The Views of ELT Pre-Service Teachers on Using Drama in Teaching English and on Their Practices Involved in Drama Course

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Abstract

Drama provides an opportunity for students to use their imagination to express themselves verbally and with body language and is concerned with the world of 'let's pretend'. It has been widely used to foster language skills in foreign language teaching and engages both students and the teachers affectively and cognitively. Apart from its motivational aspect, drama enhances students' socio-semiotic capabilities by enabling them to engage with various modes simultaneously. Considering the wide range of contributions of drama, its integration into foreign language teaching curriculum and investigating ELT pre-service teachers' (PSTs) views on this integration seem highly valuable. Therefore, the aim of this qualitative study is to find out the perceptions of junior ELT PSTs on using drama in English Language Teaching and on their practices in a drama course. The study included twenty-eight junior ELT PSTs studying at a state school in Turkey. The participants were enrolled in *Drama in ELT* course in 2018, fall. This research adopted a Grounded Theory study design. Data were collected through an open-ended questionnaire and a semi-structured focus group interview with randomly chosen five participants in order to find out the participants' views on drama and their *Drama in ELT* course. The results revealed that ELT PSTs find Drama course useful for their professional development. Furthermore, they indicated positive feelings during the *Drama in ELT* course and the participants mostly stated that they will use drama as a part of their future English lessons. Therefore, drama courses offered by ELT curriculum has been found to contribute to ELT PSTs' academic development as well as professional development by freeing them from the conventional classroom environment and giving them opportunity to benefit from their own experiences and imagination.

Key words: Drama, English language teaching, qualitative study, pre-service teacher education

Introduction

A growing number of subject areas in teaching has started to include drama in their curriculum in the last 15 years and there has been an outstanding increase in the use of drama to teach foreign languages (Fleming, 2018). Due to its multifarious contributions such as diagnosing and understanding PSTs' language skills, supporting communicative efforts, modelling appropriate behaviors and expressions in a given context, questioning PSTs thinking and extending and challenging PSTs' responses in the language learning (Liu, 2002), it has become quite important to support foreign language learning process with drama.

Drama in education is also known as drama activities, creative drama, drama techniques, educational drama, story drama, process drama, creative dramatics, child drama and children's theatre (Iamsaard & Kerdpol, 2015; Bolton, 1986; Heathcote, 1984a; Booth, 1991; O'Neill, 1995; O'Toole, 1992; Yasar, 2006). Although there is not a consensus on the meaning of the term 'drama' (Yasar, 2006; Mages, 2008), in Turkey, Council of Higher Education (CoHE) prefers the term 'drama in education' to describe it (YÖK, 2018), and this study adopts the term drama.

There are different drama approaches in education, for instance, drama for aesthetic education, learning via drama and drama for emotional health and socialization (Landy, 1982). Likewise, there are many ways to incorporate drama into the classroom, however, there are two main drama practices; linear and process-oriented

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drama (Van de Water et al., 2015). Linear drama can be explained as having a planned sequence organized accordingly to specific goals and objectives. Facilitator rarely takes any role and interacts with participants as a character. Process-oriented drama model is participant-oriented and has educational goals about life. Unlike in the linear drama, facilitator works from the inside to shape the drama in this model. This model often processes neither product nor production. The two approaches mentioned before are often combined according to the participants and the characteristics of the leader. This combined approach is called as hybrid, transitional and mixed approach. This hybrid approach enables the leader to combine both the linear and process-oriented drama methods (Van de Water et al., 2015). In this research site, the junior ELT PSTs have been asked to practice the hybrid drama approach by combining both facilitator and leader roles as teacher candidates in their micro-teaching activities.

The significant contributions of drama to the foreign language learning process and its position in the ELT curriculum according to the latest regulations necessitate an evaluation of the current drama course offered in the department by junior ELT PSTs in order to unveil their views on using drama in teaching English. Therefore, this study aims to investigate junior ELT PSTs' views on the drama course they take and integrating drama in English language teaching. This study tries to answer the following research questions.

Research Questions:

1. What are the views of junior ELT PSTs on integrating drama in teaching English?
2. What are the views of junior ELT PSTs on their practices in the drama course they take from ELT department?

