



A suggested syllabus for creative drama course in ELT

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Abstract

With an approach to teaching as a performing art, this study investigated the effects of creative drama on eight teaching skills and perceptions of 15 ELT (English Language Teaching) student teachers who took part in a 30-hour creative drama workshop. Their video-recorded teaching in a real classroom atmosphere was observed and evaluated by the researcher and two other trainers before and after the workshop to compare how their teaching skills changed based on the intervention. The results of the content analysis of observers notes on MAXQDA program showed that they improved all target teaching skills, but particularly body language, affective atmosphere, and spontaneous decision-making. Additionally, the content analysis of the reflections they kept after each drama session and the drama products including brief discussions during the sessions revealed positive perceptions on drama in teaching, design of drama sessions and video-recorded teaching. Based on these results, it was suggested that drama courses in ELT programs should be revisited.

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Keywords: Creative drama; teaching as a performing art; teaching skills; perceptions

1. Introduction

The effects of creative drama in English Language Teaching (ELT) have been extensively studied in terms of teaching vocabulary (Demircioğlu, 2010), speaking skills (Horasan, 2012), attitudes (Kılıç & Tuncel, 2009), personal, social, and emotional skills (O'Hanlon & Wootten, 2007). However, its role has not received sufficient attention in teacher education. In fact, the effective use of creative drama in teaching depends on the knowledge and experience of teachers to adapt them into ELT. Therefore, it should first be taught to student teachers both as a means to teach language and a method to develop their teaching skills (Akpınar Dellal & Kara, 2010; Aşlıoğlu, 2006; Kocaman, Dolmacı, Bur, 2013). As teacher artistry eventually affect students' learning, developing their teaching skills aesthetically gains utmost importance. Just like actors, teachers actually perform their own art in teaching; thus, they need the acting skills to increase the quality of teaching (Tauber & Mester, 2007).

Luckily, drama course is available in ELT curriculum; however, although the Council of Higher Education (CoHE) in Turkey describes it as educational drama (2007), unfortunately, most programs

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either offer it as a literature course or lack teacher educators, resources, and support to offer it effectively. Acting aspect of teacher education needs to be improved (Özmen, 2011). Most teacher education programs underrate teaching as an acting art and neglect developing crucial acting skills (Hart, 2007; Sarason, 1999). Hart stresses the insufficient rehearsal opportunities prior to practicum. Travers's (1979) reproach that they do not approach teaching as a performing art to create a teaching personality is still up-to-date. Thus, it is too sad that although these programs have the curriculum and opportunity to address artistic skills of student teachers, they usually graduate them unprepared (Cahnmann-Taylor & Souto-Manning, 2010).

Apart from the inadequacies in addressing artistic skills, the evaluations of ELT programs in Turkey indicate a lack practice- and experience-based implementations (Coşkun & Daloğlu, 2010; Seferoğlu, 2006; Şallı-Çopur, 2008). They also omit their responsibility to train student teachers with higher order thinking skills such as creativity and problem-solving (Hismanoğlu, 2012). To meet all these needs, creative drama can be proposed not only to improve the acting skills of student teachers, but also to foster creativity, communication, interaction, cooperation, critical thinking, self-confidence, and cultural sensitivity (Adıgüzel, 2012; Dunn & Stinson, 2011; Liu, 2002; Maley & Duff, 2005; O'Hanlon & Wooten, 2007). Based on the aforementioned problem and needs, the study is guided by the following questions:

1. 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, and h) using time?
2. How do ELT student teachers perceive the effects of creative drama on their teaching skills?

1.1. Drama Courses in Teacher Education

Council of Higher Education (CHE) in Turkey aims to educate teachers who are able to express their ideas and feelings, have critical thinking, creativity, and aesthetic understanding, work in harmony with the society, be effective communicator, risk-takers, decisions-makers, and apply theory into practice (Almaz, İşeri, & Ünal, 2014). Gaining these higher-order skills requires learner-centered, experience-based approaches at universities. To this end, Başçı and Gündoğdu (2011) and Ceylan and Ömeroğlu (2011) recommend drama courses in teacher education programs.

Luckily, drama is included in most teaching programs in Turkey. Research on creative drama in different programs shows its contributions to student teachers' positive attitudes (Başçı & Gündoğdu, 2011), social skills (Ceylan & Ömeroğlu, 2007;), creativity (Özdemir & Çakmak, 2008), and self-efficacy (Almaz, İşeri, & Ünal, 2014). On the other hand, studies also stress the insufficiencies such as lack of experienced teacher educators, physical environment, course materials, sufficient time for drama courses (Başçı & Gündoğdu, 2011; Ceylan & Ömeroğlu, 2011).

1.2. Drama Courses in ELT Programs in Turkey

Özmen (2011) laments that acting skills had not been integrated into teaching profession until the last few decades. In Turkey, although drama courses appeared in classroom teaching and pre-school education for long, it was only placed in ELT curriculum in 1997-1998. However, it was a literature-based course entitled "Drama Analysis and Teaching" described in Figure 2 in the 1997-1998 curriculum (CoHE, 1998) whereas the renewed 2006-2007 curriculum included an educational-based "Drama" course described in Figure 3 (CoHE, 2007). While the former version included 3 hours of theoretical course with no practice, the latest course covers 2 hours of theory and 2 hours of practice as compared in Figure 1. Despite the renewed course content and description, most ELT programs still

offer the drama course on literary-basis with little or no practice mostly due to lack of educators to offer the course.

