunity see myself from outside. Thanks to the drama sessions, I realized the importance of self-evaluation. It has a great effect on developing my teaching skills. I am still lack of so many things. One of them is simultaneous decision making. As I mentioned before, I cannot evaluate myself, and this is the main reason for me not to be able to make quick decisions. I only do what I planned before. If I practice enough, I believe that I can do better." ST1R10

E351: "On the other hand, being able to make self–criticism is an important key of determining our weak aspects. By doing so, we can discover if we have used effective teaching techniques, if each goal we planned have been succeeded completely and if the given message is meaningful and related to our daily life. If we question these questions, it means that we are aware that we have gained the skill of evaluating techniques after teaching." ST2R9

E352: "Drama has made major contributions to my horizon. For example; from my first drama session to my last session I have discovered that I have avoided making a self–criticism about my teacher identity. During this period, I have been aware of deceiving myself and started to produce some solutions. Finally, I have decided to confess my weak aspects. (...) At the beginning of drama session, I felt nervous and tense. I thought if I made mistakes, I would feel ashamed. After that, I have started to think in this way: Stay calm and behave however you like. I have observed myself and concluded that it is too early to be ready to some surprises. In case of this situation, time will teach me how to get over this problem." ST2R10

E353: "I want to call this session as "mirror" because we evaluated ourselves. How do we know ourselves? I feel that I grow up day by day in my teaching after these evaluations. After every session, I feel more confident and less fearful. I believe in myself more thanks to the workshop. I have learned how to evaluate myself." ST11R9

E354: "I think here is my problem: I cannot see the good things if I have any. I always make bad comments on my performance." ST12R9

E355: "We have discussed the things we have covered and we have already evaluated ourselves in the sessions and in the reflections. In all sessions I remember we mostly evaluate ourselves. I think this becomes a habit for me." ST12R10

E356: "I had a chance to discover my personal and professional identity and to evaluate myself and others." ST2R10

E357: "I want to say that today I've seen myself from other eyes. I always tried to find out what I was good at and bad at during the activities and after the activities." ST10R9

Self-evaluation is a must-have component of self-reflection is Zimmerman's (2002) cyclic model of self-regulated learning, and is viewed by MacBeath (2003) as the most valuable one to find out what goes on in a class. In this study, the participants evaluated their own performances after their first teaching based on a video-recording, during the FGIs in each drama session, after their micro-teaching as a drama leader in the workshop, and after the second teaching based on a video-recording. They also wrote reflective diaries after each session. When they reflect more about themselves, they began to discover new things about themselves, which contributed to their metacognitive awareness, and new perspectives about their teaching, which contributed to their teaching skills. Thus, it can be discussed that those who self-evaluate their progresses can have higher skill acquisition, satisfaction, and efficacy (Kitsantas & Baylor, 2001). They reported instructional planning self-reflective tool was praised by student teachers in that it promoted self-evaluation. Many studies have so far presented the effects of self-evaluation on interactive decision making (Walsh, 2003), self-efficacy (Ross & Bruce, 2007), or teaching experiences (Eröz-Tuğa, 2012; Lee & Wu, 2006).

Another was peer-evaluation, the perceptions about which were as follows:

E358: "I also got some feedback from my friends. Whether they are positive or negative, I appreciate them because they provide a lot to my improvement." ST1R10

E359: "At the same time we had the chance of learning the precious opinions of our colleagues about us. It was also a good thing for me. For example; when ST12 said 'ST11 gave the instruction very clearly while she was teaching', I felt much more confident than I had before." ST11R10

E360: "It has been beneficial to watch and evaluate our friends' presentations. It is hard to understand whether or not someone has understood what you taught. The best way to understand it is to make them do it. The same thing applies in teaching, too. Actions means more than words. I have observed dramatic differences in most of my friends' teaching. Our teaching perspectives have obviously widened. I can feel that our creativity has been boosted." ST3R12

E361: "All of them (peers) have strong sides in teaching. They showed us how we could use drama in every situation of language teaching. I can see the development in their teaching. This is good for us." ST11R13

E362: "We observed our friends' performances in many ways to improve our teaching skills by being aware of our weak aspects. (...) Our tone of voice also gives us significant clues about our level of excitement. For example; while I showed my excitement by not being able to focus on my activity, ST3's level of excitement arose with her speech pace which prevents us

from feeling in a friendly environment. In brief, drama has made a big contribution to the level of my awareness in English language teaching. Drama has helped me rediscover myself and control the way I teach English." ST2R13

E363: "I enjoyed watching my own teaching performance and being evaluated by others as it really helped my professional development." ST8SR2

E364: "My friends' comments and your comments are important for me because it is good to have someone else's opinion. Other people notice your mistakes and good sides better than you." ST3R10

A substantial number of studies support the notion that peer-evaluation contributes to student teachers' development (Colasante, 2011; Cosh, 1999; Day, 2013). Day (2013), for example, found all positive results about peer-evaluation in ELT practicum. Similarly Cosh (1999) highly praises peer observations and evaluations, not to judge but to encourage self-reflection and self-awareness.

Finally, the following are the evidence of the benefits of the leader's feedback:

E365: "I really learned a lot in drama. Especially since your feedback is always based on our practices, I believe I improved myself more in drama than at school." ST1SR2

E366: "I did try to listen and learn what other people would say." ST12R1

E367: "This part is a note for you (drama leader). I really am grateful to you for making me see different aspects of teaching. No one has taught what you taught to me. I am glad that I participated in the drama sessions." ST3R11

A mentor, a teacher educator, a more experienced teacher, or such can observe the teaching practices of preservice teachers; but the most important thing is to promote reflective thinking (Le Cornu & Ewing, 2008; Leshem & Bar-Hama, 2007; Smith & Lev-Ari, 2005). To sum all evaluations up, this study consisted of self-evaluations, peer-evaluations, and observer's evaluations. A multi-perspective evaluation is shown to be beneficial before (Horasan Doğan & Cephe, 2017; Ozogul, Olina, & Sullivan, 2008; Richards, 1998).

Last but not the least, drama sessions always started by gathering the participants in the circle. One participant highlighted its role on cooperation and group dynamic:

E368: "Generally we did our activities in a circle shape, and this helped us see, create a good relationship with each other, and give us a feeling that we are equal and all friends." ST5R1

Surprisingly enough, ST6 even drew her students around a table to represent their equality in an identity activity, as reflected in E322, which shows that she interiorized the rationale behind making a circle. Baldwin (2012) explains why circle shape is mostly preferred in drama in that it creates a supportive group work, active listening, and mutual understanding.

4.3.4. Participants' Perceptions of Video-Based Reflections

One of the important point in their perceptions was the use of video-based reflections, during which the participants first watched their own teaching practice and then reflected on their teaching by replying certain questions. Unlike the pilot study, which did not include video-based reflections, the main study results showed that the participants highly benefitted from watching their recordings. While the participants of the pilot study tended to boost their teaching skills, the participants of the main study criticized themselves more objectively after seeing themselves like an outsider. In addition to objectivity, they had the opportunity to compare their first and second teaching practices, which facilitated tracking their development. The first stimulated recall interview revealed that the participants became aware of their deficiencies only after they watched themselves, as nine of them stated below:

E369: "In the video, I saw that my legs were crossed. I used the same tone of voice all the time. There was too long silence as if only I had talked. My body language was bad. I was playing with my hair. I hadn't realized the mistakes in my body language before I watched this. I hadn't known that they meant I was closed to communication." ST3SR1

E370: "I thought I gave the instructions correctly. But I saw in the video that it wasn't clear. Also, I stayed put. I covered my face with the book, didn't communicate effectively with students, and stood close to them. I repeated their answers. It isn't understood during the lesson, but I saw that most of the lesson was silent. Students remained passive. But I hadn't realized these mistakes before I watched the video." ST4SR1

E371: "I used my body and voice well. But after watching the video, I realized that my tone was always the same. It might have distracted attention. I saw that I walked toward a student while she was talking. I hadn't realized that at that moment. I pointed at students and couldn't make a good communication with them." ST5SR1

E372: "I saw that I read the instructions, spoke in the same tone, pointed at learners, repeated their utterances, and had so many mistakes with my body language." ST6SR1

E373: "I didn't make eye-contact. I stayed on the same spot. I never left the book and covered my face with it." ST7SR1

E374: "I was relaxed, but as far as I saw in the video, I wasn't comfortable. I didn't know that crossed legs meant closed body language." ST10SR1

E375: "I wasn't aware of what I saw in the video." ST11SR1

E376: "I saw that my body language was terrible. I didn't know that it means being closed to communication. Nor did I know that I used my voice terribly. I increased my voice all of a sudden. I talked most of the time. After watching it, I can say it was a bad lesson." ST12SR1

E377: "I played with my hair and closed my arms frequently." ST14SR1

Though a minor point, the issue of echoing can be discussed first (see E370 and E372). Harmer (2001) proposes that when teachers echo an utterance unconsciously, it may be a natural part of communication while a conscious echoing can mean mocking. That the participants were not aware that they repeated learners' utterances meant they echoed them unconsciously, which is not a negative situation, but may be an indication of nervousness.

As the extracts above already indicate, video-based reflections enabled the participants to see themselves teaching and make honest self-evaluations. Similarly, some extracts from the second stimulated recall interviews showed that they realized their mistakes while watching themselves. However, the number of such comments decreased in the second teaching. This finding showed both an improvement in their teaching skills and the advantage of watching the teaching recordings. Especially E380 demonstrated that ST10 became aware of her mistake during teaching and made a modification spontaneously. That is, she realized it while teaching, not till she watched the video. This is a sign of her improvement.

E378: "While watching my teaching videos and discussing on it with you, I realized what I hadn't realized at school." ST1SR2

E379: "Watching both lessons in the video made a great awareness about myself." ST6SR2

E380: "Yes, I remember this. I realized while teaching that I forgot to change the question in the circle. However, it wasn't a problem as they had different partners. But in the third round I changed the question. When I see it now on the recording, I see that it wasn't a problem. They didn't realize it." ST10SR2

E381: "I used to go behind the teacher's table unconsciously. I realized that in the video. I also pay more attention to my body posture." ST14SR2

The difference between the first and second teaching can be attributed to the impact of reflections in stimulated recalls based on the video-recordings. Having found the contributions of video-based reflections on student teachers, Eröz-Tuğa (2012) argues that they should be involved in reflective feedback sessions using video recordings so as to make their teaching experience more effective and beneficial for them.

A great many of comments in reflections also revealed the awareness and appreciation of using videos to evaluate themselves. ST3, for instance, decided to record her own teaching from time to time in order to enhance her teaching skills by watching herself and reflecting on her teaching. She discussed the role of videos on improving her teaching skills:

E382: "Especially after I have watched me and my friends' performances, my awareness increased more, and thus, I have started to deal with big obstacles which will have an adverse effect on my teaching skills." ST2R10

E383: "I have realized that I don't see my features objectively. It was beneficial to see myself teaching. I am going to record myself from time to time and watch the video afterwards because I watched myself like watching an actress. I observed my gestures, mimics and body language critically. I may be mistaken, but I have noticed little improvements in my body language. I don't cross my legs anymore. I made use of gestures more, and made eye-contact with my friends, which was something I usually avoid. I still have some problems with my voice. I don't know how to overcome them, but I am thinking of recording my voice as well. A good teacher should be able to use his or her voice effectively. Otherwise, their students may get sleepy or lose concentration. Maybe some voice exercises can help me to improve mine. Overall, taking drama lessons is the best decision I have made. I look at my teaching skills and personal traits from a different perspective." ST3R10

It is understood from the reflections of ST5, who took notes of her mistakes, and ST7, who realized the need to improve herself, that the participants take the advantage of watching their recordings to improve their teaching skills:

E384: "It was so nice to watch yourself while teaching. I noted down my teaching mistakes. For example, I am not good at correcting students' mistakes. I become confused when I come into such situations, but I should learn how to react correctly soon." ST5R10

E385: "We watched videos and evaluated ourselves. I realized that when I was teaching, my tone of voice was calm, so I thought that I should improve it." ST7R10

One of the most striking data was provided by ST11, who was well-aware of what she needed to alter in her performance. Moreover, she noticed the role reflections in improving metacognitive awareness. Furthermore, she believed that becoming aware of one's weaknesses and deficiencies is as valuable as compensating them. This was almost similar with ST12, who harshly criticized herself for being too bad, yet also appreciated being able to evaluate and modify herself. Their statements were given below:

E386: "I saw ST11 Teacher in this session. It was an extraordinary experience. I found the chance of watching myself at the scene. How do I stand? How do I look? How do I speak? How does my voice sound? I found answers to all these questions. Now I feel I know more facts about myself as a teacher. While I was watching myself in the video, I realized that I hold an object all the time when I am teaching. Also I found out that the tone of my voice doesn't change during the lesson. In other words, I have too many things to develop, but it doesn't matter, because even knowing about me is a virtue, I think. Besides my weak aspects of teaching, I discovered some good things about me. That made me more comfortable and hopeful about my professional skills. At the same time, we can develop our students' metacognitive thinking skills via a similar reflective session." ST11R10

E387: "When I watch my video, I felt really bad and I wouldn't want to be my student. I couldn't use my space in the class, instructions were really bad, but now I think if can see them I can now fix my problems in the class. At least I can evaluate myself, and I can think of alternatives." ST12R10

Based on all these extracts, it can be concluded that video-based reflections are more objective, more reliable, more motivating for reflection, and more evidence-based. It is widely acknowledged that video-recordings are useful in teacher evaluation (Colasante, 2011; Eröz-Tuğa, 2012; Lee & Wu, 2006; Song & Catapano, 2008). Horasan Doğan and Cephe (2017) even found that despite a self-report, student teachers' self-evaluations were lower than those of learners and trainers thanks to the video-based reflections.

Like actors watching themselves on the video, teachers can watch their own teaching to enhance their performances in teaching. Promoting video tool for self-assessment, Tomalin (2006) believes that the use of videos can be motivational in enhancing acting skills. For a systematic self-observation to become a more competent teacher, such as a more expressive, sensitive, nonverbally effective one, Tomalin (2006) suggests the video-based evaluations.

4.3.5. The Source of Perceptions

In case any extraneous variables affected the results, the workshop was not kept long; it lasted two months. Even so, there might have been things that affected the participants other than this treatment. In order to ensure results, during the stimulated recall sessions, they were asked whether they had attended any seminars, workshops, courses, or other events, read any books or other materials, and watched any videos or films that might have affected their answers to the items in the inventory. They confirmed that they had not. Particularly the answers in the second stimulated recall showed that all of them planned their activities in the second teaching by using creative drama and remembering what they learned in the workshop. Few of them reported that they made use of earlier knowledge they learned in their program and the experience in their practicum. Thus, the figures showed the following:

- 15 participants stated that their assumptions and the source of their disposition in lesson planning and the application in their second teaching were based on creative drama.
- 3 participants also mentioned the effects of the chance of practice in practicum.
- 2 participants additionally referred to their teacher education program.

Each participant's statements are as follows:

E388: "I chose my activities from drama techniques. I shaped most of my teaching based on what I learned in drama. I didn't learn these activities in a course or somewhere else. I believe that drama is communicative and interactive. It provides learning by experience." ST1SR2

E389: "I chose my activities from drama. Practicum may also have an influence on my development." ST2SR2

E390: "Drama improved me a lot, especially spontaneous decision making. This helped me a lot in practicum. I think there wasn't anything that influenced me. Anyway we don't make as many presentations as we used to this year. There was no other thing that could contribute to me." ST3SR2

E391: "I was influenced by drama. I pay attention to the objective-activity agreement and having fun." ST4SR2

E392: "I selected drama activities because they are more practical." ST5SR2

E393: "I chose the activities that would promote speaking, be appropriate for level and objective, make learning concrete, make students active and interactive, and allow group work. Just like in drama." ST6SR2

E394: "I selected my activities from drama sessions because I aimed to turn mechanical activities into communicative ones." ST7SR2

E395: "I knew some drama activities from our camp, but I didn't know how to adapt them into teaching. I hadn't used any of them in my first teaching for example. Now, after the drama workshop, there is a really big difference. I was influenced by drama a lot. In the past, I was mechanical. Even if I tried to find kinesthetic activities, the best I used to find was role cards. But now, I can adapt different activities to different topics." ST8SR2

E396: "My activities were from drama workshop because it makes me feel relaxed. There weren't anything I learned apart from this workshop, no courses or seminars. But I do gain experience in practicum." ST9SR2

E397: "I had activities from drama sessions. I used my experiences there. The most useful thing for me was drama. It helped me to integrate activities to my lesson. I had known some activities before at school; but now I know how to use them correctly. That drama is based on practice helped increase our teaching experience." ST10SR2

E398: "Drama lies most in this plan. Of course there is also my increasing experience. But I wanted to have a communicative, interactive, and comfortable lesson. Thus, I try to use what I learned in drama." ST11SR2

E399: "I adapted drama activities. If in the past, I would have chosen classic activities. Matching with pictures for example. Now I changed a lot. Drama improved me a lot." ST12SR2

E400: "Drama was the most influential. Also what I learned at school helped me, but mostly drama." ST13SR2

E401: "I used drama in my teaching. The school was limiting my creativity, but I feel free with drama." ST14SR2

E402: "I make use of drama activities a lot. I love them." ST15SR2

As their own statements showed, they began to shape their teaching and beliefs with drama. It was not because they were forced or implied to do so. It was also not a coursework at the end of which they were graded. As all the results and discussions in the perceptions section revealed, it was only because they personally experienced, believed in, and generated some positive outcome in drama. Yet still, one must be cautious in claiming that the independent variable is the sole cause of the impact on dependent variable, as Dörnyei (2007) points out. Thus, the results can be said to show that drama has an effect on metacognitive awareness and teaching skills, and these two were seen closely related. However, to assert a cause and effect relation, follow-up experimental research are needed.

