

GAZİ UNIVERSITY
INSTITUTE OF EDUCATIONAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGES TEACHING
ENGLISH LANGUAGE TEACHING PROGRAM

TEACHING AS A PERFORMING ART: PROMOTING
NONVERBAL IMMEDIACY OF ENGLISH
TEACHER TRAINEES

PHD DISSERTATION

BY
Kemal Sinan ÖZMEN

Ankara
March, 2010

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Eğitim Bilimleri Enstitüsü Müdürlüğü'ne

Kemal Sinan Özmen'e ait **“Teaching as a Performing Art: Promoting Nonverbal Immediacy of English Teacher Trainees”** başlıklı tez 23.03.2010 tarihinde, jürimiz tarafından İngiliz Dili Öğretmenliği Anabilim Dalında DOKTORA TEZİ olarak kabul edilmiştir.

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ABSTRACT

TEACHING AS A PERFORMING ART: PROMOTING THE NONVERBAL IMMEDIACY OF ENGLISH TEACHER TRAINEES

ÖZMEN, Kemal Sinan

PhD Dissertation, English Language Teaching Program

Supervisor: Prof. Dr. Abdolvahit ÇAKIR

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This dissertation features a research study in which an acting course for ELT pre-service teacher education was designed and applied so as to develop nonverbal immediacy of the teacher trainees and to contribute to the development of the teacher identity. This study is an integration of certain qualitative and quantitative research methods. After piloting the course design, syllabus and acting activities, an acting course for English teacher trainees was administered in an experimental design to measure the impact of an acting course on nonverbal immediacy of teacher trainees. Nonverbal Immediacy Scale-Self Report was utilized as a pre-test and a post-test tool. As for observing the change in the development process of teacher identity, various qualitative data collection techniques and tools were utilized. The results of the experimental study revealed that the experimental group displayed a significant development in their nonverbal immediate behavior, while the control group showed no notable change. The qualitative findings showed that the acting course contributed to development process of teacher identity in pre-service teacher trainees, revealing certain hierarchical stages of identity construction such as awareness, control, autonomy, self-confidence self-esteem and identity. While the first three stages were found to be highly hierarchical, self-confidence and self-esteem were observed at every developmental stage, but with a gradual increase. Apart from these findings, this research study also offers a course design, a suggested syllabus and twenty four acting activities and tasks which were designed for this research to be utilized specifically in English teacher education.

Key Words: Pre-service English Teacher Education, Acting Techniques, Nonverbal Immediacy, Teacher Identity, Qualitative and Quantitative Research Methods

ÖZET

BİR PERFORMANS SANATI OLARAK ÖĞRETMENLİK: İNGİLİZCE ÖĞRETMENLERİNİN SÖZSÜZ YAKINLIK DAVRANIŞLARINI PEKİŞTİRMEK

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Bu doktora çalışması İngilizce öğretmenliği programı öğretmen adayları için geliştirilen ve uygulanan, öğretmen adaylarının sözsüz yakınlık davranışlarını ve öğretmen kimliklerini geliştirmeyi hedefleyen bir oyunculuk dersi üzerine olan araştırmayı sunmaktadır. Çalışma belirli nitel ve nicel araştırma yöntemlerinin bileşiminden oluşmaktadır. Oyunculuk etkinlikleri, ders programı ve izlencenin pilot çalışmasını takiben İngilizce öğretmeni adayları için oyunculuk dersi deneysel bir dizayn dahilinde, dersin öğretmen adaylarının sözsüz yakınlıklarına olan etkisini ölçmek için uygulanmıştır. Ön-test ve son-test olarak “Sözsüz Yakınlık Ölçeği – Öz Rapor” deney ve kontrol gruplarına uygulanmıştır. Bu deneysel süreçteki öğretmen kimliğinin gelişim sürecini gözlemlemek için çeşitli nicel teknik ve araçlar kullanılmıştır. Deneysel çalışma sonucunda deneysel grubun sözsüz yakınlık davranışında kayda değer bir gelişim gösterdiği ölçülürken, kontrol grubunun bu değişimde önemli bir değişim göstermediği ortaya konulmuştur. Nitel bulgular ise oyunculuk dersinin hizmet öncesi öğretmen adaylarında öğretmen kimliğinin gelişim sürecine katkı sağladığını göstermiş, farkındalık, kontrol, özerklik, öz-güven ve öz-saygı ve son olarak kimlik olarak kategorize edilen hiyerarşik bir gelişim süreci takip ettiği saptanmıştır. Saptanan bu kategorilerden ilk üçü yüksek derecede hiyerarşik olduğu gözlenirken, öz-güven ve öz-saygı edinimlerinin kimlik aşamasına kadar artarak her aşamada bulunduğu belirlenmiştir. Bu araştırma bulguları dışında, tez çalışması İngilizce öğretmeni eğitiminde kullanılmak üzere bir ders programı, izlence önerisi ve araştırma için geliştirilmiş yirmi dört adet oyunculuk etkinliği sunmaktadır.

Anahtar Kelimeler: Hizmet Öncesi İngilizce Öğretmeni Eğitimi, Oyunculuk Teknikleri, Sözsüz Yakınlık, Öğretmen Kimliği, Nitel ve Nicel Araştırma Yöntemleri

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CHAPTER 1

INTRODUCTION

*It is the supreme art of the teacher to awaken joy
in creative expression and knowledge.*

Albert EINSTEIN

1.0 Introduction

Displaying a high competence in communication can be considered as a powerful tool for a teacher aiming to create an effective learning atmosphere. No doubt acquiring this competence is a must for an English teacher whose primary aim is to get the learners to achieve a meaningful communication in a foreign language (Widdowson, 1990). It is a known fact that communication is verbal as well as nonverbal. Experts estimate that at least 65% of the meaning in any social context is conveyed nonverbally (Burgoon, Buller and Woodwall, 1989 as cited in Allen, 1999). As for classroom setting, Kellogg and Lawson (1993) claim that 82% of teachers' communication is nonverbal. Thus, no doubt that nonverbal communication constitutes the greatest part of communication in a classroom, and teacher trainees, as well as teachers, should explore this hidden zone. A great many studies suggesting a sound approach for enhancing teacher's nonverbal communication focus on understanding and techniques of theatre acting, claiming that teaching itself is a performing art, and therefore, there is a common ground between acting and teaching (Eble 1977; Eisner 1979; Friedman 1988; Griggs, 2001; Hart, 2007; Sarason 1999). Excluding some few attempts by Lessinger and Gillis (1976), Freidman, (1988), O'Neill (1995), Sarason (1999), Griggs (2001) and Hart (2007), in the literature of teacher education, it is surprising that we come across a limited number of studies underlying the principles of acting approaches in a theoretical level, and very few studies on systematization and integration of these acting principles with the current teacher training syllabuses (Lessinger and Gillis, 1976; Griggs, 2001; Hart, 2007).

Among these pioneer studies, Sarason (1999) discusses the critical identification of teacher trainees who have the interpersonal skills similar to those of actors. Taking the teaching profession as a performing art, Sarason (1999) emphasizes that teacher training programs should consider these skills that are used by actors or other performers, and some studies should be carried out to explore if there is a significant relation between the effective teaching and this interpersonal set of skills, and if there is, how it could possibly affect the teacher candidate selection and preparation. In another qualitative study, Griggs (2001) made a profound analysis of acting and teaching professions and of some cornerstone studies on this issue with the aim of benefiting from acting techniques in teacher education, as well as suggesting some concrete acting techniques to be exploited in teacher training programs. Apart from these and other similar studies, we do not have any other research studies focusing on the systematization and integration of some acting techniques which may contribute to a concrete teacher training syllabus, and a course, so as to improve the interpersonal skills of teacher candidates, and lead them to awareness on the nonverbal aspect of the communication in the class.

Another justification of the need for benefiting from the theatre acting in teacher education may be found in the definition of communicative competence by Hymes (1972) and Canale & Swain (1980) as well as the studies of Hall (1959) on nonverbal communication, in which he defined it as ‘silent language’. All these studies underline the importance of nonverbal competence for effective communication. Also, communicative competence includes some nonverbal elements which should be taught to teacher trainees. Brown (2000) notes that “We cannot underestimate the importance of nonverbal communication in second language learning” (p. 212). Teaching the awareness and ability of encoding and decoding the desired nonverbal messages to future teachers will surely contribute to the development of communicative competence of the language learners, as Nuessel (1985) claims “Foreign language fluency demands competency in nonverbal language” (p. 1019).

“In almost any classroom, the focus, intent, and success of the learning activity are dependent on strong and vital connections (of various kinds) between learners and the teacher, as well as among learners themselves.” (Griggs, 2001, p. 25). These strong and

vital connections which Griggs accentuates can only be created and strengthened by the attempt of a teacher who creates the reality of the class, and her own, in accordance with the reality of the students. The reality of the world of students should be observed, figured out effectively. It is for sure that this process cannot be materialized if the teacher fails to understand and control the nonverbal communication flow in the class.

In this research, it was aimed to develop nonverbal immediacy and professional identity of teacher trainees by designing and applying an acting course. The development in nonverbal immediacy of the trainees was chosen deliberately for some reasons. First, developing nonverbal communication skills is a very complicated process with many different aspects, all of which would bring many different variables which would be relatively hard to stabilize in an experimental research. Second, a development in nonverbal immediacy is surely an indicator of a development in nonverbal communication skills. Teacher trainees with an insight and awareness on nonverbal immediacy may be disposed to develop their nonverbal communication skills more effectively than those who had little or no instruction on the issue. Finally, it was predicted that teacher training activities based on acting techniques and principles might have a very strong impact on the nonverbal immediacy of teacher trainees.

Mehrabian (1969, 1981) defines immediacy as behaviors that create a perception of physical or psychological closeness between communicators, and the use of immediacy behaviors decreases the psychological distance between two people. Mehrabian (1969, 1981) also contends that one person becomes closer to another individual that he or she evaluates positively. Conversely, an individual typically avoids individuals that he or she evaluates negatively. This evaluation of the other individual determines one's level of motivation to use immediate behaviors.

Immediacy can be displayed verbally and nonverbally. Verbal immediacy includes the use of humor, praise, topics of discussion, and willingness to have conversations with students (Gorham, 1988; Carrell & Menzel, 2001). It is the relationship one builds with another individual through the linguistic acts of conversation. As for nonverbal immediacy, it is the behaviors, other than verbal statements, that decrease the physical and psychological distance between two people. These include gestures, eye contact, head

nodding, relaxed body position, vocal expressions, facial expressions, smiles, and movement (Andersen & Andersen, 1982).

Learning to teach is a complicated transitional period in a teacher trainee's life. It is not like learning mathematical formulas simply because becoming a teacher requires and suggests development of a new self, namely the teacher identity, which influences the personal self in many ways and surely is influenced by the micro and macro social contexts of the personal self. Therefore, realization of the teaching acts necessitates a pre-constructed new 'identity' which is interactively and dynamically communicating in a social setting, mostly in a classroom. This new professional identity helps trainees to position themselves in relation to their students and to make appropriate and effective adjustments in their practice and their beliefs about, and engagement with, students (James-Wilson, 2001 as cited in Day and et. al., 2005). This transformation period of trainees may be spent by learning actor training techniques. Although there are many effective research studies on teacher identity, development process of teacher identity by teaching acting in pre-service teachers, or taking teaching as a performing art, has not been discussed in detail. In this study, this relatively uncharted territory will be discussed mostly by referring to the gathered qualitative data.

1.1 Statement of the problem

Taking teaching as a performing art is relatively a new area in teacher education. The common grounds and objectives of all these studies are to train teachers as effective communicators and moderators mostly by teaching them some of the basic skills of acting such as using body language and voice effectively, observing personal interaction skills and outer variables like classroom atmosphere.

In this study, one of the fundamental assumptions is that teaching is a performing art, and in the process of teacher training, it should be taken into account. However, the term 'performing art' does not mean teaching profession is exactly like acting, nor is teacher education precisely similar to training actors. Also it is not, implicitly or explicitly, claimed that the term 'teaching as a performing art' refers to training novices to show-like

courses or to have them become ‘a showman or a showgirl’ in a teaching setting where the major focus of the teacher is on her/his own performance, and where the students are just the passive audience. On the contrary, the basic proposal of this study is that the teacher identity and craft of teaching may be developed by benefiting from some of the techniques and principles of an actor preparation method. The art and skills of actors can have invaluable contributions to teacher education, and this research attempted to synthesize these two fields both theoretically and practically to enhance English language teacher education provisions.

The researcher believes that most of the input, theoretical or practical, provided for the teacher trainees in pre-service English language teacher education can be regarded as attitudes and competences of ‘someone’ who we call ‘an effective language teacher’. In other words, teacher education attempts to develop a ‘professional identity’ for the novices, which can also be the proof for the popularity and widespread acceptance of the reflective approach in teacher training. This ‘professional identity’ is developed by providing (1) field knowledge, which is applied linguistics, literature and educational sciences for English language teaching (ELT) context, (2) teaching skills and strategies given in methodology courses. However, the researcher laments that these methodology courses mainly concentrates on ‘what to do lists’ including items like ‘using body language and voice effectively’, ‘establishing effective eye contact’, ‘observing and manipulating classroom atmosphere in parallel with the curricular outcomes’ and so forth. The problem with these ‘what to do lists’ is that they are not supported with ‘how to do lists’, which were hoped to be provided, at least some of the items, in this study.

Most of the teacher education programs provide little or no time for the trainees to rehearse and discover their ways of teaching without any fear of failing in the course. Therefore, the questions like “How am I going to use my body language and voice effectively?” or “What can I do for effective nonverbal communication in my class?” remains as unexplored territories. As for the trainer, the literature in ‘teaching as a performing art’ is still in its infancy process and does not provide the enthusiastic ELT trainers with some concrete and methodologically tested tasks and activities to be used in

teacher training courses. Griggs (2001) mentions a concrete problem of teacher education programs in terms of use and contemporary functions of acting principles, as follows:

Theater techniques have been used and theatrical allegories drawn intermittently and sporadically in the preparation of teachers, such as the occasional role play and perhaps visualization, metaphors defined in ways similar to how they are understood in dramatic art...and even the characterization of the role of the teacher as that of performer (with the attendant description of the teacher's performance and its component parts). But again, this has apparently never happened in any systematic way that has been widely publicized or documented (Griggs, 2001, p. 24).

At this point, the problem identified by the researcher is that developing necessary competences for the performing aspects of teaching is crucially important to effective teaching (Friedman, 1988; Griggs, 2001; Hart, 2007; Jarudi, 2000; Justen, 1984; Parker, 2003; Thompson, 2003; Sawyer, 2004). The related literature does not suggest some set of activities to be utilized in pre-service teacher education, and focus on developing these crucial performing skills in conventional teacher education programs (Danielewicz, 2001; Jarudi, 2000; Nguyen, 2000; Travers, 1979).

While teacher trainees develop professional identity, they should be provided with the skills which may help them become effective performers. Development of this professional identity requires some extra tasks and strategies in parallel with the teacher competences identified for an ELT teacher. These tasks and strategies can be adapted from some techniques and activities of an acting method.

1.2 Purpose of the study

The primary purposes of this research are (1) to design and implement an acting course in pre-service teacher education so as (2) to develop nonverbal immediacy of the trainees and (3) to observe the possible contributions of learning acting and learning on acting to the development of their professional identities. The researcher has also (4) drawn a line between 'drama as a language teaching activity' and 'drama (or acting) as a teacher

competence' by claiming that the former can be used and performed effectively in ELT classes if the latter is developed effectively.

First, the underlying reason for implementing some basic acting preparation techniques and their principles into teacher education is quite obvious. We all know the characteristics of a successful language teacher. Let alone the ELT experts and professionals, even laymen may tell some of the fundamental characteristics of a successful language teacher. Therefore, most of the methodological knowledge taught in ELT programs aims to create such a teacher, who is patient, open to communication, consistent and so on. In this respect, acquiring the competences of an effective teacher and becoming a skillful performer is possible via benefiting from acting principles and activities.

Second, there is no doubt the employment of the theory and practice of acting in teacher training will necessitate considering a great number of new variables, the research into which may take some decades to complete. While the researcher discussed the major contributions of this implementation process in this study qualitatively, the variable of nonverbal immediate behavior was identified for measurement in a quantitative research, specifically in an experimental one. The purpose of the concentration on the nonverbal immediacy is that it surely merits a profound research study owing to the lack of attention to it in the literature in English teacher education. As for the field of English Language Teaching, nonverbal immediate behavior gains even more importance due to the fact that language teachers also teach effective communication skills, paralinguistic and non-linguistic components of the target language and culture. As was mentioned, a great part of this effective communication is conveyed nonverbally (Allen, 1999).

Third, the researcher also aims at focusing on the factors which may play some significant roles in the development process of nonverbal immediacy of the teacher trainees. Identifying these probable factors may shed light on the functions and benefits of acting activities in teacher training. It was also hoped that identifying these factors may give us a definite list of contributions of acting to teacher education.

Fourth, it was also expected to reach a theoretical framework by mostly referring to the qualitative data to be gathered in this study. The participant teacher trainees reflected on

their experiences by different means like portfolios, interviews, observations, various reflections and so forth. The results of this qualitative research were examined to reach an accurate portrait of the nature and dynamics of implementing acting principles in teacher education in terms of understanding the development process of teacher identity.

Finally, a teacher with the basic skills and thinking dispositions of an actor may be able to 1) decode and encode the messages effectively in the classroom, 2) observe, figure out, and if necessary, manipulate the atmosphere of the classroom by using certain acting techniques, 3) create and control the atmosphere of the class in accordance with the curricular aims of the course, 4) create strong bonds with the students, which can be fulfilled through understanding the reality of the students and compromise with it. The researcher attempted to prepare some set of acting tasks and activities for English teacher education in an acting course for the experimental classroom treatment. These acting activities were prepared in such a way that they could be conducted by English teacher trainers without any knowledge or skill of theatre acting. Hart (2007) mentioned that very few studies on designing activities for teacher education are available for the use of the practitioners. Griggs (2001, p. 24) defines this need mentioning that:

Even for teachers of drama education itself, the focus seems to have been primarily on how to use drama and acting techniques on/for/ with learners in pre-university level school settings, rather than on how prospective and in-service teachers might utilize such techniques to increase their own self-knowledge, their awareness of their classroom environments, and their sensitivity to their learners' lives and needs—or the roles they play in seeing them realized.

Taking into account the previous studies on the issue, the researcher has decided on two hypotheses, as follows:

Hypotheses

H1: An acting course designed for English language teaching pre-service programs contributes to the development process of nonverbal immediate behavior of teacher trainees.

H2: An acting course designed for English language teaching pre-service programs contributes to the development process of professional identities of teacher trainees.

1.3 Importance of the Study

Every classroom has its own unique personality, which inevitably leads the teacher to perform a role given by this classroom. If the teachers are to perform roles, somewhat slightly or significantly different from each other, then teachers should act out these roles consciously and in a way that will be of utmost benefit for the students. However, this role is often performed unconsciously by the teacher because, as Brown (2000) rightfully stated, “Most of the nonverbal communication is unconscious” (p212), and simply because teachers are not taught to do so. In theatre acting literature, a very well known saying is that “To act is to react”. Then, the role given to the teacher by the nature of each class should be *acted*, and any kind of actions of the students should be *reacted* in a manner which inevitably develops *the existing atmosphere* of the class into *the target atmosphere*, which is identified previously and created simultaneously by the teacher in which s/he will teach at a highest level of interaction with the students.

In this respect, the importance of this study is that in order to reach these goals mentioned above, (1) teachers should be introduced to the actors’ understanding and techniques, which may help teachers to develop their nonverbal immediate behavior and develop their professional identity consciously. Also, (2) the nature of this process should be scrutinized so as to reach accurate formulations and generalizations of ‘drama as a teacher competence’.

1.4 Assumptions

All of the phases of this research were carried out at Gazi University, English Language Teaching (ELT) Department. With more than 1250 bachelors, 30 master and 15 doctorate students, the ELT Department is the most populous one in terms of both students and academic staff in the country. This population of the ELT Department is more than

nearly total of any three ELT programs in Turkey. Therefore, we can assume that the participants of the research are representative in terms of the student diversity.

Apart from representativeness of the participants, the second assumption is that the students are able to understand the quantitative data collection tool, namely NIS-S. The students enrolling in the Program are simply among the top 500 English students in Turkey. Besides, the participants in this research included third class and senior teacher trainees, who have completed the courses related to English skills and have dominantly focused on teaching it.

The third assumption of the research study is that the participant trainees of the research have sincerely and honestly responded to the items in various data collection tools. As for the quantitative scale, the verification of this assumption is easy because the NIS-S scale was observed to display alpha scores higher than .80 in both pilot and major research contexts. The qualitative data were analyzed by the researcher and an independent researcher (inter-rater/coder), and the reliability of these data was also found to be promising (an inter-rater reliability above %90).

1.5 Limitations

This research study was conducted in an ELT department where both trainees and trainers are always busy. This may have a negative effect on the reliability of the data to be collected. In order to overcome this problem, the researcher planned a pilot study and sought some ways for voluntary participation and motivation of the trainees to the acting course to which they would be introduced.

One more limitation may stem from the research design. It is a known fact that we cannot measure human behavior merely by quantitative tools (Tailor, 2005). Implementation of acting tasks will surely bring so many new variables to the experimental group, and it would be unwise to attempt to measure them all by merely employing quantitative measurement tools. Therefore, so as to overcome this limitation, the researcher decided to focus on the variable relatively easy to be measured and observed: Nonverbal

Immediacy (Hypothesis 1), Professional identity (Hypothesis 2). The second hypothesis was examined mostly by referring to the qualitative data.

1.6 Definition of some key concepts

Teaching as a performing art:

Teachers, like actors, attempt to communicate to groups of people in an audience-like situation, and while the ends of comedy and instruction differ markedly, both the actor and the teacher employ qualities to enhance communication; both must come through to the people with whom they work (Eisner, 1968, p. 362).

Nonverbal Communication Skills:

Nonverbal communication has been defined as communication without words. It includes apparent behaviors such as facial expressions, eyes, touching, and tone of voice, as well as less obvious messages such as dress, posture and spatial distance between two or more people (Griggs, 2001).

Acting Techniques and Activities:

Originally actor preparation activities which are redesigned by the researcher to be used in ELT methodology classes by the trainers who have little or no knowledge on acting and acting literature. These activities and tasks will be prepared in a way that the trainers can use them in pre-service teacher training, or in in-service trainings, without any knowledge on the literature of performing art.

Teacher identity:

The broader social conditions in which teachers live and work, and the personal and professional elements of teachers' lives, experiences, beliefs and practices are integral to one another, and that there are often tensions between these which impact to a greater or lesser extent upon teachers' sense of self or identity (Day, 2005, p. 601)

Drama as a teacher competence:

The term is developed by the researcher with the goal of addressing a vital competence of teachers which may enable them to use drama activities for teaching language more effectively and to employ some set of nonverbal strategies necessary for classroom conduct and interaction.

Drama as a teaching activity:

All drama activities used in both EFL and ESL contexts to teach a foreign language. This term is designed and will be used by the researcher for a theoretical discussion.

Nonverbal Immediacy:

Nonverbal immediacy is the behaviors, other than verbal statements, that decrease the physical and psychological distance between two people. These include gestures, eye contact, head nods, relaxed body position, vocal expressions, facial expressions, smiles, and movement (Andersen & Andersen, 1982).

CHAPTER 2

REVIEW OF LITERATURE

True ease in teaching comes from art not chance.

As those move easiest who have learned to dance.

Alexander POPE

2.0 Introduction

This chapter, review of literature, was assigned to discuss the major theories, approaches and prominent research studies on teaching as a performing art, reflective approach in English language teacher education, nonverbal immediacy and finally on developing the teacher identity. As this dissertation stands on literatures of different fields such as English Language Teaching, Communication Studies, Performing Arts and Psychology, the major theoretical pillars of this research study were discussed with an effort to point out the common grounds of all these different fields of inquiry.

The following parts of the review of literature will explore these major issues in a detailed discussion by referring to different perspectives and views. Pre-service EFL Teacher Education (2.1) section provides a review of reflective approach in English language teacher education so that we may indicate where and how to implement acting techniques and principles in the pre-service studies. The section ‘Teaching as a Performing Art (2.2) presents one of the theoretical pillars of this research by analyzing the different sub-fields of teacher education. The following section of this chapter, Nonverbal Immediate Behavior (2.3), introduces the literature of nonverbal immediacy with an effort to synthesize the relevant theories with the education of English language teacher education. Developing Teacher Identity (2.4) is the final section in which the factors involving in the development process of teacher are discussed in relation with the possible contributions of acting theories and approaches in teacher education.

2.1 Reflective Approach in EFL Teacher Education

Among other models of teacher education, reflective approach in English pre-service education is highly utilized and referred in the contemporary understanding of training teachers and doing research in this field. “The concepts ‘reflection’ or ‘reflective practice’ are entrenched in the literature and discourses of teacher education and teachers’ professional development” (Ottesen, 2007, p. 31). The concept is rather vague, and there are contradictory definitions, but Schon’s (1983, 1987, 1991) notion of the reflective practitioner seems to be at the center of all these definitions and understanding (Brookfield, 1995; Harford and MacRuaric, 2008; Osterman and Kottkamp, 2004; Pennington, 1995; Ur, 1997; Wallace, 1991). Therefore, the literature on reflective practice has emerged from the studies of Dewey and Schon, both of whom claimed that learning depended on the integration of experience with reflection and of theory with practice (Humphreys & Susak, 2000).

Dewey (1933) accentuates the necessity of active and deliberate engagement with problematic situations, underpinned by an awareness of one’s own ideas and attitudes. For Dewey, open-mindedness, a sense of responsibility and wholeheartedness or dedication was central to the potential development of a reflective practitioner (Harford and MacRuaric, 2008, p. 2). Schon (1983, 1987, 1991) furthers the relationship between reflection and experience by differentiating between ‘reflection-in-action’ and ‘reflection-on-action’. Harford and MacRuaric discussed this differentiating mentioned by Schon as follows:

The former [addressing to ‘reflection-in-action’] refers to the importance of teachers being aware of their decisions as they work, while the latter [addressing to ‘reflection on action’] refers to the importance of reflecting back on and critiquing one’s practice. Both testify to the centrality of experiential learning and both foreground practitioner knowledge (Schon, 1983, 1987, 1991 as cited in Harford and MacRuaric, 2008, p. 2).

Furthering his discussion, Schon also (1991) claims that, rather than adopting the applied science model for associating the theoretical knowledge with the practical one in

the minds of the teacher trainees, the practice should be adjusted to incorporate the “artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness and value conflict” (p. 49).

Later, Schon (1991, p. 59) introduced the concept ‘reflection-in-practice’, accentuating that the performance of professional practice is carried out in professional situations, but this performance process includes a certain amount of repetition. Getting in touch with some certain situations with the major characteristics in time, the practitioner constructs a “repertoire of expectations, images and techniques” (Schon, 1991, p. 60). The more the number of possible occurrences encountered in the practice process, the more familiar the practitioner becomes with the problems and their possible solutions. Schon (1991, p. 60) claims that “Knowing-in-practice tends to become increasingly tacit, spontaneous, and automatic” and the destination of the teacher trainee in this journey is the expertise or specialization. However, this process of specialization may possibly have some negative side-effects which may stem from repetitive and routine attempts of teaching practices during which the trainees may not be disposed to think about the teaching experiences and gain valuable insights on teaching. Detaching the teaching experiences from the development process of ‘experiential knowledge’ in Wallace’s term and going through a repetitive cycle may lead to boredom and burnout, which Schon defined as ‘over-learning’.

After mentioning the key terms of Schon’s model of reflective practice, we may expand our understanding by referring to the studies of Wallace (1991) who outlined his influential studies in his book ‘*Training Foreign Language Teachers*’. By addressing to the studies of Schon and many others, Wallace (1991) features the framework of reflective practice by discussing some notions. The issue of ‘Knowing-in-action’ is called ‘experiential knowledge’ by Wallace (1991, p. 13). He defines the term ‘experiential knowledge’ as: “The trainee will have developed knowledge-in-action by practice of the profession, and will have had, moreover, the opportunity to reflect on that knowledge-in-action” (Wallace 1991, p. 15). Another sort of knowledge defined by Wallace is the ‘Received knowledge’, which he defines as the knowledge of field knowledge such as theories of language, learning and teaching as well as knowing in the target language at a

professional level of competency. He furthered his understanding of reflective practice by offering a model, namely *reflective model*, in which he featured the basic functioning mechanics of training of the foreign language teacher, as follows:

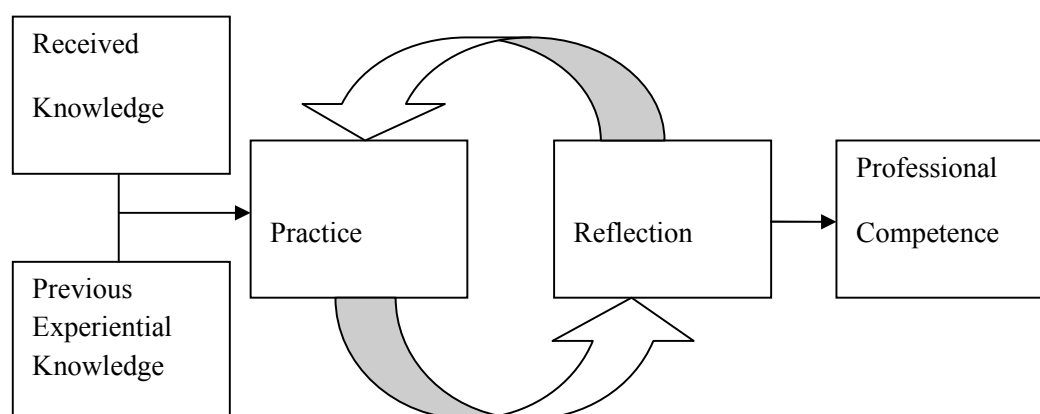


Figure 1: Reflective model proposed by Wallace

By claiming that teacher education has two main dimensions, *received knowledge* and *experiential knowledge*, Wallace (1991) concludes that the reflective model offered a solution by integrating the experiential acquisitions of the teacher trainee with the scientific grounds of the profession. In this model given in Figure 1, Wallace (1991, p. 15) accentuates that the interaction or a blend of ‘received knowledge’ and ‘experiential knowledge’ is carried to the practices of teaching, which are the some certain micro and macro teaching demonstrations as well as the teaching attempts of the teacher trainees performed in teaching practicum. The process of practice and reflection are cyclical in nature, as Wallace suggested, and a successful completion of this cyclical process leads to the ‘professional competence’.

On the other hand, Ur (1997) criticizes Wallace’s (1991) reflective model in that Wallace’s understanding of reflective practice did not give enough attention to the function of received knowledge and that it left the development of the professional competence to the thinking of the teacher trainee more than it should be. In a similar sense, Akbari (2007)

claims that the aim of reflective practice of teacher education is not to reject theory nor to underestimate it, but to foster the practice to the level of theory.

As a concluding remark, a teacher's professional identity needs to stand on the received knowledge and experiential knowledge. The former one is based on the knowledge, insight and inferences acquired from the scientific literature of the field. The latter is mostly based on the teaching attempts, experiences in classroom settings, and no doubt the development of this kind of knowledge is based on invaluable interaction process of the trainee with her/his teacher trainer and peers, which is called 'the reflective process'. In this sense, we may infer that an effective use of the received knowledge of a teacher trainee is related with how deliberately and diligently the experiential knowledge has been built during the pre-service years of education.

2.2 Teaching as a Performing Art

A literature review on 'teaching as a performing art' should begin with the discussion on the similarities of acting and teaching, as well as the possible differences put forward by the scholars and researchers. Most of these discussions have contributed to a literature in which researchers, education scholars and teachers attempted to analyze and systematize the phenomenon. Educational researchers add to the literature, usually through research studies, action research, and personal narrative, as well as essays and books detailing the similarities and distinctions between those qualities that mark the highly effective teacher and the distinguished performing artist (Hart, 2007). It is clear that the research paradigm referred in these research studies are mostly qualitative one (Eisner, 2002a, 2002b; Freidman, 1988; Griggs, 2001; Hart, 2007; Javidi, Downs and Nussbaum, 1988; Sarason, 1999; Taylor, 1996; Van Tartwick et al., 1998). The studies on teaching as a performing art may be grouped under three themes. The first and second one was suggested by Freidman in 1988. Freidman (1988) claims that:

Several writers in education have made the metaphorical leap from teaching as art to, more specifically, teaching as theatre art. There are two components to this discussion: (1) those writers who employ the teacher as actor, classroom as theatre metaphor in a general way,

suggesting only that there is linkage between teaching and acting without exploring in detail the nature of that linkage, and (2) those who provide specific areas of similarity between teaching and theatre, detailed examinations of what teachers and actors have in common (p. 23).

As Freidman points out, most of the studies on teaching as a performing art issue take the issue in a general way by discussing it superficially, or in a more specific way in which a detailed exploration of the metaphor, and accordingly acting and teaching, is fulfilled. In this sense, the studies of Eisner (1979), Sarason (1999) and Griggs (2001) can be given as an example of profound analysis of the issue. The third theme for the nature of the studies on teaching as a performing art, the ones focusing on the improvement of the teacher education practice can be given. Lessinger and Gillis (1976) produced some materials to be utilized in teacher education for improving the acting skills of the teachers. Griggs (2001) suggested some acting activities which can be used in teacher training. Hart (2007) designed and applied a syllabus for the 'Teacher as a Performing Art' course.

While it has never been a hot issue for both researchers and practitioners in the last decades, taking teacher as a performance artist is not a currently suggested innovation for the literature of teacher education. The arts have played a role in general teacher education since John Dewey and the beginning of the progressive education movement (Oreck, 2004, p. 55). During the past 80 years, the status of the arts in the curriculum has ebbed and flowed, increasing in eras of progressive reform and decreasing during back-to-basics movements and when funding is tight (Goodlad, 1992 as cited in Oreck, 2004). For several decades, many educational researchers have acknowledged and examined the common grounds of performing artist and the teacher (Dewey, 1933; Eisner, 1979; Freidman, 1998; Griggs, 2001; Hart, 2007; Sarason, 1999). For various reasons, the idea of 'teaching as a performing art' has not been studied in a detailed way so that we could advance our understanding and beliefs on the teaching profession and accordingly manipulate our practice in teacher training. In other words, mostly remaining as an uncharted territory for the educational researchers, artistic aspect of teaching profession merits some general attention from the relevant fields of inquiry and intensive research studies (1) to unravel the nature and dynamics of teaching profession related to performing arts, (2) to improve our understanding of creating and supporting the teacher identity in both pre and in-service

teacher education, and (3) provide teachers with the fundamental instruments of teaching: an effective use of voice and body language, awareness in self and outer observation in the classroom and ability to manipulate the classroom atmosphere by employing some basic acting techniques. Perhaps, most importantly, a strong attention on the idea of teaching as a performing art may help teacher educators to improve teacher training practice so that trainees may develop a powerful, autonomous and a sustainably developing teacher identity.

The idea of teaching as a performing art may first sound an extreme theoretical proposal. However, artistic aspects of teaching have been repeatedly articulated by the prominent figures of teacher education, who are widely known and recognized as influential ‘scientists’. To name some, Barzun (1945) believes that teaching is artistic because effective teaching performance could produce aesthetic pleasure. Taylor (1954) states that teaching is an art to the extent that it is done imaginatively and stimulates “the young to explore the world of the imagination” (p. 55). James (1958) asserts that “Psychology is a science, and teaching is an art; and sciences never generate arts directly out of themselves” (p. 23). Some years later, Taylor (1960) lamented that artistic aspect of education is neglected in both theory and practice. With the same concern, Sanford (1967) points out that the art of teaching has been ignored in education on the grounds that “effective teaching is an art, one of the highest and most important arts we have” (p. 167). Taking the claim and discussion some steps further, Shamos (1970) mentions that teaching was a mostly form of art. Other scholars of the field have discussed the teaching as an artistic profession by giving various reasons such as its performance-based nature, improvisational aspects, its dynamic domains in terms of classroom interaction and aesthetic aspects in terms of verbal and nonverbal communication (Axelrod; 1973; Broudy, 1985; Dawe, 1984; Eble, 1977; Nisbet, 1977). Among all these supporters of idea of teaching as an artistic performance, Eisner made the strongest case that teaching is an art. He underlined that teaching is artistic since the results of the teaching are often created in a process, and since it can be described as aesthetically when performed effectively. “It [teaching] is an art in the sense that teaching can be performed with such skill and grace that, for the student as well as for the teacher, the experience can be justifiably characterized by aesthetic” (Eisner, 1979, p. 151). According to Lowman (1984),

classrooms are arenas where the teacher is the focal point, just as the actor or orator on a stage, teaching is undeniably a performing art. However, Highet's (1958) remarks on the issue give us not only the heart of teaching profession, but also the vital aspects of teaching that are purely artistic:

I believe that teaching is an art, not a science... Teaching is not like inducing a chemical reaction; it is much more like painting a picture... You must throw your heart into it, you must realize that it cannot be all done by formulas, or you will spoil your work, and your pupils, and yourself (1958, p. 8).

It should be remembered that the heydays of the 'teaching as a performing art' was the late 1970s. In these days the idea of teaching as a performing art was so hot that a complete issue of the journal 'Contemporary Education' was dedicated to the topic. The discussion was centered around the themes of similarities between the work of artists and teachers. To give some example, it was stated that both teachers and performing artists realize their work by utilizing their selves and communicate with a group of people via this medium (Burns, 1999a; Dennis, 1995; Hanning, 1984; Jarudi, 2000; Lessinger & Gillis, 1976; Rives Jr., 1979). It was also mentioned that effective teachers and artists needed to capture and hold the attention and interest of their audiences (DeLozier, 1979; Hanning, 1984). They also follow and perform a script, which is the play script for the actor and the lesson plan for the teacher (Rives Jr., 1979). Both of the professions have a setting as a primary performance area: mostly the stage for the actor and the classroom for the teacher (Rives Jr., 1979; Van Tartwick et al., 1998). Finally both teachers and actors must achieve a communication which should result in an interactional process to fulfill the outcomes of the play script or the lesson plan (Burns, 1999a; Rives Jr., 1979; Rose & Linney, 1992).

Similarly, in this book, Sarason (1999) argues that teaching is a performing art. Starting with his own experience, he mentions that there are several aspects of teaching that relate to the performing arts:

1. Teachers are "on stage" (p. 3).
2. He has never arrived at a class without sensing some degree of stage fright.
3. The curriculum is like a script. The role of the teacher is similar to that of an actor and a director in making the script "... alive for an audience ... " (p. 4).