Literature Review

The explanation of the drama has been made by various researchers in the field. Bolton (1986) defines the term 'drama in education' as a difficult process and states that "drama in education is not the study of dramatic texts, although this could be part of it; it is not the presentation of school play, although this could be part of it; it is not even teaching drama or teaching about drama, although this could be large part of it" (p.18). According to Julie Thompson, "creative drama in its truest and deepest sense cannot be stereotyped. It is like a river – always on the move- making connections: connecting through improvisations, action and reaction, initiative and response, thinking and feeling; relations between people, ideas and even centuries" (as cited in McCaslin, 1999, p. 4). Additionally, drama is an authentic method for communication and interaction between PSTs using the target language by creating an imaginative world for social roles and relations (O'Neill & Kao, 1998). Liu explains the term drama in education as creating a 'dramatic world' by PSTs and teacher collaborating together (Bräuer, 2002, p. 54) and enabling 'individuality by giving opportunities to PSTs to become someone else to experience the real thing (Way, 1967; Heathcote, 1991).

Drama has become one of the alternative teaching methods being used by teachers and teacher educators (Griggs, 2001). The use of drama in education started in the early 20th century (Bolton, 1993) and since then drama has been used as a medium of teaching and learning (Wessels, 1987). Drama has been considered as a 'unique tool' (Johnson & O'Neill, 1984, p. 42) and its importance in language education has been stated widely in many research studies (Courtney, 1990; Johnson and O'Neill, 1984; Piaget, 1962; Vygotsky, 1978;).

Drama, as various studies in the field of education suggest, effects language learners in many ways. First of all, even though an abundance of studies investigates the feelings and attitudes of language learners during drama activities in the classroom, they mostly base their inferences and results on researcher observations. Some experimental studies reveal that drama decreases anxiety levels of students and makes them feel more confident and motivated (Stern, 1983; Sağlamel & Kayaoğlu, 2013; Schewe & Scott, 2003; Stern, 1983; Janudom & Wasanasomsithi, 2009). In the study conducted by Akey in 2006, it was found that when students feel confident and believe that they will succeed, and when teachers use activities based on peer-interactions in the lessons, student's successes increase. Furthermore, drama has been found to have an effect on language skills of students (Aldavero, 2008; Demircioğlu, 2010; Dönük, 2018; Gill, 2013; Heathcote, 1984b; Kılıç & Tuncel, 2009; Köylüoğlu 2010; Karamanoğlu, 1999; Miccoli, 2003; Paley, 1978, 1990; O'Gara, 2008; O'Neill & Kao, 1998; Soyer, 2016; Şimşek, 2016 Ulas, 2008; Tokmakçıoğlu, 1990). As studies suggest, drama enhances comprehension (Tajareh & Oroji, 2017), retention of knowledge (O'Gara, 2008; Şimşek, 2016) and vocabulary (Demircioğlu, 2010; Dönük, 2018; Şimşek, 2016; Tokmakçıoğlu, 1990). Extensive research has shown that drama techniques have huge impact on students' personal developments (Altıntaş, 2010; Akoğuz, 2002;

Fleming, 2000; Freeman, Sullivan, & Fulton, 2003; Kaf, 1999; Kahriman, 2014; Üstündağ, 2002; Taşkıran, 2005) and have motivational and relaxing effects on students (Fleming, 2000; Poston-Anderson, 2008; Yılmaz & Dollar, 2017), develop students' language skills better than conventional methods (Iamphitakporn, 2002) and improve the quality of the education (Önder, 2000; Royka, 2002; Zyoud, 2010). In addition to its contributions to the language learners, Drama also has positive effects on ELT PSTs.