In addition, the difference between the first and second stimulated recall answers already confirmed the argument above. Although the participants had taken a drama course a year before this workshop, none of them used any drama activities in their first teaching (except for one energizer exercise used by ST10). To remind some utterances after the first teaching:

E403: "I didn't do new or different activities. These are always in books and worksheets, like matching and fill in the blanks." ST4SR1

E404: "I just planned to show a video, but the electricity was gone. So I continued without it from the book." ST6SR1

E405: "I just did the activities in the book." ST8SR1

E406: "I used only an energizer that I knew from young learners' class. I did normal teaching then." ST10SR1

E407: "I didn't plan different activities. I just teach what you had in today's program." ST15SR1

If there had been more influential effects on their assumptions or practices, they would have shown them in their first teaching. However, they referred neither to their teacher education program nor to the drama course in this program. Thus, the change in the second teaching can be explained by the impact of the treatment. This leads to the discussion of revision of drama courses in SLTE in Turkey (Özmen, 2010b).

Finally, the overall perceptions about creative drama in general can be best summarized through the following extremely inspiring reflections:

E408: "When I looked at the whole picture, I notice that we shared and learned so many things together. I wasn't expecting that lovely atmosphere at the beginning. We played games and did different kinds of activities. We always discussed and shared our opinions after every activity. I believe that all these things will help us for doing better." ST5R10

E409: "I think drama is a kind of magical stick. It is timesaving, creative, enjoyable, and adaptable. After I attend drama work, I have realized my point of view changed. I try to use the activities in my practicum. They perfectly work." ST6R10

E410: "As I said there, before I came to the sessions, I was thinking drama was just about my body language or voice, acting out. However, it is really more than these. I have of course learned a lot, but my focus was mainly on the different activities, the ones I had not known before. Honestly, in some sessions I thought they were very long, but now at the end, I see the advantages of them. I have used some of the activities and strategies in my practicum school, and they worked very well. For example, for classroom management, instead of shouting I used the hand strategy and I could manage the class easily." ST12R10

E411: "Thanks to our sessions, I feel relatively more comfortable being in front of people than before. I am not a good role player, but I had never done acting in my life. It is new to me. I am getting used to it, and surprisingly I started to like it. I am thinking of taking further drama courses. If it is going to help me express myself more clearly, then I am in. I am glad that I have taken these lessons." ST3R9

E412: "At the end, I can say these drama sessions gave my creativity back. The creativity that the school and standard[ized] lesson plans took from me. All these broaden my horizon. Thank you for all. I learned and enjoyed a lot!" ST14R13

E413: "I feel I am learning really important things in drama." ST9R3

The main argument of this dissertation was that teaching is actually an acting skill. The following extracts summarize the overall findings incredibly well:

E414: "At the end we finished the session with a sentence that can summarize the whole session; I said 'classroom is a stage and you are great actress there.'" ST5R2

E415: "When I evaluated myself comparing before and after drama, I can see that I improved my acting skills and I will use these techniques in my class. I have already used some of them in my lesson plans." ST4R9

E416: "I think drama is the most important tool for teacher as a teacher is an actor in front of the class. *After the drama classes, I realized that I have a new perspective." ST8R10*

CHAPTER V

CONCLUSION

This chapter first presents the summary of the whole study with the data collection tools, data analysis, and the results and discussion for each research question. Later the conclusions were presented with implications for SLTE. The implications include a suggested syllabus, a discussion on 'teaching as a performing art' and 'teacher as a drama leader', and recommendations for SLTE. Finally, the chapter is finalized with the limitations of the study and ideas for further research.

5.1. Summary of the Study

This study aims to examine the effects of creative drama on metacognitive awareness and teaching skills of ELT student teachers, as well as to gather their perceptions about their awareness and skills. To this end, one teaching practice of 15 student teachers were observed, recorded, and evaluated in a real classroom environment by the researcher using a researcher-designed tool called TOS. The recorded lessons of 10 participants were evaluated by two more raters using the same tool. The tool allowed the raters to evaluate each performance both analytically and holistically. Following this teaching experience, a stimulated recall interview was conducted with the participants watching and evaluating their performances. Then, all participants were administered an inventory about metacognition called the Metacognitive Awareness Inventory for Teachers (MAIT). After this pre-data collection, the participants took part in a 30-hour drama workshop designed and led by the researcher covering certain teaching skills through drama activities, metacognitive tasks, and micro-teachings of each participant. After a couple of activities, there were brief interval discussions on how to adapt them or what to pay attention to; additionally at the end of each session there were focus group discussions on what they had gained, realized, or

questioned. After each session, each participants kept reflective diaries to share and reflect on their feelings, ideas, and acquisitions. Once the workshop was completed, a second teaching practice of all participants were observed and recorded in a real classroom. The second teaching practices were rated by the same three raters based on the recordings: all by the researcher and the same 10 participants' teachings by two raters. After teaching, there was a second stimulated recall interview in which participants watched themselves and reflected on their thought processes regarding the planning, while-teaching, and after-teaching processes. The MAIT was re-administrated at the end this process.

At the end of this data collection process, a mixed data analysis process followed. For the first question about metacognitive awareness, data from the MAIT were analyzed on t-test following the early analysis for reliability, distribution, and homogeneity. Qualitative data, especially stimulated recall interview results, were also utilized for the first question. For the second question about teaching skills, first of all, the agreement among raters on the analytic rubric was calculated. A high consistency being found, researcher's ratings were employed in statistical analysis to find the improvement in teaching skills. Analytic rubric scored were examined on t-test. More in-depth data were provided by qualitative data from holistic notes. In addition, participants' own reflections, stimulated recall interviews, and focus group discussions highly contributed to find out the improvement in their teaching skills. For the third question about perceptions, all qualitative data were examined. Overall, all quantitative analysis were conducted on SPSS while all qualitative data were analyzed through content analysis on MAXQDA. The program also allowed to quantify some data and to visualize the results. The large sum of data revealed significant findings for three research questions:

Research Question 1: What are the effects of creative drama on ELT student teachers' metacognitive awareness?

The results of the *t*-test analysis of the first and second administration of MAIT showed significant difference and the effect size was large. Both these quantitative results and the results of qualitative tools, especially stimulated recall interviews, showed improvement in the metacognitive awareness of the participants, and the most improvement was observed in metacognitive regulation. Of three types of regulation, monitoring showed the highest improvement. In addition to metacognitive knowledge (declarative, procedural, and conditional) and metacognitive regulation (planning, monitoring, and evaluation) offered by Schraw and Moshman (1995), metacognitive experience as in Flavell's (1979) and Hacker's

(1998) models was added, including general self-awareness and recognition of experience, namely the lessons learned out of their experiences. Self-awareness is similar to Flavell's (1979) 'person', Paris and Winograd's (1990) 'self-appraisal', Pintrich's (2002) 'person' while 'recognition of experience' (lessons learned) is similar to Flavell's (1979) 'cognitive actions', Paris and Winograd's (1990) 'self-management', and Pintrich's (2002) 'task recognition'. In general, it is noteworthy to mention that, as shown in Figure 5.1, these three components of metacognitive awareness of teachers were interconnected.

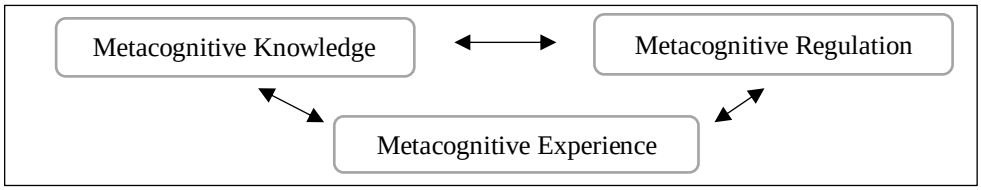


Figure 5.1. Cycle of metacognitive awareness

The results revealed that metacognitive awareness of student teachers can be enhanced through drama activities in SLTE. In a similar vein, Selçioğlu Demirsöz (2012) investigated the effects of creative drama on metacognitive awareness of student teachers at primary school teaching. Although she did not find a statistical significance, she argued that the lessons incorporating creative drama were more effective than those with traditional methods in promoting metacognitive awareness of preservice teachers.

The improvement in metacognitive awareness especially helps student teachers promote their self-regulatory skills, including planning, monitoring, and evaluating. What is perhaps more important is that they are observed to have come to some personal awareness. Thus, as a number of studies have already argued, teacher education programs should promote student teachers' metacognitive awareness (Cihanoğlu, 2012; Pintrich, 2002; Wilson & Bai, 2010). Schraw (1998) presents ways to promote general metacognitive awareness such as increasing general awareness of metacognition, developing self-knowledge, improving regulatory skills of cognition, and making learning environments to be conducive to metacognition. Çakır and Balçıkanlı (2012), for example, propose the use of EPOSTL to promote awareness of student teachers. However, not many studies offer how to promote metacognitive awareness of teachers. To this end, already available drama courses in ELT programs can be better utilized by incorporating metacognitive tasks and strategies to foster metacognitive awareness. These tasks can include pre-assessment tasks, discovery of what one knows and how one learns, setting short-term and long-term goals, reflective diaries, group discussions, think-pair-share tasks, recording of self-performances, multi-perspective

evaluations of self, peer, and trainer, collaborative feedback sessions, retrospective accounts, making connections, taking actions, critical thinking essays, revising goals, judging self-concepts, self-report tasks and inventories, and so on. Drama activities already cover most of these tasks, particularly a lot of reflection, an essential way to develop self-knowledge (Wiezbicki-Stevens, 2009), and critical thinking, which is linked to self-regulation (Lee, 2009). These should never be taken for granted because they will ultimately lead to train more autonomous teachers. Çakır and Balçıkanlı (2012) discuss that student teachers should take responsibility of their own learning and teaching processes, namely autonomous skills, for which reflection, self-assessment, and awareness hold a critical role. Their metacognitive awareness is linked to their teacher autonomy, which is closely linked to learner autonomy (Little, 1995; McGrath, 2000; Smith, 2000; Vieira, et al., 2008). For McGrath (2000), it is even a prerequisite to boost learner autonomy. It may be too assertive to claim that creative drama has an effect on teacher autonomy, but it can be claimed that creative drama has an impact on increasing the metacognitive awareness of student teachers, at least to the extent to enhance their awareness on their self-processes.

Research Question 2: What are the effects of creative drama on ELT student teachers' teaching skills in terms of setting objectives, using body language, using voice, making spontaneous decisions, promoting interaction, creating an affective atmosphere, giving instruction, and using time?

The results of basically the observations of teaching practices of participants as well as the reflections, stimulated recall interviews, focus group interviews, and drama products showed that the participants mostly improved the following skills: building the affective atmosphere, using body language, setting objectives and adapting activities, and incorporating interactional patterns while there was less improvement with the other skills. Unlike what was hypothesized, the use of voice did not improve as much as it had been expected, which could be due to the need for far more effort and practice to alter the tone, intonations, and animated use of voice. Whether little or much, all participants improved their teaching skills to some extent. These skills are closely linked to acting skills, and just like actors, teachers need to perform their profession with their audience on their stage (Griggs, 2001; Özmen, 2010; Sarason, 1999; Tauber & Mester, 2007b). For that reason, drama was found to be a great means to promote teaching and acting skills of student teachers.

The difference between the first and the second observations was especially clear in their confidence, posture, position in class (use of classroom space), smile, lesson planning, activity selection, and effort to build a friendly atmosphere. The most improvement was observed with ST1, a silent, introvert, and conserved teacher, who ended up dancing in the classroom while teaching the word 'tribe'. When their second teaching was examined in relation to the initial point they were at, it was seen that all participants improved the eight skills investigated in the first research question, but at varying levels. These are important skills that teachers need to have, and make them more successful when they *plan and set objectives* (Baylor, 2002; Kitsantas & Baylor, 2001; Li & Zou, 2017), *use body language and voice* (McCroskey, et al., 1996; Özmen, 2010a; Tauber & Mester, 2007), *make spontaneous decisions* (Batha & Carroll, 2007; Richard & Lockhart, 1996; Spolin; 1999), *promote interaction* (Baldwin, 2012; Brown, 2007; O'Hanlon & Wootten, 2007), *create an affective atmosphere* (Baughman, 1979; Harmer, 2001; Tauber & Mester, 2007), *give instruction* (Brown, 2007), and *manage time* (Baldwin, 2012; Stinson, 2009; Zimmerman, 2002).

In addition, their metacognitive awareness was found to correlate with their teaching skills. According to Hartman (2001), metacognitively aware teachers think about their decisions, thinking, planning, strategies, and instructions. The highest correlation was found in planning awareness and setting objective skills. Kitsantas and Baylor (2001) discuss that metacognitive awareness on instructional planning helps student teachers develop a more comprehensive understanding of planning.

While discussing the results, it was highlighted that the craft of teachers in presenting teaching skills has a major impact on students' learning. Thus, it is of upmost importance that ELT programs revise their drama courses. A number of scholars already criticized teacher education programs for not giving enough attention on teachers' skills (Hart, 2007; Özmen, 2010a; Sarason, 1999; Travers, 1979). Cahnmann-Taylor and Souto-Manning (2010) lament that teacher education programs usually leave student teachers unrehearsed for handling educational paradigms and personal beliefs even though they offer the tools and curriculum to promote social, affective, and ideological contexts. They argue that since most of the impact of teaching depends on teachers' relationships with others, they need to be prepared with more reading, more real chances of practicing, and more involvement in multicultural learning communities.

Research Question 3: How do ELT student teachers perceive the effects of creative drama on their metacognitive awareness and teaching skills?

It is crystal clear in the coding system on MAXQDA that all participants revealed positive perceptions regarding the use of drama activities in promoting their awareness and skills. They believed that the merits of drama activities outweigh their concerns about these activities five times more. These concerns restrictedly included the possible noise problem in class, crowded and small classes, and classroom management issues with young learners. However, all their concerns were discussed within the group and eliminated through experience-based suggestions and useful tips. Therefore, the weight of merits turned the scales against concerns. These benefits included improving creativity, effective learning, learning by experiencing, language production, communication, interaction, cooperation, teamwork, contextualization, critical thinking, self-confidence, and cultural sensitivity (Abu Rass, 2010; Adıgüzel, 2012; Cahnmann-Taylor & Souto-Manning, 2010; Dunn & Stinson, 2011; Jackson, 1997; Liu, 2002; Maley & Duff, 1982; Morris, 2001; O'Hanlon & Wootten, 2007; O'Neill & Lamber, 1987; San, 1998; Wagner, 1976). Another outcome is that the participants expressed their positive feelings over and over again. A significant amount of feelings constituted how much participants enjoyed the activities and the sessions. The participants asserted the pleasure they had, the relaxation that they needed, and the gratitude they had for being a part of the workshop. This was congruent with the findings of Batdı and Özbek (2010), Bil (2012), Baldwin (2012), Demircioğlu (2010), and Dunn and Stinson (2011) who found that the participants really enjoyed drama activities. Another interesting finding was that they had so much fun and believed so much in the effectiveness of drama in language learning that all the participants became willing and impatient to use what they had learned in their future profession. They expressed that they would like to incorporate drama in their lessons and would definitely use drama activities in their future classes. This brings about teacher enthusiasm (Tauber & Mester, 2007). In short, they highlighted a great number of benefits of drama, how much they enjoyed, their willingness and impatience to employ them in their teaching, and how glad they were for taking part in this project.

Drama also significantly affected their teaching beliefs. This was one of the most critical findings of the study. The participants especially touched upon many points that they realized about themselves and their teaching. Their perceptions showed their belief and identity formation because they compared their early school experiences, teacher education, and future dispositions while discussing what they believed they wanted to be and do. Farrell

(2009) and Borg (2003) state that the apprenticeship of observation in early school experiences and the nature of teacher education programs both have an impact on student teachers' beliefs and cognition. The beliefs about teacher education program centered not only on drama courses, but also other methodology courses. For example, the participants commented a lot about the materials adaptation, practicality, communicative approaches in teaching, and so on. Their statements revealed that some of their beliefs about teaching changed in that they realized that adapting a more communicative and practical way of teaching was not out of reach. In addition, they discussed their personal and professional selves to uncover their understanding of teaching. They noticed some similarities and differences between these two, and more interestingly they expressed their gratitude to have the opportunity to judge their personal and professional selves. It came as a realization to them because the understanding of self leads to form personal and professional identities (Hanning, 1984; Hart, 2007; Kelchtermans, 1993; Meijer, et al., 2009; Merseth, et al., 2008; Özmen, 2011a; Travers, 1979) and they were the active agents who are going to develop their professional identities (Ruohotie-Lyhty & Moate, 2016).

Another important finding that can be drawn out is that their perceptions related to the design of the treatment, namely the drama workshop. It was designed on practice-based implementations unlike most university lectures. Learning should be based on practice and experience (Adıgüzel, 2012; Dewey, 1934; Genç, 2003; San, 1990; Schön, 1987). It involved brief interval discussions to enable the participants to question how they felt, what they understood, how they can further adapt the activities for different needs and the like because a friendly atmosphere of group discussion can be very beneficial in producing ideas (James, 1996; Wilkinson, 2004). Moreover, there were focus group discussions at the end of each session to brainstorm the personal and academic gains from the session. In addition, multi-perspective evaluations after microteachings at the last sessions of the workshop helped them both evaluate themselves and be evaluated by the outer perspectives (Colasante, 2011; Cosh, 1999; Horasan Doğan & Cephe, 2017; Smith & Lev-Ari, 2005; Walsh, 2003; Zimmerman, 2002). Last but not least, the circle-shaped meetings in drama created the feeling of equality and confidence among the participants (Adıgüzel, 2012; Baldwin, 2012).

We could also infer positive perceptions in using video-based reflections. The participants could only notice some of their weaknesses when they watched their own performances. Therefore, they highlighted the importance of video-recordings and self-reflections based on

them. This is in line with the findings of a number of studies (Colasante, 2011; Eröz-Tuğa, 2012; Lee & Wu, 2006; Song & Catapano, 2008).