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

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

Figure 1. The comparison of drama courses in 1998 vs. in 2007 (CoHE, 1988, 2007)

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. The description of drama course in 1998 (CoHE, 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 1.3. The description of drama course in 2007 (CoHE, 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.]

ELT student teachers have positive attitudes (Kocaman, Dolmacı, & Bur, 2013) a satisfactory level of awareness toward drama activities although they admit their inadequacies in using drama (Akpınar Dellal & Kara, 2010). They believe that the amount of drama courses in ELT programs should be increased. Similarly, Aşılıoğlu (2006) argues that as drama is limited in ELT, the participants do not feel competent in drama and role-play techniques. It is also important for teaching artistry because in second language teaching and learning, using drama as a pedagogical tool increases learners' communication skills (Dunn & Stinson, 2011).

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

Many studies evaluating ELT programs underline the need for practice. Investigating the views of senior ELT student teachers, Seferoğlu (2006) found that student teachers need to observe different features of different teachers at different levels, resulting in a need for more opportunities of practice. In a similar study, Tercanlıoğlu (2008) touches upon lack of practice and discusses the mismatch

between the course content and the course title based on a student's opinion: "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..." Şallı-Çopur (2008) specifically suggests a more practice- and experience-based teacher education with more chances of micro-teaching and fewer participants in ELT methodology classes. Evaluating the ELT programs under Peacock model, Coşkun and Daloğlu (2010) recommend the practice component of the curriculum to be increased through more practice opportunities and micro-teaching, a balance of received and experiential knowledge, and involvement of reflection. They even argue the reconstruction of the program to meet the professional and practical needs.

In addition to the need for practice, Hismanoğlu (2012) laments the inadequacies of ELT programs in terms of higher order skills, creative thinking, and critical thinking. Although these programs adopt a constructivist/reflective educational view based on European frameworks, student teachers believe the learning/teaching still tend to be more traditional (Özmen, 2012). In short, traditional teacher education models are not adequate to prepare ELT student teachers to the profession to meet 21st century skills.

Eight teaching skills in the first research question of this study were determined based on a wide literature review, analysis of observation checklists, and the compatibility with acting skills. After the creative drama intervention, the participants are expected to boost their teaching skills and perceive the effects of creative drama positively. The assumption by creative drama is not theater requiring acting talent, nor a literature genre in this study. Creative drama refers to animation techniques including improvisations, role-plays, role-cards, frozen images, games, etc. to teach a subject matter, unit, or idea to a group using participants' life experiences (Adıgüzel, 2012). Therefore, it is assumed as an educational tool to improve teaching skills of student teachers.

2. Method

The paper presents a qualitative study to interpret meaning deeply and holistically from the small number of participants' eyes (Creswell, 2005). It is designed as a case study to explore a case(s) using multiple detailed, in-dept instruments and to report a case-description (Creswell, 2005). Although generalizability can be difficult, case studies allow to investigate the nature of the question in detail and represent a good sample.

2.1. Participants

This study involved 15 student teachers at their last year in ELT Department at Gazi University. They were all females by coincidence at the age of 22-23. While a few of them were in the same section, most met for the first time. They had not taken a drama workshop, seminar, or another training other than their literature-based drama course at teacher education. The participants were selected through purposeful convenience sampling for availability and to save time and effort at the expense of credibility (Creswell, 2005).

2.2. Instruments

The data regarding the effects of creative drama on student teachers' teaching skills were collected through observations. Two teaching performances, before and after the intervention, were observed and video-recorded by the researcher, but evaluated by two more independent observers, experienced ELT instructors with post-graduate degrees. The researcher took a nonparticipant role in the observations, which were structured to focus on 8 teaching skills with sub-criteria (Creswell, 2005).

The observers' reflective and descriptive notes regarding these skills and sub-skills were examined together.

The participants' reflections were collected after each drama session both to gather data on their teaching skills and their perceptions about creative drama. Providing in-depth information, reflections were semi-structured to ensure content validity by a guideline including their feelings, opinions of teaching skills, professional gains, and adaptation ideas. They also reflected about their video-recorded first and second teaching performances.

As a supplementary tool for triangulation, drama products involving group discussions, drawings, inventories, posters, and the like were combined. Especially the video-recorded brief discussions after each activity enabled brainstorming and interactive professional development. For Creswell (2005), documents such as reflective journals or personal letters and audiovisual materials such as video-tapes or photographs are information-rich and provide in-depth picture of the case.

2.3. Data collection procedures

Following the initial meeting to inform the participants about the process and the first teaching observation of each participant, the researcher offered a 30-hour creative drama workshop as an intervention. 15 drama sessions were covered in about two months outside the ELT program. Each two-hour session focused explicitly or implicitly on 8 target teaching skills and their practice incorporated with pieces of art such as short story, poetry, music, and photography to activate their artistic skills and creativity. Each session was designed in three stages: warm-up/preparation, animation/acting, and evaluation (Adigüzel, 2012) as in pre-, while-, and post- stages in ELT. Warm-up stage covered games and activities to activate the schemata and familiarize with the topic. Animation stage covered improvisations, role-cards, inner-voice, dubbing, and other techniques. Evaluation stage covered discussions, banners, or drawings. The participants were asked how they felt, how to adapt the activities, and what to consider in adaptations after certain activities. They experienced being both the student in activities and the teacher in the micro-teaching toward the end of the workshop. Their micro-teaching performances were video-recorded and watched to reflect on their and peers' teaching. After the workshop, the second teaching observations were arranged.