A number of studies suggest that teaching drama techniques to ELT PSTs have great contributions to their personal and professional developments (Ananthakrishnan, 1993; Doğan & Cephe, 2018; Ekşi, 2012; Hismanoğlu, 2012; Ismail, 2011; Koc & Ilya, 2016; Oreck, 2004). Generally, pre-service teachers in ELT departments experience using drama in teaching English through micro-teaching activities. Microteaching is a technique which builds a bridge between theory and practice and also a great opportunity for pre-service teachers to practice their teaching skills (Açıkyıldız & Doğar, 2005; Gürses, Bayrak, Yalçın, Yusuf, 2006; Punia, Miglani & Singh, 2016). Micro-teaching has an important place to prepare the pre-service teachers to their profession (Ajayi-Dopemu & Talabi, 1986; Ekşi, 2012; Kpanja, 2001) as it enables them to transfer their knowledge to the real teaching situations (Çelik, 2001; Görgen, 2003). Ananthakrishnan (1993) stated that micro-teaching is an important method for pre-service teachers to develop their individual skills that contribute to teaching. Studies also show that micro-teaching enables learners to observe and evaluate different styles of teaching (Higgeins & Nicholl, 2003). Micro-teaching also creates an environment for discussion, learning and evaluation along with interaction (Celep, 2001; Cousin, Dodgson & Petrie, 1978). Similarly, Çakır and Aksan (1992) argued that micro-teaching is essential in enabling pre-service teachers to be exposed to the profession before starting their careers.

The existence of social skills of teachers is undoubtedly important in education (Elksnin & Elksnin, 1995). Teachers can transfer these skills to their studennts as role models and these skills can also help teachers communicate effectively with their students (Backlund, 1985). From this point of view, according to Gönen and Dalkılıç (1998), drama contributes to the development of social skills by enabling communication and cooperative work, since it is considered as a social process. It has been observed that the necessity of students to be active in this process increases participation (Athiemoolam, 2013). Previous studies investigating the effects of drama on pre-service teachers show that drama has positive effects on several skills of pre-service teachers including social skills (Afacan & Turan, 2012; Arslan, Erbay & Saygın, 2010; Aydın Şengül & Topçuoğlu Ünal, 2018; Kara & Çam, 2007; Kılıçaslan & Yayla, 2018; Kocayoruk, 2000). Önalan Akfırat (2006) suggested that drama is useful in teaching pre-service teachers the necessary social skills for their profession. Similarly, according to Afacan and Turan (2012), drama can be used as an effective tool to exemplify the communication problems that pre-service teachers can come across during their profession. In addition to its contribution to social skills, other studies show that pre-service teachers believe drama develop their teaching skills in an effective, fun (Güryay, 2015) and also in a creative way (Dönük, 2018).

Besides its significant contributions to the language learning process, there are few challenging issues that teachers can face while using drama in their lessons. When a number of studies, including studies from different fields, are analyzed, environment, time and material required for drama can cause teachers to face challenging situations. According to Akyol, Kahriman-Pamuk and Elmas' study (2018), pre-service teachers find drama activities useful but also indicated that they had difficulty in the preparation part. As stated in other studies, materials and learning environments are some of the factors that affect the efficiency of drama activities (Demircioğlu, 2010; Üstündağ, 1998). Similarly, Başçı and Gündoğdu's study (2011) indicates that pre-service teachers think drama activities may not achieve its goal due to time limits, not being suitable for all courses, not having sufficient knowledge about drama activities and its use. In addition, drama course can be used to implement reflective practices in ELT in Turkish context (Korucu Kis & Kartal, 2019).

Methodology

This study adopts a Qualitative research design and bases its strategies on Grounded Theory. According to Creswell et al. (2007), in grounded theory, the general and abstract theory of a process grounded in the views of the participants. The main purpose of grounded theory is to develop a theory based on data obtained from the field. It aims to provide an interpretive understating of the meaning that participants attach to the phenomenon investigated. Therefore, in this study the participants' views on Drama course in ELT department and using drama in English language teaching were investigated to understand the phenomenon.

Participants and Context

Twenty-eight junior PSTs studying in Foreign Language Teaching Department in 2018 Fall semester in a state University in Turkey participated in the study. Convenient sampling method was used in determining the participants for the study. They were taking a selective course named *Drama* whose content was determined by the instructor of the courses based on the framework and requirements given by Turkish Council of Higher Education (2007) As for the course requirements, these PSTs were expected to prepare 30-minute micro-teaching presentations individually using one of the Drama activities given in their assigned reference book *Drama Techniques in Language Learning* (Maley & Duff, 2005). Each week the PSTs and the instructor gathered for two-hour Drama lesson and two PSTs presented their micro-teaching lessons with drama. All PSTs were required to prepare lesson plans for their assigned Drama activity and these lesson plans included the following parts: level and age of the target learners, materials used during the lesson, teaching aims, learning outcomes, anticipated problems, possible solutions, warm-up activity, main activity and follow up activity. The PSTs were asked to use the assigned drama activity as the main activity and prepare related and short warm-up and follow up activities for the main activity. After each micro-teaching presentation in-class discussions were held in order to evaluate the lesson.