Finally, their assumptions behind their practices were asked at the end of the second stimulated recall session: whether what they had done in the second teaching practice was an outcome of this process with the drama workshop or if they had been influenced by another external factor such as a seminar, lesson, book, film, professor, etc. It was highly important for the internal validity of the study to eliminate the extraneous variables. The results showed that all of the participants believed that it was the effect of the drama workshop. Only few of them additionally mentioned the role of their teacher education program and the practicum in which they began to gain a little experience at the time of the study.

5.2. Implications for ELT

Based on all the results and discussions of the study, it can be concluded that student teachers benefit from drama a lot if it is promoted as a way to enhance their acting skills and metacognitive awareness because all these are interrelated and have a big impact on learning. Drawing upon the aforementioned results of the study, one can arrive at the following conclusions:

- Drama is a powerful tool that allows student teachers to access their understanding and feelings. Thus, *metacognitive awareness* can be fostered through drama (Selçioğlu Demirsöz, 2012; Johnson, 2002). Student teachers can gain skills to reflect on their own drama experiences and can be more reflective teachers in their profession. With the help of increased awareness about self-processes, student teachers can become more autonomous, decision-maker teachers (Batha & Carroll, 2007; Çakır & Balçıkanlı, 2012).
- Drama is very effective in fostering *teaching skills* because they are very similar to performing skills. When student teachers resemble teachers to actors, classroom to stage, or students to audience, they can become more enthusiastic to improve their artistic skills, especially voice and body language (Tauber & Mester, 2007). In addition, drama activities are not straightforward. They require improvisation, spontaneity, and adaptation to the skills, situational needs, and contexts just like actor need (Stanislavski, 2012; Travers, 1979). There are always risks involved for teachers who need to be open

to take risks (Dunn & Stinson, 2011). Drama enables them to discover alternative ways to deal with unexpected situations, in which their spontaneity is essential, just like in acting (Spolin, 1999). Moreover, engaging students is not an easy job, but can be achieved through inspiring, encouraging, and enjoyable drama activities. Drama helps to promote interaction and develop the sense of belonging to a group (Baldwin, 2012). Working with peers (other teachers), the student teachers can comfortably try new things, feel being a member of an ongoing process, and feel less alone in their developmental process.

- Drama activities have many *benefits*: They are effective, useful, communicative, interactive, productive, enjoyable, creative, kinesthetic, adaptable, appropriate and relevant in language teaching. They foster multiple intelligences, imagination, permanent learning, critical thinking, self-confidence, learning by experience, and language skills. They help teachers activate learners' schemata, link their experiences to learning, make elicitations, promote language production, and motivate learners. They are highly important in social constructivist approaches. Besides these advantages, learners can have great fun while learning (see 2.1.2 and 4.3.1).
- Drama can be designed to enable learners to apply what they have learned into *practice*, as in Dewey's (1934) *learning through experiencing* and to construct new learning on personal experiences with the help of others, as in Vygotsky's (1978) social *constructivism*. As Schön (1987) remarks, teaching factual and rigid knowledge is not as effective as negotiating and practicing skills to overcome the problems of the real world.
- Drama can make *communicative approaches* more applicable. Communicative approaches seek to involve learners in real life situations, interact with others, and solve problems (Harmer, 2001). Similarly, drama activities are highly interactive, communicative, and effective for problem solving skills (Adıgüzel, 2012; Jackson, 1997; O'Neill & Lambert, 1987; Yeğen, 2003). Although student teachers appreciate and believe in communicative approaches over traditional ones, they may not know how to put them in practice. Having realized that they can apply what they believed easily through drama, the participants reinforced their *beliefs and dispositions* for future practices. ın this way, drama activities can both change their beliefs on the drama course they took and contribute to their understanding of other methodology courses such as Materials Design and Adaptation Course.

- Drama can promote *reflection* through a number of means such as self-evaluations, reflective diaries, *video-based reflections*, and so on. Student teachers can become more aware of their strengths and weaknesses through consistent reflections (Eröz-Tuğa, 2012; Özdemir & Çakmak, 2008; Zimmerman, 2002). This can help them differentiate their personal and professional selves. Discovery of the 'self' highly shapes their *personal and professional identities* (Day, et al., 2006; Meijer, et al., 2008; Merseth, et al., 2008). This may encourage them to pursue professional development opportunities.

The careful consideration of results, discussions, and conclusions above lead to more in-depth and significant implications for ELT programs:

- A syllabus for drama courses with an understanding of 'teaching as a performing art' is needed. In this study, drama workshop was an extra-curricular activity with the fourth-year ELT student teachers. Instead, it can be incorporated into the drama coursework in the third year of ELT programs so that it could last the whole semester. In other words, the already existing drama course content and syllabus need to be revisited in the light of these results.
- A syllabus for drama courses with an understanding of 'teaching as a performing art' can contribute not only to the teaching skills, but also to the metacognitive awareness of student teachers only if applied as 'educational drama' in drama course description of Council of Higher Education (CHE) (YÖK, 2007) in Figure 2.2 rather than as a literature course in the old curriculum of CHE (YÖK, 1998) in Figure 2.1. This also requires the course to be offered by drama leaders or teacher educators with drama expertise, not by teacher educators offering literature courses.
- A syllabus for drama courses with an understanding of 'teaching as a performing art' can not only encourage student teachers to be more autonomous thanks to metacognitive tasks but also help them shape their beliefs and develop a teacher identity thanks to the reflections on their teaching skills and the developmental processes they go through.
- Metacognitive awareness of student teachers can be explicitly studied through some tasks and reflective processes. This can help raise more autonomous, risk-taker, decision-maker, and confident teachers instead of those who rely strictly on theory and get bewildered when faced with problems.
- The understanding of 'teaching as a performing art' can be widespread in SLTE. As seen in the results, some participants lamented the lack of practice in some courses and realized that they could adapt drama in other methodology courses. Provided that this

understanding is acknowledged by the whole program not just in drama courses, there can be more consistent and effective outcomes of the teacher education programs. Therefore, teaching should be considered as a role to be repeatedly rehearsed in SLTE. That is, these programs should adapt models with the understanding of 'teaching as a performing art'.

- Learning can become more enjoyable and effective through drama. Thus, in order for teachers to use drama activities effectively in language teaching in the classroom, they should learn through drama and learn to teach through drama. This brings about a new role for teachers: teacher as a drama leader.
- SLTE can incorporate more video-based teaching practices, reflective and collaborative tools, and more chances of practice along with multi-perspective evaluations.

These insights led to the following: a suggested syllabus for drama course, a model with an understanding of 'teaching as a performing art' and 'teacher as the drama leader' in methodology courses, and recommendations for SLTE.

5.2.1. A Suggested Syllabus for Drama Course

In this study, it is argued that teaching is a performing art, and this understanding can help student teachers improve their metacognitive awareness and teaching skills through creative drama. In fact, there is a great opportunity that ELT programs already include a drama course. However, it was observed and found in literature that acting skills are not offered to preservice teachers (Hart, 2007; Griggs, 2001; Özmen, 2011a; San, 2006; Travers, 1979). Nor do they have enough chances of practice in Turkey (Coşkun & Daloğlu, 2010; Erozan, 2005; Ortakköylü, 2004; Özmen, 2012; Seferoğlu, 2006; Şallı-Çopur, 2008). Thus, a need to revisit the course design and syllabus of drama course in ELT programs arises.

It should be noted that the participants were studying at the ELT program of one of the biggest universities in Turkey. This program is one of the very few that offer the drama course on educational basis with drama activities. Despite this, the data showed that the course can be made more and more effective through the promotion of 'teaching as a performing art' as discussed in this study. Considering that most of the other programs still offer it like a literature course, with fewer drama activities, with little or no practice, or without a focus on artistic skills, the need to revisit the drama course syllabus increases.

The present course described by CHE is a 4-hour educational drama course offered in the third grade. Instead of literature based lessons, there should be more applications and practices of teaching in drama courses. Accordingly, a new drama course design and syllabus were provided in Appendix I based on the practices and outcomes of the drama workshop in this study. A similar one was only offered by Özmen (2010b) for drama courses in ELT programs in Turkey, which focused more on nonverbal immediacy and building teacher identity. The present study integrates of teaching skills, metacognitive awareness, and multi-perspective evaluations, and calls the course as 'Creative Drama in ELT'.

First and foremost, the Creative Drama in ELT course should basically present ways to improve acting and teaching skills of student teachers. They should experience the role of language learners in some activities so that they can notice the impact of teachers' skills on learners' learning. Thus, the course should provide opportunities for student teachers both to experience drama as a participant (learner) through games and activities, and as a drama leader (teacher) through micro-teaching. These skills can be presented the artistic skills such as the voice, body language, attracting and suspending attention through drama games and activities, as done in the treatment of this study, when they take on the participant (learner) role, and they can turn these skills into practice when they become drama leaders in the micro-teachings. These skills should not be lectured, but be experienced, elicited, discussed, practiced, and re-experienced by the participants to internalize them and to create their own style of teaching and way of being in the classroom.

There should also be metacognitive tasks to help them take responsibility of their own processes both as learners and future teachers. These tasks should promote self-assessment of what they know, what they do not know, how they learn better, reflections of personal beliefs and feelings, cognitive skills, critical thinking, etc. The course should be designed as an interactive course in which the participants should discuss the logic behind activities, considerations in practice, and alternatives to them. In other words, the participants should be encouraged to brainstorm ideas and to reflect on their feelings and understandings.

Additionally, the last few weeks can be allocated to the micro-teachings of course participants for maximum practice. Student teachers can be guided in their preparation to this teaching. Teacher educators can use the Teaching Observation Scheme (TOS) developed in this study as it combines the lesson plan, teaching observation, and post-conference discussions. Student teachers can prepare their lesson plans on TOS and share it with the

teacher educator and peers. During the micro-teaching, teacher educators can evaluate the performances using analytic rubric or holistic notes. Optionally, each participant's teaching can be video-recorded so that post conferences can be turned into stimulated recalls in which the participants can see themselves performing. This helps them discover their strengths and weaknesses better. In fact, a multi-perspective evaluation, in which self-evaluation, peer-evaluation, and trainer-evaluation (teacher educator, expert teacher, etc.) are combined, can yield better results thanks to multiple feedback from different perspectives. Such a process can contribute not only to their teaching skills, but also to their self-awareness.

In addition to practices, there are some required and suggested reading. Required reading can be assigned for the discussion prior to the lesson. In the beginning of each week, the whole class and the teacher educator can discuss the points in readings. It may be tiresome at the end since most drama activities are kinesthetic. There may be assignments in which the course participants are required to write essays or keep reflective diaries on some critical thinking questions about the readings.

The other components including attendance, assignments, and assessment can be modified based on situational needs. For example, the reflective diaries can be changed into a portfolio system. However, it is suggested that participation and reflection be encouraged. All these course requirements should be made clear in the beginning of the semester and the student teachers should be informed about the process.

The sequence of course subjects in the syllabus can also be modified depending on the needs. One of the sessions in the drama workshop is provided in the appendices as a sample to what one-week-lesson can look like. The important thing is that unless the syllabus is once applied, it is difficult to understand it by just reviewing the course description and the weekly schedule. In other words, it is necessary for the teacher educators who are going to offer this course to practice it together. They can arrange workshops and seminars to share ideas and experiences.

In addition, it is impossible to write all sessions and each drama activity in the appendices. Therefore, one sample session was provided in Appendix E while the course content and the suggested syllabus were provided in Appendix I. More drama activities can be reached on drama books and online resources. However, it is highly suggested that this course should be offered by teacher educators with drama expertise.

5.2.2. Teaching As a Performing Art

Teaching skills were resembled to performing arts in this study, which provided a comprehensive analogy in Figure 5.1 drawn on those in literature. All the comparisons and metaphors of teaching and acting led to the understanding of 'teaching as a performing art'.

Table 5.1. *The Analogies between Acting and Teaching Professions*

Stages of Performance	**Aspects of Analogy**	**Actors/Actresses**	**Teachers**
Planning/ Pre- (Preparation)	Content	Script	Curriculum
	Preparation	Rehearsal	Lesson planning
	Setting	Stage	Classroom
	Anxiety	Stage fright (for each new play)	Excitement (for each new class)
	Equipment	Instruments (costumes, light, music, etc.)	Materials
	Methodology	Modes and styles in theatre	Approaches, methods, and techniques in teaching
	Competencies	Knowledge, skills, and attitudes in acting	Knowledge, skills, and attitudes in teaching
	Precautionary act	"If" method for emotional preparation	Contingency plans and emotional modes
Monitoring/ While- (Action)	Addressee	Responsive audience	Responsive students
	Attention	Need to capture attention	Need to capture attention
	Rapport	Achieve communication in an interactional process to control qualities intelligently	Achieve communication in an interactional process to create a facilitating classroom atmosphere
	Observation	Monitor and observe the play well	Monitor and observe the lesson well
	Responsiveness	Spontaneous-decision making in unexpected situations	Spontaneous-decision making in unexpected situations
	Personal self	Utilize themselves	Utilize themselves
	Verbal and nonverbal language	Use body language and voice effectively	Use body language and voice effectively
	Avoidance of personal issues	Distinguish self and acting role to avoid bringing personal life to the stage	Distinguish self and teacher role to avoid bringing personal life to the classroom
	Guiding	Give and follow directions	Give instructions
	Time	Adhere to the time limit	Adhere to the time limit
Evaluation/ Post- (Professional development)	Video-based evaluation	Watch their videos and evaluate performances to improve themselves	Watch their videos and evaluate performances to improve themselves
	Reflection	Reflect on personal identity and actor/actress identity	Reflect on personal identity and teacher identity
	Supervision	Practice performance under the supervision of a trainer	Practice teaching under the supervision of a teacher educator/trainer
	Collaborative feedback and revision	Take action based on the feedback from the director, colleagues, or audience.	Take action based on the feedback from the teacher trainer, colleagues, or students.

Table 5.1 is a comprehensive table that compares the acting and teaching perspectives adding to the analogies in literature (DeLozier, 1979; Eisner, 1968; Hanning, 1984; Hart, 2007; Newburry, 1996; Özmen, 2010a; Rives Jr., 1979; Sarason, 1999; Travers, 1979; Van Hoose & Hult, 1979; Van Tartwick, et al., 1998). The commonalities were categorized into three phases: planning, monitoring, and evaluation, just like the components of metacognitive regulation. Like actors who prepare for a role, act it out, and evaluate performances, teachers also prepare for lesson, perform in the lesson, and evaluate it afterwards. Therefore, this table not only reveals the understanding behind 'teaching as a performing art', but also demonstrates how important teachers' awareness on these three phases. The first phase is planning for the preparation of both. Just like actors who need scripts, rehearsals, a stage, some instruments, a style for acting, some knowledge and skill in acting, teachers need a curriculum, lesson planning, a classroom, teaching materials, methods and techniques, teacher knowledge and skills for teaching. The second phase is monitoring for the actions performed and feelings experienced. Just as actors have audience, teachers have students. Likewise, both need to attract and sustain attention, communicate effectively, have a good rapport, monitor and observe the process, make spontaneous decisions if necessary, give and follow instructions, set time limits, use their voice, body and self, and distinguish the personal and professional selves. The third phase is evaluation for professional development. Since both of them are performing in their own ways, they need to evaluate and improve their performances, for which both can use video-recordings, reflections, supervision, and other collaborative tools.

Based on all the similarities in Table 5.1, the understanding of 'teaching as a performing art' is seen vital to be embedded in teacher education programs. In fact, much research has so far concluded that most of the effective and successful teaching comes from the performing skills of teachers (Griggs, 2001; Özmen, 2011a; Sarason, 1999; Tauber, et al., 1993; Tauber & Mester, 2007; Travers, 1979). Being boring is a great sin for Baughman (1979) and dull teachers are not interesting for Penner (1984). In addition, it should not be forgotten that effective and charismatic teachers are favored more by learners (Tauber & Mester, 2007). Thus, charismatic teaching is needed for effective teaching (Baughman, 1979; Javidi et al., 1988; Penner, 1984). This is only possible with artistic skills of teachers, which can be improved in drama courses in teacher education with the focus on their craft including voice, pauses, posture, eye-contact, smile, friendly approach, practical ideas on the spot, and the like. A teacher, thus, should always remember the following lines:

> *"From the very moment the instructor enters the classroom at the beginning of the lecture or class period, until the students leave at the close of class, the teacher's body is communicating messages and in some way influencing the members of the course by physical appearance and visible actions." (Penner, 1984, p. 146)*

Students usually tend to remember or call their teachers as the best ones only if their teachers leave an impact on them. Pertaining to this, Nisbet (1977) remarks that students only keep in their minds the exceptional teachers who are able to create the magic moments in aesthetic ways. However, it is not only the body language, but also the voice, enthusiasm, confidence, and many such aspects that teachers need to consider. Such contributions of acting truly influence teachers' enthusiasm (Tauber & Mester, 2007). Therefore, it becomes clear that actually the primary tool of teachers, just like artists, is the interpersonal medium, namely their *selves* (Hanning, 1984; Hart, 2007; Rives Jr., 1979). It is claimed that the teachers who received speech and movement training are more expressive and have higher confidence in the classroom; thus, in turn they are liked more (Tauber & Mester, 2007). Investigating the dramatic devices used by the award-winning teachers, Javidi, et al. (1988) aimed to propose that such dramatic behaviors can make teaching more effective and improve the communication with learners. To achieve the goal being nonverbally effective, there are a number of ways that teacher can do, such as recording their own performances, reflecting on them, collaborating with peers, taking part in team-teaching or peer-observations, and so on, as DeLozier suggested years ago:

> *"As teachers, most of us are unaware of our nonverbal behavior. Teachers should practice their lectures in front of mirrors or study videotapes of themselves to learn what forms of nonverbal behavior they use which might detract from their verbal messages." (DeLozier, 1979, p. 25)*

With the increased technology, it is no more difficult to reach to drama resources. Teacher educators can easily design drama lessons using various drama activities on the books or internet (Özmen, 2010b). The developmental efforts of teachers will not only contribute to their performing skills, but also to their understanding of themselves, their strengths, weaknesses, thought processes, and regulations in their practices. This brings about the need for metacognitive awareness. The world is becoming more complex, more information-rich, fuller of options, and more demanding of fresh thinking. With these changes, the importance of metacognitive ability as an educational outcome can only grow. Due to these needs, much research in 2000s refer to the 21st century skills (Darling-Hammond, 2006; Rotherham & Willingham, 2010; Saavedra & Opfer, 2012).