2.4. Data analysis

The large set of qualitative data were analyzed on MAXQDA 12, a type of CAQDAS, allowing written, oral, video, and visual data in. All three observers' notes, participants' reflections, and drama products were uploaded to the program for content analysis. The data were examined several times thoroughly to explore the scope of the data, start pre-coding, write memos, determine the codes, categorize the results, and interpret the finding (Creswell, 2005). Another rater was consulted frequently in coding the first quarter of the data to decrease researcher's bias and increase reliability. The first theme was teaching skills, categorized into 8 in line with the target skills. The second theme was the perceptions, categorized into 3 with sub-categories emerged from the data.

3. Results and Discussions

3.1. Target Teaching Skills

The results showed varying levels of improvement in student teachers' teaching skills after the creative drama workshop as hypothesized. The results of the holistic evaluations of the raters, participant reflections, and drama products showed the most improvement was with body language,

affective atmosphere, and spontaneous decision-making. They were all highly expected because creative drama is largely composed of using the body, spontaneity, and creating a friendly, safe environment for the participants to act confidently. However, the least improvement was in voice, instructions, and time. Although an essential artistic skill, using voice effectively is way more difficult to improve while giving instructions and using time are less closely related to acting than other target skills.

To begin with **setting the objectives**, the participants considerably improved their planning skills. They gained practical awareness on selecting the activities in accordance with needs, objective-activity match, smooth transition, and adapting various techniques. ST1 rightfully highlighted teacher's role in selecting the activities and building coherence between objectives and techniques. In the extracts below, ST3 made a connection to her earlier experiences to clarify how this session influenced her. Like many participants, ST9 reflected her awareness on smooth transition. Complaining about the mechanical paper-based activities in the Materials Adaptation Courses, the participants improved adaptation skills significantly thanks to the brief discussions as ST12 echoed:

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. However, this game made me think that I have to define my goals and choose my activities accordingly. ...I witnessed that if the activity matches your aim, the lessons will become more meaningful (ST3-Reflection5).

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 (ST9-Reflection5).

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 (ST12-Drama product).

It is essential for teachers to set the objectives and the design the lesson plan accordingly. Harmer (2001) explains that the center of planning is to decide on what activities to include in a lesson and consider the balance between variety of activities and coherence to the objectives. In selecting the teaching activities, the participants were continuously reminded not to simply ask the target structure (i.e. writing sentences in future tenses), but to choose communicative tasks (i.e. talking about summer plans) based on communicative approach that involves learners in real situations for communication (Harmer, 2001). Thus, as Liu (2002) states, teachers need to think thoroughly while designing collaborative lessons. Most of the time, teachers need to adapt the activities into their teaching objectives, class size, or other needs; that is why, they have to improve their adaptation skills as well.

Secondly, they started paying more attention to their **use of voice** although they still needed more practice. A participant unconsciously shouting in the first lesson turned out to use her volume consciously at varying tones. Others tending to speak louder to be heard began to use alternative signals and to animate their voice. They realized the importance of audible, clear, animated voice with different tones and intonations:

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 (ST1-Reflection2).

As ST1 comprehensively summarized, vocal expressiveness is critical for credibility (Tauber & Mester, 2007). Whether used consciously or unconsciously, the features of paralinguistics clearly deliver some meaning and intention; and if used consciously, they undoubtedly result in certain effects (Harmer, 2001) such as revealing teacher's enthusiasm, which in turn affects learners' attention, comprehension, and evaluations of teachers (Tauber & Mester, 2007). Findings on vocalic show that it

really affects the actions, communications, and liking of people (Hinkle, 2001). Teachers can even use silence shrewdly to mean something as echoed by ST15 and rationalized by ST8:

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? (ST15-Reflection2)

'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 (ST8-Reflection2).

Tauber and Mester (2007) compare that just like actors who cannot ignore the importance of vocal animation to hold the audience's attention to deliver their message, teachers also need vocal variety. What they call as occupational hazard can be the pharyngitis ST8 mentioned, meaning that a good use of voice with variety of tone, intonation, stress, and pitch changes the impact of the work. A louder, faster voice or a higher pitch does not always mean better or more beneficial for neither actors nor teachers. In order to avoid boredom, they need varying voice to indicate turns, a high pitch for questioning, a low pitch for certainty, a slower rate to convey seriousness or empathy, a faster rate to give enthusiasm or surprise, and even silence (Tauber & Mester, 2007). All these features of vocalics should definitely be practiced in ELT programs (Özmen, 2011).