4. The teacher, like an actor, needs a responsive audience.

In educating teachers, Leon M. Lessinger (Rives Jr., 1979, p. 7) adopts the role theory to train teachers. Rives Jr. (1979) noted that one of the roles identified by Lessinger was that “Teacher as an artist and this role of the teacher was concerned with the communication aspect of teaching” (p. 7). The studies of Lessinger and Gillis on the theory and practice of teacher as a performing artist yielded some set of materials including video and audio cassettes with guidance texts which were prepared for the improvement of the communication skills of the teachers (Rives Jr., 1979). The idea of teacher as a performing artist in the studies of Lessinger and Gillis was based on the analogy of teacher and the performing artist, which may be listed as follows:

1. An audience to engage
2. A stage to place to perform
3. A literature to communicate
4. Modes and styles of performance to use
5. An instrument to play (Lessinger and Gillis, 1976)

Rives Jr. accentuates that their pedagogy could not be separated from this analogy given above. The pedagogy they mentioned was called ‘pedagogy of the arts’ by themselves. ‘The pedagogy of the arts’ is the principle of the teacher-learning experience based on a one-to-one relationship and ensemble performance (Rives Jr., 1979). The term ensemble should be explained to clarify the nature of their work. By using the term ‘ensemble’, Lessinger and Gillis talks about a kind of cooperative and collaborative learning context of teacher trainees, which they also called it group-teaching practice. For the theoretical proposals of Lessinger and Gillis and surely for the materials they have designed, Rives Jr. (1979) comments that “the analogy of Lessinger and Gillis provided not only substantive materials to be utilized in teacher education, but also appreciation, awareness and insight” (p. 8). He also rightfully points out that this approach did not require a teacher to be Sir Laurence Olivier, but just better teachers who acquired some performance characteristics of the actors.

Baughman (1979) claims that “Teaching is at least as much art as it is science” (p. 26). By addressing to the developments in teaching theories in his days, he furthers his claim by suggesting that “Although the products of scientific procedures and the potency of technique are undeniable, we also know that science is a limited sort of truth” (p. 26). Of course, a theoretical proposal of an education professor whose primary task is to ‘do science’ should be analyzed carefully particularly when s/he claims that the artistic aspect of teaching is as important as its scientific domains. To support his argument, Baughman (1979) points out that scientific teaching has little impact, while the artist teacher is frequently able to make real difference in the lives and behavior of children and youth. According to Baughman (1979), one of the fundamental differences between a science and an art is that “art needs an audience and assumes a style to interest the audience” (p. 26). Here the term ‘audience’ should not be taken as the audience of a professional academic journal, but more like an active audience of a theatre or a music hall. He claims that there is a consensus on the idea that chemistry is a science, but teaching of chemistry is art. So as to clarify his proposal, Baughman (1979) explains science focuses on what exists, while art works to create something that does not exist for now. In this sense, teaching of any field, knowledge or skill is an artistic work. Baughman (1979) also points out the artistic aspects of teaching or in other words, the function and dynamics of teaching which make it a performing art. “Teachers exert influence on students...with the intonation of their voices and are on the stage – [like] an actor performing, sending and receiving messages through voice, dressing, body language and even silence” (p. 27). Baughman also answers the question whether teaching is an art or science by mentioning that “It is a combination of both, requiring the science of methodology plus the sensitivity of arts” (p. 28).

Hoose and Hult (1979) take the notion of teacher as a performing artist as the core of the main argument in their theoretical discussion and try to answer the questions: “What aspects of effective teaching are related with the performing arts and to what extent should teachers pursue power by learning dramatic performance in teaching?” Hoose and Hult (1979) believe that teacher as a performing artist concept is an important one on the grounds that it may lead us to unravel what good teachers do and how they accomplish their success in teaching. In this respect, their definition of a good teacher includes three domains or in their words; “Three kinds of experience in teaching and learning: the

training, the educative and the celebrative.” (p. 36). Training experience means acquiring skills and knowledge necessary for working and living in the society. Educative experiences attend to the complexities and subtleties of life. High order thinking processes are developed in these opportunities (Hoose & Hult, 1979, p. 36). They mention that these two experiences in teaching and learning can be seen as promoting the scientific and rational spirit in students. However, the celebrative experiences, which are defined as the acquisition of a set of insights providing gratitude and joy, are important in teaching of the educative one.

Although the subject matter and circumstances of teaching require a structure to generate predominantly training or educative experiences, good teachers tend to make them celebrative. They do this by using techniques and demonstrating the qualities similar to those of an accomplished performing artist. (Hoose and Hult, 1979, p. 37)

The qualities mentioned above are discussed by Hoose and Hult (1979), which can be summarized as follows:

- Flexibility in adjusting [the atmosphere of the] classroom and interaction with the students,
- Sensitivity towards students needs and differences,
- The self of the teacher becomes an instrument [of effective communication and interaction],
- Teachers’ expressive techniques
- The effective use of nonverbal and verbal behavior

After a brief discussion of ‘teacher as a performing artist’ issue, the term ‘performing artist’ may be narrowed for the purposes of this study. While many researchers of this interest take the term ‘artist’ in a broader sense including musicians, other various performers of different artistic disciplines which are out of scope and purpose of this dissertation, the metaphor of teacher as a performing artist will be discussed in relation with the literature of ‘actor preparation’ and thus the metaphor will stand specifically for acting in this study.

Then, what may be the relationship between acting and teaching? The parallel aspects, similarities have already been given in 2.2. It can be claimed that the research studies on teaching and acting professions are dominantly based on the pursuit of finding the common grounds of these two different professions, discussing the role, context and functions of teachers and actors and of persuading the reader on the idea that teaching has a lot to do with acting and teachers activity is an artistic one. It is naturally a fact that those who suggest the idea of teaching as a performing art to the literature of teacher education have heard some opposite voices claiming that teaching has no similarities with acting, or if it has, this is not significant for academic inquiry. The criticisms have been given in part 2.2.4.

However, what the researcher strongly believes is that revealing and unraveling common grounds, associations and similarities of acting and teaching would not be adequate to improve the practice of teacher education. No doubt that all the efforts on this issue merit appreciation. Nevertheless, leaving issue at a theoretical level will not help us enhance the practice of trainers. Apart from some studies which are not widely disseminated, it is most likely that after reading the studies on teaching and acting, any experienced teacher trainer will ask “So, what am I going to do in my course for improving artistic skills of my trainees?” That is why, whether acting is similar to teaching, or whether effective teaching has common grounds with acting is not that important in a sense. This issue is defined effectively by Travers, as follows:

Teaching is a performing art, though it is not like acting or dancing or oratory. The thought that teaching is acting is, of course, nonsense. All performing arts involve a relationship of the artist with other individuals; but teaching is different from any other performing art for many reasons, and particularly because of the relationship of the teacher to those who are to be influenced by the performance (Travers, 1979, p. 14).

What is important is whether actor preparation can contribute to teacher education and whether teacher educators can benefit from acting literature to improve the quality of teacher education. Answering these questions will surely need a set of research studies, some of which may be proved in this dissertation. However, what we are sure is that teaching is a question of performing a professional identity, which is performed for

enhancing the learning experiences of the learners. Thus, if there is an identity to be performed, there is acting. This rationale gets teacher educators to learn more about theories and practice of actor preparation and acting profession.

The pursuit of marking the borders of the theory and practice of teaching as a performing art literature is not that easy owing to the fact that this field of teacher education research has more questions than answers. Drawing parallels between teaching and acting may be important, or may have no importance at all because the nature of the analogy, accordingly the nature of the parallelism between these two professions, will surely determine whether these parallel aspects, metaphors and analogies are precious or not. In this respect, it may be important to recall the remarks of Elliot Eisner (1968) on teaching as a performing art and how it relates to effective teaching. At first, Eisner's commentaries look like those usual analogies which superficially discuss the phenomenon. However, as he expands his views on the issue, he literally draws the framework of acting and teaching and why taking teaching as a performing art may be beneficial in training effective teachers:

Teachers, like actors, attempt to communicate to groups of people in an audience-like situation, and while the ends of comedy and instruction differ markedly, both the actor and the teacher employ qualities to enhance communication; both must come through to the people with whom they work...the acts of teaching and acting have important and significant parallels and that teaching, while concerned with some ends that are not relevant to acting, is concerned with many other ends that are. Intelligent control of qualitative elements necessary in acting is also necessary in teaching insofar as teaching is partly a task of acting and achieving communication between teacher and individual and group. The qualitative controls that teachers employ can enhance teaching and can be instrumental to theoretical ends embodied in certain subjects and can also be used to achieve qualitative ends incorporated in other subjects. Teachers who are able to control qualities intelligently are probably better able to produce the kind of classroom atmosphere that will facilitate the type of learning that they value (Eisner, 1968, pp. 362-363).

Starting with a simple association of acting and teaching, Eisner (1968) underlines one of the most important contributions of learning acting in teacher education, which is becoming an effective communicator. Then he also mentions some key aspects of teaching

as a performing art such as being able to create the classroom atmosphere necessary for the facilitation of the learning. Apart from the role and function of the teacher and teaching, Eisner (1968) points out the contextual similarities of actors and teachers, emphasizing that both communicate to groups of people.

Another scholar of 'teaching as a performing art' literature is Rod Hart (2007), who has recently completed a doctoral dissertation on the issue. One of the most concrete product, and accordingly the relation, of acting and teaching was fulfilled by Rod Hart, who has reported his research study on teaching teacher trainees some techniques and principles of acting. Hart (2007) designed a course entitled 'Teaching as a Performing Art' and worked with some teacher trainees and teachers throughout the course, which was a setting for an action research. In this course, teacher trainees were taught some basic techniques and principles of acting. He concludes that an acting class could aid new teachers in developing positive teacher identities (Hart, 2007). His remarks on his inspiring PhD dissertation are that:

- Theatre-based technologies may be used to develop new teacher identities,
- Creation and successful implementation an acting class designed specifically for teachers is possible,
- Teacher identity can be rehearsed, developed and strengthened via performing arts-based curriculum,
- Learning to act contributes teacher trainees overcome performance obstacles.

In his literature review, Hart (2007) has also identified 'three distinct performance-based metaphors in which artists and researchers have compared teaching with performance: the teacher as a role, the teacher as a stage actor, and the teacher as improvisational artist' (p. 27). Hart (2007) claims that these three approaches are based on different theoretical grounds and have their own proposals for the teacher education studies. However, in this literature review, teacher as a performing art will be discussed under two approaches: (1) teacher as a role and (2) teacher as actor due to the fact that the improvisational aspect of teaching performance may be discussed under 'teacher as actor'.

2.2.1 Teacher as a Role

How one becomes an effective teacher? Does it require more than field knowledge and teaching skills? Why do we forget the names of some of our teachers when we remember surprisingly many things about some others? What makes them memorable? Is it what they told us or how they told it? Perhaps it is a balanced combination of both.

Teacher educators have done little to work on the problems of developing appropriate classroom personalities; but a large amount of practical knowledge has been developed by others, particularly by those in the theatre arts, when an attempt has been made to set forth a quite complete theory of how a personality can be created. There is not, of course, complete agreement among experts in the theatre arts on how a personality should be created, and yet there is sufficient agreement to provide a foundation for the training of the teachers (Travers 1979, p. 16).

Many studies have been carried out on revealing the nature of the effective teaching (Baughman, 1979; Duck, 1981; Javidi et al., 1988; Penner, 1984; Timpson & Tobin, 1982). Also, it would not be that surprising to claim that the identified nature and dynamics of effective teaching resemble those of performing artists (Burns, 1999a; Jarudi, 2000; Javidi et al., 1988; Justen, 1984; Tauber, Mester and Buckwald, 1993; Travers, 1979). Training teachers to be effective teaching performers requires doing the work of the performing artist (Travers, 1979; Tauber & Mester, 2007).

If we expect students to absorb the material presented and discussed in class, we must cultivate their attention by offering the material in an interesting and captivating way... Such attention and interest can be generated through the use of dramatizing devices including the development of a dramatic personality on the part of the teacher (Tauber and Mester, 2007, p. 27).

In the pursuit of unraveling the mystery of effective teaching, Javidi, Downs and Nussbaum (1988) carried out a research on the utilization of the dramatic devices by award-winning teachers working at college and secondary levels. What they were specifically investigated were the use of humor, self-disclosure and narrative. Their argument is based on the finding of a previous research: "A teacher who is dramatic within classroom leads

his or her students in identifying relevant material presented during lectures” (Javidi et al., 1988, p. 279). Javidi, Downs and Nussbaum identified 45 award-winning and 15 non award-winning teachers from various teaching settings by applying acceptable steps for increasing the validity of the research and representativeness of the participants. As the data, video recordings of these teachers were collected and analyzed by using a verbal coding scheme, namely VCS, to reveal the teachers’ use of humor, self-disclosure and narrative. The results indicated that:

- Award-winning teachers use dramatic behaviors (humor, self-disclosure and narrative) in a fifty-minute lecture, primarily in parallel with the content of the course,
- Non award-winning teachers use humor less frequently than award-winning teachers,
- Although award-winning teachers use self-disclosure and narrative more than non-award-winning teachers, it must be underlined that the award-winning teachers on the high school and college levels utilized these sort of behavior remarkably more than award-winning teachers on the mid-high school level (Javidi et al., 1988).

This research study clearly illustrates that dramatic devices, or acting techniques, in relation to course content and purposes are considered to be the elements of effective teaching. Javidi points out the limited number of descriptive studies on this issue and urged that research studies should focus on such areas like teacher as a performance artist, connections between dramatic personality and teacher efficacy and between classroom communication and learning experiences of the students (Javidi et al., 1988).

As for the purposes of this dissertation study, the question of how these award-winning teachers came to that level of teaching performance still awaits answers. Were they aware of the specific techniques they utilized? Were they dramatic outside the classroom or were these dramatic devices the skills and competencies of the teacher identity they have developed? How much of these dramatic devices leading them to become effective teachers were the outcome of the teacher education they received? These questions are important in terms of reshaping our beliefs and values of teacher education and of understanding the mechanics of effective teaching to reach accurate conclusions and generalizations for our

current and future practice. At least, this research study clearly illustrates that teacher is a role and teaching is the performance process of this role. The fact of becoming more animated, enthusiastic and alert in front of a classroom is accepted by all effective teachers and educators. The moment someone walks into the classroom to teach something, s/he inevitably begins to act out. For effective instruction of the knowledge in the mind, the teacher needs to communicate with the classroom, motivate them and keep them alive and inquisitive.

The realization of this need is based on the skills of the teacher: his or her appearance, his or her use of voice and body language, ability of observing the atmosphere of the classroom and of manipulating it in parallel with the course content, his or her experience of classroom interaction in terms of responding to different occasions immediately and naturally and most of all, his or her ability to materialize and perform a strong teacher identity which will be respected and trusted by a group of learner. In this respect, the repertoire of dramatic devices used by teachers requires many rehearsals in various classroom settings. Travers (1979), Hanning (1984) and Thompson (2003) rightfully point out that while many experienced teachers become more comfortable with their teacher identity in time, novices may have difficulty in creating their new role. We may reach two conclusions by basing on the claim of Travers, Hanning and Thompson. The former is that the development process of teacher role takes time and requires many rehearsals in real classroom setting. The latter is that this difficult time period may be shorten and its negative effects may be diminished by taking the teaching profession as a role to be performed in pre-service teacher education, and by focusing on the aspects of teaching performance which can be rehearsed and practiced during pre-service duration. It would not be unwise to inform teacher trainees on the fact that the classroom setting will be the place of performing their teacher identity, and an effective performance of this identity may be strengthened by learning to act and accordingly learning to use dramatic devices.

A persuasive argument of the idea of 'teacher as a role' can be constructed by addressing to the studies of Hanning (1984). Hanning reflected on his early years as an advisor when he encouraged the novices who were anxious about their teaching attempts by saying: "Just go there and be yourselves." Well, this may work for a young man who is

about to propose his darling a wedding ring. However, for a teacher, if you have not developed a teacher identity or a role to be performed, it may be quite disappointing to be yourself for both teacher and the students. Hanning now admits that this advice was not a wise one. “You don’t have a self [identity] to be when you start out as a teacher; that is, you don’t have a teacher self” (Hanning, 1984). How accurate it is! However, in teacher education programs, teacher trainees should be provided with a context of teaching in which they will be able to construct this teacher identity mentioned by Hanning. Otherwise, it would be like giving them bricks and some cement and expecting them to build a safe apartment for themselves. In this sense, by grounding our beliefs on the idea of teaching as a performing art, the teacher education may inform trainees on the identity they are to develop and lead them to construct an effective one by teaching them learning to act and perform apart from the usual courses they take. Hanning (1984) also mentions that teacher trainees are to develop a teacher identity, and they may do it “by acting a part, by performing a role tailored to the needs of the classroom, by responding to the classroom as you would a theater.” Therefore, the sound suggestion for the novice in these days is to ‘make yourself’ not ‘be yourself’. In their inspiring book *‘Acting Lessons for Teachers’*, Tauber and Mester (2007) addressed a statement of Carroll who clearly defined why teachers are to develop a teacher identity before walking into classrooms:

Carroll ... states that one must develop a teaching persona when one deals with students, a persona that is different from the one used with colleagues and friends. Teachers can use their teacher-self or persona to present their subject matter in much the same way effective salespersons and performing artists do. Teachers can enhance their versatility by using the same tools of the trade as performing artists. Tauber and Mester (2007, p. 14)

Of course the wise advice of ‘Make yourself’ is like a sign showing the right way. How about getting there? The theory and practice of art of acting is full of answers to these questions raised by teacher educators, and it is really surprising to see that teacher education has not benefited sufficiently from this rich and applicable techniques and principles of acting. Hanning’s suggestion ‘Make yourself’ is surely a reachable outcome by integrating necessary principles, techniques and tasks of actor preparation to pre-service teacher education. In his stimulating study *‘The Classroom as the Theatre of Self: Some Observations for Beginning Teachers’*, Hanning (1984) proposes some suggestions for the

effective construction of novices' teacher-self by associating the teacher with the actor in two distinct but related ways. Former is that the teacher should practice the role of teacher like an actor practices in his/her preparation period. The teacher should focus on his or her use of voice, body language in a way that similar to work of actors. This is what this dissertation aims to put forward for pre-service teacher education. Latter, he constructs an analogy in defining the nature and dynamics of effective teaching. To give an example, Hanning (1984) claims that teachers should have confidence in front of the classroom like the actors display their confidence on the stage. Like many scholars cited in this dissertation, Hanning draws a detailed picture of the analogy of teaching and acting. He discusses the common grounds of the classroom and the stage, students and audience, play script and syllabus, and details the other similarities of these two performance-oriented professions.

Hanning surely contributes a lot to the idea of teaching as a performing art in many ways. Not only does he mention that effective teaching is a matter of effective performance of the teacher role developed by the teacher himself, but also development process of this role, or the self in his terms, can be enhanced by application of acting preparation methods to teacher education. However, as for realizing this aim, Hanning does not propose any method in his article, nor does he suggest any piloted activities or syllabuses. This case may lead us to recall one of the problems identified by the researcher: In teacher education programs, what we do is to provide trainees with 'What to do lists', not 'How to do lists'. As Sarason pointed out novices start their practicum mostly unprepared to realize the role of teacher (1999).

The burden on the shoulders of teacher education programs may get even heavier with those proposed and claimed in the relevant literature. However, very little change in our understanding and practice may result in amazing change and improvement in teacher trainees' experience of preparation to become a teacher. We all know well that becoming an effective teacher is also a question of experience. No matter how talented one in terms of performance of dramatic devices and general acting skills, it takes time to construct the core of teacher identity. What we also know that construction period should start by the first course hour of teacher education program. In this sense, creation of a teacher role is

quite different from that of an actor in that actors are trained to perform different roles during their professional career. They are trained to use their cognitive, affective and biological resources to embody someone else. As for the teachers, they are just finding a new way of expressing and embodying themselves, but in a more alert, conscious and professional way and for using the resources of this new self for getting learners to a level where they may enhance their learning process. “The teacher does not want to create a role that is a ‘false front’ but rather wants to create a way of being that maintains her personal integrity and allows her to interact with her students most effectively” (Hart, 2007, p. 36). In this context, the book of Danielewicz (2001) may help us understand the need for constructing the teacher role more effectively. Danielewicz points out that teachers not only play the role of the teacher but also need to construct a new identity that creates a sharp distinction between their professional and personal selves (Danielewicz, 2001). By using various qualitative data collection instruments, Danielewicz conducted a research on novice teachers for three years of a period to understand the phases which new teachers go through for creating their teacher identities. Danielewicz (2001) concludes that it is not the methodology that makes someone an effective teacher, but “It requires an engagement with identity, the way individuals conceive of themselves so that teaching is a state of being” (Danielewicz, 2001, p.3).

The literature for teacher as a role is not limited to what it is discussed so far in this review. However, a complete part is devoted to the issue of developing teacher identity and function of acting profession in this dissertation (see 2.4.1). Up to now, it was aimed to discuss the major studies of the literature of ‘teaching as a performing art’. After the discussion of the acting method that was used as a theoretical framework for the acting activities for teacher education designed by the researcher, the issue of teacher identity will be discussed in detail in the part. 2.4.

2.2.2 Teacher as an Actor

This part is devoted to unraveling the common grounds of teachers and actors so as to identify the key competences of teachers that are crucial to be acquired and performed throughout their professional career. A discussion of ‘teacher as an actor’ will surely lead

us to emphasize the metaphors and analogies developed by the educational researchers and scholars, as well as to address to the performance of effective teachers that is similar to that of effective actors. Before a detailed discussion, the performance elements of teachers that resemble actors may be listed to draw the frame for the issue. It is claimed that both teachers and actors:

- 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 (delivering the message of the play/film).

If we expect students to absorb the material presented and discussed in class, we must cultivate their attention by offering the material in an interesting and captivating way (Tauber & Mester, 2007). If not, the teacher and the students will suffer the consequences. The greatest problem of a teacher is to be boring in the classroom. “When surveyed, students often point out that the ‘worst teachers’ share a common characteristic- they are boring!” (Tauber & Mester, 2007, p. 22). Whatever the subject matter is, it is the responsibility of the teacher to make the input alive and to get the students attention to the lecture by encouraging them for an active participation. In order to do all these, teachers may use some techniques that are similar to those of actors. An effective use of acting skills can be a great supporter in getting students’ attention to course and to the content. According to Jerome Bruner (1960), such attention and interest can be generated through the use of ‘dramatizing devices’, including the development of a dramatic personality on the part of the teacher. Tauber and Mester (2007) provide a clearer portrait of the importance of holding the attention in educational contexts, as follows:

In both the theater and the classroom, the character on stage must hold the attention of the listeners by using a variety of captivating devices. Teachers have the additional burden of having to hold the attention of their audiences 180 days a year (p. 14).

It is no doubt that the burden of the teachers is heavier than that of the actors in that actors face a specific audience once or twice. However, teachers are to perform their ‘teacher self’ with the same group of people sometimes for months, or even for years at undergraduate level of instruction. This is a persuasive indicator of the need for a strong and a consistent ‘teacher identity’, which will establish a ground for turning all the efforts spent for successful performances to beneficial and meaningful ones. Similarly, Albert Bandura (1986) points out that securing students’ attention is first among four important elements involved in observational learning. It should be underlined that securing the attention of the learners is proposed as the first element, which can be inferred to be a prerequisite for learning. “...little or no learning will take place unless the teacher is able to hold students’ attention” Tauber and Mester (2007, p. 27).

Therefore, it is simply not enough to materialize the action of ‘teaching’ merely by exposing the students to the field knowledge. The atmosphere in which teaching action is materialized is as important as what is being taught. “When we attach feelings to our ideas, we convey the notion that these ideas are valuable to us; thus increasing our impact on students” (Burns, 1999a). To give an example of how the atmosphere is important in classroom settings in terms of getting the attention of the learners and impressing them by acting skills, we may present the famous experiment known as ‘The Dr. Fox Effect’. A professional actor was introduced to a conference audience as Dr. Myron L. Fox, and he presented a very enthusiastic lecture which contained little or no content by using double-talk and by giving contradictory and irrelevant examples (Perry, 1985). This professional actor delivered three lectures to three separate audiences as Dr. Fox. The results of this interesting research were that the audiences highly rated the lecture, claiming that, besides other impressive aspects, the lecture stimulated their thinking (Tauber and Mester, 2007), and simply no one realized that it was a fake presentation (Clark, 2005). Even some of the audience claimed to have read Dr. Fox’s previous work. This experiment may be discussed from two different aspects. The first one is that the results of the ‘Dr. Fox’ experiment has clearly illustrated that an effective teaching performance can have a very strong effect on the attention, motivation and participation of the students, all of which may lead us to think that acting skills can facilitate learning. Remember that Dr. Fox is a professional actor who has trained to communicate a group of people effectively. He can use his voice, body

language skillfully and aesthetically. Also he can observe the reactions of the audience and shape his verbal and nonverbal messages accordingly. In addition to all these, he can consistently ‘perform’ the role of a conference presenter, a teacher who knows his field. The second aspect is that, whether a teacher, an actor, or a conference speaker, the acting skills of a performer are precious when used to make the content and purposes of the course accessible, lively and learnable for the students. The thin line between ‘entertainment for the sake of entertainment’ and ‘entertainment for the sake of learning’ should be drawn by the performing teacher very carefully. This can be materialized only when the consistent and autonomous teacher identity is set up by the teacher. Only then, the attention of the students can be secured.

However, securing the attention of the students is the point where the journey of a course begins. A sustainable attention of the students is also needed for a successful instruction. Teachers need to use some certain techniques to encourage their students to be responsive, attentive and participate in the lessons without any hesitation and anxiety. Lowman argues that teachers should convey a strong stage presence, often using overt enthusiasm, animation, and humor to accomplish this goal, like other performers (Lowman, 1984, as cited in Tauber & Mester, 2007). To keep the audience to participate in the play actively or to lead them to be responsive, actors usually observe the reactions of the audience and shape their performance in accordance with these reactions. This is same for the teachers. We cannot talk about an effective teaching recipe in which the performance of the teacher is detached from the reactions of the students or simply indifferent to the responsiveness and participation of the class. The teaching methodology is actually full of techniques and specific activities to help learners maintain their attention and interest to the course and get them to a responsive level. To name some, an English teacher cannot imagine a speaking skill course in which she conducts no warm-up or a break-state activity to expand attention span of her students. Then, what may make an auditorium of students responsive and active in a lecture? We can easily imagine the same crowd at a rock concert dancing and responding to the stage. As an answer, Tauber and Mester (2007) believe that it is the enthusiasm of the teacher that will help students engage in the course. However, it seems that this analogy will remain as a sincere but exaggerated creativity of myself and

others as long as educational scholars keep ignoring the research findings in acting and communication research studies (Nussbaum, 1992).

No matter how advanced and effective materials are used in a classroom, none of them will make sense unless they are not presented by the two indispensable tools of the teacher. These two tools are, no doubt, the body and the voice of the teacher. Therefore, it is a fact that effectiveness of the performance of a teacher can be evaluated by observing the quality and aesthetic use of body language and voice. A conscious and aesthetic use of voice may promote learning in the classroom. Apart from this functions of the voice, our use of voice will give a lot of clues about who we are, how we are feeling, how much confident and secure we feel and so forth. Therefore, a teacher needs to use his voice as consciously and skillfully as an actor does. Of course, this requires a lot of training and practice. The results of the research on use of teacher's voice and its impact on student learning vary significantly. Knapp (1971) argues that a moderately ineffective use of voice will not curb learning. On the other hand, Richmond, Gorham and McCroskey (1987) claim that a moderately effective use of voice will enhance learning. Later, Richmond (2002) acknowledges that students can be irritated by teacher's poor use of voice and blame her for being 'non-caring' and 'non-immediacy'. It is important for this dissertation to claim that use of voice has an impact on the immediacy of the teacher (Richmond, 2002).

Generally speaking, teacher trainees are mostly taught about how important it is to use their voice effectively and consciously, but are provided with little or no activities in which they will have the opportunity of practicing their one of the most valuable instruments of teaching. In their book, Tauber and Mester emphasize that:

The voice is an especially personal element in anyone's expressive repertoire. It reflects our character, background, personality, and moods. Using the voice to create and modify meaning should occur in a completely natural fashion for the speaker, with the particular expression growing out of - not overlaid on - the speaker's internal understanding and feeling for the ideas expressed (2007, p. 45).

Timpson and Tobin (1982) acknowledge that one of the instruments shared by teachers and actors is the voice, and claiming that educators have given no attention to training of teachers to become skilful in use of their voices. In a sense, our voice is nothing

but a musical instrument. It needs a lot of practice to learn how to use it and play it effectively. Singers and actors are trained to do so. They first learn to use and control their breathing, then do a lot of practice on articulation, intonation and on other elements that are vital to use their voice competently. After reaching to a certain level of competency, actors rehearse each and every play script carefully to find out the right tone of voice and establish all the intonations. Teachers can be educated in the same way so that they may perform their professions in the similar quality to the actors.

If not trained, use of voice and body language will remain in the unconscious part of the communication, which is claimed to compose the %82 of the classroom communication (Kellogg and Lawson, 1993). Jeremy Harmer really inspired me on this issue at 41st IATEFL Conference when he presented his research on use of body language. Harmer (2007) designed a research, in which he recorded one hour course of a hundred language teachers. Then, he watched these video recordings with each teacher. The result is that only 8 of 100 teachers were aware of how they actually look when teaching. The reaction of the rest was like “God! I look very angry here, but I was just thinking about the following activity!” Dolle and Willems (1984) mention that, in many situations, our words may be sending one message while our behaviors are conveying an opposite view. On this issue, Hart (2007) rightfully states that “...teachers forget that they even have bodies or that... their bodies are communicating loud and clear with the students (p.48). Perhaps this is one of the precious cornerstones of the literature review where I can put forward why teachers need to learn, and how much they may learn to act. Securing students attention, motivating them, encouraging them to participate in the activities and many other factors crucial to effective teaching is strongly related with the effective performance of the teacher. How skillfully voice and body language have been used, and how competently other artistic elements of teaching have been associated with the course content can be identified as some of the vital criteria of effective teaching. What we call performance, whether on stage or in the classroom, is mostly based on the awareness of the performer, whether a teacher or an actor. This awareness is about the personal emotions, teacher identity which is performed, emotions and reactions of the learners, dynamic and spontaneous evaluation of the current performance shaped by the reactions of the learners, and finally about controlling and manipulating the classroom atmosphere by the craft of the skillful performer. When this

rationale is acquired by a teacher trainee, the rest is the improvement of the craft, which is to become even more competent in vocal and bodily expressiveness, in observational skills and in the performance of teacher identity as consistently and honestly as possible. In a similar way, Tauber and Mester (2007) mention that:

The power of body language, perhaps even more convincing than verbal language, is not lost on the successful actor. Nor is the value of one's physical placement within the stage setting. Teachers, too, should be sensitive to their physical animation and use of space (p. 18).

In addressing to use of voice and body language; or in a broader sense, in a discussion of integrating acting techniques and principles into teacher training courses, we may come across a negative connotation of 'acting' in the common sense. Pragmatically speaking, acting word can be used in some certain contexts in which it can imply a negative sense in English. As for Turkish language, the word 'acting' as in "He is just acting!" surely involves a negative meaning semantically. However, in the pursuit of developing teachers' communication, interaction, performance and identity-establishing skills, the word 'acting' surely need to imply and involve a positive meaning. After all, from a broad point of view, we propose the use of acting principles and actor preparation methods in teacher education for a single purpose: to get teachers to a performance level where they will suffer from no inner and outer obstacles hampering their communication with their students. In this respect, acting skills will help us become even more expressive, confident and aesthetic communicators. What is for sure is that use of body language is a great part of this communication skill. Tauber and Mester (2007) argue that actors study movement to meet the demand of the script they will perform. As for teachers, they advocated, this study of movement is equally relevant.

The use of body animation is important in gaining and then maintaining the attention of the audience (students). A professor standing in front of a podium or next to an overhead projector for an entire class period, creates a static environment that can lead to boredom and daydreaming, no matter how exciting the topic (Tauber and Mester, 2007, p. 189).

Therefore, it may be stated that teachers need to learn how to use their body language effectively to achieve an energetic and lively context of learning in their

classrooms. Timpson and Tobin (1982) accentuate that “For actors, study of movement fulfills the physical requirements of the script and also reveals much about the psychological attitude of their characters. For teachers, these lessons are equally relevant” (p. 29). As for the reason why these lessons are necessary for the teachers, Timpson and Tobin (1982, p. 29) claim that “Appropriate and energetic movements will add to the material and convey a certain excitement to students.” This statement surely implies that not only should the teachers be aware of their bodies and bodily expressions, but also they should be taught how to use their body language in a way that is relevant to the course content and appropriate for the course outcomes.

In her book “*The Articulate Body*”, Anne Dennis discusses the actor’s relationship to his body-instrument, the specific competences that allow the actor to be physically open, alive and articulate in the theater, as well as particular practices for preparing the actor to use his body in a more sophisticated way (Dennis, 1995). Dennis acknowledges that only “a prepared body, sensitive and capable, will provide the actor with the physical possibilities to communicate and make clear statements.” (Dennis, 1995, p. 49) This statement is also valid and relevant for the teacher. Of course the task of the teacher is not to create a ‘cats musical’ atmosphere in the classroom, but most of the teachers’ responsibility is to be able to use her/his communicative tools, voice and bodily expression, in a way that all these tools may enhance learning. Dennis discusses the ways in which an actor can train her/his body to be more expressive, accordingly establishing that artist-teachers also can train their bodies to become more expressive, as well.

2.2.2.1 Teacher as Improvisational Artist

The core of acting is improvisation. Actors continuously shape the reactions of the identity they are performing in parallel with some variables. These variables are the audience which actively participates in the play by giving reactions, the other actors interacting at a high level of awareness of communication and other micro factors like the setting and the music, or any other unexpected factor or a situation. McNeece (1983) informs us about the theoretical grounds of improvisation by referring to a prominent figure in the literature of acting, who is Stanislavski. ‘The Method’ created by Stanislavski in the

early 20th century has had a very influential impact on the development of the contemporary understanding of acting and actor preparation. In the quotation below, McNeece (1983, p. 829) discusses the importance and nature of improvisation in relation with the works of Stanislavski, as follows:

At the very core of the Stanislavski method is the concept of improvisation. In keeping with the emphasis on preparation rather than performance, and on inner reality rather than outer forms, the use of improvisation allowed for the dynamic renewal of familiar texts. It made them pertinent to present situations, representative of the public at large, rather than of an intellectual elite. Improvisation operates by invention rather than by simple imitation: in any given situation, no two individuals will ever respond the same way, just as one person may respond differently at different times. Improvisation is really just the conscious amplification of strategies people use every day to achieve objectives of varying importance (McNeece, 1983, p. 829).

It is widely known that improvisation practices are highly used in actor preparation and can be invaluable resource for the performers when practiced under the supervision of a trainer. While actors sometimes improvise on the stage, their overall identity never or hardly changes in a certain performance. For instance, an actor performing ‘Happy’ character in the play ‘Death of a Salesman’ may improvise under some circumstances, but it is impossible that he can possibly manipulate the dramatic nature of the play identified by the director. However, Hart (2007, p. 62) acknowledges that “While the actor’s lines remain constant from performance to performance, the teacher varies her text each time she performs a lesson.” This is a very important distinction between the dynamics and functions of both performance-based professions. The most important aspect of this distinction is that actors need to stick to the play script and the instructions of the director so that all the component of a show such as music, setting and so on can function harmoniously. However, in this sense, teachers are like actors, producers and directors of the whole play. “Teachers are in much greater control of their own scripts – they write, direct, and produce them” (Timpson & Tobin, 1982, p. 28). We may not agree Timpson and Tobin (1982) on the idea that teachers write their plays in that teachers are already given a play script, which is the syllabus of the course and all the materials to be utilized for the completion of the course program. However, it is for sure that teachers are both

actors and directors of their own play, and even sometimes they can do many manipulations on the syllabus and materials, which means they can interfere in the authors business to a certain extent.

These facts on teaching are strong indicators of the idea that teachers have a great opportunity to do improvisations when teaching since they are very flexible in the nature of their performance when compared with the actors. Timpson and Tobin (1982, p. 28) also acknowledge that “Teachers ... must beware of becoming bored with their scripts and losing the energy so necessary for successful performances.” It is a fact that routine of teaching may easily lead teachers to boredom and even burnout. To find a solution to this problem, Tauber and Mester (2007) claim enthusiasm of the teacher is the key of effective communication in the classroom. Of course, the enthusiasm can be created when the teacher continuously focuses on her/his performance, and on seeking the ways of improving the performance each and every year of her/his career. Among other characteristics of the teacher identity, Jordan (1982, p.124) emphasizes the role of “teacher as communicator is dispensable” in that communicator role is the major means of materializing the other roles such as ‘teacher as scholar’ or ‘teacher as person’. The communicator role of the teacher surely requires awareness of the interaction with the classroom. Burns (1999b) points out “The performance stays fresh if the actor is listening and adjusting to the audience. Teachers can also take this approach by being sensitive to student reactions.” Timpson and Tobin (1982) revealed one of the distinctive natures of teaching profession that is similar to acting in terms of improvisation.

Whether they know it or not teachers are involved in improvisational activities all the time... [The teacher] is constantly being called on to improvise as one unexpected interruption after another interferes with the regular classroom process. Lessons may be carefully planned over both the long and the short haul, yet almost daily adjustments are necessary as students and materials collide. The problems and needs of both students and teachers interact in a dizzying dynamic that requires the utmost in spontaneity and ingenuity (Timpson & Tobin, 1982, p. 71).

Most teachers would agree with the statement that teaching is full of unexpected problems and obstacles, and it is the teachers’ responsibility to find solutions to these

problems occurring in the classroom so as to keep teaching and to lead the students to the necessary tasks and practices. These problems surely require improvisational skills to overcome them in an effective and successful way. Timpson and Tobin (1982) mention the spontaneity of the teaching context, which is the proof of the fact that teachers are also improvisational artists. The influential acting teacher Viola Spolin (1983) states that the heart of improvisation is transformation. We can say that the transformation is also the heart of teacher education. Without the assumption that young trainees will experience a change throughout their education, we would not be working in the field of teacher education, nor would we do any research study at all. Therefore, transformation, or the idea of changing (Travers, 1979) is a key word in teacher education. However, Griggs (2001) furthers the content of this statement of the Spolin (1983) and rearranges the sentence as “the heart of transformation is improvisation.” He explains why he needed to such a rearrangement by stating that:

Spolin makes the simplest and most direct connection between the transformative power of improvisation and of the teaching and learning processes. But as a professional educator and actor, I understand this connection in an even more useful way and more profoundly when I rearrange her sentence... (Griggs, 2001, p.28).

Therefore, we can infer that improvisation is not only an effective tool of teaching as mentioned in terms of its use and necessity, but also can be used in pre-service teacher education to support the transformation process of teacher candidates. Opportunity of improvisation provided for the teacher trainees will surely get them to do experiments and invent new perspectives and techniques for the teacher identity they will develop rather than imitating some teacher they know.