Consequently, teacher educators who teach how to teach in teacher education programs should see this profession just like that of actors. They should be aware of the fact that they are raising the prospective teachers who are going to raise the next generations. Therefore, the vital role of teachers should not be taken for granted, but be sustained appropriately. This in turn will bring about more confident, effective, charismatic, trustworthy, and successful teachers with high self-awareness and self-efficacy. For that purpose, drama courses in ELT programs can be better utilized to offer more practice, more reflection, more autonomy, and more chances to shape personal and professional identities. However, the results of the study showed that it was not just the drama course, but all methodology courses that had an impact on student teachers' beliefs and practices. Therefore, the suggested syllabus in this chapter can fulfill these requirements only within the course period. However, to have more consistent outcomes in teacher education programs, a wider acknowledgement of this understanding is needed.

To this end, it can be deduced that teacher education programs can adapt a model drawing on the understanding of 'teaching as a performing art'. As Sabuncuoğlu (2006) states, traditional teacher education models fall short in meeting the demands to prepare student teachers to the profession. In fact, although many studies so far supported this understanding of 'teaching as a performing art 'as mentioned above, few of them actually offered a model for teacher education programs. So far in Turkey, only Özmen (2011a) offered a teacher education model with this understanding. Having concluded that acting lessons contributed to the identity development of ELT student teachers, he offered the BEING model which stands for Believe, Experiment, Invent, Navigate, and Generate. Drawing from Stanislavski Method, he rejects the idea that neither teachers nor actors should go onto the stage and be themselves. Rather, he asserts that they need to develop an identity for their profession. Accordingly, in the BEING model, student teachers can *believe* in themselves by preparing themselves emotionally, *experiment* tasks by using their voice, body language, or sensory awareness, *invent* an atmosphere in which they can perform their unique selves, *navigate* to overcome problems by problem solving ideas, rethinking, and evaluations, and *generate* a teacher identity to perform in a real classroom.

For teachers' identity construction, Hart (2007) proposed that despite the performance obstacles such as indecision, terror, assumption, embarrassment, denial, extremism, and ennui, teachers need to 'make themselves' as a performer in teaching. For that, he names seven features including strategy, courage, awareness, presence, honesty, poise, and

excellence. With the help of these, student teachers need to judge and know who they want to be and who they do not want to be so that they can have a way of *being* in the classroom. Of several ways of being, teachers develop their own way, namely their own professional self. On the other hand, having a more holistic approach to teacher education, Korthagen (2004) offered the *onion model* for teacher education. The core of the onion involves the *mission* while the outsider layers are *identity, beliefs, competencies,* and *behavior* respectively. Outside the onion is the environment. This model focuses more on the levels of teacher change.

These studies particularly focused on teacher identity in teacher education programs. In addition, an incorporation of metacognitive awareness can help teacher education programs train more autonomous teachers. The pyramid of teacher identity development offered by Özmen (2010a) includes *awareness* at the bottom. Building on it, the pyramid goes on with *control, autonomy, self-confidence and self-esteem* to reach to *teacher identity* at the top. This pyramid embodies physical and emotional awareness of self, the control of actions and the atmosphere, teachers' reflection and autonomy, and the increased confidence through experience. Özmen (2010a) warns us to pay attention to individual differences in following the hierarchical stages in the pyramid due to the potential variety in student teachers' background knowledge and experiences.

Before more elaboration on a model for methodology courses in ELT, it is necessary to review the structure and curriculum of these programs in Turkey. Berry (1993) proposed five components of language teacher education programs: skills, methodology, theory, subject matter, and language improvement whereas Cullen (1994) named four components: methodology/pedagogical skills, linguistics, literature, and language improvement. In Turkey, Demirel (1992) listed three components: subject matter courses including methodology, literature, and linguistics, professional courses including education courses and practice teaching, and cultural courses including the elective courses on history and culture. Şallı-Çopur (2008) presented five components: language, linguistics, literature, methodology, and general education. It can be concluded that the basic components are language, methodology, literature, and linguistics in ELT programs. Whatever categorization is made, teacher educators offer the courses of their expertise. At this point, there is a need for drama leaders or specialists in teacher education (Ceylan & Ömeroğlu, 2011; Flynn, 1997; Wee, 2009; Yıldırım, 2011). However, it is seen that this might

sometimes not apply to drama courses due to the confusion of drama genre in literature. Thus, Creative Drama in ELT course should be placed, not in literature, but in the methodology component in the aforementioned categorizations.

Accordingly, based on the results of this study that not only the drama courses but also the other methodology courses in ELT programs should adopt the understanding of 'teaching as a performing art', a more comprehensive understanding in the whole program is needed. This understanding should contain the creation, experiment, and reflection of artistic skills of teachers as well as metacognitive awareness on themselves and their practices. This understanding results in the formation of the following funnel model for methodology courses in second language teacher education programs:

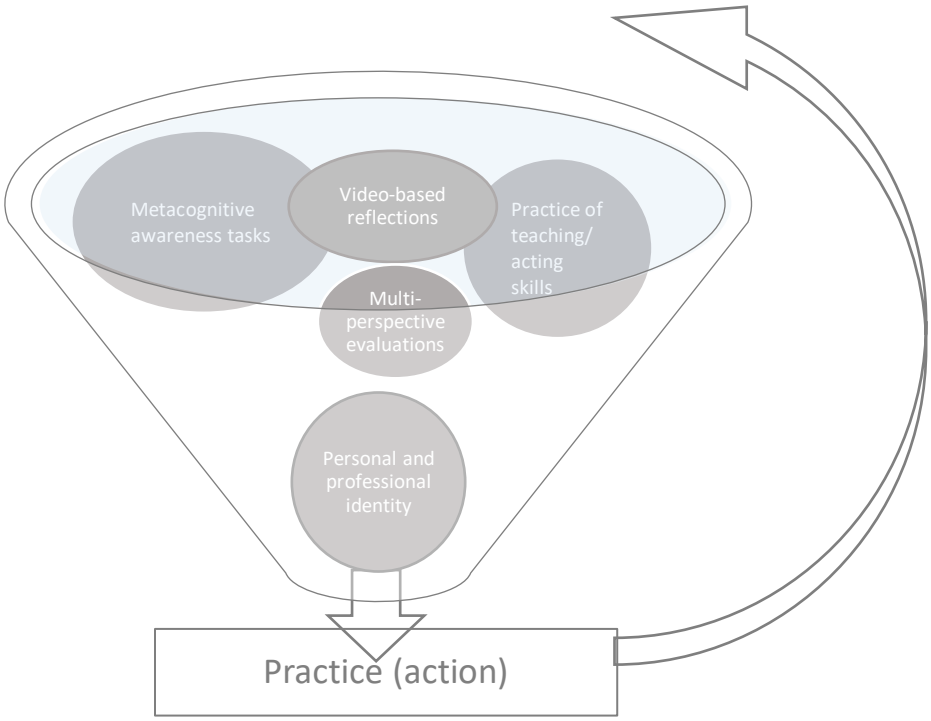


Figure 5.2. The funnel model for the methodology component of teacher education

The funnel model for ELT programs, as demonstrated in Figure 5.2, is a non-linear, partly-hierarchical, but a cyclical, reflective, developmental, and resourceful model. First of all, it is like a funnel because student teachers strain what they have learned and believed in teacher education programs before putting it into practice. That is, they take what they believe and value in and what they assume unnecessary or meaningless out. Accordingly, they reflect their knowledge and belief in their practices at the end (Borg, 2003, 2009). Secondly, it is

cyclical in that their task does not end once put in practice. There are continuous reflections and improvements based on practice. As in Wallace's (1991) reflective model in teacher education, reflections contribute a lot to the development of teachers. In addition, as in Zimmerman's (2002) self-regulated learning cycled, reflection paves the way to raise more autonomous student teachers. Thirdly, there are five components within the funnel, which are like bubbling inside. They are likened to bubbles in that they have no hierarchical structure. Instead, they should be integrated in the developmental process. However, once they bubble all together, they can come to a shape to be turned into an outcome at the end of the funnel. This is the end product of their reflective processes based on their awareness, skills, experiences, and beliefs: their personal and professional identity. The model is only hierarchical in that the identity formation is placed at the end of the funnel based on other components. Once it is shaped in interaction with their awareness, experiences, beliefs, and values, the identity component affects the teaching practices. Finally, all the input from their metacognitive awareness, teaching skills, video-based reflections, multi-perspective evaluations, beliefs, values, motivations, and identities comes as the output in their actions in practice. The five components within the funnel are as follows:

Metacognitive awareness tasks: ELT programs should not lack metacognitive awareness tasks. Thus, some studies support the teaching of metacognitive knowledge (Pintrich, 2002) or explicit modeling of metacognitive skills (Butler & Winne, 1995). One of these tasks is to pre-assess the self to learn what student one knows and how one learns, namely the development of self-knowledge (Pintrich, 2002). To this end, keeping reflective diaries is one way since reflections play the most critical role (Wiezbicki-Stevens, 2009). Student teachers can reflect on their own successes and failures (Kuhn, Schauble & Garcia-Mila, 1992; Siegler & Jenkins, 1989). Another task is setting goals and revising them depending on needs as successful learners are goal-oriented (Dweck & Leggett, 1988) and regulate activities depending on goals (Nahrkhalaji, 2014). Other tasks include recording of self-performances to reflect on them, keeping retrospective accounts, making connections with early experiences and new ones, writing critical thinking essays, or judging the self-concepts. Furthermore, there can be cooperation in some metacognitive tasks because they can learn from other learners' effective examples (Schunk, 1989). These tasks can be participating in group discussions and brainstorming activities, interacting with others in think-pair-share tasks, taking part in multi-perspective evaluations and collaborative feedback sessions, joining inventories to discover personal skills and emotions, taking actions based on the

lessons learned, and so on. Just like students, student teachers are still learners who need to apply these metacognitive tasks to be aware of their knowledge and skills and to regulate them (Veenman, et al., 2006). Student teachers' metacognitive tasks then evolve to planning, determining strategies, making decisions, adjusting to individual differences, thinking about the sequence of activities, or modifying themselves and teaching environments to differing situations. The increase in their metacognitive awareness as student teachers can lead to more autonomous, decision-maker, and critical-thinker teachers of the future. Accordingly, they can foster students' self-learning (Shen & Liu, 2011). As discussed in the 21st century skills, teachers should have and should teach critical-thinking, creative-thinking, problem-solving, decision-making, being constructive in refusals, and so on (Rotherham & Willingham, 2010; Saavedra & Opfer, 2012).

Practice of teaching/acting skills: The teaching skills of student teachers are in line with their artistic skills. As the results of the study show, teachers need to prepare carefully like actors, use their voice and body language effectively, address their students respectfully, create a warm atmosphere in class, observe and monitor learning, make decision spontaneously when needed, interact with learners and promote their interaction, give careful instructions, and use time affectively. Just like actors, teachers need to use their craft for more effective teaching because all their actions and decisions in these skills affect students' learning in many ways (Tauber & Mester, 2007). However, teaching is not given enough emphasis as a performing art (Hart, 2007; Özmen, 2011a; San, 2006; Sarason, 1999; Travers, 1979). Given that the literature indicates the lack of practice in ELT programs in Turkey (Coşkun & Daloğlu, 2010; Erozan, 2005; Seferoğlu, 2006; Şallı-Çopur, 2008), the need for fostering the practice of their artistic skills increases twice. The goal of these programs should be to provide student teachers with the necessary training and practice (Goldfus, 2011). To this end, micro-teachings should not be taken for granted; on the contrary, the artistic aspects of teaching should be added to the evaluation criteria. Student teachers need to learn how to stand in front of learners, how to present a confident posture, how to use the classroom space, or how to regulate the lesson with the effective use of voice. They should apply what they know about instruction, interaction, communicative methods, timing, or planning into practice. The amount of practice should be increased to rehearse the acting skills, and they should never be left unrehearsed before induction (Cahnmann-Taylor and Souto-Manning, 2010; Hart, 2007; Özmen, 2010b; Sarason, 1999)

Video-based reflections: Despite the possible disadvantages of video-recording such as anxiety, the benefits outweigh them in providing more insights to student teachers about their own performances. Thus far, video-recordings have been found highly essential in reflecting on teachers' own performance (Colasante, 2011; Eröz-Tuğa, 2012; Lee & Wu, 2006; Song & Catapano, 2008). Therefore, a cycle of *'record-watch-reflect-and-modify'* can be followed in teacher education. In this cycle, student teachers can record their own performances, watch and reflect on them with the guidance of a teacher educator if necessary, and modify their actions accordingly in the next practice if needed. This cycle can be applied not only in micro-teaching in methodology courses, but also in practicum which offers an opportunity of practice in real classroom environment.

Multi-perspective evaluations: Micro-teaching performances of student teachers should not be taken for granted. They should be given sufficient time for the practice of different language skills at different language levels. These practices should not be evaluated just by the teacher educator, but there should be self-evaluation (Eröz-Tuğa, 2012; Kitsantas & Baylor, 2001; Lee & Wu, 2006; Walsh, 2003) and peer-evaluation (Colasante, 2011; Cosh, 1999; Day, 2013) so that student teachers can learn to reflect on themselves, which promotes metacognition, and learn to give constructive feedback to their peers. Multi-perspective evaluations can increase the validity and effectiveness of assessment (Horasan Doğan & Cephe, 2017; Ozogul, Olina, & Sullivan, 2008; Richards, 1998). They can help student teachers to see their strengths and weaknesses better, make their own evaluations more objectively, and to contribute better to their teaching skills and awareness. For these reasons, observation schemes such as the Teaching Observation Scheme (TOS) can be utilized in these evaluations to provide more objective evaluations.

Personal and professional identity: While the other components are bubbling upside the funnel, personal and professional identities are located at the end of the funnel because these two are shaped based on their awareness of the self, their own skills and competences, practices, reflections on beliefs, values, motivations, and the other external factors such as society, administrative issues and so on. Especially promoting their metacognitive awareness increases their understanding of the self (Pintrich, 2002; Wiezbicki-Stevens, 2009). In creating a self and teacher identity, early school experiences before the teacher education program (Borg, 2009; Farrell, 2009), their beliefs and practices within the teacher education program (Cabaroğlu & Roberts, 2000; Farrell, 2009), and their future dispositions and

practices (Johnson, 1992; Kuzborska, 2011; Richards, 1996) play a critical role. Therefore, there should be tasks to aid student teachers to judge their feelings, beliefs, values, practices, circumstances, needs, and understanding of teaching. They should be able to compare their selves and teacher selves to create personal and professional identities (Kelchtermans, 1993; Meijer, et al., 2008; Merseth, et al., 2008).

The main argument of the study, the understanding of 'teaching as a performing art', led to the analogies of teaching and acting in Table 5.1 and the funnel model for methodology courses in teacher education programs in Figure 5.2. Based on these conclusions, it can be summarized that creative drama can affect student teachers' teaching skills and perceptions. Therefore, student teachers should be trained as drama leaders in their teacher education programs. A follower of the notion of 'teaching as a performing art', Hart (2007) argues that each teacher has his/her own way of being in the classroom. Like actors preparing to a new role, teachers need to accommodate the new role they possess in their performances. However, studies indicate that it is difficult for new teachers to create a new role (Hanning, 1984; Travers, 1979). Thus, Hart (2007) argues that this is possible through building their teacher identity. The literature abounds different descriptions of teacher roles such as teacher as a facilitator, guide, observer, etc. Brown (2007) presents several roles of teachers in the classroom: teacher as an authority figure, leader, knower, director, manager, counselor, guide, etc. Likewise, Harmer (2001) defines the roles of teachers as controller, prompter, participant, resource, and tutor. He also describes teacher as a performer, which is more suitable for the understanding of 'teaching as a performing art'. Based on the arguments for teachers' several ways of being in the classroom as well as the results of this study, a new role of teachers can be defined: *teacher as a drama leader*. One of the indispensable components of creative drama is the leader (Köksal Akyol, 2003; Öztürk, 2001; Tuluk, 2004). In teaching, teachers need to take on this role so as to guide the participants in a friendly and interactive atmosphere. Actually, teacher role as a drama leader is already existent in the nature of the profession.

A teacher as a drama leader should encompass certain qualities. First and foremost, s/he should be an effective communicator, team member, guide, and observer. In addition, a good leader should determine the goals, choose the best techniques and materials, determine the most appropriate place, know the participants and their needs, create a friendly atmosphere, give clear instructions, make eye-contact, motivate the participants, observe the participants,

supports them when in need, behaves equally and respectfully, values the process over product, helps the participants build on their pre-existing knowledge without letting the personal life or a problem to interfere, promotes different interaction patterns through random selection of pairs or groups, plans a variety of evaluation activities (Adıgüzel, 2012). They should be flexible and willing to take risks (Dunn & Stinson, 2011). These qualities are seen to match with the teaching and acting skills of teachers argued in this study. That is, a teacher as a drama leader should be acting in the classroom. This is the understanding that should be embedded in teacher education. This need for such drama leaders/teachers at schools has been addressed in studies (Flynn, 1997; Wee 2009; Yıldırım, 2011). Teachers' role in making instant curriculum-related decisions, managing the pedagogy, and blending pedagogy with the artistry (Dunn & Stinson, 2011) requires them to be trained as drama leaders. For that purpose, first the teacher educators should take on this role in teacher education programs; then the student teachers should learn to take it on.