Thirdly, in terms of **body language**, technically called kinesics, the participants improved hand gestures, facial expressions, body movements, open and close body posture, and eye contact, but not as much in mimics, positioning in class and use of space. It is evaluated as significant improvement because major nonverbal clues of self-expression are facial expressions and gestures (O'Hanlon & Wootten, 2007) such as smiling or nodding that facilitate learning (Tauber & Mester, 2007). They became aware that the first impression and even their clothing/accessories as part of kinesics affect their learners as a participant echoes:

...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 (ST14-Reflection3).

Another important improvement to draw attention is their position in class. While some were hiding behind the teacher desk in the first teaching, they turned out to be more open in front of the students in the second. This conscious use of classroom space is associated with their confidence. In addition, establishing a non-threatening eye-contact and walking away from students -not towards them- while they are talking build trust, portrays confidence, and secures attention (Tauber & Mester, 2007), just like posture:

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 (ST4-Reflection3).

It was vital that the participants reap the benefit of a number of improvisations, role-plays, and body-related activities since teachers' correct use of eye-contact, smiling, gestures, body postures, plus vocalic elements have an impact on students' learning (Hinkle, 2001; Özmen, 2011; Sarason, 1999). 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.' That is, teachers using the space confidently and adjusting the proximity effectively can create a better rapport with learners and sustain attention easily. Body language can be improved by practice as DeLozier suggested decades 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).

Fourth, there was improvement in giving clear, precise **instructions** by modeling. However, the participants needed more practice to give instructions step-by-step and before the materials to secure attention. Yet, they all started to pay more attention to the instructions as a participant who spent 4 minutes for the instructions of a single activity in her first teaching stated:

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 (ST2-Reflection4).

Teachers are taught to consider the level and logical sequence while giving instructions, check understanding, provide demonstrations, and instruct the necessary time (Brown, 2007). Beyond these basics, it was observed that in fact they tend to increase the volume to be heard, avoid modelling, give the material before the instruction, and make confusing additions later. These major insufficiencies were targeted to be solved through teaching artistry, namely the correct use of voice, body, and empathy, because teachers in a sense communicate with students via modeling, demonstrations, eye-contact, and the efforts to clarify the message. This communicative style plays a role in students' learning (Tauber & Mester, 2007).

The fifth skill that improved significantly was making **spontaneous decisions** under problematic circumstances. Spontaneity most develops through improvisation, the most common drama technique (Adigüzel, 2012). Like the scripts to rehearse in theater, teachers have syllabuses and lesson plans to follow; on the other hand, like the improvisations without scripts in creative drama, teachers improvise in each lesson as no classroom lines can be fully predicted. Therefore, student teachers worked to improve their spontaneity and creativity through improvisation:

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! (ST6-Reflection6)

Spolin (1999) argues that spontaneity demands the freedom and liberation of individuals trying to perceive, search, and build skills for conflicts in reality. In a classroom context, a spontaneous teacher can improvise the lesson, leading to a transformational effect in teachers. A participant evaluated herself:

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 (ST3-Reflection6).

With the observer role Brown (2007) describes, teachers have to be alert, observant, and creative to take simultaneous actions. For the unplanned teaching, he offers to poise so as to stay calm, evaluate the conditions, make necessary adjustments, and continue professionally not to lose their face and respect of learners. In other words, teachers should improve improvisational skills. They are afraid of improving their acting skills because they are not encouraged to take risks (Tauber & Mester, 2007). Just like teachers should create a non-threatening, supportive environment for students to act freely and confidently (James, 1996), teacher education programs should provide the same context for student teachers.

The next skill was **using time effectively**. The finding that participants increased student talking time (STT) and decreased teacher talking time (TTT) thanks to interactive, communicative drama activities is in line with what Horasan (2012) concluded. Minimizing TTT while maximizing STT is possible by using varied interactive activities (Harmer, 2001). However, they needed to improve allocating sufficient wait-time and calculating class-hour for the duration of lesson plan, and to learn

flexibility for the sake of learning and participation because some activities can simply be omitted if the previous one works well. For Brown (2007), it is not the biggest sin if teachers cannot time their lessons effectively as long as learners are involved in genuine interaction.

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 (ST12-Reflection7).

This statement clearly demonstrated the dramatic transformation from being a student to a teacher with responsibilities towards learners. Just as time and setting are critical for actors, they are for teachers (Tauber & Mester, 2007). Thus, they should use class time efficiently.

Another highly improved is **promoting interaction**, which naturally occurs through creative drama because of its interactive nature. All participants relying only on individual work in the first teaching incorporated more group and pair work in the second. As ST1 realized on her teaching, long periods of silence and boredom were replaced with interaction where the target language was being used:

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 [is] more interaction among learners (ST1-Reflection2).

Clearly, the advantages of group and pair work include higher sense of belonging, happiness, engagement, feeling secure, brainstorming, interacting and communication with different people, promoting learner autonomy, and ultimately learning (Harmer, 2001). To this end, Brown (2007) lists drama, role-plays, information-gap activities, and games in language teaching, namely creative drama. An exercise of social interaction (O'Hanlon & Wootten, 2007), is less teacher-centered (Stinson, 2009) with more pair, group, and whole-class activities. Although it is usually difficult to sustain learner engagement especially in EFL context due to the common native language in class, creative drama ensures learner interaction, participation, imagination, and cooperation (Baldwin, 2012).