2.2.3 Acting Methods in Teacher Education

The studies on designing acting activities and tasks for teacher education unanimously refer to the studies of Stanislavski, who is considered to construct the contemporary theory and method of acting (Griggs, 2001; Hart, 2007; Lessinger and Gillis, 1976; Travers, 1979). They are of course right to ground their practices on such a powerful

theory of acting. Therefore, it is not surprising that this dissertation leaves a room for the method of Stanislavski and its possible contributions to teacher education. No doubt that finding a theory for designing activities and tasks enhancing acting skills of teacher trainees is only the one aspect of the issue. The other important aspect of this process may be what to adopt and adjust from the acting literature to the field of teacher education, and what to exclude.

Apart from the influential works of Stanislavski, many other theoreticians of acting literature have been referred in the teacher education research. American theater director Anne Bogart and famous acting teacher Viola Spolin are some of the artists. However, in this dissertation, another influential acting trainer, Eric Morris, and his method will be introduced to the literature of teacher education. Eric Morris is an American actor and an acting coach whose books on the theory and practice of his acting method are widely used in colleges of acting all over the world.

As was mentioned before, the books and other materials available for teaching acting skills to the teachers does not include any adaptation of the acting activities. As Hart (2007) laments, when reading the books, one may be convinced that teaching is artistic but cannot take and use the activities in the teacher training course owing to the fact that these activities should be adapted for the teacher training contexts. One of the famous books on 'acting for teacher education' is Tauber and Mester's seminal work, *Acting Lessons for Teachers*, which is a cornerstone in terms of the variety and depth of the theoretical discussions it features. However, this is the book which Hart (2007, p. 77) claims that "reading it, a teacher might be convinced of the many acting-teaching parallels that exist, but would not receive concrete performable lessons that might help her develop her own performing skills for the classroom." It is a fact that the theory of 'teaching as a performing art' has found a way to grow in time, but there are very few concrete syllabuses and activities exist to serve for the needs of the trainers.

2.2.3.1 The Method of Stanislavski

Contributions of Stanislavski to Modern understanding of theatre acting are invaluable (Bilgrave, 2004) in that he constructed a theory which has had a great impact on all actors, directors and theoreticians of this field. His universal methodology is known globally as ‘The Method’ and still referred as one of the major theories of acting. “The focus of the method approach is to develop self-awareness for the purpose of broadening one’s self-identity, one’s capacity to play a range of characters credibly” (Griggs, 2001, p. 30). We strongly believe that his acting methodology may contribute to teacher education in many ways. First, what Stanislavski created as a theory was a sound way of ‘creating an identity’. Although his studies were centered around theatre acting, it is for sure that teacher education can benefit from his principles and certain techniques (Travers, 1979).

Travers (1979, p. 16) notes that “Stanislavski had essentially a complete theory of how a personality can be created in the adult.” The process of creating a personality, or the role, was defined as "...is a part of our organic natures. It is based on the laws of nature" (Stanislavski, 1949, p. 279). Stanislavski (1972) advocates that the primary task of an actor is to understand the inner mechanics of the target role. The process of analyzing and understanding the inner mechanics, or the psychological structure, leads the actor to construct an authentic version of the role. “Stanislavski argued that if the inner feelings and experiences of the actor were appropriate to the role, then the correct actions would follow”(Travers, 1979, p. 16). Therefore, what Stanislavski proposed is not a superficial imitation of the role to be performed, but the actualization of a possible authentic and believable version of the role by analyzing and internalizing the emotional dynamics and nature of the character to be performed. “Superficial displays of anguish would be unconvincing to others if they were not accompanied by corresponding inner feelings” (Travers, 1979, pp. 16-17). In this sense, he does not offer pretending, but becoming and being. In order to reach this level and mastery of acting, Stanislavski developed some certain techniques such as ‘action’, ‘as if’ and ‘emotional recall’ (Stanislavski, 1972 as cited in Hart, 2007).

For instance, action means doing something rather than pretending to do it. A person who is really looking for her brooch behaves differently than a mediocre actor

pretending to search for a brooch (Allen, 1999; Stanislavski, 1972). As for the teaching profession, many of the actions should be done authentically and naturally such as eliciting the grammar item by asking questions, actively listening to a group of students presenting their project-work or doing an instruction checking. It is for sure that the role, or the teacher identity as is used as a term in this dissertation, of the teacher should be prepared in pre-service education in a way that Stanislavski offered simply because much of the literature we have reviewed up to now may convince us on the issue that teaching is also acting. As for the synthesis of teacher education and ‘The Method’ systematized by Stanislavski, Travers (1979, p. 17) made invaluable comments on the issue, as follows:

Much of the so-called competency-based teacher education involves attempts to copy the superficial features of a role. Programs that teach the teacher to walk around the classroom and to hand out verbal equivalents of M&M’s represent attempts to copy superficial features of the role. Stanislavski long argued that superficial features of a role do not have to be learned, for they appear automatically once the deeper structures have been developed. (Travers, 1979:17)

Travers (1979) acknowledges that there might be four stages of creating a role by referring to the studies of Stanislavski. The first step in creating a role is carefully studying the personality to be performed. Travers warns that in this step “the role produced is lived, and not assumed, for if it cannot be lived it cannot be authentic” (Travers, 1979, p. 17). He also mentions that teacher trainees are not given the specifications of the role of the effective teacher to be performed. While we strongly agree with the idea that teacher education programs should take teaching as a performing art and inform trainees about the professional identities they are likely to perform, the identity of the effective teacher should not be presented to teacher trainees as a universal identity to be created during pre-service but rather trainees should be directed to a process in which they should discover the way of becoming and being an effective teacher.

The second step of creating a role is that the role to be performed should not be copied or imitated, but the individual must create his own version of the role (Travers, 1979). Surely, a superficial imitation or copying of a role would look irritating and far from authenticity and believability. When an actor learns how to ‘build a character’ using this

naturalistic approach to acting by putting her/himself in the shoes of ...character..., the raw material from which she/he works is her/his own life (Griggs, 2001, p. 30). What Griggs mentions is strongly relevant with the issue of authenticity. Creating an authentic character on the stage and an authentic teacher identity in the classroom require a strong interaction with the inner variables of a person. This may help teachers to observe personal emotions more effectively, which will surely contribute to the observation skills necessary for understanding the emotions and moods of the students. At this point, we may scrutinize the understanding of modern teacher education in terms of the authenticity and believability of the teacher identities created. Travers (1979) believes teacher education programs are not at this level of achievement. After three decades, we still have some problems in developing effective teacher identities and in constructing sound teacher beliefs.

In relation with the second step, the third step defined by Travers (1979) is that the individual needs to analyze herself or himself carefully “to discover the qualities out of which the role can be created” (p.17). In the pursuit of creating an authentic and believable identity, the major resource of an actor, and surely of a teacher, is her/himself. Travers claims a student who does not have the qualities of a teacher such as being supportive, attentive listener and so on is not likely to create an effective role of a teacher. However, we believe that this contradicts with what he claims in his same article; the idea of teacher education is based on the fact that normal individuals can display a change when exposed to an effective learning atmosphere. That is why attaining a success in creating an effective teacher identity may be in parallel with the dedication and enthusiasm of the teacher trainee.

The fourth and the final step of creating a role is to take place in a practical situation (Travers, 1979). The practicum and the previous micro and macro teaching attempts are invaluable in this sense. These teaching attempts will surely serve as a rehearsal of the teacher identity, and if taken as an experimental process, the teacher trainees may be able to construct more effective teacher selves. However, Travers (1979, p.17) believes that “all too often the teaching practicum is not regarded as a means of developing a teaching personality [a teacher identity] but only as an opportunity to copy another teacher.” When this article was written, the reflective approach (Schon, 1983, 1987, 1991) was not

introduced to the field of teacher education. His criticism looks more like on ‘Craft Model’ of teacher education. However, we believe that unfortunately what Travers points out may still have some relevance and is valid in the practice of contemporary teacher education.

2.2.3.2 Being Method of Eric Morris

Eric Morris, who is an influential American acting coach, created his own system of acting. Morris (1985) believes that there was a missing link in the method of Stanislavski, and while grounded his ‘Being Method’ mostly on Stanislavski’s theory, he aspired to construct his acting method which he presented in his seminal books such as ‘No Acting Please’ and ‘Irreverent Acting’. His system of acting is half instrumental and half craft (Morris, 1985). The Instrumental work is the process through which an actor learns to identify what his/her obstacles to creativity are and, through the utilization of exercises, to eliminate them. Creativity, as a fundamental of acting, constituted one of the major pillars of *The Method* of Stanislavski. With the sole goal of overcoming personal obstacles, hundreds of acting exercises and techniques have been designed because it is the power of creativity that will enable the actor to become self-expressive. Through application of these techniques and exercises, the actor reaches a level where s/he can eliminate these affective blocks, eventually achieving a state for which Morris has coined the term ‘Being’. In this state, an actor is fully prepared to work organically and creatively because he/she is expressing no more or less than what is being experienced at that moment (Morris, 1998). Therefore the first half of the acting system of Morris is materialized. At this point, the actor is ready to concentrate on the second half of the Eric Morris System, which is the Craft. Craft work is comprised of three stages: Obligation, Choice, and Choice Approach (Morris, 1998). These components function simultaneously within the actor to create realities when working on stage or in film.

However, the training of Craft requires some skills and background knowledge specific to actors. In this dissertation, the one of the primary claims is that if the teachers overcome some emotional barriers hampering the teaching performance, they may interact with their classrooms more effectively. Therefore, the theoretical framework of Eric Morris

is used in this dissertation for designing some exercises which may be beneficial for establishing an effective emotional state for the teacher trainees necessary for performing the acting exercises.

Morris (1998) claims that just like you cannot teach how to run to someone who doesn't have feet, you cannot teach how to become an actor to someone who cannot communicate with the inner self. As the instrumental aspect of the 'Being Method', this statement is important for teacher education simply because what we call reflection and self-observation are defined as 'to communicate with the inner self' by Morris (1998). As mentioned before, the greatest assumption of teacher education is the idea that teacher candidates can display a change throughout their education (Travers, 1979), and this possible change is the motivation of the studies done in this field. In this sense, what Morris (1998) presented in his works has a lot of relevance with the education of teachers.

2.2.4 Criticisms to Teaching as a Performing Art Literature

Criticisms towards the persuasive studies of teaching as a performing art can be categorized under some topics such as role of the students (Smith, 1979), discussion of creating superficial identities (Danielewicz, 2001; Travers, 1979), the talent misconception (Smith, 1979; Spolin, 1983), and achievability of training actor-teachers. It is natural and beneficial to have discussions and criticisms on the issue of teaching as a performing art.

However, we believe that most of the criticisms focus on the assumption that teaching and acting have some common grounds. In a pursuit of improving the practice of teacher education, we believe that whether teaching and acting professions have some similarities or not should not be the primary concern. What should be taken into account is that actors are trained in such a way that they naturally become more effective communicators than an average teacher. Therefore, studying of this field of art and identifying the key knowledge and skills to be integrated into teacher education should be the primary concern. In this context, most of the criticisms on teaching as a performing art are not constructive and helpful to remedy the practice.

Smith (1979) believes that teaching is not a performing art in that they have different origins, outcome, contexts, functions and effects. While Smith admits that there exist some similarities or parallels, these similarities should not be taken into account seriously for some various reasons. “Actors provide occasions for aesthetic enjoyment or gratification, the satisfaction for which we were willing to spend an evening at theater” (Smith, 1979, p. 34). That is for sure. However, teacher educators are also interested in the communication strategies that actors employ during these shows; in other words, teacher educators are not interested in the ends of acting performance but rather in the means. In teacher preparation, Smith makes us recall the proposal of Travers (as cited in Smith, 1979) stressing that:

...in borrowing ideas from the theater arts, we are not using an interesting metaphor [rather]...the role acquisition techniques developed in the theater are techniques appropriate for acquiring the role of a teacher during teacher training. What Stanislavski was attempted to do with actors, teacher trainers should be attempting to do with students of education. This, I think, should not be taken too seriously (p. 32).

Smith (1979) argues that if teacher education were carried out this way, it would be a very time consuming and a demanding process because leaning to act was a very hard process which is generally not pursued if one does not have the necessary talent. However, what it is proposed in this dissertation is that we are no trying to get teachers to a competence level of acting where they will be able to analyze rehearsal and internalize various different roles throughout their career just like actors do. Neither does this dissertation claim that teachers should be trained exactly like actors and accordingly equipped with the same acquisitions which may be – or may not be – learned in a long period of time. Rather, what is proposed with the idea of teacher as a performing artist is that we can get teachers to experience the affective and some fundamental technical processes of rehearsing the teacher identity in their pre-service education so that they may be able to perform and develop the teacher role more consciously and effectively when becoming a teacher. In relation with the development process of the teacher identity, the integration of acting practices to teacher education may help teacher trainees to learn some craft of acting such as using body language and voice more effectively.

- **Role of the students.**

Smith (1979) also claims that the analogy of acting and teaching results in the passive role given to the students. Again, it is the perspective that leads to a misleading criticism. It is not claimed that if the teachers are actors, then the students are the theatre audience. On the contrary, they are students and nothing can change this fact. It is a fact that the pursuit of teaching as a performing art studies does not focus on audience-like students, but on communication skills of teachers to get the students to become more active and participant throughout their learning experience. On the other hand, the performance of an actor is only possible when there is an interaction with the audience (Hart, 2007). Therefore, even in theatre, the role of the audience is not that passive as is regarded. The professors giving long theoretical lectures at university auditoriums may secure the attention of the students by using some acting techniques (Timpson and Tobin, 1982). Both teachers and actors have an audience (Rives Jr., 1979), and the primary task of these two professions is to get in touch with this group of people for different ends.

- **Creating superficial identities**

The other criticism raised by Smith and others is that training actor-teachers may lead these teachers to create a fake identity, just like actors do on stage. We may give some persuasive evidence on the contrary. The first issue is that actor-teachers are not acting out a role for a specific course like actors do for specific films or plays. On the contrary, actor-teachers will be performing their professional identities more consciously and effectively than any other teacher who has no idea about his professional identity or use of acting techniques in teaching. Danielewicz (2001) rightfully points out that we are changing in time to adapt the new situations and information, which is often a subconscious process. As for teacher education, teacher trainees may be provided with some information and experience so that they can create more effective teacher identities (Danielewicz, 2001); in other words, by informing teacher trainees about the process of change and development in their teacher identity, they can go through this process consciously and successfully. Travers (1979, p. 18) discusses the same issue more firmly, claiming that it is a must for teacher trainees to get informed about their new identities and should undertake it as a

“central task of creating in himself a new personality that can function effectively in the classroom.”

- **The talent misconception**

Another major criticism to teacher as a performing artist is the talent issue. In her article “Discussions on teaching as a form of art”, Denise Stanley (2006) reported a research study carried out on qualified teachers, the results of which reveal that though the participants claim that teaching is a kind of performing art, they also believe that “not all teachers partake in this form of art” (Stanley, 2006, p. 8) because they think that the actor-teacher should be *smart, not lazy* and *passionate*. Especially the first claim, being smart, clearly illustrates that there is a common misconception on teaching as a performing art. This misconception resembles the one claimed on language learning, which is “You need to be talented to learn a language”

The actor trainers unanimously mention that everybody can learn to act to some extent (Spolin, 1983; Morris, 1998). Actually, those who are a part of social community, working somewhere and living with some others have inevitably created different identities and continuously act out these identities. As a professional, as a mother, father, child or as a darling of someone, we are continuously acting out some identities, some roles. Even prominent figures of actor training discuss the concept ‘talent’, and its relevance to training of an actor. To give an example, Spolin (1983) believes that dedication of the individual and a supportive learning context are key factors in one’s attaining success. As for the talent in this process, she concludes that “it has little to do with it” (Spolin, 1983, p. 3).

- **Achievability of training actor-teachers**

Any one completing a review on teaching as a performing art may be confused with the inconsistency between the availability of the theoretical literature and very little implications of this theoretical heritage to the practice of teacher education. The easiest hypothesis would be that if acting and teaching have some similarities, and if actor preparation techniques and exercises can enhance many aspects of training teachers, then why don’t teacher educators find out some innovative ways of utilizing these techniques

and exercises in teacher preparation programs? Even those who have no academic knowledge of both acting and teaching may acknowledge that teachers may teach more effectively if they learn to use their voices and body language as actors do. The review of literature on these questions revealed two major reasons of limited use of acting literature in teacher education.

The first reason is that there are no qualified trainers or researchers who can design activities, tasks and exercises to be used in teacher education programs. Travers (1979) notes that a proper guidance by highly qualified is necessary in training actor-teachers. Similarly, Hart (2007) claims that a trainer aiming at training actor-teachers need to have a background in teacher education and performing arts. To our understanding, this perspective will discourage the research and practice of training teachers within the framework for teaching as a performing art. Creating models, syllabuses, tasks and activities with manuals, as well as models to enlighten practical studies may help enthusiastic trainers to apply acting principles and techniques in teacher education. Otherwise, all efforts made to expand this field will remain as sincere but useless studies, which will create no impact on the contemporary teacher education.

The second reason may be the question of ‘How to do it?’ How can we implement acting techniques and exercises to our current teacher training program? Should it be implemented to the course contents of some certain methodology classes such as teaching speaking or teaching pronunciation, or should it be taught separately? There are some books available on acting in teacher education (Tauber & Mester, 2007), some projects like the one Lessinger and Gillis materialized (1976) and a syllabus of ‘teaching as a performing art’ by Hart (2007). We can also come across with some activities (Griggs, 2001; Sarason, 1999) suggested for the use of teacher trainers.

However, we can infer that why all these efforts have not echoed in the current practice may be due to lack of a model to be utilized in teacher education. A possible model illustrating all the paces and phases of using acting methods in teacher education may encourage teacher trainers to use them in their teaching situation and to introduce these activities to other trainers.

2.3 Nonverbal Communication in ELT Classroom

Nonverbal communication studies can be found in many different disciplines of sciences such as psychology, sociology, educational sciences, linguistics and even criminology. In this literature review, the framework of nonverbal communication is limited with the studies in educational sciences and linguistics. In parallel with the aim of this research study, the nonverbal communication studies have been grouped under the two themes: 1) Nonverbal communication as a teacher competence, and 2) Nonverbal communication and foreign language learning. In the first theme, the studies scrutinizing and accentuating the importance of nonverbal communication for teacher effectiveness will be reviewed. In the second theme, the importance of nonverbal communication skills in learning a foreign language will be discussed in light of the current key theories and perspectives in the second language acquisition pedagogy.

In the field of ELT, there are influential studies conducted on the importance and functions of nonverbal communication in learning a foreign language (Pennycook, 1985), and importance of nonverbal communication as a teacher competence (Allen, 1999). There are various classifications and categorizations of the nonverbal elements that are involved in communication. In Table 1, Darn (2005) features relatively a simplified one.

Table 1: Major elements of nonverbal communication

Kinesics	body motions (blushes, shrugs, eye movement, foot-tapping, drumming fingers)
Proxemics	spatial separation (in relation both the social and physical environment)
Haptics	Touch
Oculesics	eye contact
Chronemics	use of time, waiting, pausing
Olfactics	Smell
Vocalics	tone of voice, timbre, volume, speed

Sound Symbols	grunting, mmm, er, ah, uh-huh, mumbling,
Silence	absence of sound (muteness, stillness, secrecy)
Adornment	clothing, jewellery, hairstyle
Posture	position of the body (characteristic or assumed)
Locomotion	walking, running, staggering, limping
Expression	frowns, grimaces, smirks, smiles, pouting

- **Nonverbal Communication as a Teacher Competence**

The contemporary understanding of language is that its primary function is communication. The nature of communication is plurimodal (Allen, 1999) in that it is the process of exchange of information between at least two individuals (Canale, 1983). The communication process is verbal as well as nonverbal. Approximately %65 of the meaning in any social context is conveyed nonverbally (Burgoon, Buller and Woodwall, 1989 as cited in Allen, 1999). To give a more detailed picture of importance of nonverbals in communication, Wylie (1985) reports Mehrabian's an experimental research in which he investigated importance of the dictionary meanings of words in a social and emotive communication between two individuals. The results revealed that "only 7% of the information was carried by the dictionary meanings; 38% came from the way words are pronounced, which is the paralanguage, and 55% came from facial expressions" (Mehrabian, 1968 as cited in Wylie, 1985, p. 783). In the classroom setting, Kellogg and Lawson (1993) claim that %82 of teachers' communication is nonverbal.

These research studies are strong indicators of the fact that nonverbal communication skills should be taught to teacher trainers. Therefore, it would be wise to claim that a teacher with an effective use of nonverbal communication skills can enhance learning experience of the students. Moskowitz (1976) found out that effective foreign language teachers use more nonverbal than do average foreign language teachers. Similarly, Tauber and Mester made an important point by addressing to some central concerns: "A teacher's nonverbal expression is positively linked to instructional

effectiveness as long as that expressiveness is perceived as natural and is not excessive to the point of distraction (Andersen and Withrow, 1987 as cited in Tauber and Mester, 2007, p. 36). Tauber and Mester (2007) also report an argument of Roger Soenksen on nonverbal communication. Soenksen (Tauber & Mester, 2007, p. 174) notes that “a teacher needs to adjust nonverbal delivery of the content being taught.” Soenksen believe that this adjustment may be useful in holding the attention and interest of the students to the lecture.

In the statement of Tauber and Mester above, two conditions of nonverbal expression that contribute to effective teaching are ‘being natural’ and ‘not excessive to the point of distraction’. These two points can be associated with the need of teaching teachers some acting skills and techniques. Being natural can be obtained if the teacher has created a ‘believable and authentic’ teacher identity; or in Hanning’s (1984) words, if the teacher make her/himself a new identity. Distraction of nonverbal expression can be observed in a teaching context in which the teacher does not use his acting abilities for enhancing the learning, but mostly uses for the sake of acting, which can be overcome by training teachers with the understanding that their effective communication is useful only when they invest it in the curricular objectives, which is also again an issue of developing strong and sound teacher identities and thinking dispositions.

Dolle and Willems (1984) observe that our verbal and nonverbal messages may be contradictory; which means when we verbally send a friendly message our nonverbal message may convey an opposite meaning simultaneously. To give an example, a teacher trying to give a positive feedback to a student may say that “You are a diligent student”, but if the teacher has given this feedback without looking into the eyes of the student or with a tedious face expression, the student will receive two different messages. Now, is the verbally positive feedback motivated the student? Which of the message is more influential in such a context, verbal or nonverbal one? For such cases, Tauber and Mester (2007) suggest firmly that “Don’t use nonverbal behaviors whose meaning conflicts with your verbal choices” (p. 41).

- **Nonverbal communication and foreign language learning**

Teaching a foreign language surely requires teaching nonverbal communication since verbal and nonverbal features of a language are complementary and inseparable (Kirch, 1979). As persuasive evidence on the importance of nonverbal communication in ELT classes, the theory of communicative competence (Hymes, 1972) constitutes nonverbal components such as haptics, proxemics, kinesics and facial responses. This leads to a conclusion that nonverbal communication cannot be underestimated in teaching a foreign language (Brown, 2000). In her seminal work 'Functions of Nonverbal Communication in Teaching and Learning a Foreign Language', Allen (1999, p. 473) point out that:

Three of the four competencies which make up Canale and Swain's framework specifically refer to knowledge and use of nonverbals. Grammatical competence is concerned not only with the rules of grammar but also knowledge of the paralinguistic and kinesic features of the language such as intonation, facial expression, and gestures. Sociolinguistic competence includes appropriate use of nonverbal signals such as eye contact, respect for personal space, clothing and ornamentation, how and where people touch others, and gestures. Strategic competence includes nonverbal strategies which are used when communication breaks down or to enhance the effectiveness of communication (p, 473).

In addition to the framework of communicative competence (Canale, 1983; Hymes, 1972), the theory of learning strategies (Oxford, 1980) illustrates that the students learning a foreign language need to use some nonverbals as a compensatory strategy. While she does not directly address to the theory of learning strategies, Allen (1999) provides an example which is relevant: "When a student of English as a second language faced a breakdown in communication because he was unable to recall the word applause, he replaced the word by clapping his hands to illustrate the idea he wished to communicate" (p, 474).

In her article, Allen (1999) categorizes the functions of nonverbals as 'nonverbals in language decoding' and 'nonverbals in language encoding' (p.470-473). She reported that "Burgoon, Buller and Woodall (1989) identify two ways in which nonverbals are involved in language encoding" (Allen, 1999, p. 470). The first way is "to mark units in which

utterances are produced”, and the second way is “to help the speaker activate and recall words, thoughts, images, and ideas that become part of the utterance” (Allen, 1999, p. 470). In a process of language decoding, Allen (1999) believes that nonverbals promote comprehension of messages in three ways: 1) heightening attention, 2) providing additional context and 3) facilitating recall. It should be noted that the function of nonverbals in language decoding can also be regarded as the role and duty of a language teacher like securing the attention of the learners, providing them various contexts of learning and aiding learners to recall the previous information more easily.

Darn (2005) claims that the successful utilization of nonverbals fosters language learning experiences of students as well as effectiveness and expressiveness of the teacher in variety of ways such as “reducing teacher talking time, increasing learner participation, confidence building, reducing fear of silence, clear instructions, efficient classroom management, classroom atmosphere, improving performance in pair and group activities, self and peer correction, avoiding misunderstandings, improving intercultural competence” (Darn, 2005, p. 3).

As a part of language, it is sure that nonverbal communication elements should be taught in EFL classrooms so as to provide students with a clearer picture of the target language so that any kind of breakdowns in communication of non-native speakers of English may be reduced. In English language teaching methodology, there are various methods, approaches and specific techniques that encourage and suggest the teaching of nonverbal communication elements, or the paralanguage, of the target language (Allen, 1999; Barnett, 1983; Darn, 2005; Pennycook, 1985; Richards and Rodgers, 2001;).

2.3.1 Nonverbal Immediacy

Unlike ‘teaching as a performing art’, nonverbal immediacy has been studied in the fields of education, communication and psychology in detail and from different perspectives. One can come across more than two hundred articles indexed in international indexes and in commonly referred databases on nonverbal immediacy. The reason of this interest in nonverbal immediacy, specifically in education, is that it stands at a critical point

on which many concerns and aspirations of educators are focused in terms of impact of nonverbal immediacy on effective teaching, affective and cognitive learning, motivation, teacher credibility, nature of power in classroom communication and on many other critical issues.

Over the last three decades, the concept of immediacy has received much attention in the fields of education and communication and is perhaps one of the most studied aspects of communication. The reason of this attention on immediacy may be found in the studies of many researchers claiming that immediacy is one of the most important types of teacher behaviors influencing students (Beverly and Smith, 2007; Christophel, 1990; Moore, Masterson, Christophel & Shea, 1996; Pribyl, Sakamoto & Keaten, 2004; Richmond, 1990). Defining immediacy as behaviors that increase psychological and psychical closeness between communicators, social psychologist Albert Mehrabian advanced the concept immediacy and introduced to the literature (Mehrabian, 1969, 1971). He states that “People are drawn toward persons and things they like, evaluate highly, and prefer; and they avoid or move away from things they dislike, evaluate negatively, or do not prefer” (Mehrabian, 1971, p. 1). Therefore, immediacy is characterized in part by reduced physical and psychological distances in student-teacher interaction.

Later, referring to the studies of Mehrabian, Andersen (Andersen, 1978, 1979; Andersen & Andersen, 1982) synthesizes some relevant studies from the fields of education and communication to point out that the available research indicated the positive impact of teacher nonverbal immediacy on classroom learning. Before discussing the major studies on the other impacts of nonverbal immediacy in teaching contexts, we may refer to the study of Richmond and McCroskey (2004) in which they have discussed the domains of nonverbal immediacy, as follows in Table 2:

Table 2: Nonverbal immediacy behaviors and definitions

BEHAVIORS			
	A communicator 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 to another	Patting the shoulder of another when talking to them	
EYE CONTACT	Eye contact with the group as a whole when talking to them	Eye contact with individuals when talking to them	Looking in the general direction of another when talking to them
SMILING	Face is animated when talking to another	Smiles when talking to another	
BODY MOVEMENT AND GESTURES	Nods head when talking with another	Use hands and arms to gesture when talking to 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

Adapted from: Richmond V. P. and McCroskey, J.C. (2004) Nonverbal Behavior in Interpersonal Relations (5th Ed.). Boston: Allyn and Bacon

Hesler (1972) found out that proxemic positioning of teachers has an impact on the perception of students on teachers' effectiveness and friendliness, claiming that students consider teachers who sit around or behind desk were rated by students as low in affection while teachers who moved in front of the desk and teach among students were likely to be considered as warm, friendly and effective. The abundant evidence on the effect of proxemics on affective learning has been proven by the research providing the evidence that more immediacy is created and communicated when people interact directly and when physical distance is eliminated to foster a psychological closeness (Aiello & Cooper, 1972; Andersen, Andersen & Jensen, 1979; Burroughs, 2007; Patterson & Sechrest, 1970; Mehrabian, 1968, 1967; Mehrabian & Friar, 1969; Richmond, Gorham & McCroskey, 1987). However, McCroskey, Sallinen, Fayer, Richmond and Barraclough (1996a) claim that the expectation of immediacy may vary across different cultures. In some cultures, while highly immediate behavior is expected from the teacher, other cultures may have lower expectations of immediacy (McCroskey et al., 1996a). Nevertheless, their research has proven that cultural differences do not interfere in the demand of students for immediacy (McCroskey et al., 1996a).

However, McCroskey (McCroskey et al., 1996b) revealed that vocal variety, eye contact, and smiling were generally the nonverbal immediacy highly related to affective learning, which is an evidence of the fact that proxemics may not be applicable in some learning contexts, specifically higher education (McCroskey, Richmond, Sallinen, Fayer & Barraclough, 1995), and proxemics may not be a major influential factor that can be associated with affective learning (McCroskey et al., 1996b).

As was stated, in some context of teaching like college level of instruction, or in other cases where active movement and proxemics of the teacher is not possible, that direct eye contact can enhance psychological closeness between teachers and students and has been claimed to be an important component of both interpersonal immediacy generally and the teacher's immediacy in particular (Andersen, 1979; Andersen, Andersen & Jensen, 1979; McCroskey et al., 1996a; McCroskey et al., 1996b). Mehrabian (1981) notes that "Considerable evidence has been accumulated showing that more eye contact is associated with greater liking and more positive feelings among communicators" (p. 23).

The findings also indicated that smiling (Kraut & Johnston, 1979; Mehrabian, 1981), body movement or being physically active (Andersen, Andersen & Jensen, 1979; Beebe, 1980), frequent use of gestures (Mehrabian, 1971; Roth, 2001; Smith, 1979), a relaxed body position (McGinley, LeFevre & McGinley, 1975; Andersen, 1979) and the vocalic variables, or the impact of use of voice in accord with other immediacy elements (Mehrabian, 1981; Johnson, 1986; Hinkle, 2001) foster learning. In order to explain how nonverbal immediacy fosters learning, the studies on effective learning and immediacy may be grouped under some topics, which are 1) affective learning, 2) Cognitive learning and 3) Motivation.

2.3.1.1 Affective Learning

Gigliotti (1987) notes that students have some expectations about their teacher. Student expectations may include some set of communication behaviors such as; use of examples, organization, ability to answer questions, clarity of new ideas, and the instructor's speaking ability. Gigliotti (1987) suggests that if these communication behavior expectations are met, then students experience a greater desire to learn.

These early works on nonverbal immediacy primarily concentrated on the relationship between the immediacy behaviors of teachers and affective learning as a classroom output (Andersen, 1978, 1979). "A positive interpersonal relationship developed between teachers and students would seem likely to influence the development of favorable attitudes toward the learning situation" (Richmond, Gorham & McCroskey, 1987). The contribution of Andersen to educational studies is worth to mention in that her seminal works were influential and inspirational for researchers to investigate the impact of 'nonverbal immediacy' on teaching effectiveness. Following Mehrabian and Andersen, many of the subsequent studies on teacher education clearly illustrate the impact of nonverbal immediacy of teacher on affective learning (Allen, Witt & Wheelless; 2006; Burroughs, 2007; Christophel, 1990; Frymier, 1994; Plax, Kearney, McCroskey & Richmond, 1986; Richmond, 1990; Thomas, 1994).

Much of the research has clearly demonstrated that nonverbal behaviors of the teachers can be improved through training (Bradley, 1979; Grant & Hennings, 1971; Nier, 1979; Nussbaum, 1984; Richmond, McCroskey, 1986). Teachers who are trained in the utilization of nonverbal immediacy generate more positive student attitudes toward instruction (Plax et al., 1986). The interaction of teachers and students are shaped by some certain nonverbal elements that are interpreted in terms of arousal, dominance and liking (Merhabian, 1981). In other words, a teacher-learner relationship cannot be affect-free (Richmond & McCroskey, 1986, p. 184).

In their article “The Effect of Teacher Nonverbal Immediacy and Credibility on Student Motivation and Affective Learning”, Pogue and AhYun (2006) report significant contributions of nonverbal immediacy to both students’ state motivation and affective learning. Abundance of immediacy literature over the past 30 years has shown that immediacy is one of the foremost means of increasing affective outcomes with students, and the rationale that students would respond to behaviors that assist in an interpersonal connection more strongly (Pogue & AhYun, 2006). Pogue and AhYun (2006) suggest that affective learning is not only dependent on student expectations of their instructor, but also student attitudes toward recommended classroom behaviors of the course. In this context, the available studies on nonverbal immediacy has been reported to claim that both student expectations and attitudes towards the teacher, and accordingly the course and even course content, is parallel with the nonverbal immediacy level of the teacher (Allen et al., 2006; Pogue & AhYun, 2006).

Increased teacher immediacy can lead to a desire and need to learn in student, which has been connected with a positive outcome for student understanding and recall (Allen et al., 2006). An influential teacher immediacy resulting in positive classroom environment has been associated with student motivation and affective learning. Allen et al. (2006) point out an encouraging connection between highly immediate teachers and affective learning. “Results indicate a set of data consistent with the proposition that teacher immediacy behaviors predict or cause a level of affective learning; and teacher behavior creates a motivational affective outcome that subsequently contributes to the generation of a cognitive outcome” (Allen et al., 2006, p. 26).

2.3.1.2. Cognitive Learning

The strong impact of nonverbal immediacy of teacher on affective learning has led the researchers to scrutinize the other possible influence of the phenomena in educational settings. To this end, Richmond, McCroskey, Kearney and Plax (1987) found out that immediacy is substantially associated with cognitive learning. Later, in a cross-cultural investigation, McCroskey, Richmond, Sallinen, Fayer and Barraclough (1995) reached some evidence supporting that teacher immediacy beyond the expectations of the students may have strong positive impact on cognitive learning. Teachers using immediacy in their interaction with the classrooms can lead students to value knowledge which has been linked to cognitive learning (Rodriguez, Plax and Kearney, 1996). In particular, the use of verbal message is thought to have the most impact on the cognitive side of communication; whereas vocal variety, eye contact, and smiling seemed to produce the highest scores for student learning (McCroskey et al., 1996a).

Much of the research carried out on a multicultural and cross cultural contexts indicate that nonverbal immediacy has a significant impact on cognitive learning (McCroskey et al. 1996a; Myers, Zhong & Guan, 1998; Roach, Cornett-Devito & Devito, 2005; Zhang & Zhang, 2006). Researchers also point out that there is a strong connection between affective learning and teacher immediacy in Chinese classrooms, despite the differences in cultural viewpoints of immediate behaviors (Zhang & Oetzel, 2006). In any classroom setting, affective learning is a strong mediator between immediacy and cognitive learning (Rodriguez et al., 1996). That is why it is not surprising that researchers recommend that all educators should focus on the ways and practices which may improve their skills in implementing immediacy into their classroom in order to foster learning (McCroskey et al., 1996a). However, this implementation process should take into account the culture which shapes the norms and values of the students in a specific classroom (Zhang & Zhang, 2006). It is worth to mention that a great many studies have been carried out on immediacy and learning in United States classrooms, but until the last decade, only few were conducted in other countries. McCroskey et al. (1996a) put forward the research question, "To what extent is the relationship between nonverbal immediacy and cognitive learning consistent across cultures?" (p. 204). Research findings displayed that each and

every culture had a significant, positive correlation between immediacy and perceived learning. Furthermore, the study found that knowledge retention was generally longer across cultures when instructors used immediacy, which is a strong indicator of the impact of nonverbal immediacy on cognitive learning (McCroskey et al., 1996a).

2.3.1.3 Motivation

The research conducted on nonverbal immediacy of the teacher for more than 30 years of time period has focused on the teacher immediacy as the heart of interaction between teachers and students, and has unanimously reported that nonverbally immediate teachers foster learning, both affectively and cognitively, no matter what the educational context, culture and level of instruction is and therefore all these studies put a special emphasis on the nonverbal immediacy in a discussion of teacher effectiveness. As an influential factor, nonverbal immediacy of the teacher contributes to affective and cognitive learning by stimulating the motivation of the learners (Allen et al., 2006; Frymier, 1993; Pogue & AhYun, 2006; Richmond et al., 1987; Witt et al., 2004).

Witt reports that nonverbal immediacy of the teacher significantly contributes to student motivation and self-reported learning (Witt et al., 2004). Pogue and AhYun (2006) note that when teachers display immediacy at a high level, students will report high levels of motivation and affective learning. They found that there is a significant correlation between student motivation and teacher immediacy. The study of these researchers has shown that students perceived highly immediate teachers to be credible; which displayed positive results in affective learning. Affective learning associates with high levels of teacher immediacy, especially nonverbal immediacy (Andersen, 1979; McCroskey et al., 1996; Pogue & AhYun, 2006).

The definition of motivation varies in different educational studies. As for the definition of motivation in terms of what students do or how teacher trainees typically behave towards courses and professors is typically defined as both a state and a trait motivation (Brophy, 1986, 1987; Keller, 1983). In this respect, state motivation is an attitude towards a specific class, and trait motivation can be regarded as a more general,

enduring disposition toward learning. “Trait motivation is fairly stable and resistant to situational influences. State motivation, on the other hand, is determined by situational influences and is not stable” (Frymier, 1993, p. 455). Teachers who are nonverbally immediate create “state motivation” in their students (Brophy, 1987). This higher state motivation leads students to study harder, attend class more regularly, and eventually learn more (Christophel & Gorham, 1995, Frymier, 1993, 1994). Frymier (1994) proposes an indirect causal relationship between teacher immediacy and affective and cognitive learning with student motivation as a mediator between the two variables.

2.4 Teacher Identity

This review of teacher identity is limited to the studies in pre-service teacher education in that one of the aims of the research presented in this dissertation is to propose a model of developing teacher identity in pre-service teacher education. While key studies and findings on teacher identity have been reviewed, the rest of the studies whose scope is out of educational sciences, and accordingly teacher education, are excluded.

Teacher education literature has given a special attention to the issue of teacher identity in the last decades, and much recent literature underlines the crucial role of identity in teacher education (see Beauchamp & Thomas, 2009; Olsen, 2008). In the last years, the issue has gained so much attention that a complete issue of the journal “Teacher Education Quarterly” is devoted to the discussions, research reports and studies on teacher identity. It is sure that the number of studies will increase in time, resulting in a change in teacher education programs.