5.2.3. Recommendations

It is clear that the most teacher education programs do not teach student teachers how to use their voice in teaching, how to use their body language, or how to build an affective atmosphere in class. Most of them teach how to give instructions, the importance of using time effectively, or lesson planning, yet even in those, sufficient time is not allocated for their practice. Therefore, there is a need for a serious consideration of improving artistic skills, increasing the amount of practice, promoting metacognitive tasks, and encouraging self-reflection. These are especially crucial in that they foster teacher autonomy, teacher identity, and artistic teaching skills.

Based on all the results, discussions, and conclusions, the following recommendations can be offered as a call for action in ELT programs:

- The syllabus for drama courses in ELT programs should be revisited to accommodate the needs of student teachers. The renewed syllabus can be shared across universities. Teacher educators who can offer drama courses should be trained. Teacher educators offering the course can share ideas on the formation and application of the syllabus.
- A distinction between creative drama in education and drama as a literature genre should be made. The literature-based drama understanding in the 1998-program should be

abandoned and the educational-based drama understanding in the 2007-program should be applied in practice. Therefore, this course can be titled as "*Creative Drama in ELT*".

- "Creative Drama in ELT" course should be categorized within the methodology component of teacher education program, not literature. It should be offered by teacher educators who had drama training and knowledge.
- Not only the student teachers but also the teacher educators should become aware of the value of transformational effects of creative drama as a way for teachers to look at themselves: their own skills, beliefs, and practices. They can both consider incorporating such creative processes in exploring teacher issues.
- The drama coursework can be separated into two courses, one for freshmen; the other for juniors. The first one can be utilized to introduce drama as a means to teach language in a communicative, interactive, learner-centered, and enjoyable way, during which the early teaching beliefs of student teachers from their 'apprenticeship of observation' can be identified and eliminated if negative. In addition, it could be an opportunity to give metacognitive tasks to start training autonomous teachers of the future. The second one can be more of their practice as a prospective teacher, which could be full of micro-teachings and multi-perspective evaluations. They can practice the role of teacher as a drama leader. If divided into two, 21st century skills including problem-solving, decision-making, questioning, or critical thinking can be acquired by the student teachers throughout the program.
- The amount of practice can be increased in ELT programs through drama courses so that certain needs such as pedagogical skills, acting skills, and self-evaluation can be practiced more. More practice can guarantee more confident, more risk-taker, more practical, and more effective teachers.
- Teaching practices in micro-teaching and practicum can be video-recorded, and student teachers can reflect on their performances. Video recordings should be based on *'record-watch-reflect-and-modify'* in a cyclical mode. These practices should subject to self-evaluation, peer-evaluation, and teacher trainers' evaluation to provide a multi-perspective evaluation.
- The funnel model for ELT methodology courses can be offered with an understanding of 'teaching as a performing art' so as to train more confident, autonomous, charismatic, and effective teachers in all senses. Metacognitive awareness tasks, practice of acting skills, video-based reflections, and multi-perspective evaluations can be combined under

this model. As a result, teacher education programs can raise student teachers with a new role: *teacher as a drama leader.*

- ELT programs and the Council of Higher Education can promote creative drama for personal and professional development of student teachers. They should invest in the commitment of teachers to their jobs through helping them enjoy what they do and discover what they believe they can do. Thus, the traditional tendencies should be abandoned.
- In order to apply the funnel model in SLTE, all teacher educators who offer methodology courses should acknowledge "teaching as a performing art" and be role-models to student teachers.
- Short drama workshops can be offered to in-services in summers so as to refresh the drama experiences of teachers after induction and to make their personal and academic gains sustainable.

5.3. Areas for Further Research

The following areas were identified for further investigation:

- long-term investigation into the acquisition of teaching and performing skills,
- research into transformational drama experience in relation to metacognitive awareness,
- the role of teacher educators offering methodology courses as drama leaders,
- an examination on in-service teachers' training using a drama-based process.

The limitations of every study lead to the areas for further research. Accordingly, the limitations of this study first leads to a need for a longitudinal study into the nature of acquisition of teaching and acting skills and the metacognitive awareness of student teachers. When the correlation between awareness and skills is determined, it could be easier to design a more to-the point syllabus. The concern about time also generates the need for a longer study of this kind or a replication. Recording several teaching practices both prior to and after the drama workshop can yield more reliable results about the improvement of the student teachers. The drama workshop that lasted for 30 hours in this study can be longer in a further study to incorporate other teaching skills. A longer workshop can include more skills, activities, and chances for development. More teaching skills can be dealt with in future studies.

More importantly, there is a need to check if the effects of creative drama on ELT student teachers are sustainable after induction. This study was conducted with the fourth-grade ELT student teachers. As a follow-up to this study, the researcher can contact with the participants and follow their teaching experience after they start their teaching profession so that it can be examined if the effects of the treatment are continued.

More research can be devoted into the transformational effects of drama regarding the metacognition of student teachers. Being more abstract and less observable than teaching skills, metacognitive awareness can be specifically examined in a study. The correlation between the effects of metacognitive tasks on teaching skills can reveal more insights. In another research, the effects of explicit metacognitive awareness training in teacher education programs can be examined to clarify the blind-spot issues.

This dissertation focused on the effects of drama on ELT student teachers inasmuch as they are going to be the teachers using drama in teaching; thus, they needed to understand its role in language classrooms while still in teacher education programs. Given that the results of the study are positive in many senses, the effects of a similar drama workshop can also be examined in in-service teacher training programs. Borg (2009) argues that it is more difficult to shape the beliefs of in-service teachers than those in pre-service teacher education programs. Thus, this could at least be an opportunity for in-service teachers to question their beliefs and refresh their practices.

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APPENDICES

APPENDIX A: Katılımcı Rıza Formu

Araştırma: Bu çalışma Eğitim Bilimleri Enstitüsü İngilizce Dili Eğitimi Doktora Programı kapsamında Doç. Dr. Tevfik Paşa Cephe danışmanlığında yürüttüğüm doktora tezimle ilgilidir.

Amacı ve içeriği: Çalışma, İngilizce Öğretmeni adaylarının yaratıcı drama tekniklerinin üstbilişsel farkındalığa ve öğretmenlik becerilerine etkilerini araştırmaktadır. Bu sebeple sizlerle yapılacak olan 30 saatlik drama çalıştayına ek olarak anket, gözlem, odak grup tartışmaları, uyarıcılı hatırlatma görüşmeleri ve günlüklerle veri toplanacak, çalıştay ve gözlemler kameraya alınacaktır.

Katılımcıya Katkıları: Bu çalışma, yoğun temponuzda sizlere bir motivasyon kaynağı olmasının yanı sıra staj deneyiminizde yönlendirici ve etkili olacağı düşünülmektedir. Ayrıca gelecekteki öğretmenlik becerileriniz ile bireysel ve mesleki farkındalıklarınıza katkıda bulunacaktır.

Gizlilik beyanı: Sağladığınız verilerin tamamı ve kamera kayıtları sadece araştırmacı ve jüriye açık olup 3. şahıslarla paylaşılmayacaktır. Veriler sadece bilimsel araştırma amaçlıdır. İsimleriniz hiçbir şekilde kullanılmayarak kodlama sistemi ile değerlendirilecektir.

Gönüllülük esası: Çalışmaya katılmanız tamamen gönüllülük esasına dayanmaktadır. Zorunlu haller dışında çalışmadan çıkmamanız çalışmanın sağlıklı yürümesi açısından önem taşımaktadır.

Çalışmada yer aldığınız ve katkılarınız için teşekkür ederim.

Araştırmacının adı soyadı: Okutman Seçil Horasan Doğan

Adres: Gazi Üniversitesi YDYO **İletişim bilgileri**: secilhorasan@gmail.com

Katılımcı beyanı:

Yukarıda belirtilen araştırma ile ilgili yukarıdaki bilgiler aktarıldı. Bu bilgiler ışığında çalışmaya katılmayı kabul ettiğim takdirde gerek araştırma yürütülürken gerekse yayımlandığında kimliğimin gizli tutulacağı konusunda güvence aldım. Bana ait verilerin kullanımına izin veriyorum. Araştırma sonuçlarının eğitim ve bilimsel amaçlarla kullanımı sırasında kişisel bilgilerimin dikkatle korunacağı konusunda bana yeterli güven verildi. Araştırmanın yürütülmesi sırasında araştırmadan çekilme hakkım olduğuna dair bilgilendirildim. Araştırma için yapılacak harcamalarla ilgili herhangi bir parasal sorumluluk altına girmediğimi ya da bana herhangi bir ödeme yapılamayacağı konusunda bilgi verildi. Araştırma ile ilgili bana yapılan tüm açıklamaları ayrıntılarıyla anladım. Bu çalışmaya hiçbir baskı altında kalmadan kendi bireysel onayım ile katılıyorum. İmzalı bu form kağıdının bir kopyası bana verilecektir.

Katılımcının adı soyadı: **Tarih:**

Doğum tarihi: **Büyüdüğünüz il:**

Mezun olduğunuz lise türü: **İmza:**

APPENDIX B: Metacognitive Awareness Inventory for Teachers (MAIT)

The MAIT is a list of 24 statements. There are no right or wrong answers in this list of statements. It is simply a matter of what is true for you. Read each statement carefully and choose the one that best describes you. Thank you very much for your participation.

Researcher: Seçil Horasan Doğan (secilhorasan@gmail.com)

Participant Name: _____ Date: _____

1=Strongly Disagree 2= Disagree 3=Neutral 4=Agree 5=Strongly Agree

1. I am aware of the strengths and weaknesses in my teaching.	1 2 3 4 5
2. I try to use teaching techniques that worked in the past.	1 2 3 4 5
3. I use my strengths to compensate for my weaknesses in my teaching.	1 2 3 4 5
4. I pace myself while I am teaching in order to have enough time.	1 2 3 4 5
5. I ask myself periodically if I meet my teaching goals while I am teaching.	1 2 3 4 5
6. I ask myself how well I have accomplished my teaching goals once I am finished.	1 2 3 4 5
7. I know what skills are most important in order to be a good teacher.	1 2 3 4 5
8. I have a specific reason for choosing each teaching technique I use in class.	1 2 3 4 5
9. I can motivate myself to teach when I really need to teach.	1 2 3 4 5
10. I set my specific teaching goals before I start teaching.	1 2 3 4 5
11. I find myself assessing how useful my teaching techniques are while I am teaching.	1 2 3 4 5
12. I ask myself if I could have used different techniques after each teaching experience.	1 2 3 4 5
13. I have control over how well I teach.	1 2 3 4 5
14. I am aware of what teaching techniques I use while I am teaching.	1 2 3 4 5
15. I use different teaching techniques depending on the situation.	1 2 3 4 5
16. I ask myself questions about the teaching materials I am going to use.	1 2 3 4 5
17. I check regularly to what extent my students comprehend the topic while I am teaching.	1 2 3 4 5
18. After teaching a point, I ask myself if I'd teach it more effectively next time.	1 2 3 4 5
19. I know what I am expected to teach.	1 2 3 4 5
20. I use helpful teaching techniques automatically.	1 2 3 4 5
21. I know when each teaching technique I use will be most effective.	1 2 3 4 5
22. I organize my time to best accomplish my teaching goals.	1 2 3 4 5
23. I ask myself about how well I am doing while I am teaching.	1 2 3 4 5
24. I ask myself if I have considered all possible techniques after teaching a point.	1 2 3 4 5

APPENDIX C: TEACHING OBSERVATION SCHEME (TOS)

PART A: PLANNING AND PREPARATION

1) Lesson Profile

Trainee:	Date:	Duration:
Student Level:	Student Age:	Size of the Class:
Subject/topic:		

2) Lesson Plan *(To be filled in by the trainee in advance)*

No	Name of the activity	Brief description of the activity	Objectives	Time	Interaction pattern	Materials
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
Assumptions:			Personal goals:			
Anticipated problems and solutions:						

PART B: OBSERVATION OF TEACHING SKILLS

(NA=Not Applicable, 1=Ineffective, 2=Needs improvement, 3=Effective, 4=Excellent)

Domains	Categories	Instructional indicators *Is the trainee able to…?*	NA	1	2	3	4	Field notes
A. PEDAGOGICAL SKILLS	1. Objectives (see the lesson plan)	a. Set clear objectives						
		b. Set appropriate objectives to the needs (age, level, setting, etc.)						
		c. Select activities appropriate to the objectives						
	2. Interaction (Social constructivism)	a. Include different interactional patterns where applies (pair work or group work)						
		b. Promote active engagement of students						
		c. Create a collaborative environment in class						
		d. Make smooth transitions to help students build links between the activities						
	3. Instructions	a. Give instructions **before** the activity (before setting the scene or handing the materials)						
		b. Give clear instructions						
		c. Model the instructions where necessary						
		d. Check understanding where necessary						
	4. Time	a. Use time efficiently						
		b. Allocate sufficient wait-time						
		c. Increase STT						
		d. Reduce TTT						

(NA=Not Applicable, 1=Ineffective, 2=Needs improvement, 3=Effective, 4=Excellent)

		Instructional indicators ***Is the trainee able to…?***	**NA**	**1**	**2**	**3**	**4**	**Field notes**
B. ACTING SKILLS	**1. Voice**	a. Use voice audibly						
		b. Use voice clearly						
		c. Use voice at varying pace						
		d. Use voice at varying tones						
		e. Use signals to avoid the overuse of voice (clapping, silence, etc.)						
	2. Body Language	a. Establish eye-contact						
		b. Use gestures						
		c. Use body motions (foot-tapping, drumming fingers, using open hands rather than pointing)						
		d. Use proximity consciously (not too close, not too far, not threatening)						
		e. Position self in different places in the classroom (not standing just in one point or behind the table)						
		f. Have a confident body posture						
	3. Observation	a. Monitor students genuinely						
		b. Respond to unexpected situations calmly						
		c. Make spontaneous decisions (see the lesson plan to keep track of the changes like the order, including/excluding an activity, etc.)						
		d. Modify self in line with the classroom (Be flexible depending on classroom dynamics, use time flexibly)						
	4. Affective Atmosphere	a. Have a good rapport with students (good relationship, laughs, jokes, etc.)						
		b. Create a relaxed atmosphere in class (encourage them to ask or answer questions, motivate them, etc.)						
		c. Be open to students to provide support (welcome questions, respond supportively, etc.)						
		d. Be active while teaching (Show enthusiasm in teaching, etc.)						

PART C: STIMULATED RECALL INTERVIEWS (POST-CONFERENCE)

		Stimulated Recall Responses ***(What would you say for …? Why did you prefer …?)***
A. STIMULATED RECALL	**A1. Reflection To Pedagogical Skills**	1. Objectives:
		2. Interaction:
		3. Instructions:
		4. Time:
	A2. Reflection To Acting Skills	1. Voice:
		2. Body Language:
		3. Observation:
		4. Affective Atmosphere:
B. SELF-REFLECTION		1. What did you do? What does this mean?
		2. What do your practices say about your assumptions or values?
		3. Where did these ideas come from? Why did you choose the activities you chose or why did you make the decisions you made?
		4. What causes you to hold your ideas? Was it all due to the drama workshop or did anything else (practicum, conference, course, etc.) influenced your ideas?
		5. What constrains your views in your practice?
		6. How do you think this practice was different from the first one? *(Ask only in the second practice)*
		7. What were your strengths and weaknesses?
		8. How could you reflect your ideas regarding the following parts? Planning: Teaching (monitoring): Evaluation:
		9. How do you evaluate yourself as a teacher in this practice? What will you do/change in your practices after this experience?