The last skill is **creating the affective atmosphere**, which could be challenging for novice teachers, but the participants achieved well thanks to enjoyable drama activities. Although less observable than others, this skill was examined based on their enthusiasm, encouragement, scaffolding, feedback, rapport, jokes, motivation, and so on. Similarly, surprise, intrigue, and humor sustain attention and increase learners' affection to teachers (Baughman, 1979; Tauber & Mester, 2007). The following reflection at the end of the very first session clarifies the power of creative drama in establishing the affective environment quickly:

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 (ST1-Reflection1).

As Plato said BC., 'You can discover more about a person in an hour of play than in a year of conversation.' In creative drama, participants increased friendliness, empathy, and positiveness in the group. The secret of a positive classroom atmosphere, for Harmer (2001), is establishing good rapport, balancing praise and criticism, and generating energy. Thus, apparently teachers need the zeal for teaching as actors does for acting.

3.2. Perceptions on Creative Drama

The perceptions of the participants were categorized into three as a result of the content analysis: They had *positive perceptions* of creative including its effects on ELT, having fun in learning, and willingness to teach through creative drama. They benefitted from the *design of creative drama* in terms of being practice-based, interactive through discussions, evaluative through micro-teaching, and

supportive in a circle. Finally, *video-based teaching* incorporated into creative drama enabled them to discover more about their teaching skills.

3.2.1. Positive perceptions

3.2.1.1. The effects of drama on ELT

The code mapping obtained from MAXQDA illustrates the merits of creative drama as perceived by the student teachers. The weight of the lines suggest that they particularly emphasized on being useful and effective. They believe drama activities are relevant to language teaching and lead to permanent learning. They foster creativity, communication, interaction, language production, and competition in a good sense. They attract attention, make learners alert, involved, and enable them to learn by experiencing through real-life situations and authentic materials. The results are congruent with a number of studies (Baldwin, 2012; Dunn & Stinson, 2011; Maley & Duff, 2005; O’Hanlon & Wootten, 2007).

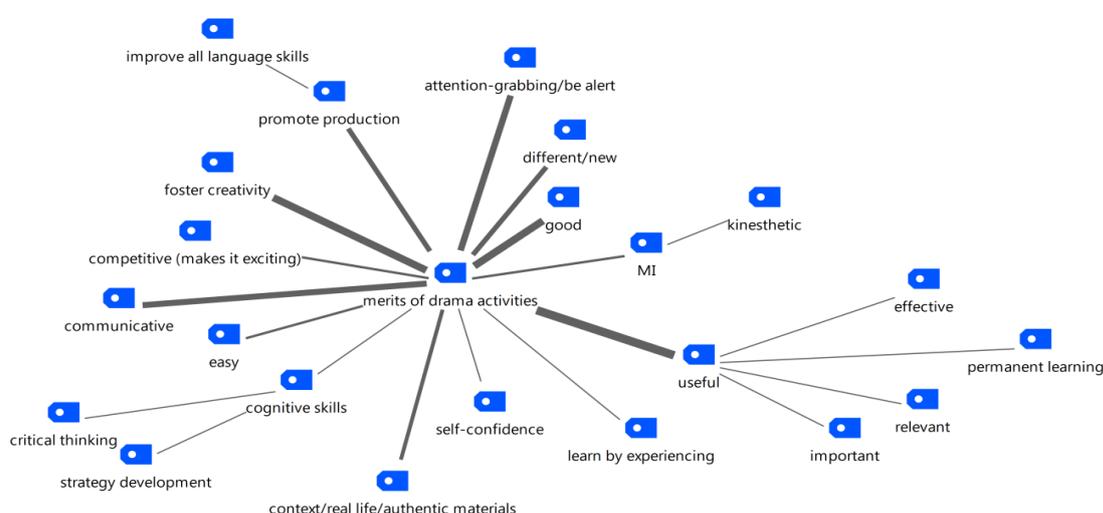


Figure 3. Participants' perceptions of the merits of creative drama activities

The participants also perceived the cognitive aspects of creative drama positively, stating that it fosters creativity, critical thinking, and strategy development. Studies show that drama expands critical thinking (Hismanoğlu, 2012), problem solving (Özdemir & Çakmak, 2008), a multi-dimensional perception (Baldwin, 2012), questioning, (Başçı & Gündoğdu, 2011), risk-taking (Almaz, İşeri, & Ünal, 2014), long-term memory (Demircioğlu, 2010), and decision-making (Dunn & Stinson, 2011). Most of the participants stressed that learning by experiencing is feasible through creative drama (Akpınar Dellal & Kara, 2010). Put differently, learners are active in learning, discover new things building on the existing ones (Liu, 2002), and reconstruct knowledge (San, 1990).

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 (ST8-Reflection1).

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 (ST6-Reflection10)

As ST8 mentioned, creative drama significantly contributes socially to interaction, communication, and teamwork at different ages and levels. Similarly, Kara and Cam (2007) found how creative drama positively affects social skills and group work. The participants also appreciated the personal gains like imagination, creativity, self-confidence, and empathy, as ST6 echoed. In a similar vein, Özdemir and Çakmak (2008) found the impacts of creative drama on student teachers' creativity.