It is a fact that teacher trainees go through an education which requires a transformation in their various social identities. While it is commonly accepted that the transformation is heart of all educational activities (Griggs, 2001), the transformation of a teacher trainee requires more challenging tasks in that an effective teacher is known to display a strong teacher identity (Hanning, 1984). “Student teachers must undergo a shift in identity as they move through programs of teacher education and assume positions as teachers in today’s challenging school contexts” (Beauchamp & Thomas, 2009, p. 175). Hanning (1984) also notes that new teachers often have a difficulty in seeing themselves as

teachers and not students. This observation leads us to question the pre-service teacher education programs in terms of how much effective they are in supporting the developing identities of teacher trainees.

What is the impact of overall teacher education on the professional identities of the teachers? How effectively do teacher trainees shape the identities of the teachers in the pursuit of becoming effective performers and leaders in the society? How much of the input provided in teacher education programs can be associated with the identities of novices? Do teacher education programs provide a clear picture of the experiences that the teacher trainees go through to become teachers? Does reflective practice result in a strong teacher identity in trainees? Many more questions have been asked on this issue and many research studies have been conducted on the phenomena of teacher identity. We strongly believe that the practice will be shaped once these research findings provide a clear definition of teacher identity. As a starting point, the statement of Sachs (2005) features a significant definition of teacher identity in terms of its dynamic nature and importance in educating teachers:

Teacher professional identity then stands at the core of the teaching profession. It provides a framework for teachers to construct their own ideas of ‘how to be’, ‘how to act’ and ‘how to understand’ their work and their place in society. Importantly, teacher identity is not something that is fixed nor is it imposed; rather it is negotiated through experience and the sense that is made of that experience. (Sachs, 2005, p. 15)

While past century may provide us with different approaches to define and develop teacher identity, the current teacher education literature relies primarily on the theoretical frame of the sociocultural theory of Vygotsky (1978; 1986) and Bakhtin (1981; 1986) “to explain how beginning teachers assume and incorporate a teacher identity and how that identity changes across time” (Freedman & Appleman, 2008, p. 111). Also the studies of Holland, Lachiocotte, Skinner and Cain (1998) and of Wenger (1998) have been quite influential on the understanding of developing teacher identity in terms of sociocultural theory. Sociocultural theories provide a perspective that allows us to understand the transformation period through which teacher trainees develop a professional identity.

It is hard to define the concept teacher identity for various reasons. Olsen (2008) notes that the reason why teacher identity is an elusive concept, or hard to define, is that the

word ‘identity’ has been used in different meanings and in various fields like anthropology, linguistics, educational sciences, sociology and so on. Beauchamp and Thomas (2009) mention that one need to cope with various elements and connections to reach a better understanding of teacher identity.

The close connection between identity and the self, the role of emotion in shaping identity, the power of stories and discourse in understanding identity, the role of reflection in shaping identity, the link between identity and agency, the contextual factors that promote or hinder the construction of identity, and ultimately the responsibility of teacher education programs to create opportunities for the exploration of new and developing teacher identities (p. 176).

Beijaard, Verloop and Vermund (2000) note that many studies on teacher identity is lack of a clear definition of the concept, which remains as an obstacle for researchers and practitioners of teacher education. Beijaard (Beijaard et. al., 2000) view identity as a changing and a dynamic in nature rather than a stable one. As Kelchtermans (1993) claims that the teacher identity, or the professional self in his terms, advances and transforms in time and it includes five parts that are interrelated. These parts are “Self-image, Self-esteem, Job-motivation, Task perception and Future perspective”. Self-image is surely about how teachers describe and view themselves. Self-esteem includes the evolution of the self as a teacher and how effective the teacher is considered by others as well as by herself or himself. Job motivation is about the criteria that lead teacher to be committed or leave the job. Task perception is used to define how teachers perceive their jobs. Finally, Future perspective is about the expectations of the teachers from the developments of their professions.

Danielewicz (2001) suggests that good teaching is dependent on identity rather than on ideology or methodology alone. Similarly, Palmer (2003) notes “Good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher” (p. 4). Lasky (2005) elaborates on previous definitions of teacher identity by suggesting teacher identity is not really a state of being; it is a self-definition. Gee (2001) acknowledges that the term identity includes a “kind of a person” in a specific context. The definition of Gee suggests that one may have a stable “core identity” as well as multiple

identities that generate themselves in different contexts and that can change in parallel with the external influences. This definition of Gee is an effective one in that professional identities of teachers can display slight and significant changes in terms of the context, or the classroom, they are interacting. According to Gee, there are four ways in which teacher identity may be perceived: nature-identity (based on one's natural state), institution-identity (based on a position recognized by authority), discourse-identity (stemming from the discourse of others about oneself), and affinity-identity (resulting from one's practices in relation to external groups).

There is a general accord in the contemporary literature with the idea that teacher identity can be viewed in various different ways and has a dynamic and changing in nature. However, the choice of terms in labeling the commonly-accepted nature of identity varies. In their article, Beauchamp and Thomas (2009) claim that one of the challenging point of understanding what identity is “the notion of how identity shifts and reshapes” (p.182). However, they note that “the terms used to characterize this shaping of identity are inconsistent across the literature” Beauchamp and Thomas (2009, p. 182). By addressing to some studies on the issue, Beauchamp and Thomas (2009) point out the vast amount of terms used to describe more or less same notion. For instance, in order to refer to the development process of teacher identity, some scholars use various different terms such as “construction of identity” (see Coldron & Smith, 1999; Lave & Wenger, 1991) “identity formation” (see Rodgers and Scott, 2008), “identity-making” (see Sfard & Prusak, 2005), “creating an identity” (see Parkison, 2008), “shaping an identity” (see Flores and Day, 2006) , “building identity” (see Sfard and Prusak, 2005), and “architecture of teacher's professional identities” (Day et al., 2006, p. 612).

In a sense, the discussion of developing teacher identity is not a new one. The idea of whether teacher education should focus on the technical competence or on personal development has been a hot debate in teacher education. In the 1970s, these discussions resulted in the distinction of competency-based teacher education and humanistic teacher education (e.g., Joyce, 1975). The primary purpose of competency-based education was to systematize the good teaching through criteria to be utilized in the training of teachers. This perspective faced criticism for being much too technical and claimed to ignore the personal

aspect of teaching as crucial (e.g. Combs, Blume, Newman & Wass, 1974). On the other hand, humanistic teacher education aimed at fostering teacher trainees' reflection so as to lead them to construct their identities effectively and consciously (Combs et al., 1974; Joyce, 1975). While the two poles of teacher education seem in a sharp contrast, they may actually constitute spirit of teacher education programs. The competencies identified by the scholars are the prerequisites of being a teacher. To name some, an excellent field knowledge, which is the knowledge of English as well as communicative skills, methodology knowledge, pedagogy knowledge, performance skills and knowledge can be listed as some of the major competences of an EFL teacher. The question is that how these competences, and many others, are going to be taught to teacher trainees. The answer may be the application of humanistic-based teacher education, in which the personality, source of motivation, personal aptitudes and needs are given primary importance and in which reflective cycle is applied effectively. Meijer Korthagen and Vasalos (2009) state that "the ongoing debate about personal growth versus developing competencies creates too much of a contrast, whereas we believe that there are strengths in both perspectives" (p. 298).

2.4.1 Teacher Identity and Acting in Teacher Education

The literature of teacher identity is full of persuasive research reports accentuating the importance of shaping the identities of teachers (e.g., Beauchamp & Thomas, 2009; Olsen, 2008) developing teachers' sense of efficacy and contribute to the development of a professional teacher identity (Ottesen, 2007; Rots, Aelterman, Vlerick & Katrien, 2007). While the theoretical frames, perspectives or the terms used by the researchers vary, the consensus is that development of the teacher identity is a continuous and ongoing process, starting in pre-service years. In line with the argument of this dissertation, we may find out some innovative ways of developing teacher identity and supporting both trainers and trainees in this pursuit. In this respect, the statement of Travers (1979) may be quite relevant and useful as a starting point.

Those engaged in teacher training have every reason to assume most students of education are capable of creating in themselves personalities favorable for learning. They can do this provided they know what kind of a personality they need to create. The normal person

handling a difficult situation may experiment with various approaches, and even have many failures, before he discovers the kind of personality he needs to handle the situation effectively. A few students of education will enter their undergraduate program with personalities so fixed that they will be unable to adapt to various classroom situations. The latter should be persuaded to find careers elsewhere, in situations where personal and social adaptation is a less crucial matter (Travers 1979, p. 16)

What Travers discusses has a lot of relevance in the contemporary teacher education. Teacher trainees entering undergraduate may face a lot of difficulties owing to the role they have been given and the expectations of the trainers. According to Travers, this difficulties or role confusion can be a great obstacle in one's learning. In the broadest sense, the "teaching as a performing art" literature may provide teacher education programs with a new understanding of teacher trainees in terms of their roles and needs as a teacher candidate. "Teaching as a performing art requires that teacher training give emphasis to the training of the prospective teacher's personality, though the emphasis should not exclude other learning" (Travers, 1979, p. 15). Three decades ago, Travers lamented that this view of teacher education was criticized by some scholars in that the personality was believed to be rigid and stable, which makes it hard to change or shape. However, the current literature on the issue suggests a nature of teacher identity which is dynamic and open to internal and external influences (Beauchamp & Thomas, 2009).

Travers (1979) also emphasize that the teacher education programs neglects the development of a "classroom personality" for the teacher due to the fact that it is quite a challenging task or these programs do not consider it as an important mission. While we admit that after the remarks of Travers, following three decades have witnessed remarkable improvement in teacher education, the idea of focusing on the identity development of teachers in pre-service is still under discussion (Meijer et. al., 2009). The discussion concentrates on the distinction between technical competence versus personal growth. Beauchamp and Thomas (2009) points out that ideally the identity development of the teachers should start in teacher education programs and "further identity development will take place in actual practice later on" (p. 186). Merseth, Sommer, and Dickstein (2008) suggest that "teacher educators must help pre-service teachers make visible that which may be invisible, make obvious that which seems subtle and thereby help integrate beginning

teachers into a professional role” (p. 91). Vast amount of evidence in the literature illustrates that teacher identity should be one of the primary goals of teacher education programs. So as to materialize this challenging task, teacher education programs may benefit from acting literatures, or even the existing literature of educational sciences which has already benefited from acting and performing arts literatures (Hart, 2007; Tauber & Mester, 2007). The most important contributions of acting literature to teacher education would be that acting literature has already unraveled the paces and phases of constructing an identity, or identities necessary for a specific context (Travers, 1979).

CHAPTER 3

METHODOLOGY

*Research is to see what everybody else has seen,
and to think what nobody else has thought”
Albert SZENT-GYORGYI*

3.0 Introduction

This chapter is devoted to a detailed discussion of the methodology designed and applied in this research. The chapter first illustrates the 'Research Design' in the Part 3.1., in which model of the research is outlined so as to clarify how the analyzed data were gathered and processed. The following Part 3.2., 'Universe and Samples', was written to feature the participants involved in this research. How the samples were selected, what criteria were followed to establish experimental and control groups are discussed in this section. 'Data Collection Techniques' which is the Part 3.3., presents various stages of the research such as pilot studies, design and application of the acting activities, the instruments utilized as data collection tools and finally the procedure and the treatment that was followed in this research study. The last part of the methodology is '3.4.Data Analysis' in which the statistical processes of the experimental design were described, and the procedure of qualitative data was reviewed.

3.1 Research Design

Various approaches to research are available for researchers to design the most effective research models that cater for their needs. Benefiting from both quantitative and qualitative methods of research collects different angles of similar data numbers (Lodico, Spaulding & Voegtler, 2006). To this end, this research is an integration of some quantitative and qualitative research methods. Qualitative approaches to research design

constitute means of collecting and summarizing narrative responses; and quantitative approaches summarize data using numbers (Lodico et al., 2006). Researchers may also decide on utilizing triangulation; which can be defined as “a process for qualitative researchers for data analysis when different data sources are compared with one another” (Lodico et al., 2006, p. 277). In triangulation, researchers use quantitative and qualitative research methods simultaneously to compare similarities and justify results (Lodico et al., 2006). Mackey and Gass (2005) note that “The most common definition of triangulation is that it entails the use of multiple, independent methods of obtaining data in a single investigation in order to arrive at the same research findings” (p. 181). In this research, the data were collected through a variety of means in an integration of some qualitative and quantitative methods.

The quantitative aspect of this research is an experimental one, in which teacher trainees were observed in terms of a possible change and improvement in their nonverbal immediacy. In order to fulfill a valid and objective description and observation of the phenomena, the researcher used a scale as a measurement tool. In the quantitative research designs “The researcher is attempting to show how phenomena can be controlled by manipulating variables” (Taylor, 2005, p. 91). In this respect, the manipulated variable, the nonverbal immediacy, was measured and the results of experimental and control groups were compared. However, Taylor points out “Quantitative research methods cannot address the full range of problems in the behavioral sciences as well as in the physical sciences” (Taylor, 2005, p. 91). In other words, while quantitative research models provide us to understand phenomena by isolating and examining the interrelationship among and between variables in a controlled setting (Taylor, 2005), they do not yield data which might lead us to reveal an in-depth understanding of the phenomena. As for this research, applying merely a quantitative design may give us some idea about whether acting activities are useful or not in terms of developing teacher trainees’ nonverbal immediacy. However, a quantitative design, if it is '1 x 1 Factor' as it is in this dissertation, would not provide us with an insight on why and how acting activities influenced teacher trainees’ nonverbal immediacy or how these activities contributed to construction process of teacher identity in novices.

The qualitative research design of this study has various purposes. Qualitative research involves watching people in their own territories and interacting with them in their own languages or ways. In this sense, the primary purpose of this design is to assess the hypothesis two, whether acting activities have an impact on identity development of teacher trainees. Besides, the qualitative data are expected to produce trustworthy data on 1) the factors influencing the nonverbal immediacy of the learners, 2) usefulness and functionality of the acting activities designed for this research, 3) the evidence pointing out the impact of acting activities on the identity development of teacher trainees, 4) reflections of participant trainees on the acting class they take and 5) any other relevant data validating the hypotheses.

Glaser and Straus (1967) claim that qualitative research is designed to develop theory. They called the process “Grounded Theory”. In the broadest sense, grounded theory, or ground theory as is addressed in some other resources (e.g., Mackay & Gass, 2005), refers to the scientific process in which a theory is developed and defined by continually 'grounding' it in data (Taylor, 2005).

The initial task in this research was to design acting activities to be used in the experimental research. These activities are designed by the researcher. While some of them are widely utilized in actor training, many other activities and exercises were created by the researcher in the light of the needs of teacher trainees by considering the possibilities and resources of a typical ELT program. Then the activities were piloted with a small group of teacher trainees at Gazi University, ELT program. Some activities and exercises were successful in practice, but some were much too demanding for trainees who have no knowledge and previous education on acting. The application process will be detailed in ‘4.1.2 Piloting of Acting Activities’. The following step was the piloting of the ‘Nonverbal Immediacy Scale – Self-report’. After the acting activities and scale were piloted, the experimental and control groups were selected, which will be detailed in the part ‘3.1.2 Quantitative Research Design’. After the NIS-S scale was applied as a pre-test to both experimental and control groups, the experimental group was taught a drama course at BA level in which these acting activities were utilized for 12 weeks in an academic year. During the experimental research, the participants were provided with some qualitative data

collection tools. At the end of the academic term, both experimental and control groups were given NIS-S as a post test. Besides, the researcher has established some focus groups for interviews with the trainees, recorded some courses as data and observed the classroom to take field notes.

3.1.1 Quantitative Research Design

The quantitative research model used in this study is an experimental one. An experimental research study generally uses comparison or control groups to investigate research questions (Mackey & Gass, 2005). It follows the scientific method in the purest sense, in which conditions are rigorously controlled so that the researcher can manipulate experimental variables (Taylor, 2005). This research features a control group design, in which one group did not receive a treatment while the experimental group did. The experimental and control groups were randomly selected among eight classrooms available in the ELT program of Gazi University. The selection procedure is presented in the part 3.2.2. The data collection tool of experimental research was a formerly designed tool, *Nonverbal Immediacy Scale- Self Report* (Richmond, McCroskey & Johnson, 2003), which has a long history in nonverbal immediacy research with some various versions. NIS-S (Appendix A) is claimed to generate over a .80 alpha reliability in various research studies (see Richmond et. al., 2003).

The experimental research was conducted at Gazi University, ELT program in the spring semester of the academic year 2008-2009. This research was completed in 12 weeks including the application of NIS-S as a pre-test and a post-test to the experimental and control groups. The activities were conducted by an independent trainer, and the researcher did not participate in the application process of the acting activities and tasks. The researcher and the trainer of the experimental group met four times during this 12-week process and discuss the issues related to the typical occasions such as how the activities worked in the classroom, how the students reacted and so on. At the end of the experimental study, the pre-tests and post-tests were processed through statistical software program, SPSS 15 and reported in the dissertation.

During the experimental research, the teacher trainees in the experimental group were not informed that they would be developing their nonverbal immediacy. This is an important point in that one of the aims of the study is to observe the impact of the acting activities and exercises on the nonverbal immediacy of the teacher trainees. The researcher believed that the expectation of the researcher in this sense would lead trainees to bias.

3.1.2 Qualitative Research Design

Hocking, Stacks and McDermott (2003) define qualitative research as a process in which researcher aims to take a simple description of a person or event, and turn it into an interpretation that can be broken down and further investigated. In nature, qualitative data starts off in raw form; that is just about any captured information which is not numerical in form, and can be collected in numerous ways (Trochim, 2006). Additionally, qualitative research is a complex idea that encompasses a wide range of research methods; such as interviewing, case studies, participatory inquiry, participant observation, interpretive analysis, field notes and so on (Taylor, 2005). The qualitative approach to research primarily focuses on the context in which researcher can “understand and feel how the participants felt as they were involved in an on-going event” (Hocking et. al., 2003, p. 194).

While every quantitative research design needs to consider reliability and validity procedures to come to sound findings, qualitative research designs should be based on some set of criteria so that the trustworthiness of the findings can be established. Lincoln and Guba (1985) point out the following criteria for the trustworthiness of the qualitative research designs: Credibility, transferability, dependability and confirmability. Credibility refers to the extent to which the findings of the research are credible to the population (Mackey & Gass, 2005). Continuing data collection over a long enough period of time is a way of establishing credibility of the qualitative findings (Mackey & Gass, 2005). Transferability refers to whether the findings or the design is applicable in another similar context. While qualitative research findings are rarely “directly transferable” from one context to another, the ‘thick description’ of the research design and findings may allow the reader to transfer the findings to a similar context. Dependability refers to the use of triangulation and constant comparison (Lincoln & Guba, 1985). Confirmability is about the

availability of the research process like field notes, journals, and various coded data to another researcher or observer. “Another researcher should be able to examine the data and confirm, modify or reject the first researcher’s interpretation” (Mackey and Gass, 2005, p. 180).

The design used in this thesis is based on grounded theory and triangulation as well as other processes of qualitative research which increase the trustworthiness of the data. The data were gathered from three different groups. First group is the participants of the experimental research (N= 23). Second group is the teacher trainers (N=4), and the third is an academic administrator who is also a professor in ELT (N=1). While the experimental group was taught acting activities and exercises, some certain qualitative data collection tools and techniques were utilized to gather the necessary data. The first tool was the portfolio (Appendix F), which each and every student needed to keep during the whole academic term. The content and function of the portfolio is discussed in the part 3.3.2.2 in detail. The second tool was the session journal which has to be submitted to the trainer every week (Appendix F). The third tool was two essay-writings which were assigned to the teacher trainees at the beginning and the end of the course. The fourth technique was the field notes which were taken by the researcher totally four times during the course. The fifth and last technique was the interviews conducted twice with the trainees. These raw data, then, analyzed and coded by the researcher and by an independent coder. The second group, teacher trainers, was interviewed once. The interviews of trainers were fulfilled face to face. The data gathered from the trainers were analyzed and coded by both researcher and independent coder. The third group included one administrator of the ELT program, who is working in Turkey. The interview with the administrator was carried out face to face and only once. Again the data obtained through these interviews (see Appendix A for the interview questions of trainees, trainers and the administrator) were analyzed and coded.

3.2 Universe and Samples

The research was conducted at Gazi University, ELT program. As the universe of the study, this program is the most populous ELT program in turkey with more than 1250 BA students. Also the program is among five top ELT programs in terms of the choices of

undergraduates. The students of the program are Turkish students who come from more or less same socioeconomic background. The number of international students is not more than 10 at all levels including MA and PhD. Four trainers and the administrator who were interviewed are working in this department.

3.2.1 Demography

Participants consisted of 44 teacher trainees at Gazi University ELT program. Participants were enrolled in 'Creative Drama' course during the 2009 fall semester. Students ranged in age from 21-24 ($M = 22.6$; $SD = 0.65$) and all of them were third-grade students. Participants consisted of 10 male and 34 female students. ELT departments are mostly preferred by the female students in the country, which results in the gender distribution we have in this dissertation.

The basic characteristic of the student group is that they were among top students in university entrance examination so that they were able to enroll in the program. They have also completed the course offered in first and second years. These courses include advanced English skills, contextual English grammar, some educational sciences courses, theoretical and practical methodology courses and linguistics and first language acquisition. Other participants were 4 teacher trainers holding a PhD degree on ELT, and a full professor of ELT who is the head of the department.

3.2.2 Experimental and Control Groups

There were 23 trainees in experimental, and 21 in control group. 16 trainees of the experimental group were female, and 7 were male. In the control group, 18 trainees were female and the remainder 3 of them was male. The selection of the experimental and control groups were materialized in two phases. First phase was that there were two kinds of registered students in the program. One group of students is the better group in terms of university entrance examination, and they follow the courses within typical work hours. The other group of students follows the courses at evening classes, and is able to enroll the program with a low score in the university entrance examination. This fact has led us to

make our choice among better students. Therefore, the experimental and control groups were selected randomly among five classes. After the selection, the demographic features and academic achievements of the two classrooms were found to be similar.

3.2.3 Interview groups for data collection

As was mentioned, three groups were interviewed for the data collection: 23 teacher trainees, 4 trainers and 1 administrator. Trainees were interviewed twice. One interview with trainees was carried out before the midterm week of the course to collect data on their ongoing experience. The other interview was completed at the end of the course so as to gather data on their experience and the possible change they have displayed throughout the course and to see whether their expectancies are met in the course. The interviews with the trainers were carried out once with the aim of collecting data on various points such as necessity and benefits of teaching acting to teacher trainees, possible contributions of acting knowledge on constructing teacher identity and so on. The last interview was made with the head of the department, who is a professor of English language teaching with an experience of 35 years in the field of language teaching and teacher education. The interview questions asked to administrator was same with the ones asked to trainers. The interview questions can be found as Appendix A.

3.3 Data Collection Techniques

Several data collection techniques were administered in this research. For the quantitative research, the researcher used NIS-S for collecting data before and after the implementation of acting activities in an experimental design. The qualitative data were gathered through field notes, essays, portfolio kept by the trainees and several interviews. This section presents how these tools were developed (3.3.1. Instruments), what steps taken for identifying the interview groups (3.2.3. Interview Groups for Data Collection) and how the data were gathered (3.3.3. Procedure and Treatment).

3.3.1 Instruments

The scale used as a pre-test/post-test tool in this research was piloted so as to establish the desired validity and reliability scores. Other instruments utilized in this research are qualitative ones. The reason why there are various qualitative data collection tools and techniques used was that these techniques are known to increase the trustworthiness of the qualitative data (Taylor, 2005).

3.3.1.1 NIS-S Scale

NIS-S (Richmond, McCroskey and Johnson, 2003) is a norm based scale including 26 items measuring eight nonverbal immediacy behaviors (given in Table 3). The objective in using NIS-S was to measure the possible improvements of teacher trainees on their nonverbal immediacy. The nonverbal immediacy scale (NIS), “to develop a measure of nonverbal immediacy which could be used as a self-report or an observer report in a variety of communication contexts (instructional, organizational, interpersonal, etc.) with high reliability and validity” (Richmond et al., 2003, p. 515). The reliability and validity of the scale were investigated before the experimental study, details of which are introduced in the ‘4.1 Pilot Study’.

The developer of the scale states on his personal website that researchers may use all of his instruments without obtaining personal permission. The statement of the author can be seen as Appendix A. Although the earlier versions of the scale were developed for the observations of teachers, this scale can be used for any target person, which makes NIS-S an appropriate instrument to be utilized with teacher candidates. Thirteen of these items are positively worded (1, 2, 6, 10, 12, 13, 14, 16, 17, 19, 21, 22, and 25) and the rest thirteen are worded negatively (3, 4, 5, 7, 8, 9, 11, 15, 18, 20, 23, 24, and 26). These items of the NIS-S were drawn primarily from the initial instruments developed or revised by Andersen (1978, 1979), McCroskey (McCroskey et. al., 1995), Richmond (Richmond et. al., 1987), and Richmond and McCroskey (2000). One can infer that an agreement to positively worded items indicates high immediacy. Each of 26 items was scored using a 5-

point Likert-type response format, and the degree of agreement was from ‘rarely (1)’ to ‘very often (5)’. Scoring is provided by the developer and is given below:

Step 1 - Add the scores from the following items:

1, 2, 6, 10, 12, 13, 14, 16, 17, 19, 21, 22, and 25

Step 2 - Add the scores from the following items:

3, 4, 5, 7, 8, 9, 11, 15, 18, 20, 23, 24, and 26

Total Score = 78 plus Step 1 minus Step 2

The developers (Richmond et al., 2003) of the scale note that there are some norms to be taken into account during the process of interpreting the data. These norms indicate a statistically significant difference between males and females. The exact statistical expectancies in for reliable data were provided by the developers, which are presented in Table 3.

Table 3: Norms offered by NIS-S developers

GENDER	MEAN	SD	SCORES
Females	102.0	10.9	High = >112 Low = <92
Males	93.8	10.8	High = >104 Low <83

In this study, the behaviors that make up nonverbal immediacy were not discussed separately. In other words, the researcher did not measure whether ‘smiling’ developed more or less than ‘touching’ or ‘physical distance/proximity’. The development of the nonverbal immediacy was taken as a holistic process in that the impact of learning acting activities may result in the development of different nonverbal immediacy in different scopes. A conclusion which is made by referring to a single study would not be the accurate portrait of the case. Moreover, as the participants received a treatment on nonverbal immediacy were only 23 teacher trainees in this study, it would not yield reliable data to confidently claim that certain aspects of nonverbal immediacy were developed, and the

others were not, by basing on the data gathered from a limited number of participants. Therefore, the researcher aimed at measuring the possible development in the overall nonverbal immediacy of the participants who received some training on acting.

3.3.1.2 Portfolio as a Data Collection Tool

The teacher trainees in the experimental group were asked to keep a portfolio during the course. The content of the portfolio was introduced by the course instructor at the first week. The portfolio had a 10% grade for the final examination so that they might take it seriously. Fortunately, all the portfolios submitted to the instructor were well-prepared with only some missing assignments, which were insignificant. Contents of the portfolio were also the data for the study. Each trainee need to add some assignments weekly to the portfolio so that the researcher had the golden opportunity to gather data for 12 weeks during the treatment. This data collected in a long period of time were precious in terms of an accurate and step-by-step observation of the experience that the trainees go through. The contents of the portfolio related to the data collection of this study were:

- Session journals
- Two essays
- Observation checklists
- Lesson plans and materials
- Mind-mappings

All the teacher trainees were provided with a 50-minute session on how to keep an effective portfolio at the first week of the course. Also they were given written feedback for the portfolio work they have completed. The details and functions of these data collection tools are explained in the following parts.

3.3.1.2.1 Session Journal

Session journal (Appendix F) is a data collection instrument that was designed by the researcher. Each teacher trainee has to fill in the form weekly for a four-hour course.

There are two parts of the session journal. The first part is the ‘Academic’, and the second one is the ‘Personal’ part. In these parts, the trainees were asked to note down anything they like and dislike about the course related to personal or academic input they received. Academic input, as is understood from the name, is about the input they have received on acting and teaching. The personal input is any kind of knowledge mentioned in the classroom by the instructor or peers. The trainees were asked to note down the personal input that have, or may have, an impact on their teacher identity. Each of the 23 participants submitted 12 session journals.

3.3.1.2.2 Essays

Two essays were another requirement of the course. One was written at the beginning of the course about their expectancies and needs from the course. The second one was written to give reflection and feedback on their learning experiences in the course. Teacher trainees kept their essays in their portfolios and submitted them to the instructor. All the essays were given written feedback at the end of the term.

3.3.1.2.3 Observation Checklists

Observation checklists were designed by the researcher and reviewed by a professor of ELT, who is also a teacher trainer and academic with a 35-year experience. The checklist comprised of some parts which include some statements about nonverbal immediacy, general methodology and teaching skills. Apart from the Likert-type statements, the trainees were also provided with an open-ended section so that they were able to write their commentaries on the teaching performance of their peers. The checklists were assigned to the participants as a feedback form to be filled when observing the teaching and drama demonstrations of their peers. The observer trainees fill in the checklist and give them to their friends who completed their demonstrations. Each student had to keep the checklist filled by their friends in their portfolios. Please see Appendix F for a sample of observation checklist (Peer Feedback Form).

3.3.1.3 Field Notes and Researcher's Journal

The researcher observed the classroom four times, specifically when the trainees performed an activity or an exercise individually or in groups. During these observations, the researcher took some notes related to his observations. Then, these notes were transferred into field notes on the computer immediately so that no idea might be forgotten. All the field notes kept during the course were then gathered in the researcher's journal, which gradually become one of the major data for the study.

3.3.1.4 Interview with the Trainees

The researcher conducted two interviews with the teacher trainees. First interview was conducted just before the midterm week and the second one was completed before the final examinations with 6 groups of trainees. 5 groups consisted of 4 trainees and one group had 3 members. The duration of interviews was between 30 to 45 minutes. These interviews were audiotaped, and documented via field notes. The first interview was mostly based on open-ended questions, and an unstructured one in nature. However, the final interviews consisted of highly structured and preplanned questions. The questions of interviews with the trainees are available as Appendix A.

3.3.1.5 Interview with the faculty

The interviews with the faculty were conducted once with each participant. Four of these participants are working as a teacher trainer in the department. The other participant is the head of the department. The researcher took notes when the participants responded to the questions. Then these data were transferred to field notes. These interview questions were structured and preplanned.

3.3.2 Procedure and Treatment

In Procedure and Treatment, the theoretical and practical considerations that played role in the research design are reviewed in detail in line with the literature of research methods in teacher education and communication. The part “3.3.2.1 Deciding on the Procedure” presents how the each phase of the study was planned and administered; the part “Design and Application of Acting Activities” in 3.3.2.2 includes the process of designing the acting activities and the administration process in experimental design. This part of the Method also clearly presents the timing and dates of each and every step of the data collection procedure.

3.3.2.1 Deciding on the Procedure

It is a known research convention, as well as a fact, is that the procedure of the data collection is generally determined by the nature of the hypotheses (Taylor, 2005). In other words, the nature of the research questions is the dominant factor in the decision-making process of the data collection procedure. To give an example, if this dissertation aimed at measuring the impact of activities used in actor training on teacher trainees, an experimental research design in the purest sense would meet the demand of the researcher. However, again if the researcher wanted to unravel ‘how’ and ‘why’ actor training activities contributes to communication abilities of trainees, it is likely that a more qualitative approach would be adopted. In this respect, the two hypotheses of this dissertation require an integration of some certain qualitative and quantitative methods. The hypotheses are as follows:

Hypotheses

H1: An acting course designed for English language teaching pre-service programs contributes to the development process of nonverbal immediate behavior of teacher trainees.

H2: An acting course designed for English language teaching pre-service programs contributes to the development process of professional identities of teacher trainees.

The first hypothesis was examined in a quantitative design, specifically in a pure experimental design. The second hypothesis was examined by referring to the data which were gathered by certain quantitative tools. After discussing the major corners of the study, it can be stated that the experimental study enabled the researcher to gather the qualitative data from the teacher trainees. In other words, the researcher decided to gather the qualitative data from the experimental group by using different means of data collection in a long span of time so as to reach the rich data which can reveal the process of the evidence that relates to the construction of the teacher identity.

Following the pilot studies, the experimental research was immediately started in the spring 2009. The experimental group obtained the treatment for 12-weeks in a 4-hour course, namely the Creative Drama. The treatment they took was simply the administration of the designed acting activities by the teacher trainer. At the first week of the “Creative Drama” course, NIS-S was administered as a pre-test to both experimental and control groups. At the end of the 12 weeks, same scale was administered as a post-test to both groups.

Throughout this course, the qualitative data were gathered via some instruments that were explained previously. The participants of experimental group were asked to give reflection on their experience in various means that were described in 3.3.1. The participants of the experimental group were also observed four times by the researcher. Apart from these observations, the researcher has also interviewed with the participants of the experimental group two times to gather the further data necessary. Also an interview was carried out with one administrator of the department, and with four teacher trainers teaching ELT methodology at the faculty.

It is notable to underline that the researcher has not taught the experimental and control groups. The researcher interacted with the participants in two ways. First one was the four observations in the course, in which the researcher adopted a passive role and took notes and did not get involved with participants (Creswell, 2002). The second was the interviews conducted with the participants. The interviews were not carried out in the course, but in various dates that were suitable for the trainees and the researcher.

The complete research was completed in seven months. The timing of the research is as follows:

1. 2008 fall: Piloting of NIS-S Scale and designed acting activities
2. 2009 spring: Selection of the experimental and control groups;
3. 2009 spring: NIS-S Scale administration to both experimental and control groups as a 'pre-test';
4. 2009 spring: Using acting activities in the experimental group as extra tasks to usual syllabus, and then NIS-S Scale administration to both experimental and control groups as a 'post-test';
5. from 2009 spring to end of 2009 summer semester: Gathering qualitative data from the experimental group and other data collection procedures:
 - 5.1. 2009 fall: Employing portfolio assessment to motivate teacher trainees for the acting activities and leading them to write session journals for reflection,
 - 5.2. Until 2009 summer: Interviews with teacher trainers
 - 5.3. 2009 Fall: Interview with the Administrator

3.3.2.2 Design and Application of Acting Course

Apart from serving as the manipulating variable of the experimental study, the acting course is also presented as one of the concrete production of this dissertation study. It is hoped that the acting activities, the suggested course design and syllabus of the course will cater for the need of using actor training techniques in teacher education. As Travers (1979) states there is a lack of research and materials on training teachers skills relating to performing arts in the field of teacher education.

Before discussing the various aspects and criteria of designing and applying the original acting activities designed in this study, it is important to mention that the activities can be grouped under two categories. The first category constitutes the activities that are

commonly and widely utilized in actor training, which are called ‘Acting Activities’. These activities were simplified for the teacher education and adapted to the curricular needs of a typical methodology class such as activities on body language and voice, and use of teaching space. The second category includes the activities that are integration of acting and teacher training activities and tasks, which are called ‘Rehearsals for teacher identity’. While all of these activities are original to the best of the knowledge of the researcher, some enthusiastic teacher trainer somewhere in the world may be using similar ones. However, no books or any kind of publishing which features such activities are available in the literature of teacher education. The researcher has designed 24 activities, 14 of which were for classroom use and 10 of which were for group and project work to be done outside the classroom and performed in the class by the teacher trainees. All of the activities are presented in Appendix D.

Another important dimension of these activities is that they require little or no materials. The trainers don’t have to deal with amazing theatre costumes or accessories. All of the activities can be materialized with the probes and materials available in a typical methodology classes.

Thanks to pilot study on acting course, the application process ran smoothly without any major problem in the experimental group in which all of these activities were materialized in 12 weeks and 48 hours totally. The philosophy behind the application of these activities was that some of the activities which are called ‘Acting Activities’ were administered without linking them any course or component of the whole teacher education program. Some of the other activities, ‘Rehearsal for teacher identity’, were mostly associated with the micro teaching attempts of the teacher trainees in both the creative drama course and the other methodology courses. Therefore, the teacher trainees in the experimental group had the opportunity of analyzing and experiencing the micro teachings which they demonstrate in different courses. As the acting activities were not like usual and familiar activities for the teacher trainees, they perceive these activities with a great enthusiasm and curiosity.

3.4 Data Analysis

This part is devoted to the data analysis methods utilized in this study. Part 3.4.1 clarifies the statistical procedures that were applied to data of experimental research. Part 3.4.1 covers the techniques referred in the analysis of qualitative data.

3.4.1 Analysis of Experimental Research

Some statistical techniques were used to analyze the quantitative data. For the reliability analysis, Cronbach's Alpha was utilized to unravel whether the scale in the context of research is reliable or not. As the number of participants in both experimental and control groups were below 30 and the possibility of missing items may even reduce the number of participants, all the data analyses of the experimental research were identified among non-parametric techniques. Table 4 below illustrates specific points which were examined in the raw data and the statistical technique preferred to obtain the desired results. This table also features what aspects of the data were dealt with.

Table 4: List of statistical techniques used in the experimental research

ANALYZED DATA	STATISTICAL TEST APPLIED
Demographical Features	Descriptive Statistics Tests
Reliability of NIS-S	Cronbach's Alpha
Comparison of the Pre-test and Post-test of the <i>Control Group</i>	The Wilcoxon Matched-Pairs Signed-Ranks Test
Comparison of the Pre-test and Post-test of the <i>Experimental Group</i>	The Wilcoxon Matched-Pairs Signed-Ranks Test
Comparison of the Pre-test and Post-test of the <i>Control group</i> in terms of <i>Gender</i> variable	Mann-Whitney U Test
Comparison of the Pre-test and Post-test of the <i>Experimental group</i> in terms of <i>Gender</i> variable	Mann-Whitney U Test
Comparison of the Pre-test and Post-test of the <i>Control and Experimental groups</i>	Mann-Whitney U Test
Comparison of the Pre-test and Post-test of the <i>Control and Experimental groups</i> in terms of the development they have displayed.	General Linear Model

3.4.2 Categorization and Coding of the Qualitative Data

The initial studies regarding analysis of qualitative data were mostly based on categorizing the data collected immediately. Observation notes, interview sessions, field notes were among these data which were categorized as they were obtained. Constant-comparative method, which is derived from grounded theory (Glaser & Strauss, 1967), was used in analyzing the data. Glaser and Strauss describe the constant comparison method as following four distinct stages: comparing incidents applicable to each category, integrating categories and their properties, delimiting the theory, and writing the theory. This process was fulfilled mostly by reading the data many times until the discovery of some underlying themes. It is surprising to see how this kind of data includes pretty much about the experiences of the trainees, and the perspectives of the teachers.

Surely the categorization process has started in parallel with the coding process, system of which was developed via analytic induction. Analytic induction is a research techniques used to collect data, develop analysis, and organize the presentation of research findings. This approach to raw qualitative data is based on construction of relevant categories which are grounded on developing regularities in the collected data. “Its formal objective is causal explanation, a specification of the individually necessary and jointly sufficient conditions...It calls for the progressive redefinition of the phenomenon to be explained and of explanatory factors such that a perfect (universal) relationship is maintained” (Smelser & Baltes, 2001, p. 1). Therefore, newly obtained data from various resources and means were constantly compared and coded to be categorized among the emerging themes. This cyclical process has resulted in allocation of the great majority of the raw data under some categories.