APPENDIX D: Rubric for TOS

Anchor Papers

A. TEACHING SKILLS				
1. Objectives				
Instructional indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Set clear objectives	• Objectives are not clear. • The teacher shows beginning level of proficiency in setting objectives. • For example, the objectives that the teacher has set are rather vague. • What the teacher tries to do is unclear.	• Some of the specific objectives are clear; however, the general goal of the lesson seems to be vague. • The teacher is insufficient in setting objectives, but shows developing skills somehow. • For example, the teacher seems to be partly unprepared.	• Most of the objectives are clear. • The teacher has set instructional goals for the lesson. • There are only minor points remained unclear, but they do not affect the ongoing trend of the course. • For example, there is evidence that shows clear objectives and preparedness of the teacher.	• Objectives are presented clearly. • The teacher shows extensive awareness of objectives. • The teacher knows what s/he does. • For example, the lesson's overall structure clearly indicates teacher's preparedness and knowledge of objectives.
b. Set appropriate objectives to the needs (age, level, setting, etc.)	• Objectives are poorly designed to be appropriate to the level, age, and interests of learners. Objectives are not suitable for the teaching context, topic, and classroom atmosphere. • For example, some of the objectives are unreasonable for the age level of learners.	• Objectives show a partial match to the situational needs, but some of the needs or the learners, teacher, context, or classroom dynamics have been underestimated. • For example, the teacher has considered the age and topic, but not the level of learners.	• Objectives are adequately matched with the situational needs. • Teacher's plan works mostly well according to the specific needs of the class and does not cause any problems in teaching. • For example, the teacher is aware of her/his goals and their appropriateness to the situational needs.	• Objectives are perfectly matched with the needs of the learners, teacher herself, classroom dynamics, and other contextual situations. • The teacher displays an understanding of how to set appropriate objectives. • For example, the lesson plan shows that there is a good match between the objectives and learners' age, interests, or level.

c. Select activities appropriate to the objectives	• Objectives are poorly aligned with the teaching techniques and activities. There are not any links between the objectives and activities. • For example, it is seen in the lesson plan that activities do not serve to the purposes of objectives.	• Activities are selected in partial line with the objectives. • Some activities do not reflective the objectives. The distribution of the activities and objectives are uneven. • For example, there are a few activities for a particular objective while there are one or no activities for other objectives.	• The teacher has successfully matched the activities and objectives with only minor diversions from the overall goal. • Activities are mostly evenly distributed based on the objectives. • The teacher knows when and why to use her activities. • For example, the activities are not just for fun, but they do serve to the general lesson objectives.	• Objectives perfectly match with the activities. • The teacher has selected all her/his activities depending on the objectives. • The distribution of objectives among activities is even. • The teacher knows how to choose the most effective teaching techniques on given objectives. • For example, the activities that the teacher selected for each objective show great effectiveness in learning.
2. Interaction				
Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Include different interactional patterns where applies (pair work or group work)	• Interactional patterns are underestimated. • The teacher's awareness and skills of grouping learners is poor and underdeveloped. • For example, learners almost always work individually, but never in interaction with others.	• Interactional patterns are partially employed. • The teacher is aware that s/he should bring learners into interaction, but shows only basic skills in doing so. • For example, the teacher relied mostly on only individual or whole class activities, and rarely on pair work.	• Interactional patterns are evenly distributed. • The teacher shows effective skills and awareness on grouping learners for interaction. • For example, the teacher employed some individual or whole class activities and some pair work and group work.	• Interactional patters are given great importance and are evenly distributed to be used depending on needs. • The teacher demonstrates high proficiency in grouping learners according to the needs. • For example, the teacher designs activities in which learners can work in groups and pairs or as whole-class in interaction with others.

b. Promote active engagement of learners	• The teacher shows ineffective and insufficient amount of engagement of learners. • The teacher conducts the lesson like a lecture. Learners' active participation is not ensured. • For example, very few learners are intellectually involves and interested.	• The activities do not promote active participation; they require only a partial engagement of learners. • The teacher does not enable learners to be intellectually involved in the lesson. • For example, some learners are mentally involved, but many others seem to be only physically involved.	• The teacher encourages the active engagement of learners. • However, the activities the teacher selected fall short to provide all learners' intellectual engagement in the lesson. • For example, most of the learners are both mentally and physically involved while only a few learners seem lost at times.	• The activities teacher selected promote active participation. • The teacher encourages all learners' intellectual involvement into the lesson. • Learners actively participate in the lesson. • For example, all learners are mentally and physically involved in the lesson.
c. Create a collaborative environment in class	• The teacher does not create a collaborative environment in class. • The teacher does not ensure interaction and cooperation of learners. • For example, most learners try to do the activities individually without getting help from others.	• Some learners are involved in interactive activities in which they cooperate with each other, but most of the learners do not collaborate. • For example, most of the learners work alone while some of them get help from the surrounding peers.	• The classroom atmosphere is created in a way that learners are encouraged to cooperate with one another. • Not all learners' collaborative work is ensured, though. • For example, almost all learners work in teams or pairs to get help from each other with a few exceptions.	• The teacher manages to encourage learners to work in cooperation and collaboration with each other. • Learners are involved in group work to cooperate. • For example, learners are in interaction with others for cooperation so that they get help from their peers while doing the activities.
d. Make smooth transitions to help learners build links between the activities	• The links between the activities are so weak or vague that learners are not kept on work. • Learners lose concentration and interest to the lesson. • Activities seem to be done mechanically just for the	• The links between some activities help learners stay on task. • However, most transitions are not smooth enough to keep interest and involvement in the lesson. • For example, the teacher shows basic amount on	• The teacher makes smooth transitions between most of the activities. In some of the activities, however, the teacher underestimates the transitions, which leads to a distraction although the activities are designed to allow smooth transition.	• The teacher makes smooth transition between the activities so that the learners remain focused on tasks and can keep their interest alive. • Some learners are observed to wonder what will come next.

	sake of conducting a lesson. • For example, the teacher jumps into a new activity without telling the reason why learners need to do it. • The teacher focuses too much on the plan that she does not follow the smooth transitions and learners' interest.	awareness in linking the activities; however, s/he keeps talking with the page numbers like "Open page 11 now", making learners feel that they open those pages because they have to, not because they are going to do a relevant exercise there.	• For example, the teacher begins the lesson with a warm-up that is related to the main objective, and then connects it to the while-activity with a meaningful purpose for learners, and finally concludes with the post-activity so that learners remain on task and interested.	• For example, the teacher begins the lesson in such a way that it captures the attention of all learners. • Then, s/he keeps the interest on the same topic relating it to the main objective of the lesson. • The teacher ensures learners' interest through personal experience questions and smooth links to the following activities. • Finally, s/he concludes in a way that assures interest.
3. Instructions				
Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Give instructions **before** the activity (before setting the scene or handing the materials)	• The teacher is ineffective in giving the instructions in terms of timing the distribution of materials, setting the scene, and ensuring learners' attention. • For example the teacher distributes the materials before giving the instructions, which causes learners to focus on the material or task, not the instructions.	• The teacher shows developing skills in giving the instructions. • The teacher is familiar with the sequencing of instruction, but is insufficient in applying it in all instructions. • For example, the teacher starts giving the instructions and distributing the materials. • S/he gives partial instruction before all students start the task, and adds the rest during the tasks.	• The teacher is proficient in sequencing the instructions. • The teacher sets the scene, gives the instructions, and hands in the material in sequence, and may add few points later. • For example, the teacher gives instructions first. • Then s/he distributes the materials. • After learners get the materials or start dealing with the task s/he adds some extra instructions (that s/he may have forgotten).	• The teacher demonstrates excellent skills and awareness in sequencing the instructions. S/he gives the instructions in an attention-grabbing order. • For example, the teacher gives the instructions first. • Then s/he models the instructions. • Next, s/he checks understanding. • Finally, s/he distributes the materials to make sure learners listen to the instructions

b. Give clear instructions	• The teacher shows ineffective skills in clear instructions. • The purposes of the instructions are not clear. • Learners get confused after each instruction. • For example, learners ask each other what to do as the instructions are not given clearly.	• The teacher gives some instructions vaguely. • When the instructions are too short, too long, to complicated, the teacher does not make them clear. • For example, while some learners grab the gist of the activity, some learners cannot follow the instructions.	• The teacher shows developed skills in terms of clarity of the instructions. • The teacher gives clear instructions with minor unclear points to learners. • For example, since the teacher knows the activity well, s/he assumes that learners understand and cannot see the minor unclear points.	• The teacher shows fully developed skills in giving clear instructions. • The teacher is aware of what points are clear and what points are not and effectively clarifies all points. • The instructions are clear, simple, systematic, and sequential. • For example, the instructions are so clear that learners can follow and do the tasks.
c. Model the instructions where necessary	• The teacher shows ineffective skills in modeling the instructions. The teacher may not be aware of the importance of visualizing the instructions through initial modeling. • For example, the teacher only gives the instructions orally without any modeling.	• The teacher shows basic awareness of modeling instructions. The teacher tries to model some of the instructions in a very superficial way. • For example, the teacher gives the instruction with partial modeling, such as using the book to show matching.	• The teacher shows developed skills in giving effective instructions through modeling. • The teacher tries to model the instructions to make the instructions clear and meaningful to learners. • For example, the teacher shows the activity on the material or uses body language to describe pair work or information gap activities.	• The teacher shows excellent skills in modeling the instructions. • The models the instructions while orally presenting them as well. • For example, the teacher models a dialogue making in pairs, shows cutting papers with a scissor-like hand movement, or describes a complicated game activity as if she was competing in the game.
d. Check understanding where necessary	• The teacher shows poor understanding of checking learners' understanding. • For example, the teacher does not check learners'	• The teacher shows basic understanding of checking the instructions.	• The teacher effectively checks understanding when it is necessary.	• The teacher genuinely checks understanding when necessary. The teacher tries to ensure all learners' understanding.

	understanding of the instructions although it is necessary.	• The teacher checks understanding only when it is necessary. • For example, the teacher asks simple Yes/no questions such as "OK? Clear?"	• For example, the teacher asks "OK? Is it clear? Do you understand the activity?"	• For example, the teacher asks such questions as "OK? Is it clear? Do you understand the activity?" • The teacher asks learners to summarize the instructions.
4. Time				
Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Use time efficiently	• The teacher is ineffective in timing. The teacher cannot use time effectively. S/he finishes too quickly remaining a lot of free time or overuses the time that exceeds the given time. • For example, the extra time left or used doubles the given time.	• The teacher is basic in timing. The teacher finished the lesson early or late to some extent. The teacher does not time the lesson effectively. • For example, the extra time left or used is about 10 minutes	• The teacher is proficient in timing. The teacher uses time efficiently. S/he may finish a few minutes early or late without affecting the overall lesson. • For example, the extra time left or used is about 5 minutes.	• The teaching is excellent in timing. The teacher uses the time given effectively. The teacher starts and finishes on time. The teacher checks time and adjusts the lesson with a good timing. • For example, the teacher starts and finishes promptly.
b. Allocate sufficient wait-time	• The teacher is insufficient in giving necessary time to learners. The teacher allocates little or no sufficient wait-time before the activity and urges the learners to finish. Or the teacher gives too much wait-time that learners start off-task talk. The teacher does not provide learners with enough time to respond to questions.	• The teacher demonstrates only developing skills in giving the necessary time to learners. The teacher tries to give sufficient wait-time, yet s/he does not evenly give time depending on the activity. • For example, s/he gives too much time in one activity or too little in another. The teacher tries to give sufficient time before a	• The teacher effectively uses time to give the necessary wait-time to learners. The teacher usually gives sufficient wait-time before an activity. • For example, the teacher checks the time to avoid allocating little or much time. The teacher cares the time s/he gives to learners while they are answering questions, especially orally.	• The teacher demonstrates excellent awareness of wait-time. The teacher allocates sufficient wait time after giving the instructions until learners are done with the task. The teacher makes effective use of wait-time. • For example, the teacher gives enough time to learners when they are trying to answer oral questions.

	• For example, s/he gives too much or too little time.	learner responds to a question.	There may be minor timing problems.	
c. Increase STT	• The teacher demonstrates little or no awareness of student talking time. The teacher gives almost no time for learners to speak. • For example, most of the lesson is spent with silence or more teacher talk.	• The teacher demonstrates basic knowledge of student talking time. Learners are given little time to speak. Silence or teacher talk is dominant. • For example, the teacher tries to ask questions to enable learners to talk more, but tends to ask yes/no questions more. S/he is insufficient in encouraging them or promoting more thought-provoking questions.	• The teacher demonstrates proficient skills in promoting student talking time. It is usually the learners who speak. There is little (moderate) amount of teacher talk. • For example, the teacher asks more wh-questions and follow-up questions, or s/he utilizes more interactive speaking activities for learners to speak.	• The teacher demonstrates excellent skills in ensuring student talk and increasing student talking time. Learners are given sufficient amount of time to talk. Most of the class time is spent with student talk. • For example, the teacher asks thought-provoking, reflective questions, wh-questions with follow-ups, and s/he ensures student talk through interactive tasks i.e. role-plays or short dialogues.
d. Reduce TTT	• The teacher demonstrates little or no awareness of reducing teacher talking time. The teacher does not reduce her/his talking time and no effort in that way is observed. For example, the teacher speaks most of the time, conducting the lesson like a lecture.	• The teacher demonstrates basic awareness of reducing teacher talking time. The teacher speaks most of the lesson time giving little time for learners to speak. • For example, the teacher begins the lesson asking questions, and then covers the lesson like a lecture, and finally concludes by asking question again.	• The teacher demonstrates proficient skills in reducing teacher talking time. The teacher tries to speak less while at the same time encouraging learners to speak more. Teacher's struggle to speak less is observable. • For example, the teacher tries to encourage learners to ask questions to each other, rather than her/his asking.	• The teacher demonstrates excellent skills in reducing teacher talking time. The teacher is well-aware of the importance of student talking time and decreases her/his amount of talk. • For example, teacher reduces her/his talking time through the use of body language, signals, silence, and more student talk.

B. ACTING SKILLS				
1. Voice				
Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Use voice audibly	• The teacher uses voice ineffectively. • The teacher has little or no awareness of her/his audibility. • For example, the teacher speaks silently or in a shouting mood. • The teacher grunts, murmurs, mutters.	• The teacher uses voice partly effectively, but s/he has basic problems in audibility. • For example, the teacher cannot be heard at times. Her/his voice is not sometimes very clear.	• The teacher uses her/his voice effectively. • The teacher seems to have very little problems in terms of audibility. • The teacher usually has an audible voice. • For example, the teacher can be heard in class.	• The teacher' use of voice is distinguishing. • The teacher uses her/his voice audibly. • The teacher is well-aware when and how her/his voice can be best heard and how not. • For example, the teacher uses a low volume at time so as to attract attention and uses an audible volume while teaching.
b. Use voice clearly	• The teacher has ineffective use of voice in terms of clarity. • The teacher's speech is mostly unclear. • For example, the teacher has a clipped speech, which makes it difficult to understand clearly.	• The teacher has developing use of voice in terms of clarity. • The teacher's speech is sometimes clear and sometimes unclear. • For example, there is certain amount of clipped speech, but what she says is usually clear.	• The teacher has effective use of voice in terms of clarity. • The teacher's speech is usually clear. • For example, the teacher has a clear voice to be heard and understood from different corners of the classroom.	• The teacher has distinguishing use of voice in terms of clarity. • The teacher's speech is very clear. • The teacher uses her/his voice clearly. • Everything s/he says is understood clearly in all parts of the class. • The teacher consciously controls if s/he is clear.
c. Use voice at varying pace	• The teacher shows little or no awareness in her/his pace.	• The teacher shows basic awareness in her/his pace. • The teacher does not vary her/his speed at different moments in lesson.	• The teacher shows sufficient awareness in her/his pace. • The teacher tries to vary her/his speech in slow and fast paces.	• The teacher shows high awareness in her/his pace. • The teacher knows when to speak slowly, at a normal pace or quickly. The teacher

	• For example, the teacher's speech either too slow or too fast. • The teacher always speaks at the same speed.	• For example, the teacher speaks usually at the same pace, but varying a little from time to time.	• For example, the teacher tries to speak at varying speed at times.	changes the pace of speech depending on the needs of the lesson. • For example, the teacher speaks slower while giving instructions.
d. Use voice at varying tones	• The teacher demonstrates little or no awareness about using her/his tone of speech. • Her/his tone of speech remains unchanged and monotonous. • For example, the teacher always speaks at the same tone.	• The teacher demonstrates improving awareness about using her/his tone of speech. The teacher usually speaks at the same tone with a little variety from time to time. • For example, the teacher speaks in a normal tone in explaining something, but uses a sarcastic tone in jokes.	• The teacher demonstrates necessary awareness about using her/his tone of speech. • For example, the teacher uses different tones at times, and varies her/his intonation as well, but s/he needs to pay a little more attention on tone for playfulness.	• The teacher demonstrates exemplary awareness about using her/his tone of speech. • The teacher uses her/his speech at varying tones. • Her/his tone breaks boredom and attracts attention. • For example, when necessary, s/he adopts an animated tone and intonation.
e. Use signals to avoid the overuse of voice (clapping, silence, etc.)	• The teacher has little or no knowledge of using signals. • For example, the teacher never uses signals, but relies on her/his voice all the time.	• The teacher has basic knowledge of signals. • For example, the teacher usually relies on speaking rather than using signals, but uses a few of them (maybe unconsciously).	• The teacher is proficient in using signals. • The teacher makes use of certain signals when possible. • For example, the teacher claps hands to signal the end of the activity.	• The teacher is exemplary in using signals. • For example, the teacher utilizes some signals such as clapping, silence, etc. so as not to tire her/his voice unnecessarily.
2. Body Language				
Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Establish eye-contact	• The teacher has little or no awareness of eye-contact.	• The teacher has basic understanding of eye-contact.	• The teacher has effective skills in establishing eye-contact.	• The teacher is well-aware of eye-contact. • The teacher establishes eye contact with learners.

	• The teacher avoids establishing eye contact with learners. • For example, when the teacher makes eye contact, s/he cannot adjust the length; it could be too long.	• The teacher avoids making eye-contact with certain learners. • The teacher makes eye contact in some parts of the lesson. • For example, the teacher underestimates some learners and makes no eye-contact with them. • The teacher keeps eye contact longer than needed.	• The teacher establishes eye contact with most of the students in most of the lesson at appropriate lengths. • For example, the teacher comes in contact with some learners giving them the message that she is aware of what they are doing in cases of inappropriate behaviors.	• The teacher keeps the eye-contact interaction with different learners throughout the lesson. • The teacher makes eye contact with a particular learner at an appropriate length. • For example, the teacher makes eye-contact with learners to give tem signals that she is monitoring them, yet it should be no longer than 5 seconds so as not to be irritating.
b. Use gestures	• The teacher is ineffective in using her/his gestures. The teacher avoids using gestures and mimics while teaching. The teacher usually keeps emotionless. • For example, the teacher does not reveal her/his anger, impatience, or enthusiasm through gestural expressions or hand movements.	• The teacher is insufficient in using her/his gestures in class. • The teacher mechanically covers the lesson with little use of gestures. • The teacher show little emotion. • For example, the teacher sometimes smiles or lifts her/his eyebrow, but is usually glassy. • The teacher does not use face or hand gestures a lot.	• The teacher is effective in using gestures. • The teacher uses gestures and mimics appropriately without exaggeration. • The teacher uses hand gestures, face gestures, and mimics effectively. • For example, s/he lifts eyebrows when interested or surprised. S/he moves lips when sorry.	• The teacher is excellent in using gestures. • The teacher effectively uses gestures and mimics including facial expressions for emotions, nodding, smiling, and so on. • The teacher almost has the skills of an actor in using a variety of gestures in class. • For example, the teacher uses appropriate gestures in story telling through lifting eye-brows, wide opening eyes, waving hands and so on.
c. Use body motions (foot-tapping,	• The teacher has little or no awareness of using body motions effectively.	• The teacher is familiar with body motions, but s/he	• The teacher uses body motions consciously.	• The teacher has an excellent understanding and use of

drumming fingers, using open hands rather than pointing)	• S/he acts either in the same way as s/he does in daily life or in a way that her/his body speaks for itself demonstrating her/his discomfort or confidence. • For example, s/he points a learner while picking one. • The teacher opens arms, hands, or legs.	does not use them effectively or consciously. • For example, s/he is not aware that her/his foot-tapping combined with an uncomfortable gesture can mean s/he is unconfident. • S/he is not aware that pointing can be interpreted as threatening.	• The teacher indicates her thoughts or feelings through foot-tapping, drumming fingers, and so on. • For example, the teacher avoids pointing learners not to be threatening. • S/he taps foot with a purpose, say to signal impatience or she avoids foot-tapping when unnecessary or learners are focused. • The teacher nods to show understanding.	body language consciously and effectively. • The teacher uses her/his body motions to mean something and avoid using body motions when they may mean something different. • For example, the teacher shows her/his impatience to a student through drumming fingers. • The teacher points a learner through an open-palm hand to be non-threatening. • The teacher leans on the wall or avoid leaning depending on the situations. • The teacher nods to show understanding.
d. Use proximity consciously (not too close, not too far, not threatening)	• The teacher has little or no understanding of proximity. • The teacher uses distance unconsciously. • For example, the teacher is not aware of her/his threatening posture when s/he is too close to learners or her severing links when too far.	• The teacher is familiar with the rules of proximity. • S/he changes her/his closeness to learners from time to time, but s/he needs to adjust the distance and length of closeness. • S/he may need to consider surrounding learners, as well. • For example, while the teacher is talking to a learner at an appropriate distance, s/he may be	• The teacher is aware of proximity rules; neither too close nor too far. • S/he does not cause any threatening postures with her/his closeness. • S/he may need to consider surrounding learners when s/he is in closer proximity with a particular learner. • For example, the teacher comes closer while monitoring and scaffolding,	• The teacher uses proximity consciously. • The teacher is neither too close to the learners to bother them trespassing their personal space nor too far to sever all ties with learners. • The teacher adjusts proximity to create a non-threatening atmosphere. • For example, the teacher does not walk toward a

		violating the personal space of another.	but goes back while learners are trying to communicate.	learner who is trying to produce something. • Rather s/he walks away from a learner while s/he is talking in order not to be threatening.
e. Position self in different places in the classroom	• The teacher shows little or no awareness of her/his position class. • S/he stands just in one point in a stationary position. • For example, the teacher tends to spend most of the lesson behind the table hiding herself/himself.	• The teacher's awareness of her/his position in class needs improvement. • The teacher tends to move, but s/he moves in a small circle around herself/himself. • For example, the teacher spends most of the time in front of the board or behind her/his table with little distancing from her/his stationary position towards the middle of the class among learners.	• The teacher tends to stand at different places of class. • The teacher does not stand at one point in class. • The teacher adjusts her/his position to the needs of the lesson or learners. • The teacher changes her/his location depending on learners' needs, lesson, activity, and the classroom atmosphere. • For example, the teacher walks among learners or in front of the board so as to implicitly control the class.	• The teacher has an excellent awareness of positioning herself/himself in class. • The teacher stands in different locations of class depending on the lesson. • For example, s/he walks around, monitors different learners at varying lengths, and spends some time in front of the board or teacher table.
f. Have a confident body posture	• The teacher has little or no self-confidence. S/he is apparently nervous or excited reflected in her/his body posture. • For example, the teacher bites her/his lips, stoops her/his shoulders, reduces her/his volume, and stands in a particular point with crossed arms and legs.	• The teacher shows a little self-confidence, but s/he reveals it when s/he is nervous or excited. • For example, the teacher smiles and walks around, but she crosses her/his arms or legs, lifts eyebrows when unsure, and stoops.	• The teacher is pretty self-confident. • S/he shows confidence in her teaching and body stance. • S/he does not reveal it even if s/he is nervous. • For example, the teacher stands still, has open arms and legs, and walks around confidently.	• The teacher has an appreciated level of self-confidence. • The teacher is sure of what s/he does, does not get nervous under unexpected circumstances, and shows a confident stance with her/his body posture. • For example, the teacher has a relaxed open arms and

				legs, walks still, and smiles positively. • The teacher uses strategies such as holding a board marker successfully not to unveil her/his excitement.
3. Observation				
Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Monitor learners	• The teacher does little or none to monitor learners. • The teacher is only pretentious in monitoring if any. • For example, the teacher does not monitor learners, but is busy with the materials, course administrative issues, or off-task routines.	• The teacher monitors learners, though with uneven results. • The teacher is mostly pretentious in monitoring. • For example, the teacher walks around but is not responsive to needs, time, or learners.	• The teacher monitors learners in most of the lesson. • The teacher is responsive to learners and lesson. • For example, the teacher walks around, talks to learners, and checks time.	• The teacher monitors learners genuinely. • The teacher responds to learners, needs, and other issues. • The teacher is mentally and physically active in monitoring learners. • For example, the teacher walks around, asks learners if they need help, figures out the problem or misbehavior, checks time, and responds to needs.
b. Respond to unexpected situations calmly	• The teacher demonstrates little or no serenity in unexpected situations. • The teacher cannot respond to unexpected situations calmly. • For example, in case of an unexpected situation, the teacher gets nervous or angry, shouts at learners, does not talk, or even leaves the classroom.	• The teacher tries to remain calm in unexpected situations, but her nervousness can be felt/observed even by learners. • The teacher is aware that s/he needs to be calm and does her/his best to this end.	• The teacher responds to unexpected situations in an effective way. • The teacher show serenity under difficult circumstances and tries to find a solution. • For example, the teacher tries to finds the source of the problem and finds a quick solution that	• The teacher responds to unexpected situations calmly and creatively. • The teacher is calm, unflustered, and quick-witted in finding solutions r alternatives. • For example, the teacher finds the source of the problem, but focuses more on the solution.

		• For example, s/he listens to learners, considers options, but is not still comfortable.	works for everyone involved.	• The teacher finds such a quick creative solution so that the flow of the lesson is not affected. Learners are even not aware of the problem. • The teacher also decides quickly in unexpected situations.
c. Make spontaneous decisions (see the lesson plan to keep track of the changes like the order, including/excluding an activity, etc.)	• The teacher is inadequate in making spontaneous decisions. • The teacher cannot come up with quick decisions or solutions. • For example, the teacher adheres strictly to the lesson plan without making any changes. • The teacher does not make any changes in the curse of the plan although needed.	• The teacher tends to make spontaneous decisions, but seems insufficient in making quick or appropriate decisions. • The teacher seems to need help of others in telling her what to do. • For example, the teacher listens to learners' ideas in making decisions, but still is not comfortable in changing her/his plan.	• The teacher makes spontaneous decisions when needed. • The teacher may need to improve her spontaneity in decision making. • For example, the teacher excludes an activity from the plan or includes one depending on the needs. • Or s/he changes the order or instructions of the activities.	• The teacher makes effective decisions spontaneously when needed. • The teacher is very comfortable in changing the course of the lesson in the way s/he feels needed. • For example, the teacher adds an energizer when learners are sleepy or excludes activities when irrelevant or inappropriate, or if time is limited.
d. Modify self in line with the classroom (Be flexible depending on classroom dynamics, use time flexibly)	• The teacher sticks at the plan strictly. • The teacher shows little or no flexibility. • The teacher falls short in modifying herself/himself in line with the classroom.	• The teacher tends to be flexible, but falls inadequate in modifying herself/himself with all dynamism of the class. • For example, the teacher seems to catch jokes or what happens among learners, but fails to	• The teacher shows flexibility. S/he can generally modify herself/himself according to the needs of the learners or lesson. • For example, the teacher uses time flexible or	• The teacher modifies herself/himself in line with the classroom highly effectively. • The teacher is flexible and open to changes. • The teacher follows the classroom dynamics. • For examples, the teachers collects evidence of jokes in

	• For example, the teacher is robust in doing what s/he knows the best. • The teacher continues lecturing although learners are sleeping or talking.	incorporate them into teaching.	accommodates herself/himself to the learners.	class and incorporates them into her/his teaching.
4. Affective Atmosphere				
I. Indicators	**1=Ineffective**	**2=Needs Improvement**	**3= Effective**	**4=Excellent**
a. Have a good rapport with learners (good relationship, laughs, jokes, etc.)	• The teacher has little or no involvement in building a good rapport with learner. • The teacher acts like the authority who just covers the lesson by transmitting information without a need to make a relationship with learners. • For example, the teacher does not talk to learners about their personal experiences, or there is no place for jokes.	• The teacher has no problems with learners, but s/he does not have a close intimate relationship either. • The teacher seems to take only the role of teaching or authority, but not making a good rapport breaking the walls between their roles. • For example, the teacher smiles at learners and keeps the lesson, but doesn't have a relationship.	• The teacher has a good relationship with learners. Learners like and respect the teacher. • For example, teacher and learners make jokes and laugh together. • The teacher does not laugh at learners but laugh with learners.	• The teacher has a good rapport and a sound relationship with learners. • The teacher is respected and loved by learners. • Learners do some tasks not just to learn, but also to make their teacher happy. • For example, the teacher is intimate about herself, shares experiences, makes fun of herself with jokes, laughs, or shows empathy to learners.
b. Create a relaxed atmosphere in class (encourage them to ask or answer questions, motivate them, etc.)	• The teacher shows very little or no awareness of the classroom atmosphere. • The teacher shows little or no effort to create a relaxed atmosphere in class. • For example, the teacher gives no place to jokes or encouraging words. • The teacher does not motivate learners to learn	• The teacher tries to make a relaxed atmosphere. • The teacher wants learners to be comfortable to join the lesson or to be motivated, but apparently s/he is not sure how exactly to manage it. • For example, the teacher says "I believe you can do it", but s/he herself/himself is not comfortable enough	• The teacher develops a relaxed atmosphere in class and encourages learners to ask questions or makes jokes. • The teacher motivates learners. • For example, the teacher says "Good, well-done, any questions?"	• The teacher creates a relaxed atmosphere in which learners feel comfortable and motivated. • The teacher is aware of the importance of the affective atmosphere built in class. • For example, the teacher encourages learners to participate the lesson and asks if there is anything to be explained again.

	and is not motivated enough herself/himself.	to make them feel comfortable. • The teacher herself/himself is not motivated enough.		• The teacher motivates learners by showing her/his faith in them and by such phrases as "Good job!, Excellent!"
c. Be open to learners to provide support (welcome questions, respond supportively, etc.)	• The teacher provides little or no support to learners. • The teacher is not open to learners in the sense to be responsive to their questions or needs. • The teacher could not have ambiguity tolerance. • For example, the teacher obviously avoids learners' questions or tries to take minimum risks.	• The teacher tries to be open to learners, but shows imbalance in providing support to learners. The teacher falls short in responding learners' needs supportively. • For example, when the teacher does not know the answer, s/he tries to avoid or slur over the question.	• The teacher is open to learners' questions and needs. • The teacher is calm and warm in responding to learners' needs. • For example, the teacher tries not to hesitate in spontaneous questions of learners, or tries not to reflect her/his excitement to learners.	• The teacher is open to learners to provide support to them. • The teacher is well-aware of the importance of scaffolding. • S/he supports learners when they are in need. • For example, the teacher welcomes learners' questions warmly and encourages learners to feel free to ask questions. • The teacher responds to learners' needs supportively.
d. Be active while teaching (Show enthusiasm in teaching, etc.)	• The teacher shows little or no enthusiasm to teaching. • The teacher is not very active throughout the lesson. • The teacher covers the lesson just for the sake of covering the lesson. • This may lead to a mechanical way of teaching. • For example, the teacher sits on her/his chair, dealing with the paper-work, letting learners do activities on their own, and showing no interest in teaching.	• The teacher tries to be active in class, but fails to show real enthusiasm in teaching. • The teacher may seem to cover the lesson in a more mechanical way than an enthusiastic way. • For example, the teacher is not willing to complete the tasks, but does so just to finish what is in the curriculum. • Her/his enthusiasm could seem fake to learners.	• The teacher is active and enthusiastic in teaching. • The teacher tries to show high energy even if she is not highly motivated. • For example, the teacher seems to like what s/he does and seems motivated. • The teacher is active in monitoring and encouraging learners rather than retreating.	• The teacher is very active in class. • The teacher is herself/himself motivated enough. • The teacher shows high enthusiasm in teaching. • For example, the teacher walks around happily, is positive to learners, and is willing to complete the tasks while having fun together with learners. • The learners feel the teacher's energy.

APPENDIX E: A Sample Session Plan

Session 2

Topic: The Use of Voice

Group: 15 ELT senior pre-service teachers (all female)

Duration: 120 minutes

Method and techniques: Role-playing, improvisation

Materials: Poems, paper, pencils.

Objectives: At the end of this session, the participants will be able to:

- Be aware of the importance of using voice effectively,
- Figure out the ways to use voice effectively in class.

A. WARM UP/PREPARATION

Activity 1: Leader gathers the groups in a circle and greets them saying 'Hi!' Then, she asks them to greet each other by saying their names and making eye-contact, like 'Hi George!' This helps them remember names since this is the second session.

Activity 2: Leader asks them to say hi to the person on their right, but giving a different emotion such as angry, hungry, sleepy, confident, etc. The same activity is redone to the left hand side by saying 'To be or not to be, that is the question.' They are encouraged to use more extreme feelings. The leader starts with an example.

BID: The leader asks them how they feel and how they can use the activities.

Activity 3: The leader asks them whose line the previous one was. Shakespeare's Hamlet and sonnets are mentioned. The famous lines are remembered. Then the leader wants them to make an eye-contact with the others, say a poet's name, and change her place in the circle. The participants who wants to share a poet's name does the same.

Activity 4: This time the participants change places in the circle one by one by reading some lines from a poem. It can be their favorite one. It can be in English or in Turkish. They are encouraged to read the poems in a loud, emotional, and poetic way.

BID: They discuss how they feel and how to adapt the activities.

Activity 5: The group is divided into three and makes three lines turning to each other: messengers, parasites, and receivers. The leader gives a line of a poem to the messenger group. They have to deliver the message to the receivers. However, the group in the middle, namely the parasites, make noise so that the messengers cannot deliver the message or the receivers cannot hear it. The last group is the receivers who have to hear the message. The game starts and in a minute or so, the receivers group is asked whether they get the message. Each group experiences the different roles with different poems.

BID: The leader asks all three groups how they felt in different roles. She attracts attention how much they have used their voice and if they get tired. The group discusses the parasite, messenger and receiver roles in comparison to the roles in the classroom. They resemble the messenger to the teacher, receivers to listening students, and parasites to noisy students. They discuss how the teachers have acted to deliver the message, how tired their voice/throat have been, and what kind of problems they may have when they do not use their voice effectively. After that, the non-verbal signals that teachers can use such as clapping, turning the lights on/off, singing, dancing are discussed. Finally, after the participants get the essence of the activity, they discuss how to adapt it to language learning.

Activity 6: The leader says that they can deliver a message without using their voice. Thus, it is not the only way they can rely on. For that purpose, they play a game called charades. The only difference is that they groups do not try to explain the film names, but poems. The participants are divided into two groups. One person in the first group is given a line of a poem and is asked to describe it word by word to the rest of the group. Groups take turns to play it. The lines can be:

"I am nobody."

"Tiger tiger, burning bright"

"Take this kiss"

"I wandered lonely"

BID: The leader asks them how they felt and how they can adapt the activity. They talk about the importance of avoiding the overuse of voice in class. Those who try to explain the lines without speaking are asked how they felt and if it was difficult. Even if it is difficult, the leader highlights the fact that they manage to deliver the message.

Activity 7: The leader then connects the difficulties of silent messages to the variety in using tones and intonation so as not to make yourself tired by shouting or excessive use of voice. To this end, the leader reads a poem using different tones and intonation. Then, she asks the participants to draw one piece of paper she is holding and to read the poem written on it. These are in English and Turkish. The leader does not distribute the poems aiming that the rest of the group just listens to the one who picks a poem. Each willing participant tries to read them as they wish.

In the second round of the same activity, the leader wants them to read it again, but with a different animated voice, like childish, sleepy, excited, exhausted, thrilled, etc. They are told to hold the poems for the next activities.

Activity 8: The leader asks them to read the poem they have, but while reading they are also expected to follow the leader's hand that instructs them to make their volume up or down. When the leader lowers her hand, they read more silently while they read more loudly when the hand is raised.

Contingency plan: All the group select a song's lyrics and read/sing it with the leader's hand instruction: lower hand=quietly, upper hand=loudly, waving hand=varying tones, stopping hand/pointing finger=intonation, front hand=high pitch, back hand=low pitch/bass.

BID: The leader asks them how they feel and how they can adapt the activities.

B. ACTING/ANIMATION

Activity 9: The leader reminds them that poems provokes different emotions for different people. Then she asks them to count 1-2-3-1-2-3 so that all the 1's make a group, 2's and 3's make other groups. Having divided the participants into three different and new groups, the leader wants each group to select one of the poems they have. First, they discuss what they understand and how they feel. Then they act out the feeling or situation that appears in their minds when reading the poem. After preparation, the performances of each group is staged.

However, after the first performance the leader asks the group to act the same thing in a louder way, second group in a quiet way, third group in a slow/fast way.

Activity 10: The performances are appreciated and the leader randomly divides the group into three and makes groups of three, five and seven. Later she gives them three situations. They are asked to act out the situations:

3-persons: They are a family. The mother gets angry at everything. The father is extremely calm. The child talks to them about a school trip. The mother wants her to join the trip for her confidence while the father does not want it because of a family visit on that date. The acting starts with the child's entering to the room.