Drama in Education courses have been offered by Foreign Language Education Departments at various universities in Turkey for some time. While some of these departments offer drama specifically for English Language Teaching (ELT), others offer an elective drama course among other pedagogical courses. As with the latest regulations in the curriculums of teacher training programs in Turkey (YÖK, 2018), drama courses have started to be offered as both departmental and professional teaching (pedagogical) elective courses to ELT PSTs. In the current research site, junior ELT PSTs are offered to take a departmental elective drama course specifically designed to include drama use in foreign language teaching, and this is the only drama course that they can take before graduation.

Instruments

Data were gathered in two ways in order to enhance the reliability of the results. By investigating the view of the participants in using Drama activities in English language teaching by combining open-ended questions and interview results, the researcher aims to gain a clearer and deeper understanding of the phenomenon.

Open-ended questions

The aim of these questions was to reveal the PSTs' views and experiences after the Drama in ELT course with micro-teaching presentations. These questions were prepared by the researchers and checked by two experts from the field. In order to achieve this aim, five questions were directed to the participants. The questions were:

1. What words would you use to describe what you felt during the drama lessons?
2. What do you think about integrating Drama into English Language teaching in general?
3. Would you consider integrating Drama into your teaching in the future? Please explain your reasons.
4. What do you think was the purpose of micro-teaching lessons including Drama activities?
5. Considering all the Drama activities we covered though micro-teaching lessons, which one is your favorite activity? Why? Please explain.

Interview questions

The aim of these questions was also to reveal the PSTs' views and experiences on the Drama in ELT course with micro-teaching presentations and using Drama in English language teaching. These questions were checked by two experts from the field. They were directed to the randomly chosen five PSTs four weeks after the open-ended questionnaire. The interview questions were:

1. What do you think about the use of drama in teaching the English language?
2. Evaluate the course 'Drama in English Language Teaching' in terms of content and material.
3. Evaluate the drama course in terms of your professional development.

Data Collection Procedure

Data were collected in two sessions. The first session included open-ended questions and these questions were directed to all of the PSTs at the end of the semester. In the second session of the data collection process, five randomly chosen PSTs among the participants were asked to participate in the semi-structured focus-group interviews. Rather than one to one interviews, the focus-group interview process will be chosen for the study since this process was advantageous when the interaction among respondents provided best information, and when they were similar to and cooperated with each other (Creswell, 2005). Participants were allowed to interact with each other and comment on each other's responses based on their experience throughout the Drama in ELT course. The interview was conducted in participants' native language in order not to create anxiety stemming from language limitations, and to make them feel relaxed and intimate in their responses. The focused group interview was audiotaped and transcribed.

Both prior to the open-ended questions and the interview, participants' permissions were taken. All of the participants signed consent forms prior to the study. They were informed that their answers would be used only for research purposes and their names will be kept confidential. Furthermore, they were assured that their performance on these activities would not affect any of their grades for Drama in ELT course.

Data Analysis

Data gathered by both open-ended questions and interviews were analyzed by two researchers, and the categories, sub-categories and codes were checked by another expert from the field. In the analysis of the data collected from both open open-ended and interview questions for this study, the three steps were used identified in Grounded Theory research (Creswell, 2007). The researchers first started with open coding. As a result of this first segmentation 897 codes emerged from the data collected by open open-ended questions and interview. Later, the researcher proceeded to the next step, axial coding, in order to assemble the new form of data emerged at the end of open coding. As a result of axial coding, the number of codes decreased to 536. These codes were categorized and 20 sub-themes and three themes were identified. The process of data analysis continued with the last step selective coding through which these codes, sub-themes and themes were re-analyzed and the similar ones were merged and connected. At the end of this process, 536 codes were formed under six sub-categories, two further sub-categories and these sub-categories and further sub-categories were formed under two main categories best explaining the theory emerged from the research conducted. Inter-coder reliability was found to be 94% which is considered to be sufficient (Miles and Huberman, 1994).

Results and Discussion

The results will be presented under the sub-titles of main and sub-categories in this section. The general view of two main and six sub-categories are presented in Table 1.