3.2.1.2. Fun in learning

One of the most weighted codes was on the joy the participant had. There were ongoing discussions in the workshop that having fun was never the main goal, yet they believed learning became more fun and less painful through drama. In a similar vein, Liu (2002) discusses if having fun means being effective in learning and claims that the target language is used in a communicative and enjoyable way through creative drama, under the teacher's supervision to ensure participation and processes of low-confident learners. Dwelling on drama with children, Baldwin (2012) underlines that even adults enjoy drama.

A session couldn't be more enjoyable. It was so much fun that I burst into laughter during the session (ST5-Reflection11).

The participants perceived creative drama as a learning tool that provides pleasure, relaxation, and independence, and they felt gratitude for being a part of the workshop. This finding is congruent with many studies that found drama activities are enjoyable (Baldwin; 2012); drama-based lesson plans give fun (Demircioğlu, 2010); the participants really enjoy drama activities (Dunn & Stinson, 2011; Horasan Dogan & Özdemir Şimşek, 2017); and drama makes learning enjoyable (Akpınar Dellal & Kara, 2010; Kılıç & Tuncel, 2009).

3.2.1.3. Willingness to teach through creative drama

All participants were highly willing and motivated to incorporate creative drama in their teaching in the future. The data revealed many instances of their excitement to employ these activities in ELT. Some even started using them in practicum while others build a future repertoire:

I will definitely use them. I started to design my own activity types for the future (ST9-Reflection4).

Their eagerness to use what they had learned was a sign of their increased motivation in teaching after the workshop. It can be interpreted as a commitment to the profession and motivation. Similarly, studies indicate that drama promotes motivation (Akpınar Dellal & Kara, 2010; Demircioğlu, 2010; Kılıç & Tuncel, 2009).

3.2.2. The design of the creative drama

3.2.2.1. Practice-based nature

Drama is based on practice. learning is applicable into practice through hands-on activities, kinesthetic games, and acting, which provides learning by experiencing. Thus, the participants perceived creative drama as a means to apply the theory of ELT into practice they were lacking. This implies the insufficiencies of ELT programs to bridge the gap between theory and practice:

This session has a significant place for me because we have started to practice what we have learned (ST2-Reflection11).

A pioneer in creative drama, Heathcote (1984) marvelously enlightens that the knowledge confined to course books disconnected of real-life is dead knowledge. Hence, learning in teacher education should build the link between knowledge and experience (Dewey, 1934). Just as the workshop was designed to employ a great number of practices, ELT programs should find ways to turn lectures into more practice for student teachers.

3.2.2.2. Interactive group discussions

Rather than lecturing or spoon-feeding, the creative drama workshop was designed to let participants discover target skills through elicitations, discussions, and brain-storming. Especially in

interactive group discussions, learners can gain more in cooperation with others. It also gives the opportunity to revise what they have learned in the lesson, as a participant echoes:

Revising the points at the end makes the session more memorable (ST14-Reflection4)

Group discussions enhance awareness, relationships, and dramatic changes in behaviors (James, 1996). They also make participants feel at ease. Similarly, Horasan (2012) argues that shy students can more comfortably express themselves in a group through creative drama.

3.2.2.3. Multi-perspective evaluations in micro-teachings

After the participants had designed their mini drama lessons and performed micro-teaching, self-evaluation, peer-evaluation, and researcher's evaluation as drama leader followed. They believed these multi-perspective evaluations were more objective and effective for professional development. ST3 exemplifies the benefits of peer- and mentor-evaluations while ST10 also mentions self-evaluation:

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 (ST3-Reflection10)

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 (ST10-Reflection9)

In Zimmerman's (2002) cyclic model of self-regulated learning, self-evaluation holds a major role. Peer-evaluation is also found beneficial for student teachers (Colasante, 2011). Combining self-, peer-, and other-evaluation (mentor, trainer, etc.), a multi-perspective evaluation is very contributive to student teachers' development (Horasan Doğan & Cephe, 2017).

3.2.2.4. Circle-shape

Creative drama is usually implemented in a circle. It not only increases eye-contact, but also builds the sense of trust, support, and equality. A participant underlines the group dynamic and equality it creates:

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 (ST5-Reflection1)

When the leader/teacher is also in the circle, it means nobody is superior. Similarly, Kılıç and Tuncel (2009) found that teachers can get rid of the authority role through drama. The circle-shaped meetings in drama increase equality and confidence among the participants (Adıgüzel, 2012). Implementing the activities in a circle ensures supportive group work, active listening, and mutual understanding (Baldwin, 2012).

3.2.3. The perceptions on video-based teaching

Video-recordings were embedded in the study both in observations and in the creative drama workshop. The participants reflected that it was really useful to discover how they really act in teaching and reconsider their deficiencies. The results are congruent with many in literature (Colasante, 2011; Eröz-Tuğa, 2012; Tomalin, 2006).

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? 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 (ST11-Reflection10)

It is clear from ST11's extract that the participants had the opportunity to discover more about themselves in the videos. It is congruent with the study of Eröz-Tuğa (2012) who discusses the contributions of video-based reflections for student teachers. Horasan Doğan and Cephe (2017) point

out that this also increases their objectivity in self-evaluation. Likewise, Tomalin (2006) encourages video tool for a systematic self-assessment to enhance acting skills in the way to become a more competent teacher.

4. A Suggested Syllabus

Although the participants are studying at one of the biggest universities in Turkey where drama course is more educational than literary, they needed more practice to work on their artistic skills. Considering most other programs offering it on literary-basis with little or no practice, it becomes inevitably necessary to revisit the drama course in ELT programs.

To make the present ‘Drama’ course more educational-based, we propose to call it ‘Creative Drama in ELT’ (Appendix) with an approach of ‘teaching as a performing art’ for several reasons. First, it should basically offer ways to improve teaching skills through acting practices. Considerable amount of time should be allocated to practice the artistic skills like animated voice, tone, gestures, posture, use of space, and proximity since teachers perform their art/teaching at the stage/classroom in front of their audience/students. Studies confirm that teachers with artistic skills are more effective, memorable, and influencing (Baughman, 1979; Tauber & Mester, 2007). More importantly, these skills should be taught in a way that student teachers can experience, practice, discuss, and elicit the critical points rather than by lecturing. When they practice performing arts in teacher education, they improve their teaching and acting skills more (Colley, 2012; Dunn & Stinson, 2011; Oreck, 2004).

Secondly, they should be allowed to experience both learning and teaching through creative drama as teaching through drama will make more sense only if they experience learning through drama. To illustrate, one participant irritated by her peer’s turning back without making eye-contact with her reflected that she paid more attention to eye-contact with students in the teaching observation thanks to this experience. Therefore, they should be given the chance to experience the role of learners in the early weeks so that they can notice the impact of teachers’ skills on learners’ attention, motivation, and learning. In the following weeks, they should practice those skills in micro-teachings which should be followed by multi-perspective evaluations for the upmost benefit (Horasan Doğan & Cephe, 2017).

Another important point is that the design of creative drama activities should present integrity and smooth transition. For example, a session on body language can start with warm-up games and activities (i.e. slap pass, bridge walk, card match), continue with animation (i.e. improvisations, role-cards, photo frames), and end with evaluation (i.e. frozen image). This can ease lesson planning and adaptation skills, boost activity repertoire, fosters learning by experiencing, and promotes self-confidence, creativity, and metacognitive awareness (Horasan Doğan & Özdemir Şimşek, 2017). The topics in animations should address critical thinking, problem-solving, decision-making, and other 21st century skills.

Drama practices in micro-teachings should be video-recorded to collaboratively discuss the issues with the teacher educator in stimulated recalls to help student teachers discover their strengths and weaknesses. They can track their developmental process and objectively assess themselves (Colasante, 2011; Eröz-Tuğa, 2012; Horasan Doğan & Cephe, 2017; Tomalin, 2006). Practical work can be scaffolded by reflections to learn from experience as in Deweyan philosophy (1934), assigned readings for whole-class discussions, and further encouragement for autonomous research on drama activities, plays, and improves outside coursework.

Finally, it is infinitely suggested that this course be offered by teacher educators with drama or theater expertise. Only in this way would it be possible to train student teachers with the artistic skills. At this point, the distinction between educational creative drama and drama as a literary genre should

be made to free drama courses in ELT from the literature courses. Of the five components of ELT curriculum Şallı-Çopur (2008) proposes (language, linguistics, literature, methodology, and general education), Creative Drama in ELT course should be placed in the methodology component rather than in literature.

5. Conclusion

Two important conclusions can be reached at from the results of the analysis of holistic evaluations of three observers, participants' reflections, and the drama products: First, teaching requires acting skills such as the use of body, voice, atmosphere, and spontaneity, because as one of the participants summed up, 'Classroom is a stage and you are great actress there (ST5-Reflection2)'. Thus, the judicious use of teaching skills augments teacher enthusiasm and using their acting tools at their disposal, namely crafts, advances qualified teaching (Tauber & Mester, 2007). As a result, creative drama with 'teaching as a performing art' approach should be integrated into ELT programs.

Second, the fact that student teachers all held positive perceptions regarding the use of creative drama in several aspects including profound effects in ELT, fun, enthusiasm, practicality, reflectiveness, and support indicates their faith and commitment to the profession and increases their motivation to improve their teaching. Involving student teachers into performing arts affects their character development, critical thinking on social issues, and exposure into arts (Colley, 2012) as well as their self-image, motivations, and enjoyment (Oreck, 2004).

Research has shown that most of the effective and successful teaching derives from teachers' performing skills (Özmen, 2011; Sarason, 1999; Tauber, et al., 1993; Tauber & Mester, 2007; Travers, 1979). Hence, charismatic teaching seems necessary (Baughman, 1979). Students usually recall the charismatic teachers because their artistic craft leaves a great impact on students. To this end, Creative Drama in ELT course with a syllabus oriented on 'teaching as a performing art' can contribute to the teaching skills, perceptions, awareness, and reflectiveness of student teachers. It is high time to adapt the most recent ELT curriculum describing the course as 'educational drama' (CoHE, 2007) rather than the old curriculum version categorizing it as a literature course (CoHE, 1998) This brings about the need that the course should be offered by teacher educators with drama expertise, who can share ideas on the implementation of the syllabus. The biggest limitations of the study are offering the intervention as a workshop rather than a coursework and observing two teaching performances of the participants from a single university. Accordingly, further research can concentrate on the implementation of the syllabus in different universities and the role and experiences of teacher educators offering the course as a methodology component.

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Appendix A. A Suggested Syllabus

Creative Drama in ELT - Course Outline

Course Description: Designed to guide student teachers to improve their teaching and performing skills, this course addresses both theoretical and practical aspects of teaching as a performing art. In theory, it covers terminology on creative drama, its stages, techniques, use in teaching. In practice, there are various activities, games, and micro-teachings to practice teaching skills, self-evaluation, and drama leadership. Student teachers will not only use creative drama in ELT, but also perform basic acting skills such as body movements, effective use of voice, building the rapport, spontaneity, etc.

Course Objectives: The objectives of the lesson include skills for acting, skills, critical thinking, communication, and problem-solving. By the end of the course, students will be able to:

- Achieve a basic understanding of creative drama and related terms.
- Engage in critical and practical drama techniques in teaching.
- Adapt drama activities and assessment for different needs.
- Improve communication skills in thinking, reflecting, responding, and criticizing.
- Improve their artistic teaching skills.
- Develop self-awareness by evaluating themselves.
- Increase sensitivity to values of others through cooperative work, discussions, and peer-evaluation.

Attendance: Based on practice and process-oriented assessment, this course requires regular attendance and active participation.

Requirements: You are expected to:

- Participate in brief in-class discussions on short readings in the beginning of each week.
- Keep weekly reflective diaries on your experiences in each lesson, framing it with the following guideline:
 - reflect on how you have felt, what you have and haven't liked,
 - discuss possible adaptations,
 - discuss the effects of drama on your affective state (anxiety, motivation, etc.),
 - discuss your personal and professional gains.
- Present your drama leadership sample in a micro-teaching to teach a language skill/sub-skill.

Assessment: Participation=40%. Weekly assignment=30%. Drama leadership/Micro-teaching=30%.

Course Syllabus

Week	Subject	Incorporated art/theme	Readings	Assessment
1	Meeting Introduction to drama			
2	Setting goals/planning/group dynamic	Games/young learners	Young (2007)-Ch.1/8	Process-oriented (PO)/Reflective diaries due(RDD)
3	Use of voice	Poetry	Tauber and Mester (2007)-Ch.5	PO/RDD
4	Use of body language	Short stories	Tauber and Mester (2007)-Ch.3/6, Maley and Duff (2005)-Ch.4	PO/RDD
5	Spontaneous decision making (classroom management/ interaction patterns/affective atmosphere)	Cinema/theatre	Spolin (1983)-Ch.1 Sarason (1999)-Ch.9 McCaslin (2006)-Ch.6	PO/RDD
6	Giving instructions	Photography	Maley and Duff (2005)-Ch.6	PO/RDD
7	Use of time	Proverb/idiom	Maley and Duff (2005) p.64/160-186/234-238,	PO/RDD

8	From practice to theory, From theory to back to practice	Puppets/masks	Adıgüzel (2012)-Ch.1/2/8 McCaslin (2006)-Ch.7	PO/RDD/Lesson plans due.
9	Exploring personal and professional selves	Caricatures	Özmen (2011) Kempe (2012)	PO/RDD
10	Evaluating oneself	Music/Dance	McCaslin (2006)-Ch.4/5	PO/RDD
11	Teaching practices			Micro-teaching
12	Teaching practices			Micro-teaching
13	Teaching practices			Micro-teaching
14	Final evaluation			RDD
Required Readings:				
Adıgüzel, Ö. (2012). <i>Eğitimde yaratıcı drama</i> . Ankara: Naturel.				
Kempe, A. (2012). Self, role, and character: Developing a professional identity as a drama teacher. <i>Teacher Development</i> , 16(4), 523-536.				
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İngilizce öğretmenliğinde yaratıcı drama dersi için ders izlencesi önerisi

Öz

Öğretmenliğe bir performans sanatı olarak yaklaşan bu çalışma, 30 saatlik yaratıcı dramanın çalıştayına katılan 15 İngilizce öğretmen adayının öğretmenlik becerileri ve algıları üzerindeki etkilerini incelemektedir. Çalıştay öncesi ve sonrasında öğretmenlik becerilerin nasıl değiştiğini tespit etmek için gerçek bir sınıf ortamında video kaydına alınan birer ders anlatımları araştırmacı tarafından gözlenip değerlendirilmiştir. Kayıtlar üzerinden iki eğitimci daha öğretmenlik becerilerini değerlendirmiştir. Gözlemci notlarının MAXQDA programında yapılan içerik analizinin sonucunda katılımcıların tüm hedef becerilerinin, özellikle de beden dili, etkili atmosfer ve anlık karar verme becerilerinin geliştiğini göstermektedir. Ayrıca, her atölye sonu tuttıkları yansıtıcı günlükler ve kısa tartışmaların da dahil olduğu drama ürünlerinin analizi, dramanın öğretimde kullanılması, drama atölyelerinin dizaynı ve video kayıtlı öğretim açısından pozitif görüşler ortaya çıkarmıştır. Bu sonuçlardan yola çıkarak İngilizce Öğretmenliği programlarının drama dersleri için ders izlencesi önerilmiştir.

Anahtar sözcükler: Yaratıcı drama; performans sanatı olarak öğretmenlik; öğretmenlik becerileri; algılar

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