In order to secure the reliability, an interdependent coder was selected and trained for the categorization. The coder was taught on the simple coding system that was utilized by the researcher. Then coder and researcher worked completely independently so as to prevent a possible bias. The complete qualitative data were categorized with a 95% similarity between the categorization of the researcher and that of coder.

CHAPTER 4

ANALYSIS AND INTERPRETATION OF THE DATA

4.0 Introduction

In this chapter, the collected data were analyzed and interpreted. Part 4.1 presents pilot studies. In part 4.2, findings of the quantitative data of experimental design are analyzed. The following part, 4.3, reports the analysis of qualitative data. Part 4.4 and 4.5 presents the interpretation of the data concerning successively hypothesis one and hypothesis two. Part 4.6 features the application of acting activities in the research with a suggested syllabus. Part 4.7 discusses a theoretical distinction concerning the understanding of drama notion in foreign language teaching by proposing a difference between drama as a teacher competence and drama as a language teaching activity. Finally part 4.8 summarizes the findings of the research.

4.1 Pilot Study

For the validity and reliability of the data gathered in experimental design, and for the trustworthiness for the data collected qualitatively, some initial studies were conducted before the actual research.

Two different and separate pilot studies were conducted in this study. The first one was carried out to measure the reliability of the NIS-S Scale. The second pilot study was fulfilled so as to figure out whether the acting activities the syllabus to be used in pre-service ELT teacher education are applicable in some certain aspects.

4.1.1 Piloting of NIS-S Scale

The studies concerning the piloting of the *Nonverbal Immediacy Scale- Self Report* (Richmond et al., 2003) were carried out in fall 2008 academic term, two months before the actual experimental research study. The pilot study for this instrument was fulfilled to examine whether the instrument was appropriate and applicable in the context of study. In this examination process several questions and concerns were taken into account, as follows:

- Will the *Nonverbal Immediacy Scale- Self Report* display a high Cronbach's Alpha scores as was suggested by the designers of the scale?
- Will the linguistic and cultural dimensions result in any shortcomings in the data?
- Do we need to make any adjustments in the scale to make an effective use of it?

The researcher benefited from some research techniques to answer these questions. The first technique was to apply *Nonverbal Immediacy Scale- Self Report* to a group of participants who display same socio-demographical characteristics with the actual research participants. To this end, the scale was administered to 57 teacher trainees who were randomly selected from the universe of the study. The results indicated that obtained alpha reliability for *Nonverbal Immediacy Scale- Self Report* was .89, 6 ($M=104, 82$ $SD=11,08$). As for the second question concerning the linguistic and cultural dimensions of the scale, the participants came across with no problems in understanding the linguistic and cultural texts presented in the scale. That is why the researcher did not exploit any translation method for the scale. The third question was naturally examined in the light of the previous two steps. The scale yielded promising reliability scores and did not constitute any linguistic or cultural elements that would create a barrier against the effective comprehension of the scale.

The objective of the NIS-S was to investigate the students' perception of their instructor's use of immediacy. Besides, Richmond et al. (2003) designed the nonverbal immediacy scale (NIS-S), "to develop a measure of nonverbal immediacy which could be used as a self-report or an observer report in a variety of communication contexts

(instructional, organizational, interpersonal, etc.) with high reliability and validity” (p. 515).

Actually, a slight adjustment was found to be necessary in the scale, specifically in the type of communication context stated by Richmond et al. (2003). To illustrate the adjustments made in the scale, please refer to the Table 5 and Table 6. Table 5 includes first five actual scale items written by Richmond et al. (2003) while Table 6 illustrates the manipulations made by the researcher. It is important to accentuate that these adjustments have been made in light of the directions given by the designers of the scale. The actual modification was made in the scale so that the teacher trainees can respond to the scale items as a teacher candidate and for the classroom context in which they are the teachers.

Table 5: Nonverbal immediacy scale-self report - NIS-S - original version

_____ 1.	I use my hands and arms to gesture while talking to people.
_____ 2.	I touch others on the shoulder or arm while talking to them.
_____ 3.	I use a monotone or dull voice while talking to people.
_____ 4.	I look over or away from others while talking to them.
_____ 5.	I move away from others when they touch me while we are talking.

Taken from the article Development of the Nonverbal Immediacy Scale (NIS): Measures of Self- and Other-Perceived Nonverbal Immediacy (Richmond, McCroskey, Johnson, 2003)

To put simply, only change made in the scale was to replace the word ‘others’ with ‘my students’, details of which have been presented in Table 5 and Table 6. The bold characters in Table 6 indicate the change made in the scale. The researcher has also placed a clause, which is ‘When I am teaching in the classroom’ so as to lead participants to respond to the scale items in terms of their communication and interaction with their students in the classroom setting, not in any other school or educational context. Five of the 26 items are given in Table 6 and Table 7. The rest of the manipulated version of the NIS-S displays the same characteristics with these five items.

Table 6: Nonverbal immediacy scale-self report -NIS-S manipulated ver.

WHEN I AM TEACHING IN THE CLASSROOM,	
_____ 1.	I use my hands and arms to gesture while talking to my students .
_____ 2.	I touch my students on the shoulder or arm while talking to them.
_____ 3.	I use a monotone or dull voice while talking to my students .
_____ 4.	I look over or away from my students while talking to them.
_____ 5.	I move away from my students when they touch me while we are talking.

Adapted from the article Development of the Nonverbal Immediacy Scale (NIS): Measures of Self- and Other-Perceived Nonverbal Immediacy (Richmond, McCroskey, Johnson, 2003)

The NIS-S scale has a history of two decades, and has been used in many different educational settings in different fashions and versions. Also it worth to mention the prominent researchers of nonverbal immediacy repeatedly proposed nonverbal immediacy research studies in different cultures, specifically in cultures possessing different characteristics that are not similar to that of the US or any other western cultures (McCroskey et al., 1996). In this respect, the pilot studies carried out on NIS-S indicate that this scale can be used in an ELT department in Turkey without reservation.

4.1.2 Piloting of Acting Activities and Syllabus

The other pilot study was conducted on acting course to be applied throughout experimental research on experimental group. The applicability and usefulness of the acting course can be considered as the heart of all the phases of this research study owing to the fact that any problem or a defect in acting activities may result in a possible influence of any other variable on nonverbal immediacy, or simply in wrong and insufficient interpretation of the findings of this dissertation. This crucial point has led the researcher to plan every single stage of designing, piloting and administration of the course.

After designing the course for the experimental group, the researcher administered them on a different group of participants, characteristics of whom are similar to those of actual experimental group. The questions to be answered throughout the pilot studies on acting course were as follows:

- Are the acting activities and the syllabus applicable in pre-service teacher education in terms of aim, level and feasibility?
- Are there any aspects of these activities the syllabus that require an improvement and manipulation to make them easier to use for the trainers, and more beneficial and applicable for the teacher trainees?
- Are there any crucial dimensions of actor training, which have not been covered in the acting course?

With the goal of examining the acting activities in terms of the questions presented below, a three week study was planned and applied totally in three sessions. The sessions were a three-hour acting work-shop carried out with 12 teacher trainees who were voluntarily participated in this study. The results of the pilot have produced invaluable data and insight for the researcher. As for the first question above, one of the most vital contributions of the piloting was that it clearly provided us with the possible difficulties in administration and with pinpointing the inappropriate tasks and activities in terms of difficulty. Therefore, the first vital finding of the pilot study was to remove two acting activities from the list because they were much too difficult for the teacher trainees without any experience and knowledge on acting. Instead of these two activities, the researcher has designed a simpler version of them without changing the curricular goals of these activities. As for the second question, it is crucial to note that the pilot studies of the acting course were conducted by the researcher on the grounds that the researcher has a background in theatre acting. As the claim made in this dissertation is to design applicable and easy-to-use activities for trainers who have no knowledge on acting, the pilot of the acting activities was carried out by another co-researcher. As a result, the concern raised in second question was revealed thanks to administration of the acting course in the pilot study. The third and last concern was a curricular one: whether desired and planned skills and knowledge of acting were reflected in the course. The piloting process and further examination of the syllabus and course design displayed no limitation in this respect. The design and application process of acting course have been discussed in detail in part, 3.3.2.2.

4.2 Quantitative Research Findings

The experimental research was carried out on 44 teacher trainees, 23 of whom were in experimental group and the remainder 21 was in control group. Participants were enrolled in 'Creative Drama' course during the 2009 spring semester. Students ranged in age from 21-24 ($M = 22.6$; $SD = 0.65$); and all of them were third-grade students. Participants consisted of 10 male and 34 female students. As the number of participant groups in both experimental and control groups are below 30, all the statistical tests were chosen among non-parametric tests.

The statistical procedures employed to relevant data aimed at producing findings on the following variables: Demographic features, Reliability of NIS-S, Comparison of the Pre-test and Post-test of the *Control Group*, comparison of the pre-test and post-test of the *experimental group*, comparison of the pre-test and post-test of the *control group* in terms of *gender*, comparison of the pre-test and post-test of the *experimental group* in terms of *gender*, comparison of the pre-test and post-test of the *control and experimental groups* and finally comparison of the pre-test and post-test of the *control and experimental groups* in terms of the development they have displayed in General Linear Model.

4.2.1 Findings of the Experimental Design

Comparison of the Pre-test and Post-test of the Control Group: As the number of the participants were less than 30, non-parametric tests applied for the analysis of this data. For the comparison control group, Wilcoxon Test was applied. Differences were found between pre-test and post-test results of the control group in terms of the development in nonverbal immediacy ($p < 0.001$, Wilcoxon Test, $Z = -3.607$), details of which are presented in Table 9. Moreover, this was found to represent a strong effect ($r = 0.787$). However, this finding does not mean that control group has displayed a significant improvement without obtaining a treatment. We can prove it in two ways. First, Wilcoxon Test, which is a kind of t-test but a non-parametric one, compares the means of any given group. However, these tests do not show that whether this increase in the mean of the group is a significant one or not. In other words, this test merely shows whether there is an increase in the post-test in

comparison with the pre-test in terms of mean scores. Second, in order to prove that this increase in the means of the control group is not a significant one, we need to refer to the norms provided by the designer of the NIS-S Scale (Richmond et al., 2003), which is given in Table 3. The Table 7 displays the means and SDs of the control group in pre-test and post-test, which is a concrete indicator of the fact that obtained findings of control group are not between desired norms of the NIS-S scale.

Table 7: Means and SDs of the pre-test and post-test of the control group

	N	Mean	SD	Min	Max
Pre-T	21	78,86	8,326	60	91
Post-T	21	82,95	6,989	68	92

Table 8 below presents the findings of Wilcoxon test of this finding. As is seen in Table 8, there is a difference between pre-test and post-test results of the control group; however, this finding is not significant in that it does not meet the criteria given by the scale designers. 3 trainees displayed no change in their immediate behavior during the course. The rest 18 improved their nonverbal immediacy.

Table 8: Comparison of the pre-test and post-test of the control group

Results	Ranks	N	MR	SR	z	P
Pre Test	Negative Ranks	3	4,00	12,00		
Post Test	Positive Ranks	18	12,17	219,00	-3,607	,000
	Ties	0				
	Total	21				

Comparison of the pre-test and post-test of the experimental group: Experimental group displayed a significant increase in the development of nonverbal immediacy ($p < 0.001$, Wilcoxon Test, $Z = -4,199$). Also, this was found to represent the highest effect size ($r = 0.875$). Also the Means and SDs were found to be between the desired norms, which are presented in Table 9.

Table 9: Means and SDs of the pre-t and post-t of the ex. group

	N	Mean	SD	Min	Max
Pre-T	23	78,04	7,888	60	91
Post-T	23	109,78	5,274	101	119

In Table 10, comparison of the pre-test and post-test of the experimental group is given. The results indicate a statistically significant increase in nonverbal immediacy of teacher trainees. All of the trainees improved their nonverbal immediate behavior after the treatment in the experimental group.

Table 10: Comparison of the pre-test and post-test of the experimental group

Results	Ranks	N	MR	SR	z	P
Pre Test	Negative Ranks	0	,00	,00		
Post Test	Positive Ranks	23	12,00	276,00	-4,199	,000
	Ties	0				
	Total	21				

Comparison of the pre-test and post-test of the control group in terms of gender:

That females are disposed to display their nonverbal immediate behavior more effectively than males is another norm of the NIS-S scale (Richmond, 2003). In order to reach necessary findings, Mann-Whitney U test was applied. Once again, as the number of the participants was less than 30, this test non-parametric t-test was applied. The pre-test and post-test of the control group were compared so as to find out whether there was a difference between genders in terms of a possible development in nonverbal immediacy. No differences were found between males and females in relation to the development of nonverbal immediacy ($p > 0.001$, Mann-Whitney $U = 14,000$, $Z = -1,311$). Also, this was found to represent a weak effect ($r = 0.221$). Table 11 displays the nature of the comparison of the pre-test and post-test results of the control group.

Table 11: Comparison of the pre-t and post-t of the control g. in terms of gender

		N	SR	MR	U	Z	P
Pres	male	3	26,50	8,83			
	female	18	204,50	11,36		-,656	,534
	Total	21			20,500		
Posts	male	3	20,00	6,67			
	female	18	211,00	11,72		-1,311	,190
	Total	21			14,000		

Comparison of the pre-test and post-test of the experimental group in terms of gender: However, analysis of the data regarding gender in experimental group produced different findings. The pre-test and post-test of the experimental group were compared so as to find out whether there was a difference between genders in terms of a possible development in nonverbal immediacy. Differences were found between males and females in relation to the development of nonverbal immediacy ($p < 0.001$, Mann-Whitney $U = ,000$ $Z = -3,747$). Also, this was found to represent a strong effect ($r = 0.781$). Table 12 shows the comparison of the pre-test and post-test results of the experimental group, and proving that after treatment females displays a stronger disposition to using nonverbal immediacy than males do. Moreover, this was found to represent a strong effect ($r = 0.781$) in the post-test.

Table 12: Comparison of the pre-t and post-t of the experimental g. in terms of gender

		N	SR	MR	U	Z	P
Pres	male	7	64,50	9,21			
	female	16	211,50	13,22		-1,306	,198
	Total	23			36,500		
Posts	male	7	28,00	4,00			
	female	16	248,00	15,50		-3,747	,000
	Total	23			,000		

Comparison of the pre-test and post-test of the control and experimental groups: As a greater piece of finding, comparison of both control and experimental groups in terms of pre-test and post-test findings revealed that experimental group developed nonverbal

immediate behavior ($p < 0.001$, Mann-Whitney $U = ,000$, $Z = - 5,678$) after the treatment while control group did not show any promising evidence of development ($p > 0.001$, Mann-Whitney $U = 229,000$, $Z = -,294$). Effect size was also found to be quite weak for the control group (0,004), which indicates the fact that any possible increase in the mean values of control group at the post-test stage has no effect. However, the findings of experimental group were found to represent a very strong effect ($r = 0,856$), which was the second largest effect size measured in this research. Table 13 presents the details of this finding.

Table 13: Comparison of the pre-test and post-test of the control and experimental groups

	Groups	N	SR	MR	U	Z	P
Pre T	Control	21	485,00	23,10	229,000	-,294	,769
	Experiment	23	505,00	21,96			
	Total	44					
Post T	Control	21	231,00	11,00	,000	-5,678	,000
	Experiment	23	759,00	33,00			
	Total	44					

Comparison of the pre-test and post-test of the control and experimental groups in terms of the development they have displayed: As the final step of data analysis, the pre-test and post-test of the control and experimental groups were compared to show the development which both groups have displayed during the treatment. In the analysis of pre-test and post-test results of the control group, an increase was observed, details of which was given in Table 8. As was stated, this increase was not significant. In Table 14 and Figure 2, general linear model clearly shows the fact that development in the control group is not a significant one, and experimental group showed a significant difference between pre-test and post-test results.

Table 14: Differences in experimental and control groups

Source of Variance	Sum of Squares	df	Mean Square	F	P
Between Subjects	7183,31	43			
Group(Experimental/Control)	3715,04	1	3715,04	44,98	000
Error	3468,27	42	82,57		
Within Subjects	12118,41	44			
Measurement (Pre T Post T)	7047,96	1	7047,96	337,86	000
Group* Measurement	4194,33	1	4194,33	201,07	000*
Error	876,12	42	20,86		
Total	19301,72	87			

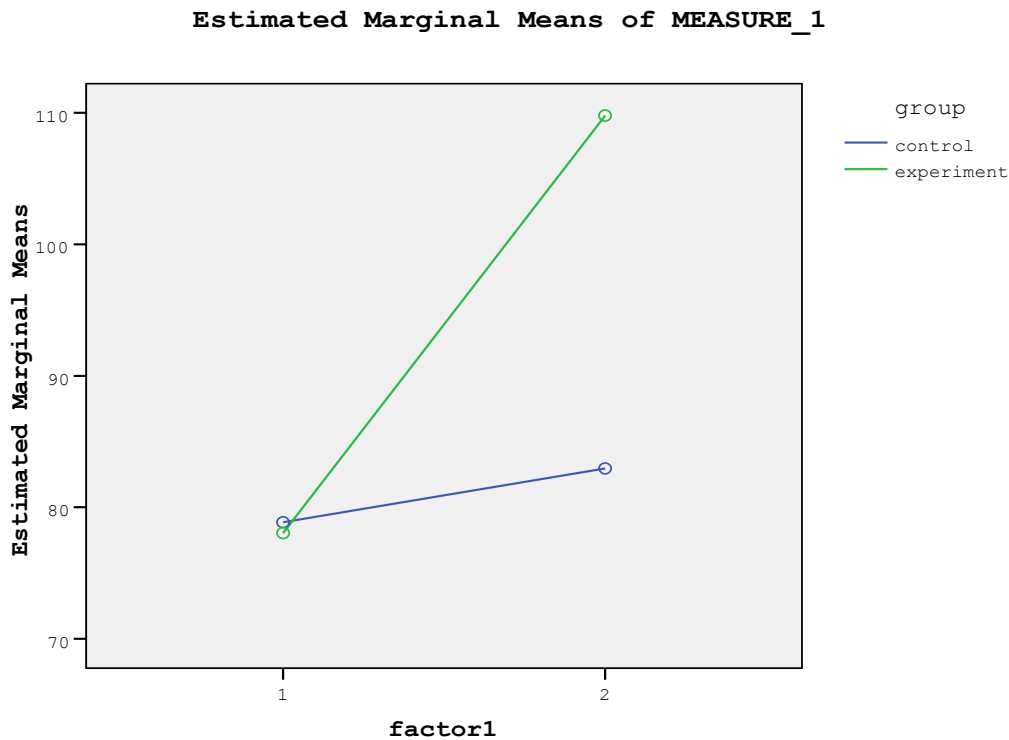
**Figure 2: General linear model**

Table 14 above shows the findings of General Linear Model, indicating that experimental group displayed a significant increase in nonverbal immediacy after the treatment. The Figure 2 shows nature of this increase in comparison with the finding of the control group. Green line represents the experimental group, while blue line shows the increase in the control group.

4.3 Qualitative Research Findings

Several qualitative data collection tools such as reflections, interviews and observations were used for obtaining data. The coding process was carried out with an independent researcher who materialized two steps during the qualitative data analysis. First step was the coding of the data. Second step was the categorization of the data. Both of these studies were carried out by the coder independent from the researcher. The coding process revealed a reliability of over %95 in coding and categorization. As the categorizations were found out to be parallel, the findings then analyzed in the final stage for reporting.

The analysis of this data resulted in some categories which were identified as the major contributions of acting to teacher education. These categories are ‘Awareness, Control, Autonomy, Self-Confidence and Self-Esteem, Identity’, which are presented in 4.3.1. The researcher believes that the first four acquisitions of the teacher trainees contributed to fifth one, the identity. Apart from these five areas that were developed by the teacher trainees in acting course, the contributions of acting course to nonverbal immediacy was also found to be remarkable in three areas which were named as ‘Personal Benchmarks, End of Identity and Result of Acting Knowledge’ and they are presented under 4.3.2. Both of these two major findings are discussed in relation to the data and the relevant literature. Finally, the perspectives and suggestions of teacher trainers and the administrator constitute yet another finding to be discussed under 4.3.3.

4.3.1 Discovering the Contributions of Acting

The initial findings indicated that the course started with confusion for the trainees. The first week session journals reflect this occasion clearly. One trainee stated that while they were excited to have an acting course, they were a bit concerned about whether they would be able to meet the requirements of the course or not. Another trainee presented her concern by claiming that “We do not know what acting is. We don’t have any talent in it. I hope I can do it and pass the course”. Surely these concerns and confusions can be

considered as normal and were expected because nobody would want to get educated in a subject in which talent and background information is crucially important.

Following findings of the first weeks represented the diligence and enthusiasm of the trainees in this course. Most of the trainees tried hard to associate the content of the acting course with their previous or current methodology classes. “These acting activities will be beneficial for us in our methodology courses in which we perform a lot of teaching demonstrations”(Trainee entry to session journal). Also most of the trainees reflected their expectations implicitly in session journals: “I believe that I will be more confident in front of the class at the end of this course” (Trainee entry to session journal). This expectation was repeatedly articulated by the trainees in the first and second session journals. Another expectation was to be able to use their body language and specifically voice effectively. “I know that an effective use and control of the voice is important for teachers. But I have a low voice, and when I get nervous, I simply cannot be heard” (Trainee entry to session journal).

These examples are good illustrators of the first two weeks of the acting course. The first interview was conducted during this period. The findings of the first interview (Appendix A) revealed the following findings:

Question 1: What do you expect from this course?

As the first remark, there was a consensus on the idea that this course should teach them to use their voice and body language more effectively. Basically all the students mentioned this issue in the interviews. Another expectation was to raise self-confidence in front of a group of people. Many of the trainees were worried about teaching in front of a crowd all day when they become a teacher. They also need to teach in their courses, which was defined even more stressful than the real-life teaching (First interview). The other major expectation of the class was to become an effective communicator. This actually resulted in a discussion on who an effective communicator was. Some trainees claimed that using body language and voice effectively would be enough to become effective communicator. However, others insisted that being a problem solver, a good observer and being empathetic were the major aspects of being an effective communicator. The

researcher mentioned that an effective communicator was actually a blend of these two approaches.

Question 2: What areas of the syllabus were most interesting for you?

Naturally the interests were centered on the expectations. Very few trainees displayed an interest in the readings and writing activities. However, there was again a consensus on the acting activities. Most of the trainees were also interested in teaching English through acting and drama techniques.

Question 3: What will be the contributions of this course to you as a teacher trainee?

The contributions of this course, according to the trainees, were based on their beliefs and values on arts and acting. The term acting has always been a fancy and interesting one for the Turkish people, and naturally the trainees reflected this social attitude. The contributions they have identified were: body language and voice, self-confidence, being more interesting and resourceful as a teacher and being an effective communicator. No doubt this definition, and accordingly this motivation, is very important for establishing the personal and common outcomes in the acting course.

Question 4: Is there anything that worries you or your friends about the course?

As was stated, the only concern of the trainees was about the vague skills and knowledge that they thought the course required. This aspect of the interview was important and quite unexpected for the researcher. The trainees were told that they needed to display no further talent than what they had as a teacher trainee. This question of the interview was a good reason to mention the aim of the course to the trainees and to diminish their stress on the course.

Question 5: Were you given a syllabus? (Please see Syllabus in Appendix C)

All the trainees were given the syllabus by the trainer of the classroom.

Question 6: Were you explicitly told about portfolio assessment and other components of the course?

All the trainees were told about the content of the portfolio they had to keep. They were also informed about the assessment criteria, deadlines and importance of the portfolio.

Question 7: Do you know what your responsibilities are?

The trainees reported that they knew their responsibilities.

Question 8: Do you see this course as a burden or as a journey?

Apart from 1 trainee, 21 trainees reported that this course would be an interesting experience for them. The trainee was asked why she saw this course as a burden. Her response was that they were not interested in learning about acting.

Question 9: Do you have any suggestions about the course?

The trainees reported no concrete suggestions for the course.

4.3.1.1 Awareness

As the course continued, the trainees practiced different acting activities in which they did some exercises on body language, sensory awareness, emotional preparations and voice. The session journals and reflections of the trainees clearly pointed out a transitional period in which trainees develop awareness on various aspects of their professional and personal selves. Through analysis of the data, these aspects of awareness were identified as (1) physical awareness, (2) emotional awareness, (3) meta-cognitive awareness and (4) nonverbal awareness.

Physical awareness was surely provided by the various acting activities in which trainees took actively part in and interacted bodily and kinesthetically with others in the classroom. Physical awareness can be defined as the conscious selection and application of personal body language patterns as well as observing body language of others. It was observed that ‘body language’ and ‘sensory awareness’ activities fostered this awareness in trainees. They unanimously reported that doing many acting activities provided them with the insight of how they look in-action and also how others look in various exercises. This can be seen as an important step simply because an actor should know how s/he looks, what physical resources s/he has and how s/he can make use of these resources to convey the desired message. “After these activities, when I walk to dorm, I feel my walking in a different way. I mean...I can observe myself from an outer camera and see how I walk. I

became more aware of my physical movements” (Trainee entry to session journal). A parallel observation made by the researcher in the first observation, which was on third week. The trainees were not worried because they were observed or doing a task with a trainer in the classroom. They were more like aiming at accomplishing the task given in the activity, so much concentrated to their work. To give an example, in the fifth activity which focuses on developing sensory awareness, they need to follow the movements of their partner. During this activity, it was interesting to see that each pair started with a sort of anxiety, a usual one as all teachers can feel when observing such an activity. However, after a short while, eleven pairs separately begun to synchronize with each other and by guessing the following movement of the leading trainee, the imitating trainees caught an invaluable moment of bodily awareness. It was a complete new experience for the researcher to see people outside from acting community practicing and even doing good in acting activities.

Another astonishing achievement was observed on the same day in activity six, which is perhaps by far the most demanding acting exercise that was included in the syllabus. The name of the activity is ‘Happening’ aiming at developing sensory awareness and body language. There is no actor who has not practiced happening in his life. Happening activities are that common and crucial in actor training. Actually this activity was used in the first week of the practices in pilot study of the acting activities, and the trainees were not able to perform it at all. Then this activity was placed in the middle of the syllabus and assigned as a one-week project work so as to give trainees adequate time for practice.

In happening activities, actors create a scene, a frozen photograph, which tells a story. The story can be very complicated or a simple one. Mostly, this depends on the creativity and ability of the actors. Some of the aims, of course, are to enhance creativity, develop observation skills, practice body language and cooperation. The activity was assigned one week before so that trainees may practice many times before performing it in the classroom. However, a spontaneous actualization of the activity may be required in the classroom. Far beyond the expectations of the researcher and far different from the piloting process, the happenings performed were quite professionally! The pre-text of the picture was prepared quite cleverly. The identified postures, gestures and mimics were much better

than a performance of an amateur. However, what astonished the researcher most was actually not very well prepared happenings, but mostly the atmosphere that the happenings created in the classroom. The trainees believed in their roles and the whole picture so strongly that one could easily get the artistic impression, the influence of the performance. Actually theatre art is in a sense, nothing but that: to make people believe in you by believing in your message.

Therefore, it can be said that trainees were on the right way of developing a physical awareness. Surely, this does not happen overnight. However, what was for sure was that a significant increase in three weeks was more than promising for the rest of the nine months. In the following weeks, the reflections of the trainees in the interviews and session journals revealed the significant development process of a physical awareness. A trainer stated in his entry “After all these acting activities that we do in [the] class, I can say that I am more aware of personal and of my friends’ nonverbal communications in the demos [the micro teaching demonstrations performed in methodology courses]”. This physical awareness process was also observed by the researcher in the 8th activity, in which trainees create an imaginary house by adding some details for the following trainee who has to be careful of these details and add more. As the number of trainees entering the imaginary house increase, the details of the house increase accordingly. During this activity, the trainees displayed a high level of physical awareness. To give an example, they sit on the sofa exactly the same way with the previous trainees or they open the doors quite similarly.

Another evidence of the physical awareness was revealed in the final interviews (Appendix A). The trainees were asked to reflect upon their overall in an interview question. Unanimously the trainees claimed that they felt more conscious of the body language they were using in teaching demonstrations. Some trainees mentioned a different type of physical awareness, which was not anticipated by the researcher at the beginning of the treatment. Some of the trainees claimed that in pair and group works they created a bond between their partners in the acting activities, which was also transferred into the pair works methodology classes. “I can feel the following movement of my partner in the teaching demonstrations and shape my next movement accordingly” (A trainee in the final interview). This ability is one of the most important acquisitions of an actor. “When we do

an improvisation in the creative drama course, I can anticipate what my partners will do next. This gave me the ability of adjusting my role just in that moment of acting” (A trainee in the final interview). This type of awareness can be interpreted as a development process of the skill that will enable trainees to make accurate choices of body language patterns and apply them effectively. It is also a strong indicator of the fact that they have developed a strong sense of personal observation, as well as observing the body language of others consciously.

Closely related with the physical awareness, another type of awareness that was observed and categorized was the emotional awareness. Emotional awareness can be defined as the state of spontaneous consciousness on personal mood when performing a role or teaching group of students. In other words, it is in-action awareness. This type of awareness requires personal observation in the moment of performance, or in the moment of interacting with the students in the classroom. Being aware of the emotions during a teaching process will enable teachers to understand what they feel and why they feel so, which is crucially important to make necessary manipulations. We have mentioned that the beginning point of acting is to know how you feel and how to make desired manipulations. In this respect, the trainees gradually displayed an emotional awareness. “When I stand in front of the class and teach, it used to begin with a feeling of terror and anxiety. However, now I am more controlled, and this helps me manage the anxiety” (A trainee in the final interview). A personal observation of a trainee is an interesting one. She is also teaching part-time at a private language school, mostly to adolescents:

When I was not able to get my students to listen to me, I used to get angry. Usually this anger then resulted in over-reacting one of the students in the classroom, which was simply killing the atmosphere that I wanted to create. Now when I get angry because of a discipline problem, I don’t let my anger to influence my attitudes in other occasions. For example, I get angry to some group of students, but I know that it is not the fault of the rest because I can observe the source of my anger and know that this anger is not because of the students, but because of my lack of control of my mood. Students will of course make noise, and it is me who will take their attention (A trainee in the final interview).

The idea that the certain emotions that are encountered during teaching can be manipulated in line with the requirements of the course objectives was an important acquisition of the teacher trainees. During the acting course, they were introduced the concept ‘existing atmosphere’ and ‘target atmosphere’ several times in discussions and in feedback sessions. Existing atmosphere can be defined as the current climate in the classroom. Are the students bored or excited? Are the students interested in the course or not? Is the teacher interesting enough to secure the attention of the students? “To teach artistically, whether engaging in specific arts activities or attending to the aesthetic qualities of experience, a teacher must trust his or her intuition and respond to the individuality of students” (Oreck, 2004, p. 67). Existing atmosphere can be manipulated by the teacher by first defining it accurately and implement some acting techniques into the actual mood of the classroom. As Oreck (2004) points out this can be facilitated by appealing to aesthetic needs of the students. Target atmosphere is, as the name suggests, the necessary climate in the classroom which best serves for the curricular and course objectives. Sometimes an energetic atmosphere may be necessary, but sometimes more stable and warm atmosphere may cater for the needs of the teacher to teach more effectively. In this respect, the emotional awareness that was observed as an acquisition in trainees will help them to trigger this movement from existing to target atmosphere in the classrooms by first defining their own mood and identify areas in which they need to make manipulations in how they feel. Only then an honest communication and interaction may be secured.

Meta-cognitive awareness or meta-cognition refers to the ability of learners to be aware of and monitor their learning processes. It is defined as thinking about personal thinking process (Hartman, 2001). Meta-cognitive awareness was first defined by Flavell (1979) as one’s ability to understand, control, and to manipulate his own cognitive process to maximize learning. During the treatment process, the trainees showed significant evidence regarding a development in their meta-cognitive awareness. This evidence was mostly derived from the notion of change they mentioned repeatedly about their thinking and attitude towards their profession. “After the midterm, I was thinking about my philosophy of teaching. Then I felt that I was thinking wrong about myself, believing that I was not able to become an influential teacher. However, this thinking was wrong”(Trainee entry to session journal). Another trainee mentioned that he was able to observe his

thinking process about being a teacher and a teacher trainee. She believed that this ability was in a development process thanks to acting activities and the course. Another trainee reported that “It is always about how you think. All the obstacles that I created about teaching were nothing but the way I think. Now my thinking is changing, so are my perspectives”(Trainee entry to session journal). There was a general accord among the trainees with the idea that the micro teaching demonstrations that they prepared and performed for the methodology courses were also a kind of acting activity. To make it more clearly, the trainees reported that the way they approach to micro teaching demonstrations changed due to acting practices. They claimed that these micro teaching attempts were also invaluable in terms of developing their use of voice and of body language. This can be regarded as an improvement in their meta-cognitive awareness because they manipulate one of their knowledge, a cognitive one, and benefit from their micro teachings more than they did before. “I used to think that we really didn’t need to do all these demonstrations after we prepared the lesson plan. Demos were nothing but a source of anxiety. However, I see them as rehearsals of my actual teaching and give them importance” (Trainee entry to session journal).

Another evidence of the improvement in meta-cognition is the change in their definition of thinking. “I am amazed to see that how much change we can do in our teaching thanks to these acting techniques .Now my courses are more important than it was because I know that I can teach effectively” (Trainee entry to session journal). No doubt this change is an indicator of the fact that they will be approaching the courses in pre-service years in a different and a more effective way. “Learning acting skills resulted in many change in my perspectives on teaching. I know that nothing is left to coincidences and chance from now on. I can teach better now” (Trainee entry to session journal). In the final interview with the trainees, they unanimously agreed that they become effective observers of their own thinking habits, and make necessary changes as a trainee. Actually they believed that this change was a natural process of learning acting skills and approaching their profession as a performing art.

In a sense, nonverbal awareness that was presented as a sub-category of awareness is not different or separate from physical, meta-cognitive and emotional awareness.

Therefore, a significant increase in the previous sub-categories can be regarded as the indicator of the development in nonverbal awareness in communication. Nonverbal awareness can be defined as the awareness on personal coding and encoding of the nonverbal messages as well as observing how others manage this process. In many activities, they were supposed not to use any verbal message, but communicate nonverbally.

Each trainee performed 24 different acting tasks, and five or six of them required so much practice outside the classroom. This was found to be intensive enough to develop a nonverbal awareness. Also they practiced various nonverbal communication skills in the activities. “After this course, I watch my professors more carefully and consciously in the courses. I can see what they think more clearly” (Trainee entry to session journal). Another trainee put an emphasis on the importance of nonverbal communication. “Now I cannot imagine an English teacher who did not learn what we have learned about communicating nonverbally” (Trainee entry to session journal). For the researcher, perhaps the development of the nonverbal communication skills was the most obvious and clear observation. During the activities that were performed at the end of the course, the trainees showed a strong consistency between their verbal and nonverbal messages.

I can say that an honest and a sincere relation with the students can be created by effective use of nonverbal communication skills by teachers. Most of the time teachers say something that they don't mean in the classes. As a teacher candidate, I observe it every day and I don't want to do the same mistake. I hate when people misunderstands me. However, if I pay attention to the nonverbal messages I convey, than I can become a more powerful communicator. All I need to be positive, encouraging and enthusiastic. But I must do these nonverbally, which we have already learned in our creative drama course. It is about how I feel. If I can change how I feel, I can change how I look and sound better. That is what I have learned in the course (Trainee entry to session journal).

Clearly the trainee presents the gist of the course and the importance of nonverbal communication in the language classes, or perhaps in all classes. The other courses in which these trainees performed many teaching demonstrations were an invaluable experimental arena for both trainees and the researcher. For the trainees, observing the concrete contributions of the acting class was a source of motivation. As for the researcher,

the feedback of the trainees on this issue was a dependable data in that the knowledge and the skills they acquired were spontaneously transferred to their teaching skills and strategies. Nonverbal awareness, in this respect, was perhaps the most mentioned acquisition that was articulated by the trainees. “Knowing that I can see other people’s nonverbal communication styles gives me a confidence. When I teach in front of my professor at methodology course, I am thinking of presenting my new abilities”(Trainee entry to session journal).

In the final interview with the trainees, they unanimously reported that they improved their nonverbal communication skills, that they developed their observation skills on nonverbal communication and that they were more aware and sure of the choices they made in their nonverbal communication.

4.3.1.2 Control

Another major category of the findings was ‘Control’, which refers the ability of managing various inner and outer variables that relate to effective communication and performance of the teacher trainees. In a sense, acting is all about control. Most of the audiences of theatre and cinema may believe that the actors actually live that moment of the fictional character to reflect and transmit the emotions effectively. However, this is wrong. Of course, actors do understand how the character they perform feels, who s/he really is and so on. This careful analysis of the character provides actors with the opportunity of making right choices of voice, body language, overall mood and attitudes of the target character. In order to act it out consistently, the actors need to have a strong control on their physical appearance, voice and emotions. This is same for the teachers, and it is highly important that teacher trainees in this creative drama course develop some control over their communication skills. The ‘Control’ variables that were found to improve during treatment were sub-categorized as (1) Physical Control, (2) Emotional Control, and (3) Atmosphere Control.

Physical control was found vast in the data. Trainees repeatedly mentioned that they were able to make right choices of body language and voice at the end of the course, in the

interviews. Therefore, the first contribution of acting course was that trainees were at least in a process of becoming strong controllers of their nonverbal choices, and their voice. “In micro teachings, the moment I feel that I look nervous or simply indifferent, I immediately change my nonverbal messages and try to look the way I want to” (Trainee entry to session journal). Unanimously trainees reported that they were able to control their body language more effectively thanks to acting activities. The researcher focused on this claim and asked questions about how they do it in the final interviews.

An interesting finding on the physical control was that the trainees associated their physical control with their repertoire of acting. We can define the repertoire of acting as the gestures, postures, mimics and other nonverbal elements that are practiced and adopted by each trainee as a personal acquisition. These elements may be somehow invented in any activity or copied from someone else, but whatever the source is, the trainees claimed to develop a personal repertoire of acting in their reflections. This repertoire was found out to be the major factor in the physical control. In the final interviews, the trainees were asked whether they are able to control their attitudes in front of the students. Most of the trainees claimed that they were more successful in controlling their attitudes thanks to various gestures, mimics and postures they developed throughout the course. This is a strong indicator of the fact that the more acting practices, improvisations are performed in teacher training courses, the better trainees become in creating, or inventing, their way of acting and performing as amateurs.

Emotional control can be seen as the output or product of the emotional awareness that we have discussed previously. It is perhaps by far the most important issue for a performer to be able to control her or his emotions and make necessary manipulations so that teaching can be facilitated more efficiently. Unanimously the trainees reported that they developed the skill of controlling their emotions throughout the acting activities. The consensus was on the idea that this control of emotions was directed by the course objectives as well as the personal definition of what teaching is.