Table 1. Main and sub-categories

Category	Name of the category	Frequency of codes in the category
Main category 1	Views on using drama in teaching English	
• Sub-category 1	• *Feelings during drama activities*	241
• Sub-category 2	• *Views on language learning*	95
• Sub-category 3	• *Classroom atmosphere*	55
• Sub-category 4	• *Shortcomings of using drama activities*	47
Main category 2	Views on ELT PSTs' practices in a drama course	
• Sub-category 1	• *Views on Micro-teaching*	72
• Sub-category 2	• *Views on using drama activities in micro-teaching*	26

As the aims of this study were to find out the views of ELT PSTs' views on both the drama course that they took in the department and integrating drama into teaching English, open-ended questions were directed to the PSTs according to these aims. As a result of ELT PSTs' views, 536 codes emerged and the related codes were grouped under sub-categories. The codes in these categories will be presented in detail and discussed under each sub-title.

Views on Using Drama in Teaching English

The ELT PSTs' views on using drama in teaching English indicated that drama has an effect on language learners' feelings, on the way of learning a foreign language, on classroom atmosphere. Moreover, ELT PSTs indicated some shortcomings that teachers can face using drama activities.

Feelings during drama activities

When the codes obtained are examined, with 241 code in total, it can be seen that the PSTs mentioned their feelings quite a lot. These 241 codes were grouped under two separate categories: 233 codes describing positive feelings and eight codes for negative feelings. The codes and their frequencies are presented in Table 2.

Table 2. The feeling codes and their frequencies

Positive Feelings	Negative Feelings
During drama activities, students feel…	*During drama activities, students feel…*
- Enjoyed (82)	- Nervous (3)
- Confident (44)	- Stressed (2)
- Motivated (25)	- Childish (2)
- Creative (25)	- Tired (1)
- Interested (19)	
- Happy (9)	
- Curious (8)	
- Excited (8)	
- Active (5)	
- Social (5)	
- Lucky (1)	
- Childish (1)	
- Valued (1)	

Among positive feelings, the most repeated codes have been found as *'enjoyed (82), confident (44), motivated (25), creative (25)* and *interested (19)'*. The PSTs indicated that they had fun during the drama activities that they participated in. They also stated that they had never got bored during these lessons. PSTs were directed a question in the open-ended questionnaire asking their favorite drama activity and their responses united in one specific drama activity: "Fashion Show". In this activity the student-teacher forms groups of 5 to 8 and asks groups to prepare a fashion show. Prior to this activity the student-teacher can show an example of a fashion show through multi-media tools. Student-teacher asks PSTs to choose 1 to 3 of their friends to be models and make several changes on their dresses to prepare them for the fashion show. At the same time the groups are expected to prepare a text explaining the fashion trends of their models' clothes. After the preparation part, the groups present their models as they are in a fashion show and the models walk as if they were walking on stage, while a spokesperson is reading the text they prepared. It is not surprising that the PSTs felt enjoyed, motivated, creative, interested and confident during this activity.

Confidence, being enjoyed and motivated were three feelings found as results of studies in the field (Janudom & Wasanasomsithi, 2009; Sağlamel & Kayaoğlu, 2013; Schewe & Scott, 2003; Stern, 1983). One of the PSTs emphasized her feelings during drama activities in the interview as:

> Student 1: *"Since speaking skill is undervalued in our country, (thanks to drama) students feel more confident while doing the tasks assigned to them during the drama activities.... (drama) lowers anxiety and motivates students."*

This study added 11 more feelings to the current list. Positive feelings such as *interested (19), happy (9), curious (8), active (5)* and *social (5)* can be related to the nature of the drama itself as it offers its users to actively participate in the process. These codes also suggest that by means of drama, teachers can achieve whole-class-learning as they will leave no students behind and all of the students will be active at the same time during the lesson. Another feeling that PSTs indicate is being *'creative'* which can be explained by one of the characteristics of drama enabling individuality by giving opportunity to become someone else to experience the reality (Way, 1967; Heathcote, 1991). One of the PSTs in the interview stated his feelings as:

Student 2: *"(drama) enhances creative thinking because we were acting as someone else…."*

Furthermore, during drama activities, PSTs use various objects and realia such as potatoes, chairs, funnels, stones, flags and dry leaves, etc. Using these objects other than their original use may have had an effect on their creativity and imagination.