5-persons: They are in a hospital. One is a nurse. Two of them are patients waiting in a queue for hours. Two new comers want to jump the queue; one patient claiming emergency, one his/her relative. Those waiting argue with the new comers. The nurse warns them to be quiet. The acting starts with two patients waiting in the queue grumbling for the long hours they have waited.

7-persons: They are in an apartment building management meeting. The manager and the vice manager complains about those who do not pay the fees. Three people complain about heating systems and not getting warm enough. Two others claim that it is hot enough, but the fees are too high. The acting starts with the manager's opening speech.

BID: The leader asks them how they feel and how they can adapt the activities. The group discusses their roles. Especially, the second acting is deliberately designed to have conflicts so as to see their use of voice. Thus, the participants were asked if they have had problems in hearing each other, delivering their messages, and other problems they might have.

C. EVALUATION

Activity 11: The leader asks them to think silently about what they have felt and learned during this session. After a minute, she tells them to imagine that they were teacher trainers giving a seminar to English teachers. The seminar was about what today's session was about. They were at the end of their speech and going to say their last sentences. So, they are asked to say what they have felt, learned, or realized today in a sentence.

Contingency plan: The participants are asked to write a 4-line poem to describe what they have learned, felt, or realized in this session. **End of the session.**

FGI: The leader asks:

- How they felt as a participant,
- What they learned,
- How the session contributed to their teaching,
- What personal and professional gains they obtained,
- What the purpose of the session was.

APPENDIX F: A Sample Focus Group Interview Transcription

Session 6: Spontaneous Decision Making

ST11: It was extremely enjoyable.

LEADER: Okay, let's remember what we did today. First thing, we did what?

ST4: Talking and walking.

ST14: With music.

LEADER: Talk about something when the music stops. Okay and secondly?

ST1: Answering questions.

LEADER: Answer the questions, yes, without thinking about it. And next?

ST10: Dubbing.

LEADER: OK. Wait. In the second activity, 'would you like red or green' whatever, do you remember the first question?

ST15: Yes. Do you like your mother or your father most?

LEADER: Yes. When you ask such questions about parents, you saw what happened in the last activity. So please avoid personal questions. Remember maybe they don't have a father or mother. Maybe they are not alive.

ST12: We had something like that in practicum. There was an activity, and they were preparing a Christmas card and the teacher said you can send it to whoever you want to. To her mother whatever. One student draw dad and mothers and she didn ot draw her father and she showed me how is it. And I said 'It is nice. You can draw your father too.' And she said to me 'My mother and my father broke up.' And I could not say anything, I could not find.

LEADER: The situation actually was my point. Thank you for sharing.

ST12: What should we do then?

LEADER: Today we will talk about this actually. You should just give your instructions or topic carefully. You should not talk about their mothers and fathers okay? Even if while asking their jobs, their names or whatever. Maybe one of their parents does not live with them. I have a student like this; she lives with her aunt.

ST15: Maybe their children under protection.

ST10: Oh, yes, I had not thought about this.

LEADER: Yeah, such things can happen. So you should avoid questions about their private lives okay. Siblings are okay, friends are okay, teachers are okay, neighbors are okay.

ST14: I am confused. You know we have a unit about parents, family. How can we adapt this unit then?

LEADER: You should focus on the vocabulary, not the personal lives. You can talk about Ataturk's father and mother. I mean not to ask private questions. Or if you know the answer about their parents, you can ask them. If you do not know, avoid asking such questions. And the next one was dubbing and as you see as the teacher I forgot my cable. So it was another example actually for the last activity and what I did was to take the laptop in my lap and we watched it together instead of watching it on the screen. You should not get demotivated. Or you do not skip or omit your activity. You just find a solution or another way to go on if it is really important to do it that way. Or you can just do it the next day. Sometimes the activities are related and you should just followed orders. And then you should find a solution. For example it was on ST5's date I think, when she came to my class, for teaching, no it was ST6's (group), she had the video about the electricity went that day.

ST3: What happened?

ST6: I had to skip the activity.

LEADER: So it may happen. It happens all the time. So we should adapt the activities and make new decisions accordingly. While doing the activities, we should always evaluate them. Evaluate our teaching while doing. We did it before. We may have to take some spontaneous decisions. Let2S turn back to the activities. After dubbing, we did what?

ST14: Theater sports.

LEADER: What is it good for?

ST10: Creativity.

ST14: Simultaneous thinking.

LEADER: It is similar to ST4's acting actually. She needed a ball. She forgot it so she used her jacket as ball if you need something like that you can improve your skills. And you did well. I was not expecting that quick solution, but you did great.

ST4: Thank you.

ST13: Yes, I could not think of this.

LEADER: What do you think is the topic of today?

ST11: Creativity.

ST4: Possible problems.

ST11: Management.

ST8: I think problems.

ST1: Shall we say finding solutions?

ST14: Problem-solving.

LEADER: Yes, a combination of all. (Laugh). So spontaneous decision-making was my point. When you have problems, you should not get down. You should just think about something new. It is it about your creativity, spontaneity, simultaneous decision-making, whatever you call it, just try to do something different. Adapt your activities if you are under the conditions that you have. So what do you think? What will you take with you in your pocket today?

ST11: I did not feel ready for the job next year. Now at least I am brave to deal with challanges.

LEADER: Great. Oh wait! I forgot one more thing as a leader. I was going to cut the print out act out cards and cut them, but I forgot the handouts. That is why, I showed them on my laptop. And I found a solution for that too. Today I experienced it twice, but I found a solution for these situations. You can also do that. What is in your pocket today? What did you gain?

ST5: I see that we can find anything in the course book. The syllabus makes me nervous. I forgot what I am going to do and I lost my control. And I also think that in the classroom. So we should be prepared actually.

LEADER: But we should not call our student idiots (referring to ST5's acting). (Laughs).

ST5: Yes. Sorry.

ST15: We should not give up whatever the situation is and we should not get down our motivation.

ST9: Exactly.

ST12: And we should be creative and find a quick solution to the possible problems. For classroom management.

LEADER: It could be about classroom management, it could be about your material, it could be about administration. They can all of a sudden say that today is holiday, but you have something to finish the lesson. And the next day, you have to find a solution.

ST2: Patience. You have to be patient.

LEADER: You as a teacher should be calm.

ST2: Patient, quick, quick mind, also I hope we will have some experience. As we make a mistake, we will learn.

LEADER: Even if the problem is worse and if you are going to cry, do not cry in front of your students. If you want, you can go out or you may cancel the lesson one lesson only. You can have some time for yourself.

ST2: Why?

ST4: One of our primary school teachers cried but she turned her back and she cried there.

LEADER: And how did you feel about your teacher?

ST4: I could not forget that scene.

ST14: I would not be that teacher.

LEADER: You should control yourself. About those students who start crying all of a sudden in the middle of the lesson, you can give them some time. It happened to me; just tell them to take their time. But as ST11 went out, it is not a good idea to leave students in the classroom and other students. Maybe another student can go.

ST12: Again our teachers. There are some students in practical. They were fighting in the middle of the class. And she took them outside and gave a task to the students and fill in the blanks on the book and then it was okay.

ST2: There is another solution I think. You can ask the students to go out and calm down until they feel relaxed.

LEADER: Exactly you should definitely give them some task. What else would you like to say?

ST10: Sometimes there may be situations that we have to leave the classroom. Then we should give your students a task and say that we will be back

LEADER: Yes. Like 'Back in two minutes' even if it takes five or 10 (smiles).

ST2: Should we tell them why we leave?

LEADER: Give them a political answer. Maybe you had a fight with your husband. Or parents. We should not reflect all our emotions to our students. The moment you enter the classroom, you should put your smile on, right? Because you as the teacher in the classroom and you outside are two personalities. Do you think ST2 hoca and ST2 are the same?

ST2: I do not know.

LEADER: Think about it. I will see you in the next session ladies. Thank you.

APPENDIX G: A Sample Stimulated Recall Interview

ST 1: Teaching Observation 2

L: Thank you for the second teaching practice. Now we will watch some scenes and discuss some points about your teaching.

1. What did you do? What does this mean? *It was a good practice. It started well, but I panicked later. I thought maybe it was too overloaded with activities. For example, I know in listening I should teach some listening strategies. I did not know what to do to teach strategies before. So today I wanted to use what I learned in drama. I believe drama activities make learning effective and permanent.*

2. What do your practices say about your assumptions or values? *My practices were based on communicative approach. For example, I wanted them to join. Students were also willing to join. I was more motivated then. I designed the activities to be communicative. I ensured participation. The students were willing, but a little shy. I think I have designed my activities to provoke participation. There was also collaboration. The plan reflects what I assume, I do not know, I think it was good, but I have to work on my voice and use of time.*

3. Where did these ideas come from? Why did you choose the activities you chose or why did you make the decisions you made? *The reason behind my choices is being communicative and interactive. Learning by experiencing. I chose my activities from drama techniques. I shaped most of my teaching based on what I learned in drama. I did not learn these activities in a course or somewhere else. I believe that drama is communicative and interactive. It provides learning by experience. Thank you very much for all these.*

4. What causes you to hold your ideas? Was it all due to the drama workshop or did anything else (practicum, conference, course, etc.) influenced your ideas? *Only drama as I mentioned.*

5. What constrains your views in your practice? *The only thing that constrains me is to become a teacher at MoNE. There are ready made curriculums and lesson plans there. They will restrict us. Sometimes the teacher at practicum also does it. I think we should improve our imagination.*

6. How do you think this practice was different from the first one? *In my first teaching video, there were long silent periods in the lesson because I preferred individual work only. At that*

time, I thought that they did not want to join. In the second video, there is not long silence because there are more interaction among learners. Also I was excited but, more confident. I tried to use my body language. I tried to avoid my mistakes in the first teaching. I watched myself very reserved there. Now my body was open. Actually I was nervous in the tribe dance. But I had to do it. I am trying to open myself up to feel more comfortable.

7. What were your strengths and weaknesses? *I can plan a lesson well, but I am not good at my voice and body language in general. I tried to improve them.*

8. How could you reflect your ideas regarding the following parts?

Planning: *I planned a communicative lesson to increase participation. I put a short act-out in vocab teaching. There was discussion, but the acting was optional. I also considered if they would be introvert, like me. But they were not. I am an introvert, but I open myself.*

Teaching (monitoring): *I wanted them to read in one activity not to cause silence. I said 'Let's read another one', so the time* was not enough. *I kept the first activity long. I did not realize it was long. But I think TTT and STT were balanced. I think my voice was enough because the classroom was small. I raised my voice when there is noise. I think I used my voice better. But after watching the video, I realized that it can be better. There were late comers, but it was OK. I was lucky in general. I said 'hakitu makata' in the tribe dance but I did not say its meaning. I did not have difficulty, but I was excited at some points. The students were also helpful. I was tense while giving instructions. I thought they were bored. So I think myself. For example, when the boy said he had not decided, I thought he did all.*

Evaluation: *I think it was an effective lesson. I felt bad when they found some negative adjectives, but it was the first activity. I said it is OK. In practicum, some teachers want us to teach with GTM. However, I want to be communicative. I do not want to teach traditionally. Teaching English becomes unbearable that way. I believe we should improve our creativity. I really learned a lot in drama. Especially since your feedback is always based on our practices, I believe I improved myself more in drama than at school. I understood how important body language is. I tried to do what I learned in my teaching.*

9. How do you evaluate yourself as a teacher in this practice? What will you do/change in your practices after this experience? *I want to be communicative. I will continue to be so. I*

think it will be useful for students. While watching my teaching videos and discussing on it with you, I realized what I had not realized at school.

APPENDIX H: A Sample Reflection

ST14: Reflection 1

It was a very enjoyable session. The topic of the session was clear and relevant, and the activities were useful. I have learned many icebreakers. Activities and adaptations:

1. Throwing a ball and asking name with eye contact: It is a first lesson activity, and it is suitable for every level and young learners or may be teenagers. It can be adapted for vocabulary practice, or to practice a structure. For example: I like/dislike ...
2. Clapping hands and saying the person's name next to you: This can be used as a follow up activity after the first one. For example, the student says what the student next to him/her likes/dislikes. They both practice the structure and know each other better.
3. Say an adjective beginning with the first letter of your name or make a sentence like 'George is like a Giant', and then show it (be a giant): Students can practice newly learned vocabulary by the help of this activity while having fun, and they can learn each other's name more easily because they at least remember the "showing/acting" part.
4. 'Amy: I have attended a drama session. Everybody is here, but George is not.
   George: No, I am here because ...': This creates an awareness about why they are there and motivate them to learn something. They can set goals.
5. Lawyer version: .... is not here. No, she/he is here, but .... is not here: This makes students alert, and it can be used when the students get bored and lose their concentration. Or it can be a filler.
6. My right is empty ... will come: This activity is like the previous one. Enjoyable and effective to learn names.
7. Elevator get in and show your character): To practice vocabulary such as jobs, personality, animals, famous people, anything related to the topic and grammar. As an adaptation: The students become Smurfs, who all have different characters and jobs as you know, and they say a sentence according to their characters or jobs when they get into the elevator, or somewhere else like a dinner hall. The cook shows Smurf dinner for example.
8. Elevator (assign a character to others).
9. Set goals, write them, and make improvisations with these clues. I enjoy acting.
10. Writing an acrostic poem about a friend.

My teaching gains are learning new, enjoyable and effective techniques to practice vocabulary and some structures, learning how to “wake up or warm up” them, and learning how to create a warm classroom atmosphere in the first lesson. I did not the other participants, but we had great fun together. Personally, I noticed that I am not good at focusing and memorizing, actually I have already known this. Therefore, I felt stressed sometimes during the activities. I liked these games, and most of the students will like and enjoy them, I think. They are useful in language teaching. Additionally, I could not understand the purpose of the 8th activity☺. But all the other things are great.

I mostly enjoyed the session. It was so interactive, and we always had to move. We did not just listen or sit, but we were alert and on action during all activities. We talked about their adaptations. The group discussion was very useful.

Self-development: I’ve learned to look from different perspectives. I set my goals. I met new people.

APPENDIX I: Suggested Syllabus

Creative Drama in ELT - Course Outline

Course Description: Just like actors, teachers also need artistic skills in teaching. Thus, this course is designed to provide student teachers to explore and improve their performing skills, communication skills, and awareness in teaching. This course focuses on using creative drama in English language teaching. It addresses both theoretical and practical aspects. In theory, the course covers terminology on drama, structure, stages, and techniques of drama, classification of drama for age groups and fields of application, teacher qualifications, evaluation of educational drama, and creative drama leadership in teaching. In practice, there are various activities, games, and micro-teachings. Students will also learn some basic acting skills such as improvisation, body movements and facial expressions, effective use of voice, building the rapport, planning, grouping, etc.

Course Objectives: The goals and objectives of the lesson include acting skills, teaching skills, critical thinking skills, communicative skills, and affective factors. Accordingly, by the end of the course, the students will be able to:

- Define drama and differentiate it from related terms.
- Discover the stages, elements, and techniques of drama.
- Use drama techniques and assessment in class.
- Adapt drama activities to age groups, levels, or different needs.
- Make improvisations.
- Communicate needs and cope effectively with spontaneous situations.
- Improve their artistic teaching skills.
- Evaluate themselves and their peers.

Attendance: Based on practice, this course requires regular attendance. Your active participation is appreciated. There will be a great many of drama games, activities, and final discussions.

Requirements: There will be a short reading each week, based on which there will be in-class discussions. You are also required to write and send your diary-style reflection on your experiences in each lesson. The following questions can guide you to frame your reflective diaries. Finally, you will present a drama leadership sample in a micro-teaching style.

- reflect on how you felt during the session, what you have liked, and what you haven't,
- discuss how you can adapt the activities at different groups,
- discuss the effects of drama on your affective state (anxiety, motivation, etc.),
- discuss what you have gained as a prospective teacher,
- discuss what you have improved in terms of your personal development.

Assessment: Participation 40%. Weekly assignment 30%. Micro-teaching 30%.

Syllabus

Week	Subject	Incorporated art/theme	Readings	Assessment
1	Meeting Introduction to drama			Process-oriented
2	Setting goals, group dynamic, planning	Games/young learners	Travers (1979) Young (2007)	Process-oriented
3	Use of voice	Poetry	Tauber and Mester (2007) Ch.5	Process-oriented
4	Use of body language	Short stories	Tauber and Mester (2007) Ch.3&6	Process-oriented
5	Spontaneous decision making (classroom management, interaction patterns, affective atmosphere...)	Cinema/ theatre	Spolin (1983) Ch.1 Sarason (1999) Ch.9	Process-oriented
6	Giving instructions	Photography	Morris (2002) Ch.4-5	Process-oriented
7	Use of time	Proverbs/ idioms	Rives Jr. (1979)	Process-oriented
8	From practice to theory, From theory to back to practice	Puppets and masks	(Adıgüzel, 2012) Ch.1-2-8	Reflective diaries due. Lesson plans for teaching practices due.
9	Exploring personal and professional selves	Caricatures	Merseth, et al. (2008), Kempe (2012)	Process-oriented
10	Evaluating oneself		Borg (2009) McCaslin (2006)	Process-oriented
11	Teaching practices			Micro-teaching
12	Teaching practices			Micro-teaching
13	Teaching practices			Micro-teaching
14	Teaching practices, Final evaluation			Reflective diaries due.

Required Readings:

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Rives Jr., F. C. (1979). The teacher as performing artist. *Contemporary Education*, *51*(1), 7 9.

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Suggested Readings:

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Wagner, B. J. (1976). *Dorothy Heathcote: Drama as a learning medium.* Washington D.C: National Education Association.

“GAZİLİ OLMAK AYRICALIKTIR...”