“When I consider my teacher identity as a role to perform, any unexpected emotion that emerges during teaching becomes a problem to be solved. Positive or negative, extreme or usual, this is not the criterion. The criterion for me as a teacher is that whether this feeling

that dominates me in a specific moment caters for the aims of the course or not. If it helps me teach better, then I make use of it to strengthen my communication with the classroom. But if it is not a supportive feeling such as offending to a student or getting confused because of an activity that I will conduct, then I just try to find a solution to overcome this emotion. This strategy helps me focus on my performance and on things that matter in the classroom. As I have said, all feelings are about my professional self and should be dealt professionally. Of course, as a teacher I carry many things to home. I am not talking about a mechanic process. However, I know that whatever I feel will have an impact on my students, and I cannot risk their learning” (From a trainee essay).

For teacher trainees, it is important to develop a sense of professionalism and approach their job accordingly. This development seemed to be the outcome of taking teacher as a role which can be rehearsed and developed in accordance with the personal resources and abilities as well as with the macro variables such as needs of the students and possibilities of the context in which they will be teaching shortly.

During the final interviews, the commentaries of the trainees revealed the fact that emotional control can also be the outcome of the developing teacher identity. “As a teacher candidate, I know my aims and abilities. Therefore, I always shape my attitudes in micro teachings in parallel with my aims and abilities” (From final interview). It is obvious that the activities regarding the teacher identity had a notable impact on the trainees. In an activity (14th activity), they were asked to think about the ideal teacher identity that they were aspired to construct. As a follow up, in the activity 16, the trainees were asked to state the knowledge, skills and acquisitions that shape their teacher identity. Further discussions in the classroom were reported to produce adequate ideas on personal desires for constructing teacher identity. In the final interviews, this perspective was repeated in different ways by the trainees: development of the teacher identity contributes to emotional control in teaching performances.

Atmosphere control was perhaps the most concrete ability that was developed by the trainees in treatment process in that control of the teaching atmosphere, manipulating it when necessary was one of the major purposes of teaching acting to teacher trainees. As was stated, the atmosphere was discussed in the creative drama course in two distinct aspects; namely, ‘existing atmosphere’ and ‘target atmosphere’. We have already discussed

these notions in data analysis before. However, from a different point of view, it was found out that being able to manipulate the existing atmosphere to approximate it to the target atmosphere was another way of control that was acquired by the trainees. “I immediately observe the students in the classroom and employ some teaching techniques to prepare them for the course. Most of these teaching techniques are the enhanced versions of the usual warm up activities that we learn in methodology courses”(Trainee entry to session journal). Here the vocabulary choice is important. The trainee was asked about the phrase ‘Enhanced versions of teaching activities’ in the final interviews. The response worth mentioning:

I mean by it [referring to the phrase] using the ELT techniques in a better way. For example, in warm-up activities, I need to use my voice more colorfully and also my body language in a more exaggerated way so as to get the attention. Mostly we do speaking activities that require kinesthetic...actions... movements. That is why I mostly demonstrate what I expect from them. Or if I am teaching classroom language, I need to use TPR [Total Physical Response]. All of these techniques and activities require an effective use of body language and voice. I can say that I have learned the knowledge about teaching in method courses, but how to...realize them...I mean I have learned how to perform them in the creative drama course (From the final interview).

No doubt that the trainee mentioned the distinction between what we have called ‘Whats of ELT’ and ‘Hows of ELT’. Most of the time teacher training courses mention what to do it in the classroom, but how to materialize those remains uncharted. To give an example, using voice and body language efficiently is a motto of all teacher training courses. However, how to use these communication tools is hardly practiced. In this respect, as the trainee mentioned, being able to use these very essential teaching techniques provides even novices with the opportunity of manipulating the existing atmosphere of the class to reach the desired, the target atmosphere.

4.3.1.3 Autonomy

Holec (1981, p. 3) first defines autonomy as 'the ability to take charge of one's learning'. Although there is a vast amount of ongoing debate on theory and practice of

learner autonomy, what we know for sure is that autonomy refers to the curricular objectives of all educative activities that aim at independency of the learners in a life-long learning process. The terms commonly utilized in the definition of autonomy are 'independence' (Sheerin, 1991), 'language awareness' (Lier, 1996; Holmes & Ramos, 1991), 'self-direction' (Candy, 1991) and responsibility (Benson & Voller, 1997).

During the acting course, the trainees displayed some attitudes which were categorized under the term autonomy. The sub-categories of the 'Autonomy' identified in the data were as follows: (1) Developing Personal Resources and (2) Problem Solving.

Developing personal resources refers to the need and desire for investing in the knowledge and skills that were acquired in the acting course. The trainees agreed that they would be looking for ways of improving their acting skills even after the completion of the course. Actually, most of them believed that many exercises can be done at home. As the course progress, the trainees begun to report repeatedly that they would be doing these exercises after the course. This point was an interesting finding for the researcher. At the end of the course, this issue was discussed with the trainees in the final interview (14th question). Most of the trainees responded positively. However, their positive response may not be the concrete evidence of the fact that they will be really practicing acting in the following years, even when they become teachers. When they were why they would do acting practices, trainees responded that most of these exercises were needed to be performed regularly so as to make use of them. "Actually I know how to practice use of voice. As we know, using voice effectively takes a lot of time. Therefore, I will be practicing until I feel that I have a control over my voice" (From the final interview). This point, the practice of voice, was the common stance of all the trainees. "I will also do some acting practices with my students when I become a teacher. These activities will help me as an actor-teacher and my students as language learning activities" (From the final interview). During the course, the trainees were also practiced teaching English through creative drama, so they believe that these activities can be utilized in EFL context, which is nice to observe.

Apart from the tendency of keeping acting practices among trainees after the course, another evidence of autonomy is the abundance of the data that relate to the 'Problem

Solving'. It is crucially important that we narrow the problem solving in classroom context in which teacher is the problem solver in the unexpected or unusual cases that emerge in an interaction process. We can confidently claim that this problem solving ability was a contribution of the improvisation activities. Actors do solve a lot of problems on stage, communicating with the other actors. Actually, acting itself is a problem solving process. The dynamic nature of the communication and interaction on the stage brings a lot of new and unique incidences which should be solved by the actor for keeping the communication flow and the show go on. This is precisely similar in teaching. The communication atmosphere of the classroom can be even more complicated and demanding than theatre halls in that a single teacher needs to solve many problems of at least 15 and 20 students without any support of another teacher. Surely teachers develop a sense of improvisation as they get experienced. Pre-service teachers, on the other hand, claimed that they had been developing a problem solving skill in classroom communication.

Sometimes even our friends react to our teaching in an unexpected way in teaching demonstrations. In such cases, I try to be as natural as I can be and do what is best for the classroom and that specific learner. I guess this is about good observation. I mean when you really observe the situation and understand the reason of that action, you can react better. As we have learned, to act is to react! (From the final interview).

Problem solving skills are indispensable for all the teachers. It is important to note that all the trainees considered problem solving in communication as a tool of keeping the classroom atmosphere appropriate for learning or simply the way it should be. "I can respond to some situations in the classroom more rapidly and effectively. This is important not to lose any student's attention" (Trainee entry to session journal). The conclusion that we reached is that when the trainees are disposed to maintain the atmosphere that they have created, they tend to utilize acting techniques to solve problems in the classroom. Discipline problems, unexpected reactions of the students, any incidence that is related with the classroom context were defined as problems, and trainees were found to be more confident in dealing with them.

The researcher first attempted to discuss problem solving under two categories which were problem solving and decision-taking. However, further analysis of the data

showed that decision-taking was already a part of problem solving skills. In other words, the trainees were taking some certain decisions to solve the aforementioned problems. Therefore, we can claim that problem solving skills include decision-taking process.

4.3.1.4 Self-Confidence and Self- Esteem

As was reported, the trainees displayed anxiety at the beginning of the course due to the content and possible requirements of the course. The first interview was a golden opportunity for the researcher to persuade trainees. The further data from the course revealed a significant amount of evidence proving that the trainees developed their self-confidence and self-esteem as they witnessed their personal growth and attainment during the course. “I know that I am not that bad in the acting activities. At first, all the activities we were introduced seemed difficult, but then when I have seen that I can accomplish them, I feel a lot better” (Trainee entry to session journal). The first step of developing the self-confidence was to be able to complete the acting tasks successfully. The second step was indeed the most important output of these activities.

I know that we are not educated as actors. Actors obtain a far complicated education. However, I know...I am sure that the actors also did these activities when they first begun their schools. After we completed the entire course, including readings and all that writings, I feel very confident about teaching in front of my friends and professors. I can say that I am quite excited and impatient for the next year because I will be teaching in a real classroom to real students. Learning all those acting techniques has become one of my part,..., part of my thinking and approach to teaching. Therefore, I know that I will be teaching a lot better next year. I mean...we learned to stand in front of students. That is a thing, an important thing (From the final interview).

More or less, the rest of the trainees gave similar reflections. This is a strong evidence of the contribution of acting activities to the self-confidence and self-esteem of the teacher trainees. However, unraveling the nature of this confidence was also important. To this end, the trainees were asked about what exactly the acting course provided them as a support of self-confidence and self-esteem. Unanimously the trainees reflected the following statements:

- Use of body language and voice
- Knowledge of use of space (walking, postures, use of teaching space, general movement techniques of actors)
- Teacher as a role (They rehearsed their ideal teacher identity during the course.)
- Control of classroom atmosphere (Techniques for moving from existing atmosphere to target atmosphere)
- Practices on nonverbal communication

Also some trainees claimed that they learned new techniques for teaching English. Actually they did learn some new techniques and practiced them in creative drama teaching demonstrations. However, this acquisition is excluded from the list which presents the source of self-confidence and self-esteem for the trainees. Among the items of the list below, the one that is about ‘Teacher as a Role’ may require a further explanation. As was stated, the trainees identified and rehearsed their ideal teacher identities during the course in various different activities that were done in and out-side the classroom. Surely identifying a teacher identity and rehearsing it was a hypothetical activity. Before starting profession, the construction of teacher identity cannot be completed. However, the construction period may begin during pre-service years. In this respect, the trainees mentioned that thinking about their future teacher-self and even practicing it was refreshing and a complete new experience for them. This issue is discussed in detail in part 4.3.1.5.

4.3.1.5 Identity

The qualitative data was full of evidences of developing teacher identities in teacher trainees. As a matter of fact, the previous categories discussed so far can be regarded as the first-hand evidences. Being aware of the personal and professional skills and resources (Awareness), the competence of controlling and manipulating these skills and resources (Control), observing the thinking process that went through various developments (Metacognition), being able to work independently on the content of the acting course (Autonomy) and finally acquiring confidence in acting techniques as a teacher candidate (Self-confidence and Self-esteem) can be regarded as the footprints of a developing teacher

identity. “What makes someone a good teacher is not methodology, or even ideology. It requires an engagement with identity, the way individuals conceive of themselves so that teaching is a state of being.” (Danielewicz, 2001, p. 3) In this respect, the major finding of the qualitative study that relates to teacher identity is that an acting course contributes to development of the teacher identity in pre-service teacher trainees. As Danielewicz (2001) states the development of the teacher identity is a significant indicator of investing in successful teachers. One trainee wrote in her essay:

I was quite amazed to see how rapidly I was changing. The films, soup operas and theatre plays that I watched after the course were not the same...I can see some details of the acting techniques that I have learned in my course. It is interesting to feel a new persona in your mind. Thinking as a teacher, observing as a teacher and even behaving as a teacher...This is my greatest learning in this course. I now have an approach, an argument...or a perspective as a teacher. I know my circle of attitudes, my limits and style. Doing many rehearsals on my teacher identity provided me with an insight of who I will become and who I should become as a teacher. It is also nice to see that this new self is flexible, and the more I study hard for my teaching demonstrations, the better it gets. The rest of my studies and career will be based on this concrete ground, my teacher identity (From a trainee essay).

Hanning (1984) believes that teachers should not walk into classrooms with their personal self. Actually he corrected himself before giving a suggestion to teachers: “Just be yourself!” It is a fact that the personal self of a teacher may not be pedagogically appropriate for serving the needs of the students. In other words, we cannot leave many important burdens on the shoulders, or on the mercy, of personal self. Teaching is a profession and teacher is someone that we can all define her/his major characteristics. Therefore, we should remember the corrected suggestion of the Hanning (1984): “Make yourself!” In the purest sense, the trainees ‘made a new self’ for themselves in the acting course. “Personally, I am shy and introverted. However, as a teacher I cannot be. Therefore, my teaching persona is more extraverted and social. Actually, this is the only way to become a good language teacher. After all, we teach communication” (From a trainee essay). This trainee wisely presented the reason why teachers should develop a teacher identity.

The question of how all the teacher trainees developed a teacher identity, to some extent, was asked to the trainees. The responses were in line with the observations of the trainer of the course and the researcher. The first evidence the trainees presented were the acting activities that were specifically designed for identity development. Writing activities, emotional preparation activities and many more rehearsals in the syllabus explicitly aimed at developing teacher identity. Therefore, naturally trainees mentioned these studies and set of experiences that they went through during the course. They also accentuated the analysis of various videos of the teaching demonstrations including the videos of experienced teachers. They believed unanimously that observing how the lesson of different teachers flow and what strategies they employ had a significant impact in shaping their beliefs and attitudes as prospective teachers. The final and perhaps most striking evidence that the trainees pointed out was the fact that the teaching was practiced as a role and rehearsals were designed and conducted for each and every trainee. They strongly believed that taking teaching as a role to be rehearsed, or approaching teacher identity as a character to be performed significantly contributed to their development of teacher identity.

4.3.2 The Factors Influencing the Nonverbal Immediacy

It was proved that learning acting contributes to nonverbal immediate behavior of teacher trainees, which was the major finding of the experimental research of this dissertation. The qualitative data in hand also included remarkable amount of evidence on the factors that influenced the nonverbal immediacy of the teacher trainees in an acting course. The factors were categorized are as follows

- As Personal Benchmarks
- As Ends of the Identity
- As a Result of Acting Knowledge

Before discussing these sub-categories, it is necessary to mention some points. As a matter of fact, the trainees developed their nonverbal immediacy because they practiced it implicitly many times in the course. To give some examples of these practices, the activities aiming at manipulating the classroom atmosphere required nonverbal immediate

behavior. Trainees also practiced enthusiasm and being energetic, and these activities again took nonverbal immediacy as a prerequisite for establishing an effective communication with the classroom. The teacher trainees also performed many practices on use of classroom space. In these activities, they discussed the importance of proximity. After all, one of the major topics of the course was nonverbal communication. As was stated, trainees developed their nonverbal communication skills. As for attaining a success in communicating with their students, trainees regarded nonverbal communication as an indispensable aspect that they should be aware of and manipulate as successfully as possible. Therefore, nonverbal immediacy can be considered as an indispensable part of actor-teacher communication.

4.3.2.1 As Personal Benchmarks

Trainees regarded success in communication as the most important contribution of acting course. They believed that among other contributions of learning acting techniques, it was the ability to communicate more effectively that mattered most for them. Nonverbal communication, in this respect, was the most appealing and interesting aspect of the course for the learners on the grounds that none of them had a course or did any practice on nonverbal communication. Ironically, they heard the term quite a lot in the methodology classes.

The identity portraits that each trainee adopted was found out to constitute the nonverbal immediate elements. “Apart from many details of my teacher identity, I know that I will be smiling, encouraging teacher who displays his interest in his students both verbally and nonverbally.”(Trainee entry to session journal) More or less, personal standards of teacher trainees include the nonverbal immediacy as a must and requirement for becoming an effective teacher. “There are things that I must display a teacher. Not all of my thoughts, but I must physically show that I care about them. Otherwise, they may not be able to understand just by observing my actions” (From an essay). It is another remarkable indicator of the personal benchmarks of the teacher trainees. What is clear for the researcher is that if acting activities had even a slight contribution to communication and teaching skills of teacher trainees, nonverbal immediacy would be the most developed

variable simply because most of the acting skills have strong parallels and common grounds with nonverbal immediate behavior. Therefore, qualitatively and quantitatively, we have significant findings pointing out that acting course led the teacher trainees to acquire new criteria and standards of their own teacher identities, and nonverbal immediacy is an important item in this list of standards.

I cannot imagine being nonverbally rude or cold to my students. We learned how to be immediate. Then if I want to teach effectively, what is the reason for not being nonverbally immediate. Perhaps that is why we do love some actors or some professors very much. They are nonverbally immediate, naïve and kind.... Really, I know many teachers who would like to learn about what we have already learned in this course (From an essay).

As is seen, nonverbal immediacy was adopted as a standard of effective teaching. The ration is quite a simple one. If you know to be immediate, why not to implement it?

4.3.2.2 As Ends of the Identity

The activities that were about developing a teacher identity started with the question of common grounds of the desired teacher identities. What characteristics of the teacher identities were in common in all of you as teacher trainees? The findings indicated that the elements of nonverbal immediacy, excluding the touching, were identified to be the common characteristics of each and every trainee in the experimental group. The touching was not mentioned as a common feature of ideal teacher identities by all of the trainees. The interpretation of the researcher is that most of the teacher trainees want to become a primary and secondary school English teacher. In this context, the touching can be considered as an expected nonverbal immediate behavior. However, few trainees aim at teaching at tertiary level as an English instructor. They may not consider touching element of nonverbal immediacy as a frequent behavior at tertiary level, in which they will be teaching young adults and adults.

The following activities on teacher identity during the course led the teacher trainees to reflect upon the major characteristics of their own teacher identity. As was accentuated before, these studies were carried out so as to identify personal ‘Teacher Role’

to be rehearsed in the following activities. In these essays, nonverbal immediacy was again regarded as one of the major pillars of their teacher identity. Therefore, we can conclude that nonverbal immediacy was (1) regarded as a part of teacher identity, (2) considered to be a characteristic of teacher identity to be rehearsed and developed and (3) acknowledged as a prerequisite for becoming an effective teacher.

During the performance period of the pair works in which trainees demonstrated an integrated drama lesson plan (please see Appendix E for the sample lesson plan), the rest of the classroom and the trainer gave feedback to these teaching demos. It is important to mention that nonverbal immediacy was among the criteria list of the peer feedback form (Appendix F). Therefore, each and every trainee needed to perform the demonstrations by displaying evidences of nonverbal immediacy, and also each and every one of them were given feedback on their performance. Therefore, the content of the acting course required teacher trainees to practice nonverbal immediacy. “I believe that being positive and encouraging will be what my students will remember about me. The strategies that I developed to be nonverbally immediate teacher will help me a lot to realize my outcomes as a teacher”(Student entry to session journal). Although expressing it in different ways, the idea of being nonverbally immediate as a teacher was adopted unanimously by all the participants of the acting course. Therefore, it can be concluded that one factor that influenced the nonverbal immediacy was the type and nature the teacher identities that were adopted and practiced by the trainees thanks to acting course.

4.3.2.3 As a Result of Acting Knowledge

As a matter of fact, this sub-category has already been mentioned in 4.3.2.1 and 4.3.2.2 by presenting the data on the impact of developing teacher identity on nonverbal immediacy. However, in this part, the sub-behaviors that comprise the nonverbal immediacy (Please see Table 3) will be discussed to make a synthesis of acting techniques and nonverbal immediacy. Richmond and McCroskey (2004) listed the certain behaviors of a communicator displaying nonverbal immediacy as follows:

- Physical proximity

- Body orientation (Lean forward when communicating)
- Touch
- Eye contact
- Smiling
- Body movement and gestures
- Body posture
- Vocal expressiveness

It is quite clear that apart from ‘Touching’ behavior, all of the behaviors that are claimed to make up nonverbal immediacy in communication are the major characteristics of a typical actor. It is not implied that an actor necessarily displays all of these behaviors. What is claimed is that an actor can easily display any of these abovementioned behaviors if required or necessary. Except for touching, an actor is well aware that s/he needs to display these behaviors to achieve a successful communication with the audience. Therefore, the reason why acting activities have a significant impact on the nonverbal immediate behavior of teacher trainees, as discussed in experimental research findings, is that practicing acting is in a sense practicing nonverbal communication.

As the trainees improved their skills in acting, they immediately began to display nonverbal immediacy more consciously in their teaching demonstrations. “I really do not care about what my friends think about me when I teach in the methodology courses. I know that they will be influenced by my nonverbal communication strategies and listen to me like a real student”(Trainee entry to session journal). As is seen, some trainees already discovered the impact of nonverbal immediacy in the classrooms.

I should say that it is really motivating to be taught on the skills which we admire in our professors. Now when I observe my professors, I know that I can be as interesting and naïve as they are if I keep practice. They somehow know how to approach students and say everything in a nice way. This is because they are very controlled and aware of their nonverbal communication. They just never forget to smile and to look into our eyes when we want to speak with them. After getting this reaction from your teachers, you begin to like and respect them because they show their respect to us (From the final interview).

The trainee reporting that he can practice nonverbal immediacy also reflected the general atmosphere of the acting classroom. The major argument that everybody agreed on was that in this course the effective teaching strategies were taught and practiced. The moment they believed in this argument, the course began to show its impact.

4.4 Hypothesis one: Interpretation of Findings on Nonverbal Immediacy

The relevant literature underlines the importance of nonverbal classroom communication (Dennis, 1995; Grant & Hennings, 1971; Jarudi, 2000; Richmond, 2002; Richmond et al., 2003; Spolin, 1983). After Andersen (1979) investigated the immediacy in the classroom, it has become a hot topic for teacher educators. In their recent article, Wilson and Locker (2008) discuss nonverbal immediacy as an indicator of teacher effectiveness, or “the extent to which a teacher effectively communicates knowledge” (p.4). Nonverbal immediacy is surely an important indicator and criterion of the teacher effectiveness. “As a teacher’s immediacy increases, students may become more willing to comply, possibly increasing students’ time on tasks, which in turn may result in increased classroom learning” (Burroughs, 2007, p. 473).

Although one may come across more than 150 research studies measuring the impact of nonverbal immediacy on various curricular outcomes like affective, cognitive learning or motivation, there are very few studies conducted on improving the nonverbal immediacy of the pre-service teachers. “The concept of immediacy should be included in teacher preparation or development programs as a means of ...increasing student achievement” (Burroughs, 2007, p. 473). This research study realized the suggestion of Burroughs in the purest sense.

The experimental research was carried out on 44 teacher trainees, 23 of whom were in experimental group and the remainder 21 was in control group. Participants were enrolled in “Creative Drama” course during the 2009 spring semester. Students ranged in age from 21-24 ($M = 22.6$; $SD = 0.65$); and all of them were third-grade students. Participants consisted of 10 male and 34 female students. As the number of participant

groups in both experimental and control groups are below 30, all the statistical tests were chosen among non-parametric tests.

The findings were discussed in 4.2. As a summary of the findings, Table 15 below features the major findings of the research on hypothesis one: impact of acting course on nonverbal immediacy.

Table 15: The list of statistical techniques and findings

STATISTICAL TECHNIQUES AND FINDINGS		
ANALYZED DATA	STATISTICAL TEST	FINDINGS
		* Shows Significant findings
Demographical Features	Descriptive Statistics Tests	
Reliability of NIS-S	Cronbach's Alpha	.89, 6*
Comparison of the Pre-test and Post-test of the <i>Control Group</i>	The Wilcoxon Matched-Pairs Signed-Ranks Test	z = -3,607 p = ,000 r = 0.787
Comparison of the Pre-test and Post-test of the <i>Experimental Group</i>	The Wilcoxon Matched-Pairs Signed-Ranks Test	z = -4,199 p = ,000* r = 0.875*
Comparison of the Pre-test and Post-test of the <i>Control group</i> in terms of <i>Gender</i> variable	Mann-Whitney U Test	z = -1,311 p = ,190 r = 0.221
Comparison of the Pre-test and Post-test of the <i>Experimental group</i> in terms of <i>Gender</i> variable	Mann-Whitney U Test	z = -3,747 p = ,000* r = 0.781*
Comparison of the Pre-test and Post-test of the <i>Control and Experimental groups</i>	Mann-Whitney U Test	z = -5,678 p = ,000* Exp r = 0,856* Cont r = 0,004
Comparison of the Pre-test and Post-test of the <i>Control and Experimental groups</i> in terms of the development.	General Linear Model	f = 201,07 p = ,000*

Apart from the findings presented in Table 15, NIS-S scale (Richmond et al., 2003) requires a range of score across gender, which is presented in Table 3. The findings of the research indicated that the scores of experimental group were within the norms of the NIS-S scale, while those of control group were not, as is presented in Table 3.

The results of the experimental study indicated that experimental group displayed a high degree of immediacy ($z = -5,678$ $p = ,000$) according to the findings of the Mann-Whitney U Test. Derived from the Mann-Whitney U value test, also the effect size measured for the experimental group was quite a large one ($r = 0,856$). The scores of the experimental test in pre-test ranged between 60 and 91 ($M = 78,04$ $SD = 7,888$). However, in the post-test, experimental group displayed a significant increase with a score range between 101 and 119 ($M = 109,78$ $SD = 5,274$). Finally, results of General Linear Model indicates that experimental group displays a significant improvement ($f = 201,07$ $p = ,000$).

On the other hand, control group first seemed to display a significant improvement ($z = -3,607$ $p = ,000$) with a strong effect size ($r = 0,787$) but clearly with an unacceptable score range between 60 and 91 ($M = 78,86$ $SD = 8,326$) in pre-test, 68 and 92 ($M = 82,95$ $SD = 6,989$) in the post-test. The comparison of the pre-test and post-tests of control and experimental groups clearly showed that the increase in the control group is not a significant one ($z = -,294$ $p = ,769$) with a quite small effect size ($r = 0,004$).

The results of the experimental study indicated that an acting course in pre-service teacher education has a significant impact on the development of nonverbal immediacy of the teacher trainees. This research also proved that nonverbal immediacy can be taught in pre-service teacher education by utilizing various acting techniques that relate to effective communication. In other words, one of the impacts of practicing acting activities in pre-service teacher education was found to have a significant contribution to development of the nonverbal immediacy of teacher trainees.

The results also pointed out that gender is also an influential variable in that females developed and displayed nonverbal immediacy more effectively than males. This finding is in parallel with the previous research on gender differences in nonverbal immediacy (see

Richmond et al., 2003). Therefore, we can conclude that ‘hypothesis one’ was measured accurately and proved in this study.

4.5. Hypothesis two: Interpretation of Findings on Teacher Identity

Discussed in the findings of qualitative data, the research clearly indicated that incorporation of acting techniques into pre-service teacher education contributes to development of identity in teacher trainees. The specific areas of these contributions were categorized as (1) awareness in certain skills and attitudes, (2) control of communication process, (3) metacognitive development, (4) autonomy on use of personal resources and finally (5) teacher identity. The findings also indicate that these categories are not separate or developed independently from each other, details of which are discussed to prove hypothesis two. Figure 3 illustrates the hierarchical relationship of acquisitions of teacher trainees, and what possible stages of development teacher trainees go through so as to construct their teacher identities. As the pyramid features, the first four acquisitions were found to contribute to the teacher identity.

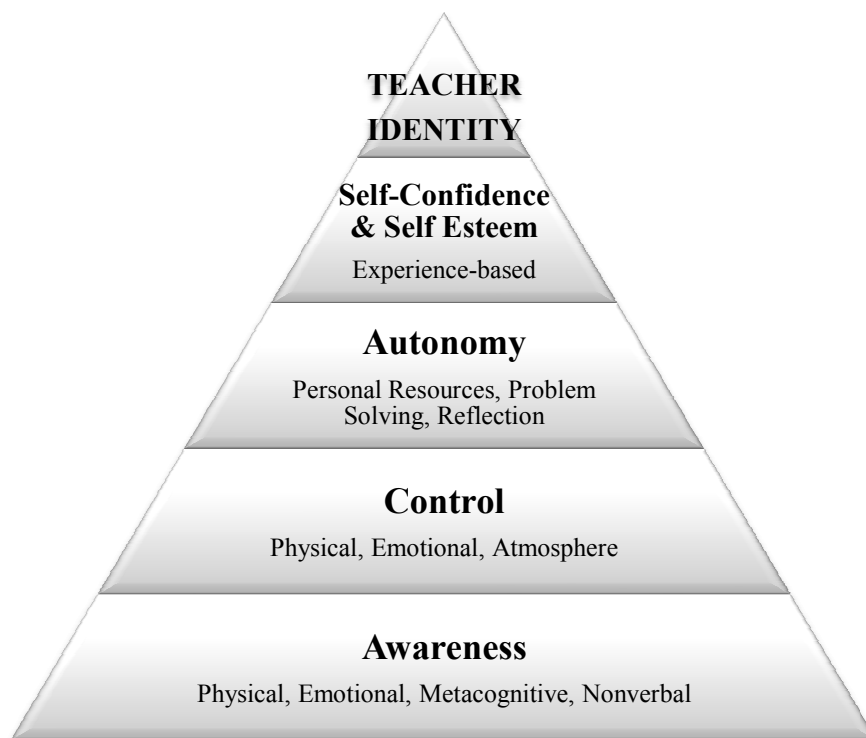


Figure 3: Pyramid of teacher identity development

It is for sure that insisting on a universal or a strict hierarchical nature of relationship among these notions would be a mistake. However, the research findings indicated that the development of teacher identity goes through these stages. The first stage is awareness. Before learning to control various physical and emotional elements that have a role in classroom communication, the trainees were observed to discover their skills, talents and resources. This is what we understand from the awareness in the purest sense. An intensive period of acting exercises has provided most of the trainees with the ability of controlling their body language, voice and nonverbal messages, which was the indicator of the evidence that they were beginning to develop a control over their emotions as performers. Another evidence of their control was surely their influence and impact on the classroom atmosphere. When synthesizing these two initial acquisitions, namely awareness and control, we can infer that these notions inevitably lead us to another stage, in which trainees were able to invest in their skills and knowledge independently as well as approaching problems and unexpected occasions in the classroom more confidently and professionally. Therefore, the evidence of independence, problem solving and decision-taking skills was interpreted as the stage of autonomy. Another important stage which is claimed to follow the previous three stages is the 'Self-confidence and Self-esteem'. Deciding on whom to become and developing awareness, control and accordingly autonomy were found to have significant contributions to the self-confidence and self-esteem of the teacher trainees.

When it comes to suggest some set of stages through which young individuals develop a sense of professional identity, it is wise to be cautious and careful. It is really difficult, and perhaps unnecessary, to give quite strict stages and hierarchies of development of behavioral patterns in that certain individuals possessing different origins, backgrounds and motivations may possibly display various behaviors that are not in parallel with these stages or hierarchies. In this respect, development of self-confidence and self-esteem was a perfect example of this situation. While the first three stages were observed to be quite common among all the participants, development process of self-confidence and self-esteem presented various differences among some participants. First of all, it is important to mention that awareness, control and autonomy were unanimously observed as transitional stages in the development process of teacher identities. However,

self-confidence and self-esteem were observed to be realized throughout these stages and reached its peak when autonomy was secured by the teacher trainees. Therefore, we can say that self-confidence and self-esteem may also be a side-product of each stage, and increase significantly as the trainees go through these aforementioned stages to reach the summit of the pyramid: teacher identity.

Taking the experience of human to the center of its discussion, qualitative findings always constitute more than the researcher can ever recognize, analyze and interpret. However, in this jungle of knowledge, we had our two simple research questions which helped us find our way among the complexity of the data. Surely incorporation of acting techniques, activities and tasks to teacher education was a complete uncharted territory not only for the field of pre-service ELT teacher education but also for us as teacher trainers and novice researchers. The experimental study, from which simply all of the qualitative and quantitative data were collected, was full of unknowns and surprises. However, far from all these unknowns and surprises, we do know that the following statements are the products and major findings of this study, as follows:

- A syllabus based on acting theories and practice, offering acting activities, leads teacher trainees to develop their nonverbal immediate behavior.
- A syllabus based on acting theories and practice, offering acting activities, contributes to development process of teacher identity in pre-service teacher trainees.
- Acting activities and techniques can be adapted to pre-service teacher education, and it is suggested to the teacher trainers without a background in acting or performing arts.
- Considering teaching as a role to be rehearsed and practiced in pre-service years contributes to development process of teacher identity and to the acquisition professional perspective towards the occupation in pre-service teacher trainees.
- Teacher identity can be studied, rehearsed, developed and supported in pre-service teacher education via a syllabus based on acting theories and practice, offering acting activities.

- The process of development of the teacher identity can be identified in certain hierarchical stages as awareness, control, autonomy, self-confidence and self-esteem.
- While awareness, control and autonomy were found to be hierarchical, self-confidence and self-esteem are observed as increasing variables through these initial stages. However, self-confidence and self esteem were also observed to be a stage of identity development.
- These five stages of identity development may be utilized as a theoretical guide for the manipulation of the suggested syllabus to adapt it to the local or institutional needs, and for adjustment of the content in parallel with the needs and readiness level of the student teachers.

4.6 Suggested Course Design and the Syllabus

The course design and the suggested syllabus are presented in the Appendices B and C respectively. Course design includes the objectives, assignments, assessment, readings and desired acting skills of each activity. On the other hand, syllabus naturally presents how these components of the course are actualized and ordered in a 14-week course. As can be seen, activities are given numbers. However, these numbers do not indicate any linear nature, which means they do not represent the order of use. The activities are staged in the syllabus with their curricular objectives so that trainers may directly apply the syllabus as presented since it is already tested in both pilot and actual research studies. Also trainers may do some changes in the syllabus in parallel with the stages presented in part 4.5. This syllabus can also be extended to a two semester course since it is important to mention that the creative drama course in ELT department was a four-hour course, which was a golden opportunity to spend more time on the performances of the trainees.

4.6.1 Points to Ponder in the Course Design

There are various points that should be mentioned about the course design. First it should be born in mind that this course design was prepared to have trainees practice acting

as much as possible in the course hours. Assigning the activities which were not designed as an outside-the-class task would not serve for the objectives of the course. Moreover, even the outside-the-class activities are designed to be presented and performed in the classroom. Second the nature of the assessment will surely determine the approach of the trainees to the course, and accordingly their acquisitions at the end. Portfolio assessment and assessing the performance of the trainees in various activities were deliberately preferred so as to create a positive washback effect, and to get trainees to focus on their actions and performances rather than cognitive learning. A classical midterm and a final examination full of questions will surely ruin the hard work of the trainees and the trainer. Third the readings are also very important. However, the books and articles offered are not meant to be obligatory for the use. Trainers may enhance the syllabus by excluding some offered or adding more. Fourth as all trainers will appreciate, attendance is vitally important in this course, which has led us to give extra more percentage of grades to the attendance. If the trainees are to go through the stages that were presented in 4.5, then they have to be in the classroom. Finally it is crucial to mention that the last weeks were deliberately left blank in terms of readings. The trainees will be writing all the essays and reflections, peer reading and discussion of which may be more fruitful than doing further reading.

4.6.2 The Application of the Syllabus

This syllabus (see Appendix C) was piloted before the actual research. Therefore, the first thing to report about the syllabus would be the effectiveness of the order of readings and the activities. The researcher observed no significant problem in the application of the syllabus. After some significant improvements made after the pilot study, the trainer of the course also reported that this syllabus work fine with the pre-service teacher trainees. However, trainees claimed that the readings, especially the book summary of the midterm took a lot of time to complete. However, these readings were chosen among many influential books and should be covered. If trainers find the readings quite loaded, then a summary of the book ‘Empty Space’ can be provided for the trainees. Considering that the trainees will have no formal testing, reflection on a 200-page book is not a heavy burden.

It is also important that the syllabus should be given to the students at the beginning of the term so as to avoid time consuming explanations and confused trainees. It is crucially important that the trainees should also be well informed about the content and assessment of the portfolio assignment. Each part of the content, deadlines, expectations and rubric of grading should be presented to the trainees clearly so that they can make sense of it and understand the purpose of the portfolio. Explaining the content, structure and function of the portfolio will also lead trainees to figure out the importance of the portfolio in acquiring the credit of this course.

To give some information on the structure of the syllabus, the second column features themes and skills. The themes and skills of the each week are given in abbreviations, the definitions of which can be found in the table in course design. The third column presents subjects and activities of each week. The details of the subjects were not explained in detail here since each activity (see Appendix D) constitutes an ‘aim’ section where the details of the subjects and activities can be read clearly. The following column is the one in which readings are given for the each week. Finally the last column of the syllabus features the assignments for each week. Note that assignments column is quite a complicated one, addressing to further weeks or previous weeks. This part of the syllabus should be examined quite carefully by the trainer.

As a remark on the syllabus, it is highly important that the trainees not given the activities at the beginning of the course. Preferably the activity sheets should be separated in the week of the study, or when necessary. This syllabus is designed to have trainees go through a unique experience of performing arts, and giving all the activities will destroy the feeling of unpredictability and excitement.

Mentioning the activities, each activity page includes some important parts. The activity tables present aims, duration, materials, description and procedure. These contents are quite familiar for teacher trainees. Then a space is provided for ‘point to ponder’ section, in which possible difficulties and problems were discussed with their suggested solutions. Some activities also include an ‘ELT Section’, in which English language teaching versions of these activities were presented. Actually this part is out of scope of this study and any trainer may easily transform these activities to language teaching tasks.

Nevertheless, these sections were provided for the trainers as ready-for-use tasks so that they can share them with their trainees so as to enhance critical and creative thinking in ELT field.

As for the structure of the activities, the first part is the name of the activity. Under the name of the activity, one can see an abbreviation such as SA, BL and so on. These abbreviations address the theme and skill that are covered in the activity. Abbreviations were used to help trainees see the aims of the activities at a glance. The definitions of the abbreviations can be found in course design. Following the abbreviation is another definition on the activities, whether it is a classroom or outside-the-classroom activity. This information was provided in a separate row. At the very end of each page, one can see whether this activity is an original one developed by the researcher, or a common acting or a teacher training activity.

4.7 Further Discussions on the Findings

Although the findings of the study have been discussed in the previous parts of this chapter, there seems to be some important inferences that can be elicited from the general picture of the conclusions. No doubt every research study should be located to the right place in the relevant literature to identify the following studies more accurately. Therefore, it is important to discuss what changes this study can possibly make in our understanding and practice of language teacher education.

The first proposition may be made for the typical teacher training courses carried out in both pre-service and in-service periods. The findings have shown that trainees or teachers are in need of developing their communication skills that are related with the criteria of teaching English effectively. The discussion of ‘What to do lists’ and ‘How to do lists’, therefore, was repeatedly put forward in the various parts of the dissertation. It is for sure that most of the practices provided for the teacher trainees do not cover effective use of body language or voice, let alone mentioning identity construction or any emotional preparations. The reason may be that these courses simply cope with so many different learning objectives that it is really unrealistic to expect trainers to add acting skills into their

course objectives list. However, these acting skills and techniques can be taught effectively in separate methodology courses which are also in parallel with the other methodology courses. Obviously this dissertation is a clear evidence of the materialization of this proposition.