Other positive feelings have been found as *lucky (1)* and *valued (1)*. Although these codes have been indicated only one time, being valued as a speaker of a foreign language is significant in feeling confident. In the open-ended questionnaire one of the PSTs stated the following:

Student 3: *"I feel active and comfortable in this course. It also gives me the confidence to feel that my thoughts are valuable."*

Among negative feelings, the code *nervous* (3), *stressed (2)* and *childish (2)* were found to be the most repeated codes. Childish code was used by PSTs in both positive (1) and negative (2) sense. Examples of positively and negatively used childish codes given to open-ended questions are as follow:

Student 3: *"... (while using drama) adult learners might feel themselves as a child. This can create pride issues in class..."*

Student 4: *"We are getting excited when we are doing childish activities… it attracts students' attention…"*

As can be seen from these extracts, PSTs may feel shy in the class (student 3) or can have fun (student 4) during the flow of drama activities in the class. Nervous and stressed feelings are found to have risen from the fear of being embarrassed in front of their peers while actively participating in drama activities (Celik, 2019).

Views on language learning

According to ELT PSTs' views using drama in teaching English has several positive effects on learning the target language. These effects and their frequencies are presented in Table 3.

Table 3. Views on language learning

Language Learning	
Drama courses enhance language learners….	*Drama courses enhance Suitability for …*
- Language skills (45)	- Different learning styles (7)
- Authentic language use (14)	- All age groups (4)
- Permanent learning (7)	- Available facilities (2)
- Learner Autonomy (6)	- Various contexts (3)
- Comprehension (5)	
- Vocabulary (2)	

The participants of this study mostly indicated that drama helps enhance *"language skills (45)"* of language learners. Given the fact that drama includes many skills in one activity, students have a chance to practice these skills in an authentic environment enabling them to be in different contexts at a time. Studies also highlight the positive relationship between drama and language skills (Aldavero, 2008; Demircioğlu, 2010; Dönük, 2018; Gill, 2013; Heathcote, 1984b; Karamanoğlu, 1999; Kılıç & Tuncel, 2009; Köylüoğlu 2010; Miccoli, 2003; O'Neill & Kao, 1998; O'Gara, 2008; Paley, 1978, 1990; Soyer, 2016; Şimşek, 2016; Tokmakçıoğlu, 1990; Ulas, 2008).

The participants of this study stated that drama enhances *authentic language use (14)*. In Tomlinson and Mashuara (2017), the authenticity of materials is related with the authentic use of these materials in an authentic context. In other words, one can have authentic materials, but the way s/he devise the activity with those materials can no longer be authentic. Furthermore, having educationally prepared materials does not designate an obligation for having a non-authentic context. Drama enables its users to have both authentic materials to be used in imaginative authentic contexts making the language learning process significantly effective for both the learner and the teacher.

Similarly, to results of the studies from the field (Demircioğlu, 2010; Dönük, 2018; O'Gara, 2008; Şimşek, 2016; Tajareh & Oroji, 2017; Tokmakçıoğlu, 1990) the participants in this study also indicated that drama affect *permanent learning (7), comprehension (5)* and *vocabulary (2)* in the target language. This can also be explained with the authenticity of language use during the activities since it allows language learners to practice the language frequently in various and meaningful ways. Vocabulary is also introduced by both the teacher and the interaction between peers. The practices of language skills through drama activities may have an effect on allowing the users to remember the language structures and vocabulary easier and for long term.

Drama is also stated to be suitable for *"different learning styles (7)", "all age groups (4)", "available facilities (2)"* and *"various contexts (3)"*. PSTs in the interview explained their views on these issues as:

> Student 3: *"Everything can be used (in drama activities) .... (it is) very rich.... crayons... for example, I brought an empty bottle.... you can even use it..."*

> Student 5: *".... Actually, we have learnt that without spending much money, with the things at hand, one can have various materials to use in drama activities."*

Drama provides multimodality in the classroom context (Ntelioglou, 2011). A person depends on several modalities for meaning making, which can include textual, oral, audial, linguistic, spatial, visual modes (Kress and Van Leeuwen, 2001). In this sense, with drama activities, students are exposed to these various modes while practicing the language skills. Therefore, students with different learning types, ages and having various facilities and context can benefit from the multimodal nature of drama.

Classroom atmosphere

After the data analysis process, 5 codes with 55 repetitions in total formed the category 'Classroom Atmosphere'. In this category, PSTs have stated that drama activities develop relationships among peers and with the teacher, as well as enabling participation and collaboration (Table 4).

Table 4. Views on classroom atmosphere

Classroom Atmosphere
Drama courses enhance language learners....
- Relationship between
o   peers (12)
o   students and teacher (5)
- Participation (15)
- Interaction (12)
- Collaboration (11)

The most frequent code was found to be as "*drama courses enhance language learners' relationship between peers (12) and student and teacher (5)*". This finding coincides with the literature (Stinson & Freeboy, 2006). As Maley and Duff (1982) state drama facilitates group and peer works by helping students increase their interaction and collaboration skills, and improves the relationship among students and teacher.

Shortcomings of using drama activities

Under this category, the difficulties of the drama that the participants mentioned were gathered. Although the participants showed a positive attitude towards drama throughout the research, they also mentioned the challenging part of its implementation process. According to the obtained data, the shortcomings mentioned by the participants were, *'drama may cause classroom management problems' (16), ' drama may be inappropriate for using with all learner types'(15), 'drama may be time-consuming' (6), 'Drama may require long teacher preparation' (5)*, and *'drama may require small class size'* respectively (Table 5.)

Table 5. Shortcomings of using drama activities

Shortcomings of using Drama Activities
Drama may…
cause classroom management problems (16)
be inappropriate for using with all learner types (15)
be time-consuming (6)
require long teacher preparation (5)
require small class size (5)

Research conducted on drama in language teaching mostly focused on the advantages and positive effects of drama in language teaching. Zúñiga and Gallardo (2013) have found that language teachers lack both knowledge and experience in classroom management in using drama in teaching English. This inadequacy may be affected by general management issues which may not specifically be related with drama use. However, several PSTs in the open-ended questionnaire indicated that there may be a chaos and discipline problems in the classroom when drama is used with young learners and crowded classrooms. Here again, the problem with classroom management is associated with an outer factor i.e. language learners' age and size of the class, and may not be directly related with the drama itself.

Although drama does not require a long preparation period, some of the participants have stated that they spent much time preparing the drama activities for their micro-teaching presentations. The reason for this may be related with their own willingness to participate in drama course with a micro-teaching presentation, since most of the PSTs indicated the easiness of preparation process.

In terms of learner types, the participants expressing drama's appropriateness have been divided into two groups, one indicating that using drama with young learners is inappropriate while the second vice versa. There is not a consensus among participants in this issue and this may be related with their perspectives for and expectations from teaching a foreign language.

Views on ELT PSTs' practices in drama course

Views on micro-teaching

Eight codes have emerged that enlighten the perspectives of PSTs on micro-teaching. The codes and their frequencies are given in Table 6.

Table 6. Views on micro-teaching

Views on micro-teaching
Micro-teaching sessions were helpful for….
- Getting prepared for the profession (37)
- Developing positive feelings among pre-service teachers as
o   motivation (3)
o   self-confidence (6)
o   relaxation (3)
o   enthusiasm (1)
o   experienced (3)
o   satisfied (1)
- Seeing other teaching styles (5)
- Fixing mistakes in teaching (4)
- Seeing self-deficiencies in teaching (4)
- Understanding the teaching profession (3)
- Developing classroom management skills (2)

According to the codes, PSTs mostly find micro-teachings as a beneficial way to prepare themselves for the profession. This finding is also consistent with previous studies (Britton & Anderson, 2010; Ceyhun & Karagölge, 2002; Ekşi, 2012; He & Yan, 2011; Kılıç, 2010; Küçükoğlu, Köse, Taşgın, Yılmaz, & Karademir, 2012; Ögeyik, 2009; Simbo, 1989). Thanks to micro-teaching ELT PSTs can practice their teaching skills and get feedback both from their peers and lecturers. The opportunities that the participants indicated like *seeing other teaching styles (5), fixing mistakes in teaching (4), seeing self-deficiencies in teaching (4), understanding the teaching profession (3),* and *developing classroom management skills (2)* are all related with getting

prepared for the profession. Having been completed these stages, teacher candidates feel more experienced over the period with micro-teaching activities. Korucu Kıs & Kartal's (2019) study reveal similar findings, as their results suggest that ELT PSTs see these micro experiences in teaching as helpful for noticing their strengths and weakness.