The second proposition, also an observation, can be made in the definition of teaching and art in our common sense. This research has proven that a trainer without any acting knowledge can successfully teach an acting class with a given course design, syllabus and necessary course materials. The success of this application should be sought in the right territory. It is not hypothetical to claim that acting and teaching preparations, as well as performances, have a lot of aspects in common. We have already reviewed a sophisticated literature on this issue. Therefore, a syllabus synthesizing the contemporary teacher training and actor preparation models can possibly be successful, as afore discussed in detail. As a result, a sound conclusion may be that teaching profession has really many aspects that may be considered artistic and aesthetic, and these aspects of teaching profession should be taken into account so as to improve our practice as trainers in methodology courses.

Yet another point to discuss as a general contribution of this dissertation is that when the trainees consider teaching as a personal role to be practiced, they are likely to develop their identities and accordingly their beliefs and values on teaching and learning more rapidly and consciously. We do know that our practice in methodology courses is far away from this perspective. Trainees are generally given little or no time on the identity they will construct as a future-teacher, or on the common grounds and differences of their personal and professional selves. However, the results of this study indicated that trainees display a remarkable success in adopting their roles as a teacher when they are given an opportunity to rehearse their ideal teacher identities. As a matter of fact, this point merits many more research studies. Nevertheless, there are convincing amount of research in the literature accentuating that teachers should develop a teacher identity to become successful.

4.7.1 Re-imagining the Meaning of Drama Notion in ELT

As a further discussion on the outputs of the dissertation, we believe that the function and understanding of drama in ELT should be discussed. We do know that nearly most of the ELT departments leave a room for drama activities in methodology courses. Many private or governmental institutions that work internationally offers certificate programs on teaching English through drama, like British Council or USIS. Some departments like Gazi University ELT department offer a complete methodology course on creative drama. In these courses, or modules trainees practice some certain techniques of teaching English through drama and learn some ways of dramatizations to be utilized in teaching of English. Naturally, the major objectives of all these courses, modules and certificate programs are to teach teachers how to teach English through drama. However, there may be a problem in the actual contributions of these courses and programs. This problem is the actual competences of the teachers on drama techniques. How can a teacher effectively conduct a drama activity if s/he is not taught how to use his voice and body language? How can a teacher use drama as a tool to teach English when s/he does not know how to use it as a communication strategy in the classroom? How can we trust teachers who are not aware of their nonverbal communication, but teaching English through drama? The answers may vary. One answer may be a teacher who has some knowledge on using drama in teaching English can be successful. Another answer may be a teacher who did not develop her/his acting skills will most probably fail to use drama activities in teaching English. These two answers may be accurate and valid. However we cannot tolerate two answers in this situation. If there are teachers who cannot make use of drama activities as English teaching tools just because they have not developed their acting skills as second answer suggests, then we need to at least make some manipulations in our thinking.

4.7.2 Drama as a Teacher Competence vs. Teaching Activity

Our proposal is that a distinction of drama activities should be made in ELT studies and literature. There is a competence which can be called ‘Drama as a Teacher Competence’, which was the major discussion and argument of this dissertation. Another one is the ‘Drama as a Teaching Activity’. Therefore, the simple reasoning leads us to

claim that English teachers can make use of 'drama as language teaching activities' more effectively if they have developed their "drama as a teacher competence". In other words, effective use of the latter requires the former.

The benefits of using drama and simulations in teaching English are no longer new findings or innovative suggestions for the ELT researchers and practitioners. Also the increasing amount of drama text books and activity books made it easy of the trainers to conduct many different drama activities in the classrooms. Even there are hundreds of free drama activities available on internet, accessible to use of any trainer. Therefore, ELT community acknowledges that drama in teaching English is such a powerful teaching tool. What we believe is that teachers should be trained to use these activities efficiently. Otherwise, most applications of drama activities may not reflect the nature of drama, which are creativity, imagination and artistic performances. Teachers who developed their acting competences will surely find more in drama activities, and accordingly provide more for their students.

4.7.3 Perspectives of Trainers and Administrator

As afore mentioned, the interviews (see Appendix A) were conducted with 4 trainers and 1 administrator, all of whom have experience in teacher training in both pre-service and in-service. Also it is a fact that the ideas of five professors would not be enough to make some generalizations on incorporation of acting techniques into English teacher education. However, what may be significant and relevant to the study is the fact that these teacher trainers had somehow observed the various process of this research such as preparation of acting activities, piloting works and most importantly the implementation process. Therefore, they had in a sense experienced how the actor preparation techniques may be embedded into teacher training. In this respect, interpretation of these interviews may be considered as supportive evidence which is in parallel with the findings of this research.

The data obtained through the interviews of teacher trainers clearly illustrated that all of these trainers unanimously believe that incorporation of acting techniques do have a

significant contribution to the education process of pre-service teacher trainees. The common grounds of all these interviews can be listed as follows:

- Use of body language and voice
- Creating the right atmosphere
- Becoming self-directed and self-aware
- Motivating learners (Extrinsic Motivation)

The common points of the trainers showed that they all believe in the positive impact of acting techniques in teacher education. “Body language and voice” can be regarded as the first skills which are likely to develop in such an acting-teacher training course. It was quite impressive to see that trainers mentioned the right atmosphere as a possible contribution of acting course in an English teacher education department. For the first question, which is “What could be the possible contributions of learning some acting techniques and understanding of acting to teacher trainees?”, administrator notes that “It would help them give the impression they intend to give to their students, which would of course contribute to the creation of the right learning atmosphere” (Interview with the faculty). Similarly, administrator proposes same contribution of acting course in an ELT department in question four (What aspects of ELT teacher education may be enhanced by acting techniques and principles?), claiming that “Acting techniques can help the ELT teacher create an atmosphere more conducive to learning and increase motivation. It also increases the students’ confidence in the teacher” (Interview with the faculty). Surely administrator provides more than a novice researcher may see in the analysis. To give an example, the idea of creating atmosphere includes many skills and techniques, some of which are using body language and voice effectively, being both verbally and nonverbally immediate, being an skillful observer and so on.

As another common idea of the trainers, ‘Being self-directed and self-aware’ can be reported. A trainer claimed that “Everything related to awareness may lead them to form their identity more consciously because of the fact that they are taking responsibility for their own actions and foster deep thinking about whatever they are doing” (Interview with the Faculty). Similarly, for the same question concerning the development of teacher identity through acting course, another trainer mentioned perhaps the most important point

that is one of the major aims of this dissertation. “Trainers taking an acting course in an ELT department will be able to practice the teacher they want to be in the future. It is unfortunate that we don’t have adequate time in typical method classes” (Interview with the Faculty). This is quite exciting to hear the main claim of this study from an experienced trainer. For the identity issue, which is question two, he also mentioned that “At least this course [indicating the acting course] may have a change their beliefs of becoming a teacher. They mostly believe that they will fail in the first years, but this concern may be defeated” (Interview with the Faculty). The trainer mentioning the teacher concerns gave us the impression that the findings related to ‘self-confidence and self-esteem’ in ‘teacher identity pyramid’ are valid and reliable.

Motivating language learners is another claim of these five trainers. The type of motivation is identified as extrinsic since the trainers mentioned impact the effective teaching skills on the motivation of the students. “Surely a teacher with acting skills will present a better performance thus increase attention and motivation” (Interview with the Faculty). Administrator also claimed that an acting course will equip teacher candidates with the skills that will help them motivate their learners when they become teachers. The rest of the trainers mentioned motivation more implicitly, claiming that an actor-teacher will be able to secure the attention of the learners, perform appealing and interesting courses and provide more a colorful courses full of drama and energy.

As for the acting and teaching analogy which was indicated in question three, the trainers pointed out some similarities. However, it is important to note that these similarities were also found in other interview questions. Therefore, we discuss them together in this paragraph. “An actor is a good actor insofar as he identifies himself with the character he is acting. Similarly a teacher becomes more and more credible if he believes in what he tells or the way he asks his students to behave.” Administrator’s claim can be given as the summary of all efforts of the researchers studying on implementing acting techniques into teacher education. This remark is also valuable in terms of the nature of the similarity that the administrator specifically pinpointed. It is commonly and repeatedly told among actors that the performance of an effective actor on the stage generally seems so easy and doable for the audience because an effective performance usually looks so natural and so

simple. In this respect, reaching the level in which “the actor can identify himself with the character he is acting” and in which teacher can become credible and believable may be considered as the final destination of this journey. It takes time, of course and requires experience. However, we cannot leave everything to the mercy of experience. Other similarities were identified as “audience and students analogy”, “shaping the attitudes in parallel with the needs of the audience and students”, “having a text or lesson plan in mind to actualize” and “securing the attention of the audience and students”. As is seen, these analogies are more or less in parallel with what has been proposed and discussed in the relevant literature.

The sixth question was provided to collect data on the application of this acting course in an ELT teacher education program. It is asked to discuss whether acting techniques should be taught in actual methodology courses, or suggested as a separate course in parallel with the methodology courses. Unanimously all the trainers hold that the methodology courses in which trainees perform many teaching demonstrations are quite loaded in both time and content. Therefore, a separate course would be way better to teach English teacher trainees acting skills. However, the administrator also claimed that these “acting activities can be imbedded in the methodology courses on condition that the time spared for methodology courses is increased” (Interview with the faculty). We can infer that administrator also believes that the methodology courses cannot be loaded or manipulated any more. Therefore, what he proposes is yet another course, which is strongly in parallel with the methodology courses. This is precisely what we offered. A distinct and independent acting course may not be as beneficial as the one which has strong connections in both content and syllabus with the methodology courses.

CHAPTER 5

CONCLUSION

5.0 Introduction

This chapter will first provide a summary (5.1) of the current study. It will present once more the major pillars of the research such as background, aims, problem, participants and nature of the research design and data collection procedures. The findings related to the hypotheses will also be reviewed. Finally the implications for the practice (5.2) and for further research (5.3) will be stated by referring to the key findings and insights of this study.

5.1 Summary of the study

This study has aimed to prove the impact of an acting course on nonverbal immediate behavior and identity development process of pre-service English teacher. To this end, an integration of certain qualitative and quantitative research methods were identified and adopted for the data collection process. Quantitative design was an experimental one in the purest sense. As for the qualitative design, the experimental group was observed and through various data collection tools, the experiences of the participants of this group were gathered. For the implication of acting theories and techniques into pre-service teacher education, twenty four acting activities, tasks and projects were designed by the researcher and piloted for their feasibility and applicability. Then a course and a syllabus were designed and piloted before the major experimental study. After the completion of this preparation and piloting process, the actual experimental study was actualized with 44 teacher trainees, 23 of whom were in experimental group and the remainder 21 was in control group. A 12-week treatment was started by the administration of the pre-test (Nonverbal Immediacy Scale – Self Report) to both control and experimental

groups. Also first interviews were materialized with the participants of the experimental group.

Following the pre-test phase, the researcher observed the treatment process the experimental group. Participants of the experimental group were given various data collection tools such as portfolios, session journals, feedback forms, reflection essays and so on. The richness of the data was secured mostly by referring to various different tools of obtaining the data. The experimental study was completed at the end of the course when the control and experimental groups were administered the same scale as a post-test. The experimental group was also interviewed for the second time. During this process, 4 trainers and an administrator were interviewed so as to support the findings and gather data about the perspectives of experts on implementation of acting techniques in pre-service teacher education.

Quantitative data was related to hypothesis one which claimed that acting activities specifically designed for ELT pre-service methodology courses contribute to development process of nonverbal immediate behavior of teacher trainees. The results of the experimental study indicated that experimental group displayed a high degree of immediacy ($z = -5,678$ $p = ,000$) Also the effect size measured for the experimental group was quite a large one ($r = 0,856$). The scores of the experimental test in pre-test ranged between 60 and 91 ($M = 78,04$ $SD = 7,888$). However, in the post-test, experimental group displayed a significant increase with a score range between 101 and 119 ($M = 109,78$ $SD = 5,274$). The findings of the experimental study have shown that the acting course that was designed and applied significantly improved the nonverbal immediacy of the teacher trainees, which was interpreted that hypothesis one tested accurately and proved.

Qualitative data was mostly related to testing of the hypothesis two which claimed that acting activities specifically designed for ELT pre-service methodology courses contribute to development process of professional identities of teacher trainees. The findings of the study have revealed some steps of identity development that the trainees go through during an acting/teacher training course. The identified steps were (1) Awareness period, (2) Control period, (3) Autonomy Period, (4) Self-Confidence and Self-Esteem period and finally (5) Identity period. The first findings were found out to be hierarchical in

nature. However, while the first three periods were observed to be highly hierarchical, the fourth period, which is Self-Confidence and Self-Esteem, may be increasing as the trainees go through the steps and reach its peak before the identity period. Hence it was observed that while the fourth period displays a hierarchical nature, it begins to be developed by the first step.

The hypotheses tested in this study were also in parallel with each other, one proving the accurate testing of the other. To give an example, experimental design clearly revealed a highly significant contribution of acting activities on nonverbal immediacy of the trainees. Therefore, it would not be difficult to infer that these acting activities may also have a contribution to the identity development process of the trainees. Therefore, testing process of hypothesis two can be considered as a process of unraveling the influence of the acting course and of observing the nature and dynamics of identity development.

The following are the findings of this study:

- A syllabus based on acting theories and practice, offering acting activities, leads teacher trainees to develop their nonverbal immediate behavior.
- A syllabus based on acting theories and practice, offering acting activities, contributes to development process of teacher identity in pre-service teacher trainees.
- Acting activities and techniques can be adapted to pre-service teacher education, and it is suggested to the teacher trainers without a background in acting or performing arts.
- Considering teaching as a role to be rehearsed and practiced in pre-service years contributes to development process of teacher identity and to the acquisition professional perspective towards the occupation in pre-service teacher trainees.
- Teacher identity can be studied, rehearsed, developed and supported in pre-service teacher education via a syllabus based on acting theories and practice, offering acting activities.
- The process of development of the teacher identity can be identified in certain hierarchical stages as awareness, control, autonomy, self-confidence and self-esteem.

- While awareness, control and autonomy were found to be hierarchical, self-confidence and self-esteem are observed as increasing variables through these initial stages. However, self-confidence and self-esteem were also observed to be a stage of identity development.
- These five stages of identity development may be utilized as a theoretical guide for the manipulation of the suggested syllabus to adapt it to the local or institutional needs, and for adjustment of the content in parallel with the needs and readiness level of the student teachers.

5.2 Implications for practice

One point is clear about the implications of the findings of this study to ELT teacher education: more research should be carried out specifically on the impact of an acting course on developing stronger teacher identities because the findings related to teacher identity in this research were based on mostly qualitative findings. Therefore, a universal generalization would be unwise. However, there are research studies (Hart, 2007) and many theoretical propositions (see Sarason, 1999, Griggs, 2001) pointing out that approaching to teaching procession as a performing art will contribute to a better identity development of teachers.

The most important implication of the findings of this dissertation can be suggested as the acting activities, suggested course and syllabus that were and administered in both pilot and actual research processes. Enthusiastic teacher trainers may try to use these activities or the whole course in their programs. This course design and syllabus do not require trainers with a background in acting or theatre arts. However, the readings that were given as suggested texts for the course should be well analyzed and the trainers should do some further reading on actor preparation techniques. We are quite sure that the skills and experiences of an ELT teacher trainer will be a strong supporter during the application of this course.

Another implication can be considered as teaching nonverbal immediacy to teacher trainees in pre-service process. Although this research did not teach nonverbal immediacy

explicitly in the course, most of the acting activities provided in this dissertation were found to be beneficial in practicing nonverbal immediacy. There are few or no materials available in the literature on the practice of nonverbal immediacy despite the fact that the research literature of immediacy is quite a rich one. Therefore, these activities specifically designed for ELT teacher education may be useful for improving nonverbal communication skills of the teacher trainees.

The activities designed for developing the teacher identity are also important source for the practice of ELT teacher training. Even if the trainers may not feel confident in applying the acting activities, the emotional preparation activities for teacher identity can easily be utilized in any methodology course. These activities at least will help trainees ponder over their identities and the classroom discussions on developing teacher identities in methodology courses can be a rich source of knowledge. Therefore, it is highly recommended that these three or four activities be exploited in ELT methodology courses.

A theoretical contribution of this research study can be the idea of teaching as a performing art. We have reviewed a rich literature persuasively accentuating that teacher education can learn a lot from the actor preparation. Apart from these theoretical proposals, some key applications and practices were provided in the dissertation to illustrate how these theoretical studies were put into practice in the last three decades. Therefore, a positive change in any trainer's perspective on what it is to become a teacher can be considered as a contribution of this study. The researcher believes that this research study has implicitly shown that we leave a lot of blind-spots in our trainees' identities. To give an example by referring to a metaphor, the trainees are given the bricks and are expected to build the blocks and buildings without any construction plan and opportunity. However, most of the time teachers have many difficulties in constructing the building, or simply spend a lot of time to achieve it.

As teachers, we do know that becoming a teacher is far different from becoming an accountant or an economist. We need to develop a new self, which is defined as professional self, professional identity or teacher identity. The relevant literature has already proven the fact that effective teaching requires effective teacher identities. Therefore, the first step may be to change our beliefs and values on what it is to train

teachers and what it takes to become a language teacher. We believe the answers can be found in actor preparation literature.

5.3 Implications for further research

Every completed research is also a requirement for other research studies since findings of the current research will produce new research questions and hypotheses. This research study has also produced many new research questions and uncharted territories. Most of these research studies can be categorized as testing blind-spots of this research that can also be considered as the limitations of the study.

First this research does not answer one important question on nonverbal immediacy. As mentioned, nonverbal immediacy includes certain sub-categories such as touching, eye contact and smiling and so on. Because the research question and accordingly the focus of this study was about the impact of acting course on immediacy, the scope of the study did not include what aspects of nonverbal immediacy are influenced from acting applications. Also the level of this influence, the nature and dynamics of the change in nonverbal immediate behavior were not analyzed simply because these questions are independent major research questions that may require many different research designs. Therefore, further research studies may test various hypotheses that focus on the specific impacts of an acting course on sub-categories of nonverbal immediacy. For instance, the development process of nonverbal immediacy through an acting course may be investigated to reveal possible stages or processes.

Second we need to bear in mind that taking teaching profession as a performing art inevitably brings many different variables and research questions to be investigated in some set of research designs. One of them is that an investigation of the impact of an acting course in on teacher enthusiasm should be materialized to uncover whether this important teacher competence can be practiced and rehearsed. There are studies pointing out the contributions of acting knowledge on enthusiasm of teachers (Tauber and Mester, 2007). However, more practice oriented research studies should be conducted to produce more materials for the use of teacher educators.

Third a study the analysis of the contributions of an acting course to the control skills of teachers on classroom atmosphere still remains as a blind-spot for practitioners. As discussed, the findings have revealed that the trainees developed a skill of controlling the classroom atmosphere and have learned some techniques of manipulating the existing atmosphere of the classroom to reach the target atmosphere. This finding may be investigated to produce concrete techniques to be taught in pre-service teachers.

Fourth research study can be fulfilled on teacher beliefs. We have observed a significant change in the beliefs of teacher trainees on learning and teaching during the treatment process. However, this variable was out of scope of this study. Therefore, an investigation of the impact of an acting course on the beliefs of teacher trainees on teaching and learning should be made so as to learn more about the exact influence of acting practices in teacher education. Does an acting course have an impact on the development of teacher beliefs? Is any change observed in the belief of teacher trainees on teaching and learning after taking an acting course? These questions merit more research.

Finally teacher educators should focus on the studies of acting scholars like Stanislavski, Morris or Spolin in order to develop theoretical frameworks that may help shed light on effective implementations of theatre acting into teacher education. We have developed a course and a syllabus design with a complete course content, activities and readings. We have also suggested a theoretical framework which displays the various stages that teacher trainees go through in an acting/teacher training course. However, it is for sure that more studies should be carried out so that current theoretical approaches of ELT teacher education like reflective approach can be associated with the theoretical proposals and approaches of actor preparation. There are some educators who mentioned the importance of benefiting from the actor preparation methods such as Travers (1979) or Hart (2007). The next step is to carry out more interdisciplinary research studies. As a final remark, it is a fact that teacher educators can produce much better results by making slight changes in their thinking and practice on teacher education. Surely ‘teaching as a performing art’ can be the outset of this ground breaking innovation.

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APPENDICES

Appendix A. Data Collection Instruments and Permission

COMMUNICATION RESEARCH MEASURES

These are measures that have been developed by researchers who are, or at one time were, faculty members or graduate students at West Virginia University. They were developed for use by researchers and may be used for research or instructional purposes with no individualized permission. There is no cost for this use. Please cite the source(s) noted at the bottom of the measure when publishing articles based on research using these instruments.

Nonverbal Immediacy Scale - Self Report (NIS-S)

Nonverbal Immediacy-Short Form (SRNI)

Retrieved from <http://www.jamescmccroskey.com/measures/> on 13.07.2007

NONVERBAL IMMEDIACY SCALE-SELF REPORT (NIS-S)

DIRECTIONS: The following statements describe the ways some teachers behave while talking with or to their students. Please indicate in the space at the left of each item the degree which you believe the statement applies TO YOU as a teacher trainee by referring to your teaching experience in your methodology course. Please use the following 5-point scale: **1 = Never; 2 = Rarely; 3 = Occasionally; 4 = Often; 5 = Very Often**

WHEN I AM TEACHING IN THE CLASSROOM,

- _____ 1. I use my hands and arms to gesture while talking to my students.
- _____ 2. I touch my students on the shoulder or arm while talking to them.
- _____ 3. I use a monotone or dull voice while talking to my students.
- _____ 4. I look over or away from my students while talking to them.
- _____ 5. I move away from my students when they touch me while we are talking.
- _____ 6. I have a relaxed body position when I talk to my students.
- _____ 7. I look tense while talking to my students.
- _____ 8. I avoid eye contact while talking to my students.
- _____ 9. I have a tense body position while talking to my students.
- _____ 10. I sit close or stand close to my students while talking with them.
- _____ 11. My voice is monotonous or dull when I talk to my students.
- _____ 12. I use a variety of vocal expressions when I talk to my students.
- _____ 13. I gesture when I talk to my students.

- ____ 14. I am cheerful when I talk to my students.
- ____ 15. I have a cold facial expression when I talk to my students.
- ____ 16. I move closer to my students when I talk to them.
- ____ 17. I look directly at my students while talking to them.
- ____ 18. I am tough when I talk to my students.
- ____ 19. I have a lot of vocal variety when I talk to my students.
- ____ 20. I avoid gesturing while I am talking to my students.
- ____ 21. I walk toward my students when I talk to them.
- ____ 22. I maintain eye contact with my students when I talk to them.
- ____ 23. I try not to sit or stand close to my students when I talk with them.
- ____ 24. I walk away from my students when I talk to them.
- ____ 25. I smile when I talk to my students.
- ____ 26. I avoid touching my students when I talk to them.

INTERVIEW QUESTIONS FOR TRAINERS/ADMINISTRATORS

PHD DISSERTATION:

TEACHING AS A PERFORMING ART: DEVELOPING NONVERBAL
IMMEDIACY OF ENGLISH TEACHER TRAINEES
KEMAL SINAN OZMEN 2009-2010

1. What could be the possible contributions of learning some acting techniques and understanding of acting to teacher trainees?
2. Do you believe that acting activities may help trainees develop their teacher identity more consciously?
3. According to your experiences as a teacher and/or teacher trainer, in what aspects being a teacher resembles being an actor?
4. What aspects of ELT teacher education may be enhanced by acting techniques and principles?
5. If you agree with the idea that teaching is an art (as well as being a science), what may be the aspects of teaching that make it an art?
6. If you think that teaching acting techniques and principles to teacher trainees could be beneficial for them as a communicator, what would be the best way to teach these skills and knowledge? Should it be taught separately from training courses, or should it be embedded into the syllabuses of the methodology courses?
7. Suggestions: Please share your further ideas, concerns and suggestions.

FIRST INTERVIEW WITH THE TRAINEES

PHD DISSERTATION:

TEACHING AS A PERFORMING ART: DEVELOPING NONVERBAL
IMMEDIACY OF ENGLISH TEACHER TRAINEES
KEMAL SINAN OZMEN 2009-2010

1. What do you expect from this course?
2. What areas of the syllabus were most interesting for you?
3. What will be the contributions of this course to you as a teacher trainee?
4. Is there anything that worries you or your friends about the course?
5. Were you given a syllabus?
6. Were you explicitly told about portfolio assessment and other components of the course?
7. Do you know what your responsibilities are?
8. Do you see this course as a burden or as a journey?
9. Do you have any suggestions for the course?

SECOND INTERVIEW WITH THE TRAINEES

PHD DISSERTATION:

TEACHING AS A PERFORMING ART: DEVELOPING NONVERBAL
IMMEDIACY OF ENGLISH TEACHER TRAINEES
KEMAL SINAN OZMEN 2009-2010

1. Did you benefit from the course?
2. Have your expectations met?
3. What skills have you developed in this course?
4. Are you able to control your nonverbal communication more effectively?
5. Do you think that you have improved your use of voice and body language?
6. Do you think that you become a better observer? If yes, in what ways?
7. What contributions did the course make to your teacher identity?
8. Are you able to control your attitudes in teaching more effectively?
9. Do you see any change in your beliefs on teaching and learning?
10. What possibilities do you think this course provided you as a teacher candidate?
11. Can you see any improvement in your peers? If so, in what ways?
12. Did the course make any contributions to your other methodology classes?
13. Are you able to practice acting activities on your own after the course?
14. Will you practice acting activities on your own after the course? If so, what skills and techniques?
15. Do you believe that all teacher trainees should take this course?
16. What was most enjoyable in this course?
17. What was most difficult in this course?
18. What was challenging in this course?
19. What aspects of the course should be modified or improved?
20. Do you need more acting activities in your training?

Appendix B. Course Design

Objectives:

This course is designed to provide pre-service teacher trainees with a 14-week and 3-hour course on acting. Developing main acting skills enables teacher trainees to use their body language and voice more effectively and to construct their professional identities in a context in which this identity is analyzed and rehearsed as a role. The major components of the course are: effective communication skills (body language, use of voice and nonverbal communication), sensory awareness which is necessary for managing nonverbal communication and performing the target professional identity, emotional preparation necessary for realizing an effective teacher identity, nonverbal immediacy and finally a rehearsal process of your teacher identity by blending these abovementioned all. These objectives will be fulfilled by practicing some actor-preparation activities, learning some major acting techniques and some various rehearsals on the teacher that you are aspired to become.

Assignments:

The participants need to do some readings weekly to be discussed, prepare some acting tasks individually or in pairs/groups and design and prepare some lesson plans and demonstrations. 24 different activities and tasks will be covered during the course. While 20 of these activities aim at practicing acting skills and techniques, the remainder 4 are basically rehearsals which will be performed after acting practices are completed. Each trainee has to take an active part in these activities both in and outside the classroom and each are required to keep a portfolio during the course.

Assessment:

Also each trainee will keep a portfolio in which a session journal (see Appendix), all writing tasks, peer and trainer feedbacks, and lesson plans are presented. As this course do not offer a final exam, macro teaching demonstrations and portfolio will be the main criteria for the successful completion.

Readings of the Course:

Two books and three articles will be covered during the course.

Books

*A - Peter Brook – Empty Space

*B - Eric Morris – No acting please

Articles

*C - Travers, R. M. W. (1979). Training the teacher as a performing artist. Contemporary Education, 51(1), 14-18.

*D- DeLozier, M. W. (1979). The teacher as performer: the art of selling students on learning. Contemporary Education, 51(1), 19-25.

*E- Rives Jr., F. C. (1979). The teacher as performing artist. Contemporary Education, 51(1), 7-9.

*Letters in front of the readings are the codes for the syllabus

Acting Themes and Skills with the Activity Numbers:

The table below shows the content and purpose of the activities. One activity may serve more than one theme and skill. First four steps should be completed before the activities of the rehearsals on teacher identity are performed. The first four themes and skills will be integrated during the course. Abbreviations of the themes and skills will be used in the syllabus.

The list of skills and activity numbers

Voice (V): 11, 12, 13, 15, 18, 20

Body Language(BL): 3, 6, 8, 9, 10, 11, 15, 17, 19

Sensory Awareness(SA): 2, 3, 4, 5, 6, 7, 8, 13, 18, 19

Emotional Preparation(EP): 1, 10, 11, 14, 16, 18, 20

Rehearsals on Teacher Identity(RTI): 21, 22, 23, 24

Appendix C. Suggested Syllabus

Week	Theme & Skills	Subject and Activities	Required Readings	Assignments
1	EP, SA	Subject: Presenting the idea of teacher as a performing arts Activity: 1 and 2	No Reading	
2	BL, SA	Subject: Practicing body language and sensory awareness Activity: 3 and 4	C	Activity 6 is assigned to groups for 3 rd week
3	BL, SA	Subject: Practicing body language and sensory awareness Activity: 5 and 6	D	Reading A is assigned for 7 th Week
4	BL, SA, EP	Subject: Practicing body language and getting ready emotionally. Activity: 7, 10 and 14 (requires definition)	E	Activity 14 is assigned for 5 th week
5	BL, SA, EP	Subject: Practicing body language and getting ready emotionally. Activity: 14, 8 and 9	B Intro & Chapter 1	Reading B, chapters 4 & 5 are assigned for 8 th Week
6	V	Subject: Practicing Voice. Discussions on Reading A Activity: 12 and 13	B Chapter 2 & 3	Activity 11 and 15 are given assignment for 7 th Week
Exam	Portfolio assessment (%50), Readings and Class Discussions (35%), Attendance and Participation (15%)			
7	BL, EP, V, SA	Subject: Practicing Voice and getting feedback for the activity performances Activity: 11 and 15	A	Activity 16 and 17 is assigned for the 8 th Week Reading B, Chapter 6 for 9 th week
8	EP, BL	Subject: Feedback for performances and discussion Activity: 16 and 17	B Chapter 4 & 5	Activity 18 is assigned for the 9 th Week
9	S A, EP, V	Subject: Practicing Voice and Feedback for performances and discussion Activity: 18	B Chapter 6	Activity 19 and 20 is assigned for the 10 th Week
10	BL, EP, V, SA	Subject: Feedback for performances and discussion Activity: 19 and 20	No Reading	Rehearsal 21, 22 and 23 is assigned for the 11 th Week
11	Rehearsal	Subject: Discussion on the Rehearsal writings and feedback Activity: 21, 22 and 23	No Reading	Rehearsal 24 is assigned for the 12 th Week
12	Rehearsal	Rehearsal 24 Performance of Trainees	No Reading	One more week may be necessary if the 24 th Rehearsal is not completed.
Exam	Portfolio assessment (%40), Completion of Rehearsals (30%), Class Discussions (20%), Attendance and Participation (10%)			

Appendix D. Acting Activities Designed for the Study

ACTIVITY ONE : BREAKING THE SAME OLD MASK

EP

CLASSROOM ACTIVITY

AIM

The aim of the activity, as a warm-up, is to create an atmosphere in the class in which the trainees may take risk and get rid of the usual atmosphere they convey. Also this activity is used to increase the emotional sensitivity and empathy of the trainees.

DURATION

From 10 Mins to 30 Mins, depending on the setting and participants

MATERIALS

Three chairs or any kind of three seats.

DESCRIPTION

Three chairs are placed in front of the class. Each chair represents an emotion: Fear, anger and laughter respectively. A trainee stands behind each chair, and her/his aim is to help those who will sit and try to act out the character of the chair.

PROCEDURE

After the chairs and responsible trainees are ready, the class lines up and each trainee sits each chair at least one, as quick as possible, so as to experience a sharp transition between emotions. Chair responsables whisper in their ears about possible occasions which may help the sitting trainee catch the right feeling. The activity may continue until the trainer decides that the trainees break their usual trainee role.

A Point to Ponder:

The activity is a difficult one. Trainees may have difficulty in the performance or may not take it seriously. The trainer should be patient and wait for the result.

ELT APPLICATION

Revising Adjectives

The emotions which the chairs represent are not known by the class. Each chair has a responsible. The responsible student gives a role card to the trainee who will sit and act the given role. Then the students guess the emotions by using adjectives.

An original activity designed by K.S.Ozmen

ACTIVITY TWO: LIGHT IN THE BLINDNESS

EP

CLASSROOM ACTIVITY

AIM

The aim of the activity, is to raise awareness on the other people's existence and energy so that the requirement of 'cooperation' and 'feeling of us' may be created, and is used for helping actors trust each other. This is also a cooler activity.

DURATION

From 5 Mins to 15 Mins, depending on the setting and participants

MATERIALS

A soft music may be useful for the necessary atmosphere.

DESCRIPTION

The trainees should be told that there are many things around which they can see only by closing their eyes, walk around slowly and by trying to focus. They are told to mingle in the classroom slowly, to listen to peers footsteps, breathing and to pay attention to the existence of others. The more they get concentrated the less small crashes they will face. At the end of the activity, the teacher asks about the experience: whether they feel safe at first or not, or whether they feel different emotions.

PROCEDURE

Some space is needed for the trainees to mingle in the classroom. Trainer uses a soft music. No talking and interaction is allowed. Trainees close their eyes and mingle in the classroom. They sometimes bump into each other, naturally laugh and talk. However, after a while, if a concentration reached, the participants will begin to feel people around them and even identify their friends.

A Point to Ponder:

The trainer should be cautious about a possible accident because trainees will be mingling in the classroom without seeing their environment. Encouraging slow movement and monitoring them will be helpful for both aims of the activity and safety.

ELT APPLICATION

Realizing a story

The teacher reads a short story and asks everybody in the classroom to act out the story by closing their eyes and performing the instructions without little movement from where they stand. Meanwhile, if possible, the performing students are recorded by a camera. The students will listen to their teacher and try to act out the story. At the end, if the class has an opportunity to watch the recording, it may be an effective feedback to show their reactions to instructions as well as great fun.

Based on a common acting practice

ACTIVITY THREE: SLOW MOTION LIFE

BL, SA

CLASSROOM ACTIVITY

AIM

The aim of the activity is to raise awareness on the observation skills of trainees on both themselves and others. The trainees are also given opportunity to practice body language and use voice skills.

DURATION

From 10 Mins to 20 Mins, depending on the setting and participants

MATERIALS

No materials needed

DESCRIPTION

Preferably, the trainer divides the class into group of four or five, and assigns the same story, which the trainees will act out. This can be a very easy story, or improvisation, like you find yourself in a fight in a bus. During the activity, the improvisation will switch to a slow motion one with the signal of the trainer. There may be some certain levels of slow motion, like LEVEL 1 which is slow, LEVEL 2 very slow, and LEVEL 3 which is the slowest one. Assigning the same task to all groups may help the learners focus on the body language, and nonverbal communication, not the story and the anxiety of the creating a drama in, say, three minutes

PROCEDURE

Trainer groups the class the way she wishes. Same improvisation theme is given to all groups and the activity is described to them. A signal for level transition is identified, like a bell or so on. Five minutes for preparation is given to each group for discussion and preparation. Trainer may act out level 1,2 and 3 when giving instructions.

A Point to Ponder:

The first and second group should be given a detailed feedback for the body language used in slow motion phases of the activity so that the remainder groups may develop an insight and perform more effective activities.

ELT APPLICATION

Pronunciation Game

This activity can be transformed into a pronunciation game, in which specifically intonation and stress may be practiced. The task to be given to the students is that when they perform the slow motion phases of the activity, they will stick to the stress and intonation patterns of the possible utterances they may use. The groups may be given some points to use this activity as a competition.

An original activity designed by K.S. Özmen

ACTIVITY FOUR: SILENCE OF MIRRORS

SA

CLASSROOM ACTIVITY

AIM

The aim of the activity is to observe and reflect the body language of others. This is also a powerful ‘trust’ activity.

DURATION

From 15 Mins to 20 Mins, depending on the setting and participants

MATERIALS

No materials needed

DESCRIPTION

Pairs of trainees stand in the class and imitate each other in detail. One of the trainees imitates, and the other is the mirror. The mirror has to be as accurate as possible. The task of the imitated trainee is to exceed the limits of the mirrors by using an unusual body language.

As a second step, the trainer assigns some emotions to imitated trainee, but basic and doable ones. Silence is very important to lead trainees to observe each others body language.

PROCEDURE

The trainer pairs the classroom. She identifies the mirrors and imitators. The trainer states the rules of the activity: the mirror need to behave exactly like the imitator. She also mentions that it is very important for the mirrors to observe the body language of the imitators and reflect them as accurate as possible. After a 5 minute of exercise, pairs change their roles. At the end of the activity, the trainees discuss the activity and reflect upon what they felt.

A Point to Ponder:

For making an effective use of this activity, the trainees should be informed that this activity is not a fun activity like a break-state game. The imitator and imitated should move in a harmony so that observation and bodily reflection skills may be practiced.

ELT APPLICATION

Teaching instructions

This activity can be used in various ways for various purposes. The idea is that teacher will give directions to the imitator so that mirror should do whatever imitator does. The activity can be designed as a competition among pairs or groups, and the level of difficulty can be adjusted according to the desired classroom outcomes. The teacher gives some basic instructions, and the pairs are to do whatever the instruction is.

Based on a common acting practice

ACTIVITY FIVE: WORK YOUR FINGERS

SA

CLASSROOM ACTIVITY

AIM

The aim of the activity is to observe the body language of others and synchronize the movements with a peer. The need for guessing the following movement of a partner may lead to a development in one's observation skills.

DURATION

From 15 Mins to 20 Mins

MATERIALS

No materials needed

DESCRIPTION

Pairs of trainees stand in the class. Just by touching each others fingers, one leads the other in the classroom as she wishes. The other trainee has to keep following her and never lose the finger contact. When the trainer observes that the pairs can synchronize with each other, she may use music to lead the pairs and make the process more complicated. Also, trainer may use some certain signals to make pairs move faster or more slowly.

PROCEDURE

The trainees work in pairs. In the teaching space, pairs touch each others' finger tips. They are told that they never lose the finger tip contact. One trainee is the leading partner, who can independently move. The other partner has to follow his movements without losing the finger contact. The trainees should be explicitly told that the aim of the activity is guess the following behavior of the leading student.

A Point to Ponder:

Trainees should be told that if the activity is not taken seriously, it will be nothing but an entertainment.

ELT APPLICATION

Vocabulary Exercise

This activity is a vocabulary revision exercise. The leading partners of each pair are given some cards on which some vocabulary items are written. The vocabulary items should not be seen by the imitating partner. The leading partner has to describe the vocabulary merely by movement. These vocabulary items can be nouns, verbs and so on. Each pair is given 15 vocabulary items. The pairs who are able to guess more vocabulary in the given time will be the winner of the game.

Based on a common acting practice

ACTIVITY SIX: HAPPENING

BL, SA

CLASSROOM ACTIVITY

AIM

Happening activities are heart of actor preparation courses. In happening activities, actors create a scene, a frozen photograph, which tells a story. The story can be very complicated or a simple one. Mostly, this depends on the creativity and ability of the actors. If the trainees are taught what a happening is and its endless possibilities, they may be more creative and successful. Happenings should be used as much as possible. The aim is to be a part of a whole as an actor; both observe yourself and others by carrying an emotional burden by acting. At the same time trainees become conscious of the place of their part in the whole, which generally enables actors to raise awareness on personal resources.