As for the positive feelings, findings support several studies in the field (Ananthakrishnan, 1993; Cebeci, 2016; Ögeyik, 2009; Özdemir & Üstündağ, 2007; Şen, 2009; Şen, 2010). Consistent with the literature, this research found that pre-service teachers develop positive feelings for teaching a foreign language with increased self-confidence, motivation and enthusiasm. These positive feelings towards teaching can be also related with the positive feelings that students develop during a drama activity, since when students show eagerness, happiness and attentiveness towards the lesson, it is not surprising that the teacher can have similar feelings.

Views on using drama activities

The results revealed that ELT PSTs find using drama activities in their micro-teaching sessions helpful for their teaching skills. They also indicated that drama is beneficial for forming positive relationships between teachers and students as well as among students themselves. Furthermore, the findings show that ELT PSTs think drama activities increase participation to the lesson (Table 7).

Table 7. Views on using drama activities

Views on using drama activities
Micro-teaching sessions with drama were helpful in….
- Improving teaching skills in a/an
o interesting way (1)
o fun way (7)
o effective way (5)
o meaningful way (1)
o creative way (2)
- Developing positive social interactions among
o pre-service teachers as peers (3)
o pre-service teachers and the lecturer (3)
- Increasing student participation (4)

In line with the findings in the literature (Güryay, 2015; Dönük, 2018), drama diversifies the way language teachers teach a foreign language by making their lessons more interesting, fun, effective, meaningful and creative.

Therefore, drama paves the way for preparing lessons far from conventional methods (Iamphitakporn, 2002). Some of the PSTs in the interview have indicated that in their other courses the PSTs who took the drama course performed better teaching skills when compared to the ones who did not take the course.

> Student 1: *"Some of our friends took this (drama) course, while the others did not. The difference between the friends who took and who did not take the course (drama) was evident in terms of lesson plans and materials used in presentations. The ones who took drama course were more creative and willing to do more things during the presentations than others. They were not using classical things in those lessons."*

Conclusion

This study aimed to find out the thoughts of junior ELT PSTs on using drama activities to teach English and on their practices in the drama course they took offered by the department. The results generally showed that ELT PSTs mostly have positive views towards integrating drama into foreign language teaching. The codes and categories emerged from their thoughts indicated mainly the contributions of drama on teaching, although very few stating some shortcomings with the drama itself. The participants also expressed having positive feelings towards drama use and the most outstanding feeling has been found to be being enjoyed during drama activities. Surprisingly, the participants pointed out drama as a childish activity both positively and negatively, which can be related with the characteristics and learning styles of those participants.

Additionally, the results revealed that the participants found the practices, namely micro-teaching and in-class discussions on micro-teaching presentations, beneficial for their professional development. They also indicated that these micro-teaching assignments with drama activities have improved their teaching in various ways. In other words, it was not just the micro-teaching itself, but also using drama helped them diversify the way they teach English as well as develop their own way of teaching. Moreover, the ELT PSTs stated that they developed positive feelings towards the profession thanks to micro-teaching with drama.

The results of this study revealed that drama courses should be offered to PSTs in ELT departments, which is in line with the latest regulations done by Council of Higher Education (YÖK, 2018). However, instead of being a selective course, drama can be a required course in Faculties of Education. Drama course offered to ELT PSTs can include teaching classroom management techniques specifically for integrating drama in teaching English. Also, since the participants indicated that drama may not be suitable for all learner types, this course can be divided into sections such as Drama for Young Learners and Drama for Adolescence. Considering the class size in Turkish state schools, PSTs can be facilitated to prepare activities for crowded classroom, as they indicated that smaller classroom size is better in integrating drama in English language teaching. This study is limited to the views of pre-service teachers. Further studies can investigate the views of in-service English teachers by having training sessions with drama. Moreover, data were collected through an open-ended questionnaire and a focus-group interview; therefore, data collection processes can be extended to the whole term including reflective diaries from the students. In this way, students can reflect on their micro-teaching experiences with Drama integration in a comprehensive way.

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