DURATION :20 Mins

MATERIALS :No materials needed

DESCRIPTION

Groups work for creating a story of their 'photograph'. The story of the happenings may be given to the groups by the trainer so as to save time. However, if the story is created by the groups it is much better for some hundred reasons. Then they use teaching space to show their happening. The rest of the classroom works in pairs to decode the message in the happening and figure out the role and story of each character.

PROCEDURE

The trainer asks the groups to prepare a photograph from a story, a film or etc. They are supposed to prepare in such a way that the audience should observe different characters, flow of the story, and other details like before and after this moment. The groups given five minutes to prepare. Then they come to in front of the class and compose their photograph by freezing. The rest of the classroom may walk in the picture, try to understand the situation and feel the atmosphere the happening group has created.

A Point to Ponder:

Happening activities are precious in terms of materializing both inner and outer observation. They are also hard to be performed. Therefore, the trainer should be persistent in repeating this activity several times.

ELT APPLICATION

Happenings may focus on some certain functions and forms by the leading questions of the teacher. Also the students may take notes about the happenings they observed. After the completion of the each happening, the groups may interact with each other in an info/opinion gap activity way. For the beginners, they may count the actions, verbs, and probes they see. Also beginners may write a short description to practice simple past. Intermediate or upper levels may mingle in the happening picture and ask questions to the frozen actors to allocate as much info as possible on the story. To make it more interactive and kinesthetic, volunteer students may take a part in the happening by making up a story. Then the class may guess the roles and the stories of these volunteer participants.

Based on a common acting practice

ACTIVITY SEVEN: WALKING IN THE DWARF VILLAGE

SA

CLASSROOM ACTIVITY

AIM

The aim of this activity is to develop the skills of observation, cooperation with the others, creative thinking. Creating a imaginative setting and sticking to it while moving may develop observation skills.

DURATION

20 Mins

MATERIALS

No materials needed

DESCRIPTION

The teaching space is a dwarf village, but these dwarfs are not taller than a finger. A trainee begins walking in the dwarf village, very carefully and silent since it is night and they are sleeping. Aim of the trainee is to walk across the village, from one back of the class to the board. Trainer signals when the trainee is about to step on a house. When the trainee reaches the board, another trainee begins crossing the village, but remembering the exact place of the imaginary house. As the trainees reach the board, the number of imaginary houses increases and the crossing task becomes complicated and hard.

PROCEDURE

The trainer explains the classroom that they have to walk over a dwarf village. Every trainee has to add a new detail to the village by his movements. This detail can be a bridge, a small carriage in front of a house and so on. As the details increase, it gets difficult to walk through the dwarf village. The key point is to observe each and every trainee carefully not to make a mistake.

A Point to Ponder:

The trainer should not give much time for the trainees to think about the detail they are to add to the dwarf village so that spontaneous thinking is enhanced.

An original activity designed by K.S. Özmen

ACTIVITY EIGHT: HOME SWEET HOME

BL, SA

CLASSROOM ACTIVITY

AIM

The aim of this activity is to develop the skills of observation, cooperation with the others, creative thinking.

DURATION

15 - 20 Mins

MATERIALS

No materials needed

DESCRIPTION

The teaching space is a house. The trainer enters the imaginary house and creates some parts of the house and exists. No talking is allowed. Then, one by one, each trainee enters home and creates yet another part and possible probes in the house. However, they must be very careful with the previous imaginary parts and probes. The activity can be more challenging and fun if conducted as a competition.

PROCEDURE

The trainees are told that they need to create a imaginary house. Each trainee enters the imaginary house and creates at least one new detail in the house. As the number of trainees increase, the details of the imaginary house become complicated to follow and remember. If a trainee forgets or violates any component of the house, s/he is dismissed.

A Point to Ponder:

Each trainee should be given no more than 30 seconds in the house so that the class may walk into the house more than once. Also time limitation will make the activity more challenging.

ELT APPLICATION

Various language teaching versions of this activity can be designed. One is that the students are asked to note down the name of the each furniture or of details they have seen. This can be a vocabulary revision in lower levels. For the more advanced levels, the students may be asked to write a paragraph describing the details of the house. Then the paragraphs may be compared in groups so as to find out similarities and differences among different descriptions.

An original activity designed by K.S. Özmen

ACTIVITY NINE: SAY WHAT YOU MEAN

BL

CLASSROOM ACTIVITY

AIM

Aims of this activity are to be able to observe personal body language, and practice acting skills. As for the observing students, it is also an acquisition to watch what others perform in their parts.

DURATION

One class hour

MATERIALS

A bell

DESCRIPTION

Trainees perform a language teaching activity in the classroom. This activity can be any of the activity that trainees have used in their previous micro and macro teaching attempts. In other words, they do not need to prepare an original teaching demonstration. When they hear the bell ringing they try to be inconsistent in terms of verbal and nonverbal communication they convey when teaching or simply talking with the classroom. When the teacher rings the bell again, they try to be consistent in their communication in terms of nonverbal and verbal messages.

PROCEDURE

The trainer describes the activity. S/he can demonstrate the activity to the students to make it clear for them as it is not a usual activity they have performed up to now. Then each student performs their teaching for 3 or 4 minutes at most. At the end of the activity, the experiences of the performing trainees are discussed in the classroom.

A Point to Ponder:

The trainees are also warned not to exaggerate their performance. Their only aim is to perform consistency and inconstancy in their nonverbal communication deliberately and consciously.

An original activity designed by K.S. Özmen

ACTIVITY TEN: TALK TO YOUR OTHER SELF

BL, EP

CLASSROOM ACTIVITY

AIM

It is important for teachers to be able to share their emotions in front of their peers in teaching trainings. It is also necessary for acquiring the disposition of observing personal emotions.

DURATION

One class hour

MATERIALS

No materials needed

DESCRIPTION

Trainees come in front of the classroom and make us hear their inner self, how they feel, what they think and so on. Also the trainees can talk about how they look in terms of the nonverbal messages they convey.

PROCEDURE

The trainer asks a trainee to perform one of her/his previous teaching demonstration, but this time the trainee will also talk about how she feels when she performs the activity. Trainee may talk about her feelings, her observations and any other relevant issues. This can be done by immediate shifts between usual utterances of the teaching demonstration and reflections of the trainee.

A Point to Ponder:

Surely some of the trainees will make fun of this activity. However, as the activity keeps performed in the classroom, it is likely that trainees will empathize with each other and pay more attention to the activity. That is why trainer should be patient. Also this activity may not be a suitable for some of the teacher trainees who display lack of self-confidence and esteem. Therefore, it may be wise to encourage those who are willing to perform the activity.

An original activity designed by K.S. Özmen

ACTIVITY ELEVEN: HEAR THE PREACHER!

BL, EP, V

OUTSIDE CLASS ACTIVITY

AIM

The aim of this activity is to practice nonverbal immediacy and enthusiasm in the deepest sense. The most visible aims are to practice body language and voice, as well as oratory and persuasive skills

DURATION

One class hour

MATERIALS

No materials needed

DESCRIPTION

The trainees are given a project assignment. Their aim is to prepare a speech and present it individually in the classroom not more than 5 minutes. The criteria of the speech is to be ‘appealing to reason’, ‘persuasiveness and immediacy in verbal and nonverbal communication’, ‘effective use of body language and voice’ and display a high enthusiasm so as to influence the classroom. Each and every presentation is then discussed by the trainer and peers, and presenter is provided with feedback by both trainer and peers.

PROCEDURE

The trainees have already prepared their presentations. It is highly important to check the written presentations so as to prevent a weak one in terms of content and language. Before the presentations, trainer distributes a checklist including some likert-scale items as criteria for the presentations as well as a suggestion part for sharing the ideas. Each presenter will be given these checklists filled in by the peers. After each presentation, presenter obtains the checklists and gets the oral feedback and commentary from both peers and the trainer.

A Point to Ponder:

It may be necessary to check the content of the presentations before the course so as to prevent any possible presentation which includes political, religious or any other issues which are not welcome in an academic setting. It may be a good solution to prepare a pool of topics which are about teaching or live, and trainees may led to choose their topics from the pool

An original activity designed by K.S. Özmen

ACTIVITY TWELVE: VOICE EXERCISE

V

CLASSROOM ACTIVITY AND OUTSIDE-CLASS ACTIVITY

AIM

The aim of this activity is to teach possibilities and limits of vocal organs and an effective use of them as a teacher.

DURATION

One class hour

MATERIALS

No materials needed

DESCRIPTION

This activity will enable trainees to experience and learn some important voice exercises. Apart from doing some practices on vocal and articulatory organs, trainees will also be introduced to how meaning of a text can be transmitted by applying accurate intonation and stress in sentences and utterances.

PROCEDURE

The students are given some texts to be analyzed in pairs. They are asked to uncover the message of the text, including the mood and purpose of the author. Trainees also analyze the audience selected for the text. After analyzing the text in terms of abovementioned tasks, the pairs share their ideas with the classroom. In the second round, trainees asked to find out the best way of reading the text aloud. The trainer monitors the pairs and gives some innovative ideas for the reading-aloud session. This activity can be generated in many ways by the trainer, and should be facilitated many times in the classroom.

A Point to Ponder:

It may be beneficial to start voice activities with breathing and voice expanding activities, which are not unusual for English teacher trainers, and there are a lot of voice and breathing exercises available in teacher training books.

Based on a common acting practice

ACTIVITY THIRTEEN: DUBBING ME DUBBING YOU

SA, V

CLASSROOM ACTIVITY

AIM

Aim of this activity is to observe someone's nonverbal communication skills and practice use of voice.

DURATION

One or more class hours depending on how much practice is needed

MATERIALS

A TV and a DVD player

DESCRIPTION

Some volunteer trainees record a teaching demonstration of them and bring the CD of the demo to acting class. Trainees watch the video recording of the teaching demonstration, mute it and dub the nonverbal communication of the teacher and some students who has a remarkable role in the flow of the demonstration.

PROCEDURE

Trainer gets the trainees to watch the micro teaching demonstration of a peer. The demo should not be longer than 20 minutes. Trainer asks the class to focus on the body language of their peer and to take some notes. After a discussion of the video, the teacher groups the classroom (not more than 4 in each). They watch the same demonstration again, but this time, it is muted. Groups of trainees dub the nonverbal communication of their peer in groups. The activity is completed when most of the groups have completed the dubbing practice.

As an assignment, each trainee gives her/his video recording of teaching demonstration, and they write 'nonverbal text' for each other. The assignments are then discussed in the classroom in the following week.

A Point to Ponder: Note that this activity should be done after several practice of activity twelve (voice exercise) and completion of other eleven activities at least once.

An original activity designed by K.S. Özmen

ACTIVITY FOURTEEN: A LETTER TO THE FUTURE

EP

OUTSIDE CLASS ACTIVITY

AIM

This is a essay writing activity. The aim of the activity is to have trainees think about their teacher identity and interact and reflect upon with the peers and trainer on the issue.

DURATION

One class hour for feedback and discussion on writing assignment.

MATERIALS

No materials needed

DESCRIPTION

The trainees are asked to write an essay answering and discussing the following questions

- What kind of a teacher do you want to become?
- What are the personal resources for you to achieve this goal?
- What may be an obstacle in shaping your professional identity and what is your solution for the problems you may encounter now and in the future?

PROCEDURE

The trainer assigns a writing activity and gives the questions mentioned above. The trainees should submit the essays to trainer and peers in the next class. Trainer also mentions that this should be a reflective writing. Metaphors, narrative writing styles are welcome. The students are allowed to use any genre of writing which they think best represents their reflection. The ideas of the trainees are then discussed in a lesson.

A Point to Ponder:

The trainer underlines that this is a reflective writing. Giving suggestions for constructing an effective teacher, or any other essay describing unrealistic cases is not the outcome of this writing task. The best essay would be the one which features the actual thinking and reflection of a trainer.

An original activity designed by K.S. Özmen

ACTIVITY FIFTEEN: ACT OUT THE WORST TEACHER

BA, V

CLASSROOM ACTIVITY AND OUTSIDE-CLASS ACTIVITY

AIM

The aim of this activity is to realize an imitation of the worst teacher the trainees have ever seen in their lives. Apart from leading to think about insufficient and hazardous aspects of ineffective teaching, the trainees are also led to practice a role and act it out in front of the classroom.

DURATION

One class hour or more depending on the needs of the trainees. Each imitation performance takes no more than 5 minutes. Other 5 minutes may be devoted to discussion and feedback.

MATERIALS

No materials needed. Trainees are free to use any accessories or costumes they can find.

DESCRIPTION

Trainees were previously given an assignment to think about the ineffective teachers they have encountered so far. Trainees write down the characteristics of the ineffective teacher, and rehearse it to act it out in the classroom.

PROCEDURE

Trainees were assigned to prepare key words describing a ineffective teacher they have observed up to now. They were also asked to act out specifically the key words. After trainees individually rehearse the ineffective teacher in parallel with the key words they have identified, they act it out in the classroom. They hand in the key words to the trainer. At the end of the acting performance, the trainer asks the classroom to guess the key words of the performance. The trainees can prepare key words up to five, which is a realistic number for a five minute performance. Trainer should encourage trainees to perform the unique body language and voice of the person they have acted out as naturally as possible.

A Point to Ponder:

It is not a problem for the outcomes of the activity if some students exaggerate the role they are acting out. We can say that exaggeration of parts in rehearsals is beneficial for practicing and activating mimics and gestures.

An original activity designed by K.S. Özmen

ACTIVITY SIXTEEN: ESSENCE OF ME AS A TEACHER

EP

OUTSIDE CLASS ACTIVITY

AIM

In this activity, the trainees go one step further from the activity fourteen. They write about the details of their teacher identity. Then the aim is to gain an awareness on currently developing teacher identity and increase self-esteem.

DURATION

One class hour

MATERIALS

No materials needed

DESCRIPTION

The trainees are asked to write an essay answering and discussing the following questions

- What makes you an effective teacher? Please discuss it by referring to your personal and academic skills and acquisitions.
- What is the source of your motivation for becoming an effective teacher?
- What is your dream as a teacher? What would make you fully satisfied as a teacher?

PROCEDURE

The trainer assigns a writing activity and gives the questions mentioned above. The trainees should submit the essays to trainer and peers in the next class. Trainer also mentions that this should be a reflective writing. Metaphors, narrative writing styles are welcome. The students are allowed to use any genre of writing which they think best represents their reflection. The ideas of the trainees are then discussed in a lesson.

A Point to Ponder:

The trainer underlines that this is a reflective writing. Giving suggestions for constructing an effective teacher, or any other essay describing unrealistic cases is not the outcome of this writing task. The best essay would be the one which features the actual thinking and reflection of a trainer.

An original activity designed by K.S. Özmen

ACTIVITY SEVENTEEN: LET'S WATCH THE VETERAN!

BL

CLASSROOM ACTIVITY

AIM

The aim of this activity is to get trainees to observe and analyze effective acting skills in a teaching context. Trainees are also introduced to nonverbal immediacy, and they observe it in a teaching setting.

DURATION

One class hour

MATERIALS

A TV and a DVD player

DESCRIPTION

The groups of trainees are asked to record an effective teacher who uses his body language, voice and teaching space effectively. The trainees also need to pinpoint the nonverbal immediate behavior of the teacher. The groups then present their video and discuss why the teacher is an effective one.

PROCEDURE

Groups can be formed of four or five trainees depending on the number of students in the classroom. Trainer distributes a handout describing the nonverbal immediacy in teaching. Trainee asks trainees to record an effective language teacher and analyze the video in terms of the following criteria:

- What nonverbal communication strategies make the teacher successful?
- Are there any repetitive gestures and mimics which are unique to the teacher? If so, are these components body language, and voice if there is, make him successful in teaching?
- What are the nonverbal immediate behaviors the teacher utilizes? Are these behaviors contributes to his teaching skills?

After they discuss the effective, perhaps in effective, ways of the teacher they have recorded, the trainer gives feedback to the group. It is also important that trainer point out some possible problematic aspects of the teacher in terms of nonverbal communication.

A Point to Ponder:

This activity can also be realized without video recording. The students may choose a peer who is a successful performer and discuss his performance according to the questions given above.

An original activity designed by K.S. Özmen

ACTIVITY EIGHTEEN: PREPARING A DRAMA ACTIVITY

SA, EP, V

OUTSIDE CLASS ACTIVITY

AIM

Aim of the activity is to get trainees to see the difference drama in ELT and drama as a teacher competence. The trainees are also given an opportunity to practice language teaching in a setting in which they will be also observed and given feedback in terms of acting skills they have learned.

DURATION

30 Minutes per pair

MATERIALS

Any material the trainees need to use in their demonstration

DESCRIPTION

Teacher trainees are asked to prepare a 20-minute drama lesson plan. The PRE, WHILE and POST part of the lesson plan should be drama activities. However, the students will only perform PRE and WHILE part of the drama lesson. They are to submit the whole lesson plan including the materials and post part activities. The plans and demonstrations are performed by pairs.

PROCEDURE

This is a usual micro teaching task. Therefore, trainers may like to carry out demonstrations in their ways. However, it is important that the trainees get feedback on acting skills and nonverbal communication, specifically on nonverbal immediacy. Therefore, the criteria list should be separated to the peers. Every single peer observing the demonstrations should fill in the *criteria list* and hand in it to their friends who completed their demo so that everybody in the classroom can give written feedback to each other.

A Point to Ponder:

As the primary aim of this activity is to practice body language, voice and identity (acting skills) and nonverbal immediacy, it may be necessary not to use these demonstrations as the one of the major criterion for grading. Trainees may of course get a grade, but knowing that it will not determine their failure or success. Therefore, more reflective practices may be maintained.

Based on a common ELT teacher education practice

ACTIVITY NINETEEN: PREPARING SILENT MOVIE

BA, SA

OUTSIDE CLASS ACTIVITY

AIM

Aim is to practice expressiveness of the body language

DURATION

One class hour or more depending on the number of the students.

MATERIALS

No materials needed. If trainees want to use some accessories, they can bring in to classroom.

DESCRIPTION

The trainees are assigned to prepare a 5-minute silent movie to be performed in the classroom. The trainees are free to choose the theme or story.

PROCEDURE

Trainer groups the trainees. The ideal group may be made up of between three and five trainees. They are explained that they will prepare a silent movie for the following week as a group. The rules are stated: no talking, no voice at all. Trainees are also told that they can do anything they want; however, they need to share their ideas with the trainer before beginning to rehearsals.

On the performance day, the trainer assigns rest of the classroom to watch the silent movies carefully and take notes about the story which is performed by their peers. Trainer also gives the possible criteria for the peer feedback: use of space, use of body language, harmony among performers, dramatic action and so on.

A Point to Ponder:

This is a demanding acting activity which requires some previous knowledge and practice. Therefore, it should be done at the end of the semester, or sometime when the classroom has already practiced many issues such as use of space, body language and so on.

An original activity designed by K.S. Özmen

ACTIVITY TWENTY: PREPARING A POEM

EP, V

OUTSIDE CLASS ACTIVITY

AIM

Practicing intonation and stress

DURATION

Two hours of lesson

MATERIALS

No materials needed

DESCRIPTION

The trainees are assigned a poem to be prepared for reading aloud for the following week. Trainer explains the certain areas that should be taken into account such as: the mood of the poet, aim of the poet, atmosphere of the poem, what emotions the poem features and how these emotions are related with the aim of the poet.

PROCEDURE

The classroom is given the same poem. This is because everybody can see different interpretations, and possible mistakes in intonation and stress. The trainees read the poem aloud and the classroom discusses the best interpretation.

In this course, the trainer elicits previous readings and practices on articulation, intonation, use of voice and so on.

A Point to Ponder:

This activity can be a precious one if the trainer practices the poem with one or two trainees who are willing to do so, and have high self-confidence. Like a director, trainer may lead the volunteer trainees to find the right tune for accurate reflection the poem.

Based on a common acting practice

REHEARSAL ON TEACHER IDENTITY

ACTIVITY 21: OBSERVING PERSONAL AND PROFESSIONAL SELVES

CLASSROOM ACTIVITY AND OUTSIDE-CLASS ACTIVITY

AIM

This task is designed to lead teacher trainees to observe the target identity (their teacher identity in the future) and analyze it in terms of the personal resources, desires and motivations.

PROCEDURE

Trainees work individually on the chart provided below. They should be informed that they will be thinking about their professional identity as a role to be performed. They need to think about their teacher identity. The leading questions for the trainees might be:

1. What are the similarities between your professional and personal selves?
 2. What are the differences?
 3. Which aspects of your teacher identity are admirable?
 4. Which aspects of your teacher identity need some practice to make it better?
 5. What kind of practices do you need to shape your teacher identity more effectively?
 6. What strengths do you have to perform your teacher identity more effectively?
 7. In what ways does your teacher self communicate and interact with the students more skillfully?
 8. In what ways does your teacher self resolve conflicts and solve unexpected situations in the classroom?
 9. How would your students define you?
 10. How would your colleagues define you?
- These questions may be used as a pre-activity discussion for a better completion of the chart below. However, it is important that these questions are the major arguments of all discussions and tasks that will be held during rehearsal activities period.
 - After the completion of the charts, the trainer collects them and separates them to pairs of trainees randomly. Then the charts are taken back.
 - The second step will be giving longer answers to these questions as an assignment.

Please read the questions below and try to fill in this chart in terms of your professional and personal identities.

N	Characteristic	Personal Identity	Professional Identity
1	Similarities		
2	Differences		
3	Admirable aspects		
4	Strengths		
5	Some aspects needing practice		
6	Communication and interaction skills		
7	Strategies for problem solving		
8	Define yourself		
9	Your students' definition of you		
10	Your colleagues' definition of you		

Please write longer answers that defines your case clearly

1. What are the similarities between your professional and personal selves?

2. What are the differences?

3. Which aspects of your teacher identity are admirable?

4. Which aspects of your teacher identity need some practice to make it better?

5. What kind of practices do you need to shape your teacher identity more effectively?

6. What strengths do you have to perform your teacher identity more effectively?

7. In what ways does your teacher self communicate and interact with the students more skillfully?

8. In what ways does your teacher self resolve conflicts and solve unexpected situations in the classroom?

9. How would your students define you?

10. How would your colleagues define you?

REHEARSAL ON TEACHER IDENTITY

ACTIVITY 22: IDENTIFYING THE PERSONAL SOURCES AND MOTIVATIONS

CLASSROOM ACTIVITY AND OUTSIDE-CLASS ACTIVITY

AIM

This task is designed to lead teacher trainees to identify the personal sources, strengths and motivations so as to construct their teacher identity to be performed.

PROCEDURE

Trainees work individually on the task-sheet provided below. They will be reflection on what aspects of their personal identity will be the infrastructure and pillars for their professional identity.

The leading questions are as follows:

1. What are your personal resources to be used for the effective construction of the teacher identity or the role that you will perform?

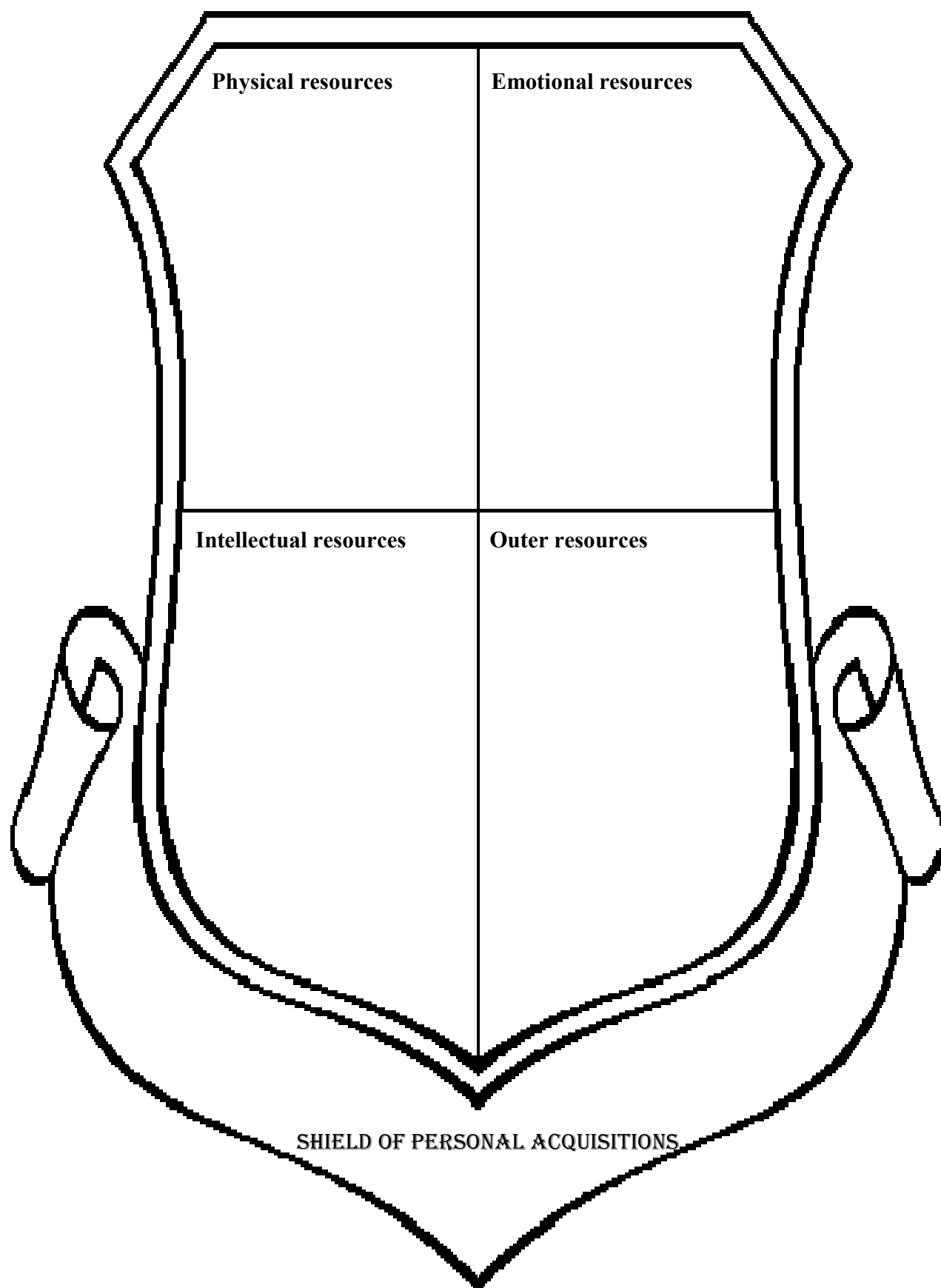
1.1. **Physical resources:** body language, voice, appearance, unique gestures and postures you have invented, or any other accessories teaching materials that will assist you to perform your role.

1.2. **Emotional resources:** What is your source of motivation for constructing your ideal teacher identity and act it out? Think about your reasons.

1.3. **Intellectual resources:** What intellectual resources do you have apart from your field knowledge? Think about the books, poems or anything relevant that have an impact on constructing your teacher identity.

1.4. **Outer resources:** What opportunities can you take in your department, or in your school in the future that may contribute your teacher identity? Think about your education on teaching, professional development opportunities in the future and so on.

- Trainees will fill in the task-sheet below.
- Then the sheets will be separated to pairs of students and will be discussed in the classroom.
- The trainees will provide longer answers for these questions as an assignment.



REHEARSAL ON TEACHER IDENTITY

ACTIVITY 23: IDENTIFYING THE TEACHER ROLE

CLASSROOM ACTIVITY AND OUTSIDE-CLASS ACTIVITY

AIM

This task is designed to lead teacher trainees to decide on their teacher identity by referring to their work on the previous two rehearsal activities.

PROCEDURE

- Trainers are asked to describe their attitudes, reactions and general mood in the various teaching context in the chart given below.

The components of the chart are:

0: GENERAL MOOD

1. Conducting an activity
2. Responding to students' questions
3. Listening to students
4. Warning students about an important case
5. Lecturing
6. Monitoring
7. Talking pairs and groups
8. Talking individuals
10. Reacting to an unexpected and unusual situation
11. Talking privately after the class
12. Giving feedback about assignments
13. Using voice
14. Using gestures and mimics
15. Managing nonverbal communication

- After a brainstorming on the components, this activity should be given as an assignment.

THE TEACHER ROLE THAT I WILL PERFORM...**A. GENERAL CHARACTERISTICS – Provide a detailed description please.****1. When conducting an activity****2. When responding to students' questions****3. When listening to students**

4. When warning students about an important case

5. When lecturing

6. When monitoring

7. When talking pairs and groups

8. When talking individuals

10. When reacting to an unexpected and unusual situation

11. When talking privately after the class

12. When giving feedback about assignments

13. General style of using voice

14. Distinguishing features of personal gestures and mimics

15. Personal Techniques for managing nonverbal communication

REHEARSAL ON TEACHER IDENTITY

ACTIVITY 24: REHEARSING THE TEACHER IDENTITY

CLASSROOM ACTIVITY AND OUTSIDE-CLASS ACTIVITY

AIM

This task is designed to lead teacher trainees to perform various rehearsals on the teacher identity, the target role, they have decided best and most suitable for themselves.

PROCEDURE

- After completion of the previous three rehearsal activities, the trainees will do some experiments on the teacher identity they have identified in the demonstrations and teaching attempts they have performed. These experiments are the rehearsals of the teacher role they decided in activity three.
- The trainees may have their various teaching demonstrations video recorded to be utilized as a source in the acting class. If a video is provided by a trainee, that will be an invaluable resource for the trainer and trainees to discuss the differences between what the trainee performed and what s/he aimed to perform. Therefore, trainer may ask some students to bring in their video recordings to the acting course.
- Apart from giving feedback to previous rehearsals on video, trainer assigns some small scale teaching attempts in which the focus will be on the performance of the trainee. All the trainees should do some teaching attempts in the classroom so that they will be able to do some rehearsals and get feedback. These small scale rehearsals should be performed as many times as possible.
- Also trainers will assign pairs a drama teaching practice. The sample lesson plan is in APPENDIX*. All the phases of this macro teaching practice will be prepared by the pairs of trainers, and this demonstration will be the actual and final performance of their teacher role/identity.
The criteria for the drama teaching practice is as follows:
 1. Both trainees will act out their teacher identity; thus, they will wear and look accordingly.
 2. Both trainees have to perform a different character in their drama activities such as a king or a princess and so on.
 3. The general principles of lesson planning will be taken into account: Pre, While and Post parts of the lesson plans, smooth transitions, inductive teaching and so on.
 4. All the parts (Pre, While and Post) of the lesson plan will be designed as a drama activity.

5. No unrealistic or extreme materials will be used. Try to be as minimalistic as possible. Or use whatever you will use when you become a teacher.
 6. General principles of teaching and learning will be considered: lesson plans should promote different intelligences and VAK.
 7. The trainees and the teacher will act out the age group you have decided and they will behave as natural as possible. Therefore, get ready for any unexpected occasions and problems.
 8. Try to be aware of your nonverbal communication, use of voice and body language and most importantly try hard to perform the teacher identity you have adopted. We all believe that you can do it.
 9. Bear in mind that this teaching attempt is realized for the performance of the teacher roles/identities. Therefore, pedagogical content is of secondary importance. Your feedback will be 90% on your acting performance. However, we do not tolerate major teaching mistakes.
 10. Do not forget to bring a video recorder. As a next activity, we will watch ourselves and discuss.
- Preferably trainees prepare demonstrations in a long period of time and report in about their studies to the trainer regularly. Giving adequate time for this final task is important in that they will be doing a lot of rehearsals as well as thinking about their teacher identity, which is a complete awareness process. Also this assignment will be the major production of the trainees; therefore, it merits more attention.
 - After the completion of the drama demonstrations, the trainees watch the demos once again on video and discuss.
 - They also need to write a reflection entry about their personal experience, and other remarks from the demonstrations of the peers.
- *Please see the Appendix for the sample drama lesson plan.

Appendix E. A Sample of Integrated Drama Lesson Plan

DRAMA ACTIVITY: After the murder of Mr. Whiskas Catmund

Level: Pre – Intermediate to Advanced

A g e : Adolescent/Adult

Skills: Integrated Skills

Materials: Some accessories for actors and actresses, Pictures of a cat, (1) National Anthem, (2) Oath in the court, (3) Top secret letters, (4) Life saver notes

Story:

Democratic Dictator General Atkitson's dearest cat Mr. Whiskas Catmund was murdered. While General was having milk bath with his brave soldiers between 09:00 and 10:00 in the morning, those who intended to hurt General ate Mr. Whiskas Catmund. However, "No crime shall be tolerated!" said General. Having identified some miserable suspects, he immediately established an independent military court and devoted his precious time to uncover the masks of evil criminals. Only then, perhaps, Mr. Whiskas could rest in peace.

Procedure:

Military court has started questioning the suspects immediately after the murder. Now, suspects are in front of the jury, trying to answer the questions of General and the jurors.

Steps:

The teacher will act out General Atkitson so that s/he can conduct the drama activity effectively. The role cards will lead students to know their part and act accordingly in the activity. Before the drama activity, the students are introduced to the story of the activity, and also they will be briefly introduced to the utterances to be utilized by the suspects.

1. Character & Story intro: General Atkitson enters. Trial begins with the National Anthem* (See Materials) National Anthem is repeated (at least **3 times**) until General Atkitson is satisfied.
2. General summarizes the situation and gives top-secret letters*(Role cards. See materials) to the citizens who has a duty in the trial.
3. Welcoming suspects to the front.

4. Suspects vows (Vows are Repeated by the class also, at least **3 times**) with the help of the jurors and General.
5. Trial Begins. General, Advocates and jurors ask questions.
6. Finding the murderer.

Language & Skills involved:

- Certain utterances are used in the drama activity in a controlled sense, mainly by focusing on pronunciation and speaking skills.
- Productional / Free speaking activity mainly aiming at revising “Past Progressive Tense”
- Can be used as PRE or POST of a lesson plan.
- The level of the activity can be adapted at any language learning level.
- The aim of this revision activity can be adjusted by the teacher: any kind of Past tense, Past modals can be revised.

MATERIALS (Role cards, Flash cards, some probes)

1. National Anthem

I don't like to know
 I don't like to hear
 I don't like to see
 This the way we're happy

General Atkitson is the key
 He can make us free
 Living in this country
 is our lovely destiny!

2. Oth in the Court

Here to I swear my service to General
 In peace or war
 In living or dying
 I'll be living with this code

Until our General releases me
Or death takes me

3. Top-secret letters

3.1. Letters for Jurors

You are chosen as a jury member. No! Do not cry until you finish your holly task. Your duty is to observe the suspects carefully and guess the murderer. Do not forget! Somebody has eaten Mr. Whiskas Catmund.

3.2

You're a suspect! Somebody saw you playing with Mr. Whiskas Catmund between 09:00 and 11:00. You used to have a cat but it deserted you, so you hate cats.

3.3

You are a suspect. Somebody saw you playing with Mr. Whiskas Catmund between 09:00 and 11:00. You love cats so much, but you are allergic to them. Between 09:00 and 11:00, you were having brunch with your friends.

3.3

You are the murderer. You were enjoying your mangal. Suddenly, Mr. Whiskas Catmund fell over it from a tree. Its death was just an accident. You can ask for mercy from general Atkitson.

LIFE SAVER NOTES

These utterances are given to the each suspect student to provide them with the necessary prefabricated utterances which they will probably need during the trial. Teacher, acting the General Atkitson, will try to ask such questions as that the students will inevitably utilize these utterances to give a sound answer to the teacher (General in the drama activity). During the drama activity, the teacher will ask the same question repeatedly to the suspects so that the suspects will be able to both use the same utterance many times and observe the others using the same utterance different times, which may help them develop a pragmatic awareness on the target utterance taught.

When you want to defend yourself, you may say:

1. I have never ever done such a horrible thing in my life before!
2. Believe me, I am innocent!
3. You are making a great mistake!
4. I am a respected citizen and I do not deserve all those humiliation!

When you want to show that you are surprised and annoyed with a crime, you may say:

1. My goodness! That's horrible!
2. Who can do such an evil thing!
3. I can't believe it! This is really crazy!

When you want to show a reaction against a nonsense attitude or an idea, you may say:

1. It doesn't really make any sense to me!
2. I bet you do not know what you are talking about
3. No offence but, this sound stupid to me.

When you want to interrupt someone and take turn in a conversation, you may say:

1. Sorry for interrupting but...
2. Excuse me, I need to say something.
3. I am extremely sorry but I need to...

When you want to agree with someone, you may say:

1. I strongly agree with you!
2. Yes! You can say that again!
3. Exactly, this is what I was trying to tell you (all).

Appendix F. Samples of Portfolio Content: Session Journal, Peer Feedback Form

PEER FEEDBACK FORM

A. GENERAL COMMENTARIES

Please mark a number below to grade teaching attempt of the teacher trainee observed. As all these feedback sheets will be submitted to your trainer and the observed trainee, it is highly important that you be as realistic as possible so as to help your friends improve their teaching skills. '1' = very weak, '2' = weak, '3' = fair, '4' = strong and '5' = very strong

1. Materials	1	2	3	4	5
2. Effective timing	1	2	3	4	5
3. Instructions	1	2	3	4	5
4. Classroom management	1	2	3	4	5
5. Smooth transitions	1	2	3	4	5
6. Elicitation in general	1	2	3	4	5
7. Asking questions requiring CT skills	1	2	3	4	5
8. Guiding in activities	1	2	3	4	5
9. Giving feedback	1	2	3	4	5
10. Unpredictable in teaching	1	2	3	4	5
11. Use of gestures and mimics	1	2	3	4	5
12. Natural and sincere in communication	1	2	3	4	5
13. Use of teaching zone	1	2	3	4	5
14. Use of pair&group works	1	2	3	4	5
15. Nonverbal communication	1	2	3	4	5
16. Ability to interact	1	2	3	4	5
17. Acting skills in general	1	2	3	4	5
18. Body language	1	2	3	4	5
19. Use of voice	1	2	3	4	5
20. Well-prepared					

B. PEARLS FROM PEERS

Please do try to answer the items below in the light of the demonstration you have observed/you're observing now. It is of great importance to write down your ideas for both observed trainee and the trainer. The last part is provided for your further ideas.

1. I liked the followings in your demonstration:

.....

.....

.....

2. I didn't like the followings in your demonstration:

.....

.....

.....

3. Suggestions:

.....

.....

.....

GAZI UNIVERSITY FACULTY OF EDUCATION ENGLISH LANGUAGE TEACHING
DEPARTMENT

2008-2009
CREATIVE DRAMA COURSE

SESSION JOURNAL

Num of Course: _____

Date: _____

ACADEMIC FEEDBACK

In this lesson, I have learned the following clearly:

In this lesson, I had some difficulties in figuring out the following:

PERSONAL FEEDBACK

I liked the following most:

I did not like the following:
