

T. C.
BALIKESİR ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ EĞİTİMİ ANABİLİM DALI

THEATRE IN EDUCATION FOR TEACHING ENGLISH AS A
FOREIGN LANGUAGE: THEATRE-MAKERS' PERSPECTIVES

YÜKSEK LİSANS TEZİ

Özgehan UŞTUK

Balıkesir, 2016

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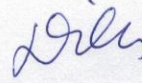
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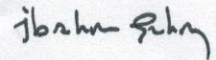
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FOREWORD AND ACKNOWLEDGEMENTS

This study is intended to illuminate a long forsaken phenomenon that is gaining popularity in teaching English as an additional language: the use of theatre in education, with a special focus on its implementers: theatre-makers. It is a vital step for academics to examine this approach since many studies have been conducted thus far to see the function and effects of drama in foreign language education; on the other hand; theatre in education has not been methodologically studied thus far. This is the reason why the researchers decided to focus on the subject and specifically on the implementers since their contact and unique experience with learners have great potential to help us understand the dynamics of foreign language learning.

There were many people to whom I am grateful for their support and kindness while the MA candidate of this study was facing the difficulties of writing a dissertation. The following acknowledgements, thus, are written in first person to appreciate all the contributions served.

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Özgehan UŞTUK



ABSTRACT

THEATRE IN EDUCATION FOR TEACHING ENGLISH AS A FOREIGN LANGUAGE: THEATRE-MAKERS' PERSPECTIVES

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Research has focused on the dynamics of dramatic experience, including drama in education and theatre in education, as methods that are among the implementations of the student-centred approach. Although the use of drama in education has been investigated in many studies, related literature lacks research regarding the aspects of theatre in education in teaching English as a foreign language. Thus, this research aims to examine the beliefs of theatre in education for teaching English as foreign language implementers, in other words the theatre-makers, and to demonstrate the extent to which these implementations overlap with English language teaching methodology. The sample group participated in this study is composed of 10 theatre-makers with various professional profiles and the researchers as observers. The study was designed to be a qualitative case study to serve as an initial step of a large scale research adopting grounded theory. The data was collected during a regional tour of one of the participating theatre in education for teaching English as a foreign language companies, using interviews, open-ended questions and selective observation as data collection tools. Results showed that it is possible to link theatre in education to drama in education theoretically because they both construe and are driven by dramatic experience. Furthermore, theatre in education for teaching English as a foreign language implementers' understanding towards their work mostly indicates that these implementations cover aspects that are

supported by English language teaching methodology, even though there were some aspects that showed limited or no implication. In the light of findings, it is recommended that theatre in education for teaching English as a foreign language practitioners have a long way ahead to contextualize and spread their work in the school system; however, it is an applicable approach due to positive effects on learning in various ways, and their implementations are mostly grounded considering specific English language teaching literature.

Key words: Theatre in education, drama in education, English language teaching, theatre-maker, actor-teacher.



ÖZET

YABANCI DİL ÖĞRETİMİNDE TİYATRO: TİYATROcularARIN BAKIŞ AÇILARI

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Bu araştırma, eğitimde drama ve eğitimde tiyatroyu içeren dramatik deneyimler üzerine odaklanmaktadır. İlgili alanyazın, eğitimde dramanın İngilizcenin yabancı dil olarak öğretilmesindeki kullanım olanakları bugüne kadar yapılmış çalışmaları içermesine rağmen, eğitimde tiyatronun incelendiği çalışma sayısı oldukça yetersizdir. Bu nedenle mevcut çalışma, İngilizce eğitiminde tiyatro uygulayıcılarının görüşlerini incelemeyi ve bu görüşlerinin dramatik deneyim alanyazını ışığında gösterilmesi hedeflenmektedir. Çalışmanın örneklem grubu 10 tiyatrocuyu ve ayrıca gözlemcileri içermektedir. Çalışma, gömülü teori yaklaşımıyla gerçekleştirilen bir araştırmanın öncelikli nitel bölümü olarak bir durum çalışması yöntemiyle gerçekleştirilmiştir. Veri, üç profesyonel tiyatro grubunun sanat yönetmenleriyle yapılan mülakatlarla birlikte, bir tiyatro grubunun turnesi sırasında yapılan görüşmeler, açık uçlu sorular ve seçici gözlem araçları kullanılarak toplanmıştır. Sonuçlar; tiyatroyu, kökeni ve esasları bakımından eğitimde dramayla bağdaştırmanın dolayısı ile ilgili çalışmalarla ilişkilendirmenin mümkün olduğunu göstermiştir. Ek olarak, uygulayıcıların alana dair görüşlerinin, yaptıkları işin büyük oranda var olan alanyazındaki sonuçları kapsadığını görülmüştür. Bununla birlikte, önceki bazı çalışmalarda önerilen bir takım sonuçların ise bu görüşlerle bağdaşmadığı ya da yetersiz bir ölçüde bağdaştığı görülmüştür. Bulgular ışığında; İngilizce eğitiminde tiyatro uygulayıcıların önünde işlerini metodolojik bağlamda

oturtabilmeleri için uzun bir yolun olduđu, ancak bu yaklaşımın, bir çok bakımdan öğrencilerin üzerindeki olumlu etkileriyle ve büyük oranda İngilizceyi yabancı dil olarak öğretmek üzerine olan metodolojiyle uygulamaya değer özelliklere sahip olduđu vurgulanmaktadır.

Anahtar kelimeler: Eğitimde tiyatro, eğitimde drama, İngilizcenin yabancı dil olarak öğretimi, tiyatro uygulayıcıları, oyuncu-öğretmen.



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Abbreviations

DIE: Drama in Education

TIE: Theatre in Education

TEFL: Teaching English as a Second Language

ELT: English Language Teaching

TiLL: Theatre in Language Learning

CLT: Communicative Language Teaching

COLT: Communication-oriented Language Teaching

1. INTRODUCTION

1.1. OVERVIEW

Drama in education (DIE) and theatre in education (TIE) are emerging research areas in academia and are becoming popular subjects among pedagogues. The amount of research devoted to the field can be traced in recently published books, articles, conferences and seminars organized globally. In addition to the implementations of DIE and TIE, theoretical base of their uses and effects are also discussed and established. Teaching English as a foreign language (TEFL) is also reconsidered and reviewed; thus, alternative methods and approaches are applied and discussed. In relation to this, one popular method applied in TEFL context is to teach English through dramatic experience. Dramatic experience refers to the use of dramatic techniques for learning and teaching a particular subject. DIE and TIE are implied as two parallel and inter-related educational movements (Nicholson, 2009). Dramatic experience includes the use of DIE (Bräuer, 2002; de la Cruz et. al., 1998; Dora To et. al, 2011; Kao & O'Neill, 1998; Liu, 2002; Miccoli, 2003; Ntelioglou, 2011; Piazzoli, 2011; 2012; Podlozny, 2000; Rieg & Paquette, 2009; Ryan & Marini-Maio, 2011; Susanne, 2008; 2011) as well as different uses of TIE for TEFL (Aita, 2009; 2010; Pakkar-Hull, 2013, 2014; Ryan-Scheutz & Colangelo, 2004; Sobral, 2011; Wager et al., 2008), although the academic research on the latter is rather limited. The diversity of studies originates from different artistic and pedagogical implementations. To illustrate, a full-scale theatre production can be integrated into the school curricula as a foreign language learning opportunity (Ryan-Scheutz & Colangelo, 2004). Similarly, teachers may employ an after-school drama programme in which English language learners may present a piece of drama. The experience eventually enables students to explore new social contexts and obtain a better understanding of the target language (Wager et al. 2009). Dramatic experience also includes TIE, which is a pedagogy that encourages people to participate in TIE programmes that are specially designed to blend in their curricula (Aita, 2010).

No matter how exactly the dramatic experience is implemented, these are all drama and theatre oriented approaches towards TEFL. TIE is not separated from DIE throughout this study since both are based on the phenomenon of dramatic encounter despite the fact that they can be compared and contrasted to each other from several aspects both practically and theoretically (Bolton, 2002; Wooster, 2007; see table 2). Bolton stressed that both DIE and TIE are concerned with dramatic art and pedagogy and their theory and practice often coincide even though some interesting differences remain (2002: 39-40). Thus, their differences will be taken into consideration and relevant differences will be defined. On the other hand, the artistic and pedagogical intentions of both DIE and TIE are considered to be similar.

A local TIE company visiting schools to perform TIE for TEFL programmes with the purpose of foreign language teaching does not exist in Turkey. Nevertheless, in Europe, a number of professional TIE companies provide programmes for schools for foreign language education. Aita (2010) claimed that more than one million tickets for such programmes are sold by various companies worldwide every year. The companies are run by theatre-makers. The term, theatre-maker, includes every individual working in production of a TIE programme, developing performances, workshops, and/or materials so as to improve learners' English language skills; however, this role is not clearly defined and has yet not been academically discussed as to how they design these programmes and what their perspective is. Thus, this study intends to clarify the vague points related with the question of what aspects and educational perspectives related to ELT theory and practice do theatre-makers prioritize while putting on TIE for TEFL programmes.

To understand this perspective, one needs to examine how these programmes take place in school contexts since they are not extensive activities that take place out of the school time but they directly link to it. More specifically, DIE mainly collaborates with school curriculum since it is extensively used at schools in various ways (see 2.2: Use of drama and theatre in general educational aspects & 2.3: Use of drama and theatre at schools to teach specific subjects). However, TIE is not bound to a specific curriculum, therefore companies devise their own scripts and work with teachers (Landy & Montgomery, 2012: 101) to support and fulfill the curricula. A number of companies visit schools with various programmes. As a complement to

performances, teaching material packages may also be given in those programmes, which may include pre- and post-performance activities, evaluation and reflection activities, online activities. There may also be performances with no or limited extra material.

The content of the TIE for TEFL programmes may vary according to the pedagogical attitude and objectives of the company. The companies may take *Common European Framework as a Reference* (Council of Europe, 2001)¹, national curricula, and/or topic-based performances as reference points to determine the levels of different programmes. There is not a common, international agreement to form the content of these programmes since each company puts on the programmes locally, even though they conduct international tours. They are mostly in collaboration with policy-makers and school authorities in their home countries. This collaboration is essential to decide on the content of their programmes.

To understand the implementation of such programmes, inclusion of the learners is an important issue, which is realized at different levels by different TIE companies. "Process drama" and "Mantle of Expert" may be applied to involve the students in the performance, as well as designing a performance, which takes them merely as audience; nevertheless, the latter, in a way, includes the audience with pre- and post-performance activities given to schools before and after the performance. Students are included in different ways; drama leaders welcome the learners to the performance and provide them opportunities to write, direct and perform during the dramatic encounter, like process drama (O'Neill, 1995). They also shape the performance according to their reflections taken there and then under their roles as experts of the discussed theme, which can be found similar to mantle of expert (Heathcote & Herbert, 1985). The groups may not physically include the learners in the performance as active players as such but provide worksheets and similar materials related to the performance in order to maintain an engaging foreign language lesson.

In order to gain a better understanding, it is necessary to take a deeper look at these specific and exclusive performances so that one can analyse them

¹Retrieved December, 15, 2015 from http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf

academically. For such an analysis, it is necessary to go back to the very root of the demand and see how theatre, and later drama in education and finally theatre in education, was integrated to social life in educational aspects.

1.2. THEORETICAL FRAMEWORK

1.2.1. Theatre as a medium for instruction - from past to today

The ways in which theatre has been used for instructional purposes are naturally based on the theories of dramaturgy. Although early theatrical applications cannot be limited only to the western civilization, early theoretical perspectives on theatre date back to ancient Greece. Aristotle (384 - 322 BC) explained in his notable work, *The Poetics*, his own perspective on the arts of poetics as “mimesis” in other words imitation of the reality. Since then, different approaches on dramaturgy have been discussed and implemented. From time to time, the discussion has tended to treat theatre as a medium for instructional causes. For instance, in ancient Greece, theatre was used by the rulers as a medium to convey ethical rules to commoners since its primary aim was regarded as a glorification of the values of society (Şener, 2006). It should be noted that the distinction between being an audience and being a participant in the ancient Greek theatre context was unclear since the dramatic performances at the time were based on the participial, ritualistic involvement of audience members. In other words, the performances were made both by and for the society (Green, 2013). The performances were required by the audience's contribution and involvement. In Medieval Europe, theatre was also used as a medium for instructing/educating the society. Initially, any act of performance was severely forbidden by the Catholic Church since the emotions raised by such performances were thought to be dangerous to the welfare of society (Şener, 2006). However, the Church later adopted and used dramatization of biblical statements in public masses to infuse and spread its doctrine amongst commoners. Here, one can observe the instructive function of theatre. Campbell (1981) suggested that medieval drama as a whole had been a ritualistic drama in a uniform and the embodiment of liturgical themes and ideas had been connected to each other forming a Catholic

drama. Thus, theatre can be seen again as a medium that is used by various institutions to shape society.

Much later in modern times, an important breakthrough in dramaturgy was introduced by those who questioned the role of the audience and their attitude towards the performance. Bertolt Brecht, as one of these sceptics, perceived mere emotional identification of audience as misleading for them, since it might blur the main idea of performance. Brecht asserted in his essay *Theatre for Pleasure or Theatre for Instruction* (1974) that since the subjects and themes for theatrical representation had covered political issues, the stage had become instructional as well as entertaining. The specific dramaturgy that he called “epic theatre” proposed a new system which, as Politzer stated, stimulates the spectators' power of action and extorts decisions from them, rather than exhausting their power of action, as was the case in classical dramaturgy (Politzer, 1962: 101). The audience of a Brechtian play is expected to become jointly responsible for generating ideas and meaning since it forces him/her to make decisions, rather than losing their critical consciousness. Thus, the audience has again become active, not only in extracting meaning out of the performance, but also in shaping it at an intellectual level. This is the reason why there are some changes in epic performances, such as asides directly to the audience and addressing them questions about their ideas or attitudes. By doing so, Stanislavsky's "fourth wall" that divides the places where the play happens (the stage) and the audience watch them happen (the auditorium) is demolished so that the theatre hall becomes one whole stage. Due to such implementations, the instructional role of theatre was transformed at the beginning of the 20th century. Considering new theoretical approaches and practical needs, a new term (and its equivalents in different countries such as “Theaterpädagogie” in Germany or “Creative Dramatics” in the USA) to define the use of dramatic action for education, was coined in Britain both by practitioners and academics: “drama in education”.

1.2.2. A historical view of drama and theatre in education theory

1.2.2.1. Drama in education: A brief look

In this chapter, an overview of the use of DIE practices is presented. A chronological order follows for the purpose of reviewing the main practitioners and

their exclusive approaches. After elaborating on several major practitioners, and a short chronological presentation of DIE, a definition of DIE, to which this study refers, is given.

At the beginning of the 20th century, Harriet-Finlay Johnson (1871-1956) advocated for a student-centred teaching model, which placed the background knowledge of students at the centre and highlighted the importance in learning by doing and peer-learning in a dramatic learning environment. Johnson also adopted the act of playing as a teaching technique that was applicable not only at pre-school level, but at every level in the system of education (Sapmaz, 2010). She used dramatic texts as a method for teaching different subjects. Johnson was also the first person to publish a book on the dramatic method; entitled *The Dramatic Method of Teaching* (1912), in which a teacher presented a full account of an integrated dramatic curriculum (Bolton, 1984). Finlay-Johnson integrated drama into the curriculum of the elementary school where she taught as a way to increase the learners' appreciation for science, humanities and the arts (Landy & Montgomery, 2012: 53). With a similar motivation, another practitioner, Caldwell Cook used plays and dramatic texts in classrooms, though Cook used dramatic methods especially to teach Shakespeare's plays rather than teaching any subject as Johnson did (Sağlam, 1997). Both these approaches used drama as a technique to teach a specific subject in a student-centred milieu. These early examples illustrate DIE not as art but only as a teaching technique.

Even though the early practices of drama may have appeared in the classes of Johnson and Cook, one cannot limit the origin of this approach to these two educators. From an epistemological point of view, a discussion about the origins of knowledge was suggested and new approaches to transfer knowledge were acknowledged by other scholars of education as well. The educational reformer John Dewey's ideas on education, which were opposed to the absolute authority of the teachers, proposed a different sense of interaction and transaction in classrooms; moreover, he actually offered a new view of the learning experience. Dewey's was an experience that was totally open to the world, its practices, its texts and its art works, combined with an equally strong intensity of reflection (Romer, 2012). It included an epistemology in which the new understandings were reached collectively rather than

classical transference of knowledge from a knower to the person who does not know. In his famous work *Democracy and Education*, John Dewey (1916) proposed a new democratic approach to formal education. His view of education primarily included transmission through communication and communication as a process of sharing until it becomes a common possession (Dewey, 2004: 5). Nicholson (2009) asserted that the early introduction of drama into school aimed to develop an alternative pedagogy that was built on the principles of play and collaborative learning rather than teaching children about the theatre as a cultural practice. Dewey's perspective was also paraphrased and reconsidered by Nicholson as follows:

"Dewey argued that children's cognitive and emotional development was best supported by constructive childhood play and problem-solving, and this attitude to learning prompted a revolution in educational thinking in which the arts had a central role. Participating in the arts is a playful experience that enables children to make links between their own imaginative worlds and the learning environment of the school" (Nicholson, 2009: 14).

Furthermore, Rasmussen (2010) suggested that in the context of drama education, Dewey's name is often associated with progressive education, but more recently his aesthetical theories are also valued. Dewey regarded the arts as an important part of a child's education and discussed art theoretically.

In sum, the use of drama in classrooms is not an invention that can be dedicated only to Finlay-Johnson or Cook, though their importance cannot be neglected. However, the educational expectations, which drama may meet, had also been discussed before them or along with them. Nevertheless, they responded to the needs through their implementation of dramatic experience at schools.

The above-mentioned developments did not take place only in education. Similarly in theatre, particular epistemological analyses and pursuits to include the audience into the production of the meaning out of performances were developed. At the end of the 20th century, the rigid boundary between stage and auditorium was dissolved or "played down" and the audience was invited to have a more active role in the interpretation of a performance (Allern, 2008: 322). It is significant that the role of audience in the process of producing the knowledge and reaching new understandings was being discussed at around the same period as when the role of student autonomy was being investigated. Hence a more democratic classroom was

gradually proposed. From that point of view, a developing historical analogy between new pursuits in theatre and ideas about progressive education can be observed. As in theatre in terms of the performance and audience, the boundary between the teacher and the student was diminished and eventually demolished. Instead of this hierarchical epistemology, a triangular system, in which knowledge, teacher and students interact with each other was accepted and adopted by educators. Somers (2000) likened classical education to a model in which the teacher is a gatekeeper or a conduit through which knowledge passes to the child; on the other hand the use of drama provides a more democratic and dynamic relationship between teacher, student and knowledge. Moreover, he also stated that the teacher's classical dominant role would be diminished when the students commune directly with knowledge through drama exploration and the making of new social and personal meanings (Somers, 2005).

Significantly, DIE, which originates not only from theatre but also from education, considers and answers the needs of these two simultaneous breakthroughs in theatre and education at the beginning of the 20th century. As mentioned before, DIE was initially perceived and used as a teaching medium, as in Finlay-Johnson's and Cook's classes. However, as the theoretical approaches interrogated the nature of drama, a new perception occurred after these practices had inspired definite changes in classrooms: DIE as a form of art.

Drama as an art was discussed by Peter Slade in his book *Child Drama* (1954), who suggested that drama is separate subject and that it can be integrated into school programs (Sağlam, 2004) and objected to the use of drama as a way merely to teach a subject (Uştuk, 2014). In fact, he opposed the usage of formal theatre as an early step in education. Bolton (1984) suggested that Slade had regarded formal theatre as a final stage in a child's development. Thus, he proposed a notion of drama as a way to develop individuals personally, and thus regards drama as a separate discipline based on the act of playing rather than as a teaching approach. According to Slade, the intention of this act of playing was to support holistic personal growth and to satisfy the instinct of comprehending the world (Uştuk, 2014). Slade acted as a forerunner in DIE field, addressing drama as a independent subject and questioning its theoretical framework, rather than focusing mainly on its possible auxiliary use at

schools to teach subject knowledge. Even though this study focuses on drama in education as an approach in foreign language teaching context, it is important to mention Slade and those who followed his tradition to understand the historical course of the use of dramatic methods.

Based on these early approaches, the use of DIE escalated, transformed, and varied throughout the 20th century. With Dorothy Heathcote, the awareness towards the use of DIE was raised and drama as form of art has become a matter of discussion over its use for teaching specific themes and ideas. Heathcote's work represents an approach to teach that strives to empower pupils to reflect critically about issues (Eriksson, 2011). For her, DIE was primarily a way for participants to raise awareness towards specific topics and to analyse human life through improvisation and role-taking activities. In Adıgüzel's interpretation of Heathcote's approach to DIE, drama is an experience in which participants ought to reflect on the following question: "what would I do if I were those people?" (Adıgüzel, 2012: 226). The entire process is based on sympathetic behaviour and practice of reality through several role-playing activities. Eriksson (2011) stated that Heathcote's drama approach stands for a pedagogy that seeks to involve the class collectively in a process of investigation (2011: 101).

In addition to Heathcote, Gavin Bolton is another major figure in the history of DIE. However, Bolton approached the discussion of drama as an art form or as an educative subject differently. He argued for drama as a learning medium (Adıgüzel, 2012). He used drama to get his students to investigate issues around them through playing. Furthermore, Bolton advocated for drama as an art form, in addition to its educational contributions to individuals. Bolton believed that children do not adopt a performative attitude while they play, but express the roles that they take on experientially. He stated that drama, like literature, stands apart from the other arts in the sense that it draws directly on the world for its substance (Davis & Lawrance, 1986: 82). In his own terms, he discussed drama in terms of "trying to be loyal to both camps" (Those advocating that DIE is mainly educational and those claiming its artistic dominance over educational outputs) and "denying the prerogative of one over the other" (Davis & Lawrance, 1986: 70). According to Bolton, drama as a group activity was different from other performing arts in the sense that there is no

audience, only participants, providing a learning environment where children can learn about themselves and the world around them through the potency of a dramatic moment (Davis & Lawrance, 1986: 82). By describing dramatic moment's potency as an educational tool, he means that teaching is a process in which a child's present achievement is to be challenged and eroded in conception and perception. He maintained that "as if" behaviour in dramatic playing can be an effective tool for teachers to achieve this kind of teaching (Bolton, 1984).

Furthermore, Cecily O'Neill is another important DIE figure whose process drama approach is significant for this study as it is widely used and discussed in TEFL context. The literature on the use of process drama is presented in the literature review. In this chapter, the theoretical framework is explained to illuminate what process drama is. In process drama, a figurative world is initiated and developed through a "pre-text" (O'Neill, 1995: 19-20) and a dramatic "elsewhere" (O'Neill, 1995: 45-46; Piazzoli 2012: 30) is produced by the group including not only the participants but also the teacher. They interact sometimes in role, sometimes out-of role but they all build the elsewhere on a collective "group role" (Uştuk, 2014: 206) that is taken mostly at the beginning of the process. As the process is built in an "episodic structure" (O'Neill, 1995: 48; Piazzoli, 2012: 31), the participants are urged to adopt a reflective, critical behaviour without becoming overwhelmed by the attractiveness of emotions and self-attachment. The sense of Brechtian distancing or estrangement (Eriksson, 2011: 104) is created by additional role layers that the participants take in and out throughout the process. A sense of "self-spectator or internal audience" (Dora To et al., 2011: 520) is also created in certain episodes where the participants are welcomed to examine the process in which they are actively participating, acting and creating from a spectators' point of view (Uştuk, 2014). The topic dealt within a process drama class may, vary and the exact results cannot be foreseen since all the action takes place there and then.

In sum, there have been many academics and practitioners who perceive DIE from different points of view. Concluding these basic approaches, this study defines DIE as follows: DIE is an educational approach, which aims to change the conception in classrooms. It is based on the background knowledge of the participants, allows them to experience the sense of dramatic playing and moves

them to new dramatic and aesthetic experiences through which participants reach a new understanding about different issues and themes through individual or collective role-playings.

As is clear in the suggested definition of DIE, it mainly handles the human contexts such as situations, roles and relationships. O'Toole suggested that relationships are central to all dramatic actions: for instance, relationships between people, between people and ideas and between people and the environment (O'Toole & Haseman, 1988: 3). These are the centres of dramatic actions; given this, activities in drama-oriented classes should be based on them.

Any similar terminology - such as drama in education, drama, educative drama, applied drama or creative drama - will be used interchangeably. This is noted to avoid terminological misunderstandings and confusions.

1.2.2.2. Theatre in education: A brief look

This chapter elaborates on a series of important topics regarding TIE such as the intentions TIE carries, the fields it covers and the ways in which it has been developed. The chapter also compares and contrasts TIE and DIE, and puts forward the dynamics that TIE and DIE jointly address.

Nicholson (2009) defined TIE as a theatrical pedagogy that seeks to encourage young people to participate in theatre as a learning medium and as a vehicle for social change. Jackson (2002) defined TIE as a movement that began to emerge in 1960s to respond to the needs of theatre and schools in Britain. Wooster (2007) also underlined that in 1965, *Belgrade Theatre, Coventry* used theatre and performance with small cohorts of children in schools in which the children also participated actively. This involvement is a key concept of TIE since this is how TIE groups differ from classical approach of school theatres that only perform certain plays at a school and move to the next one. Nicholson (2009), on the other hand, suggested that since education was seen as a major force for social change after the World War II, a comprehensive state education system and non-hierarchical teaching methods became priorities; thus, dramatic experience as an alternative pedagogy whose principles were built on collaborative learning became a driving force in education policies.

Aita (2009); however, claimed that the conceptual framework of TIE was established in 1937, before the World War II by Bertha Waddell; she was given permission by local Director of Education to orchestrate performances in primary schools. Aita stated that the focus on child-centred learning being discussed led to subsequent the foundation of the first full-time professional TIE Company: *Belgrade Theatre, Coventry*.

The aim of TIE is another matter of discussion. Since there are many different companies and each all have its unique methodology, conceptualizing the general aim of TIE seems impossible, since the research focuses only on particular practices of companies, whereas arts is a domain that provides infinite possibilities for the implementers. However, taking its hybrid state and potency in education, Jackson clarifies the aim as follows:

The aim is to provide an experience for children that will be intensely absorbing, challenging, even provocative, and an unrivalled stimulus for further work on the chosen subject in and out of the school. Subjects dealt with have ranged from the environment, racism and local history to language learning, science and health (Jackson, 2002: 1).

The definition underlined how the subject matter of TIE may range according to the needs of school curricula and that language learning is a subject that is covered by TIE practice. Taking into account how and where it is applied and the fact that it serves a specific purpose, TIE, in a way, is similar to what is called "applied theatre", which is O'Toole and Stinson's (2009) definition. They defined applied theatre as dramatic and theatrical performance for specific context, purpose and audience, usually taking place beyond conventional theatres, and usually involving interactivity (O'Toole & Stinson, 2009: 194). Prendergast and Saxton (2009) argued that applied theatre is an umbrella term, which embraces prior applications that take place out of the conventional theatre contexts. It was also stressed that whereas traditional mainstream theatre is most often centred in the interpretation of a pre-written script, applied theatre, in contrast, involves both the generation and the interpretation of a theatre piece that in performance may or may not be scripted in the traditional manner (Prendergast & Saxton, 2009: 7). Applied theatre demands audience participation to create the performance text, rather than merely drawing on the artistry of the actor-teacher, director and/or writer (Pakkar-Hull, 2014). The importance of audience participation in applied theatre performances echoes not only

O'Neill's process drama as mentioned in the previous chapter ² but also TIE programmes. In this context, it is useful to present three examples: two TIE examples given in the book edited by Jackson (2002), *Learning through Theatre: New Perspectives on Theatre in Education*, and one of the researcher's own experiences. These examples justify that TIE is indeed a kind of applied theatre form that originates from DIE in terms of its intentions, and to some extent in its structure.

Name of programme & the company	Participants and other practicalities	Context and content
<i>Matches</i> (Cockpit TIE)	16-19 year-olds, a programme including not only a show but also a plenary forum and workshops. Completing material to history class	A whole day programme consisting of a play about unemployment and the rise of fascism in London in the 1930s, followed by a workshop in which the pupils were able to interview each of the main characters from the play in turn and explore the relevance of the events to their own world.
<i>It Fits</i> (Perspectives)³	5-7 year-olds, takes place in school halls. Completing material to Math class.	A programme about mathematics and problem solving involving lightweight bricks (cubes, cuboids, cylinders and prisms).
<i>The Unhappy King</i> (Portre Sanat - the researchers' implementation)	7- 9 year-olds, takes place in the performance hall of a school, partly on stage, partly in the auditorium. The performance is followed by reflection activities. Completing material to primary humanities subject	A performance that lasts around an hour including a clown telling a story about her unhappy king, who demolished the park next to his palace. As a result, people are scared of the king. Clown discusses the terms, common sense and problem solving with the participants in mutual understanding mirroring <i>Gezi Park</i> issues and <i>Occupy Gezi Park</i> protests that happened in Turkey in 2013.

Table 1 - Examples of TIE programmes

TIE, considering the examples given in the table above, may be considered under the umbrella term of applied theatre. This categorization is important to understand how TIE and DIE resemble each other, since both take dramatic action and physical and intellectual inclusion of the child into the process of performance and other activities in the form of forums, discussion parts, preparatory activities, follow-up activities and so on. Bolton suggested that both TIE and DIE emphasize the importance of transformation in the participants' understanding; moreover, the role of DIE teacher has much in common with TIE team, since they both invite

²1.2.2.1. *Drama in Education - A Brief Look*

³The first two examples are quoted from (Jackson, 2002: 4-5).

pupils to become engaged, either as participants or as audience along with the teacher's or actors' representation of characters (Bolton, 2002: 40). Bolton (2002) also distinguished a series of differences between the theory and practical implementations. On the other hand, Wooster (2007) clarified a series of similarities between the two. Both scholars' suggestions are given in the following table:

	According to Bolton (2002)	According to Wooster (2007)
Mode	Whole group experience is in kinship with TIE whereas DIE may include the whole class, small group, or pairs (Bolton, 2002: 40).	Discovery through play was linked to the potential for humans to change and conceive of change. As such, it became an important feature of TIE/DIE (Wooster, 2007: 9).
Structure	Drama teacher has an advantage over the TIE team, in that s/he can, by slipping out of role at regular intervals, keep this "spectator in the head" functioning effectively (Bolton, 2002: 42).	The belief that education and the arts could be a mechanism for individual change runs through DIE and related TIE theory (Wooster, 2007: 15).
Purpose	DIE has a strong influence on personal and social development and problems related to group interaction, discipline, language usage, self-esteem or movement skills but TIE cannot have this breadth of purpose. Indeed it would usually be impossible to switch objectives to suit the particular needs of the group (Bolton, 2002: 44).	DIE develops the power of drama to encourage thought, reflection and analysis in young people. TIE was able further to exploit this access to feel the form through combining the DIE methodology with theatrical technique (Wooster, 2007: 23).
Engagement with meaning	Whereas a drama teacher can attempt to tailor the stimuli to meet specific needs of the class, a TIE team cannot select their programme with such finesse. The TIE company, unlike DIE teacher, cannot abandon or even reshape the material for the sake of a particular class (Bolton, 2002: 45).	TIE learnt from DIE the power of play, role, reflection and meaning-making. What TIE was able to add to this mix, from the world of theatre, was a portrayal of the objective world and the way in which people operate in that world (Wooster, 2007: 23).

Table 2 - Comparisons and contrasts of TIE and DIE according to Bolton (2002) and Wooster (2007)

Bolton underlined the similarities between DIE and TIE especially in terms of intention; however, in structural terms, he stressed some practical differences as given in Table 2. In addition to Bolton, Wooster also clarified how theoretical background and intentions of DIE and TIE are common, and that they are interwoven in a way that TIE adopts and adapts the tools of DIE in its own specific context.

Various approaches are applied by different TIE companies that develop their own methods by considering the local requirements, their capabilities and naturally

the expectancies of children or/and educators. Clearly, TIE companies need to cater to the recipients' demands, which is indeed another topic considered by certain scholars (Landy & Montgomery, 2012: 102). However, there has not been any research or study on how theatre-makers contextualize their work in terms of TEFL methodology.

TIE, as Landy and Montgomery (2012) suggested, is a labour-intensive and collaborative form of drama in education. They claimed that additional skills are required to produce TIE programmes beyond proficiency in acting, directing, and performing. No matter how professional the theatre-makers are, team members need to adopt a pedagogical approach to their work and to fulfill every requirement in order to be called actor-teachers (Landy & Montgomery, 2012: 100).

As for the specific causes of this research, beyond its background and intentions, literature about teaching English as a foreign language through DIE is presented and prior studies' findings are referred to in this research to define certain parameters of TIE for TEFL in a systematic way. These categories are used to analyse the assertions collected by theatre-makers while investigating theatre-makers' perceptions.

1.3.SIGNIFICANCE OF STUDY AND STATEMENT OF PROBLEM(S)

Theatre-makers include not only actor-teachers but also directors, scriptwriters, and consultants. They work actively in schools with millions of students, yet have not been considered to date as a new and important factor in education in academic research. Considering the role and diverse activities of TIE at schools, there is a new pedagogical parameter: actor-teachers or, in a broader sense, theatre-makers, apart from students, teachers, and knowledge. Robinson (2002) stated that the activities of TIE companies have become diversified and that they do not work only in school contexts but also in community centres, institutions, theatres and/or social clubs. Additionally, Robinson pointed out the diversities in TIE companies based on their composition, in their views of what they are doing and why, where they work and in terms of employment (Robinson, 2002: 251). Theatre-makers' perspectives are important to clarify issues related to TEFL through drama

and theatre-oriented techniques. As a new variable, investigating theatre-makers' attitudes and viewpoints towards the topic is necessary.

The number of TIE companies is narrowed down to focus on the main question of this study. A decision was made towards focusing on TIE companies working in school contexts; it is then aimed at clarifying theatre-makers' reasons and motivations for working in TEFL. Thus, a closer look on different approaches by different TIE companies, which intends to cover different subjects in school curricula, is necessary. This study contributes to the TEFL field with its unique categorization that may guide TEFL and also assist TIE researchers and companies to relate their work.

Therefore, this study intends to investigate the following questions:

- What are the main aspects of TIE for TEFL?
- How do theatre-makers of TIE for TEFL perceive their work?
- Are the main aspects of TIE for TEFL in relation to the perceptions of theatre-makers?
- What aspects of TIE for TEFL do theatre-makers prioritize in their practice?

1.4. AIM OF THE STUDY

On account of the significance and the problem(s), the study intends to:

- (1) analyse and contextualize the notions of DIE and TIE,
- (2) discuss their relevance to each other with respect to the previous studies,
- (3) identify the shared outcomes of DIE and TIE in terms of TEFL and categorize them in particular statements to identify reference points,
- (4) collect qualitative data from theatre-makers and analyze the assertions collected from them by comparing and contrasting them to the categories/reference points,
- (5) discuss and conclude how theatre-makers' perspectives cover the prior studies' major outcomes by discourse analysis,

(6) suggest future research topics about related issues on TIE for TEFL.

1.5. LIMITATIONS

This study is limited to a number of research paradigms, on which the study is based. Firstly, the literature reviewed in this study causes a limitation for the researchers. The inclusion of literature naturally shapes the background texture to understand the phenomenon examined in the study. Because of the fact that the prior research specifically on the use of TIE for TEFL is rather limited and insufficient to give a clear understanding, the scope of the literature is widened by acknowledging TIE and DIE as inter-related approaches due to their shared dramatic essence. The prior literature on the use of dramatic experience in TEFL context is reviewed in order to define categories to consider while discussing the effects of TIE for TEFL. A further study with a different or wider selection of literature to be reviewed leads to alternative understandings of the use of dramatic experience. Moreover, the number of participants of this research construes the second and third limitations. Three active TIE companies putting on TIE for TEFL programmes are included. Apart from one artistic director from each three companies, seven theatre-makers are included into the group of participants. In sum, data are derived from ten participants. Research with a wider group of participants undoubtedly enables the researchers to have a different and well-grounded understanding towards the phenomenon. Fourthly, methodology selected for this study illustrates the next limitation. Another study that does not employ a qualitative case study in the grounded theory probably illuminates more aspects of TIE for TEFL or questions the ones suggested in this research. Data collection, as the fifth limitation, is another component that has a direct impact on the research findings and conclusions.

Alternative ways to collect data other than one-to-one interview, open-ended questions and selective observation certainly may lead to different results. In a similar sense, data analysis causes the sixth and last limitation for this study. The data are elicited by the researchers under an objective rationale. The categories are constituted as a result of the literature review. As noted in the first limitation, a wider or at least a different literature review is possible to maintain, which means alternative categories may also emerge as the research on the use of dramatic experience in TEFL deepens. Therefore, different criteria to elicit related data are possible to suggest in the further research; however, in this instance data analysis is limited to the literature review and the categories suggested as a result.

1.6. DEFINITION OF TERMS

Drama in education (DIE): DIE is an educational approach that aims to transform the teacher-centred concept of classrooms. It facilitates the use of the participants' background knowledge, enables them to experience the sense of dramatic playing and guides them into new dramatic and aesthetic experiences. The whole experience leads the participants to reach a new understanding on the issue dealt with throughout the process through individual or collective role-playings. (Adıgüzel, 2014, Uştuk, 2014). Through drama, the learners are given the opportunity to engage in a range of challenging, exciting, and stimulating drama experiences, which enable them to understand and manipulate the art form of drama (Bowell & Heap, 2013).

Theatre in education (TIE): TIE is a theatrical pedagogy, which seeks to encourage young people to participate in theatre as a learning medium and as a vehicle for social change (Nicholson, 2009).

Dramatic experience: The term refers to the use of dramatic opportunities for learning and/or teaching. DIE and TIE are implicated as two parallel and inter-related educational movements (Nicholson, 2009). *Dramatic experience* implies these two movements as a whole.

Dramatic encounter: Dramatic encounters are the moments in which learners include themselves or are included into dramatic experience. It is when learners are active in the make-believe.

Elsewhere: Dramatic elsewhere is defined as the alternative world that is created in dramatic experience. In drama, it is the task of the leaders to alter at a stroke learners' customary orientation to both time and space and locate them in dramatic elsewhere (O'Neill, 1995) where they are able to interact and engage in the situations through the dynamics of this new world.

TIE for teaching English as a foreign language (TEFL): TIE for TEFL is a term that indicates the use of TIE programmes to teach learners English as a foreign language. All the programmes analysed in this study are carried out in school contexts, not as a part of distance learning or life-long learning. The similar terms like *theatre for/in TEFL* or *English Teaching Theatre* (Case & Wilson, 1981) refer to TIE for TEFL throughout this study.

TIE programme: As Nicholson (2009) suggested, TIE required actor-teachers to bring together professional knowledge from education and theatre. She states that most of the companies combine scripted or devised performance with young people's participation in drama, which they call "performances". These performances are different from theatre for children and young people in the way that they often make several visits to a school and integrate their work into the curriculum. TIE programmes in this study refer to full programmes with pre-performance phases in which TIE company provides preparatory activities and practices for the performance; the performance phase in which actor-teachers perform to/with learners; and post-performance materials in which the learning outcomes are assessed and supported by production activities.

Theatre in Language Learning (TiLL): TiLL is an applied theatre model, which is stated by Aita (2009) as cross-cultural representation of English life to an audience which does not share an L1 background with the actors.

Three categories and nine subcategories: The phrase refers to the three main statement concluded by the prior studies on the use of dramatic experience in TEFL. Each category is composed of three sub-categories. These sub-categories clarify a

specific aspect of the main category to which they belong. For detailed information about each category and sub-category, see 2.4.2: Categories of TEFL through drama and theatre oriented language learning.

Communication-oriented language teaching: This is a term that covers communicative language teaching and its principles proposed by Richards (2006). By being communication-oriented, a new understanding of the CLT methodology is indicated which defines successful communication as the main goal of foreign language teaching. However, the term implies more flexibility regarding the means, which will vary with context (Littlewood, 2014). For further explanation, see 2.4.1.1: Communication oriented language learning.

Authentic material: MacDonald et al. (2006) stated two aspects of authenticity: authenticity derived from correspondence and genesis. The quality of being *authentic* indicates that all the aspects of dramatic encounter, including the language, actions, characters, setting, and make-believe, correspond with reality, and reality is the genesis of all these aspects. In accordance with this framework, authentic material is used in TIE for TEFL programmes as they comprise a textual structure that matches closely with the world outside the classroom in terms of language, relationships, and culture. Additionally, according to Richards (2006), authentic materials contribute to language learning through provision of cultural information about the target language, exposure to real language, being close to learners' needs, and being a creative approach to teaching (Richards, 2006: 30).

Cultural awareness: Cultural awareness in this study indicates the situation in which learners are socio-culturally competent and they interact with authentic learning opportunities (MacDonald et al., 2006). For further detail on the intercultural interaction and *cultural awareness* in TEFL context, see 2.4.1.2: Intercultural learning and cultural awareness.

Affective space: Affective space is a term proposed by Piazzoli (2011) stating that the use of dramatic experience in foreign language education has a high capability to reduce the affective filters that hinder the foreign language learning process (Krashen, 1981, 1982). In addition, affective space motivates learners in spontaneous

communication since they are able to drop their social masks, to experience different status and registers and to create authentic contexts.

Theatre-makers: Theatre-makers are those who actively participate in building a TIE programme through achieving its preparation and follow-up procedures, and carrying out communication with school actors such as teachers, students, parents, policy-makers and so on. Theatre-makers include the following people:

- *Artistic directors* are those who run the TIE company and decide on the shows and content of the programmes.
- *Directors* are those who are in charge of the achievement and realization of a specific TIE programme.
- *Actor-teachers* are the implementers of TIE programmes who perform to/with the learners. They are the ones interacting directly with the learners.
- *Pedagogical consultants* are teachers or pedagogues who are responsible for the authenticity, content, and methodology of the TIE programmes. Moreover, they may develop supplementary materials to the programme performance.
- *Administrators* are responsible for marketing the TIE company. They are responsible for communicating with schools, presenting the programmes, and assessing and evaluating those programmes in the light of responses and reactions to the performances.

2. LITERATURE REVIEW

2.1. OVERVIEW

Following on the theoretical framework given above (see 1.2), this section aims to elicit research on dramatic experience in education and categorize their conclusions. Sağlam (2004) underlines that the use of dramatic experience in education can be divided into two main domains. The first one, which is called "drama as an aim", is about engaging with human life situations and is used as a method for personal growth. On the other hand, the second domain, "drama as a tool", refers to the use of drama by practitioners to teach subject knowledge at schools. Drama as a tool implies the use of dramatic experience as a teaching method for subjects such as history, biology, languages, and so on. Accordingly, the literature review of this study is divided into three parts. First, drama as an aim practices focusing on situations, themes, relations, and studies examining these practices' outcomes are discussed. Second, drama as a tool practices studying applied drama and theatre in teaching different subjects in school context other than foreign language education are overviewed. The goal of these practices is to achieve a better understanding in specific subject knowledge, rather than a theme. Lastly, an exclusive literature review of using dramatic experience specifically for TEFL is presented.

2.2. USE OF DRAMA AND THEATRE FOR EDUCATIONAL ASPECTS

Prior research has shown that implementers use drama as a medium to investigate various human life issues; situations; themes such as interpersonal relations, intercultural communication, self-awareness, health education, gender awareness (Adıgüzel, 2014). Several studies on the implementation of interpersonal communication and intercultural learning through dramatic experience can be given as examples.

Interpersonal relations and communication is a topic that has already been discussed in several studies. For instance O'Toole and Burton (2002) conducted a

research project on conflict management in schools. As a result of this research, dramatic experience is confirmed as an effective pedagogical technique. Similarly, in Burton's project-based study (2010), the problem of covert or hidden bullying occurring among adolescent girls was investigated through applied drama and theatre techniques. Another research took place in a tertiary education institution in South Africa, in which McFadden (2012) stressed how the integration of theatre techniques into curriculum influences students' attitude towards others and their abilities to work in groups. In another research, Chinyowa (2013) conducted a case study aiming to examine students' perceptions of the conflicts in sexual harassment and to teach them conflict-handling strategies. Chinyowa (2013) suggested that both drama and conflict-management focus on constructing an alternative reality through embodied performances and role simulations that are intended to redefine situations in real life. He emphasized that applied drama and theatre create a platform in which the participants engage in realistic and authentic encounters so that they can have a genuine experience through situations. The author concluded that the application of applied drama and image theatre-oriented workshops to deal with sexual harassment enabled students to understand the escalating nature of conflict and to experiment with how to manage situations in their daily encounters (Chinyowa, 2013: 51). As observed in the studies given above, dramatic experience clearly has a positive effect in conflict management and inter-personal communication.

Secondly, intercultural education and awareness is a popular focus for applied drama and theatre practitioners. For example, Fleming's study (2006) argued that acquiring appropriate knowledge and attitudes towards other cultures is a key element in intercultural education. According to Fleming, dramatic experience brought by DIE and TIE have the potential to provide positive impacts in this realm. In Fleming's study, activities based on make-believes and role-playing provide a liberating environment for asking cultural questions and reflecting on customs and practice in the participants' own country as well as other countries (Fleming, 2006). The results revealed that Fleming's study aided to the participants in raising their awareness towards both other cultures and their own culture. Nelson's similar study (2013) on the same theme concluded that theatre that derive from intercultural education research can display intercultural experiences in ways that many find

relatable, relevant, emotionally engaging, challenging and thought-provoking (Nelson, 2013).

Interpersonal communication and intercultural learning are just two topics that demonstrate a variety of topics that drama-oriented approaches may deal with. Many further examples can also be given, such as the use of drama in teaching health education to children and adults (O'Connor et al., 2012; Sançar et al., 2009), drama and interactive theatre in raising awareness towards mental health (Somers, 2008) using drama to re-imagine femminity in schools (Hatton, 2013), teaching mimetics to enhance the possibilities for young people with autism and other learning difficulties by a theatre-based practice (Trowsdale & Hayhow, 2013).

It is also possible to mention TIE examples focusing on the same or similar topics. Ball (2002), for instance, mentioned the TIE play, *Inner Circle*, which aimed to spread awareness for and prevent HIV infection amongst young people. As a play about the theme of health education, the performance also included follow-up workshops to allow students to reflect upon the targeted theme further, as an audience. Ball pointed out that the audience helps to promote peer learning and proves to be effective in sharing feedback with the theatre company, as the performance was realized by young actor-teachers who are just a few years older than the audience (Ball, 2002: 231-232). This contribution may be due to the fact that in TIE, actor-teachers have the possibility to address the audience directly and invite them to the meaning-making process, which helps the audience to be not only passive spectators but also sources of new understandings and knowledge.

2.3. USE OF DRAMA AND THEATRE AT SCHOOLS TO TEACH SPECIFIC SUBJECTS

Beyond using dramatic experience to explore certain themes, it is also possible to employ drama and theatre as teaching and learning tools in classrooms. The aims of different DIE and TIE practices given in this section are not to present a theme but subject knowledge that exists in national curriculum of a specific school subject. Literature provides several examples of former studies focusing on applied

drama and theatre and its impacts on different subjects, such as native language and literature, history, mathematics and so on. Several examples are given below.

To begin with, as for DIE, O'Neill and Lambert's (1982) process drama structures called *Victorians* was a classroom study designed to introduce a new way of working in drama to a group who were more accustomed to reading and presenting plays and to using drama as a complement to the reading of *Oliver Twist* by *Charles Dickens* (O'Neill & Lambert, 1982: 111). The same authors also carried out another structural process drama lesson based on Shakespeare's play, *Macbeth*. This lesson was designed for fourth graders who were studying the text for an examination. The objective of the lesson was to integrate drama-oriented strategies to assess how much the students understood the play, to reinforce their knowledge and to motivate them (O'Neill & Lambert, 1982: 219). Similarly, Weltsek's study (2005), in which the author used process drama technique and strategies, was aimed at deconstructing *A Midsummer Night's Dream* by Shakespeare and helping students to gain a better understanding of the text. After deconstructing the text by improvisations and role-plays, the students were asked to put on a performance. The excerpts collected from the participants showed that using the themes of literary works -in Weltsek's case, sex, purpose in life and relationships with parents (Weltsek, 2005)- helped participants who came from many different socio-cultural backgrounds to adopt a better understanding about the literary works and their writers. Weltsek pinpointed the impact of dramatic strategies as follows: "by assisting in the creation of fictional worlds, where students begin to uncover their unique understanding of reality and the inclusion of popular culture as a vital literary landscape, one may provide access to classical Western literature" (Weltsek, 2005: 81). Terret (2013) is another significant researcher and implementer who demonstrate the use of drama and theatre in language and literature class. The author used the children's novel *The Boy in the Dress* by David Walliams (2008) as the pretext of dramatic encounter. The author described the intention of her project as trying to offer a pedagogical space for children to realize that the main character of the literary work they deal with could be anybody among them, so that the participants could start to transcend the binary values and dare to step outside of the hetero-normative matrix without fear of recrimination (Terret, 2013).

It is also possible to find studies focusing on the use of drama in teaching subjects other than literature. For instance, Dorion's study (2009) demonstrated how drama and theatre oriented approaches can be integrated in subjects such as chemistry, biology or physics. This study, carried out by students aged 12-16, revealed that drama enables a greater scope for teaching abstract scientific concepts through mime and role-play. Dorion concluded that drama-based approaches may be viewed as a potentially rich classroom resource for interactive and imaginative learning in science classes (Dorion, 2009). The examples of use of drama and theatre oriented curricula in classrooms may vary, and there are many further examples of this. These studies showed us that drama is a widely accepted approach that can be integrated into teaching programmes, and clearly has a positive impact on learning, in that it creates a motivating and safe learning atmosphere, enabling students to approach towards the topics critically.

TIE programmes are used to teach subject knowledge; they are also applied as a part of the curriculum. For instance, *The Romans*⁴ by *The Play House Theatre* in Birmingham, which was designed as a compliment to Key Stage 2, History curriculum, focused on the ancient Roman civilization and history. The company provided teachers with supplementary material and post-performance activities. Similarly, the same TIE company also performed another programme called *The Pharaohs Footsteps*⁵ that aimed to Key Stage 2, History curriculum as well as raise understanding of the daily life in ancient Egyptian civilization. Apart from the performance, the group also provided a teacher preview programme, online games, video links and similar supplementary programmes, which together constituted a project-like TIE programme. Several other TIE programme examples that aim to build direct links between the dramatic experience and national curricula can also be found.

⁴For more information, please visit the webpage: <http://theplayhouse.org.uk/romans/>

⁵<http://theplayhouse.org.uk/pharaohsfootsteps/>

2.4. USE OF DRAMA AND THEATRE TO TEACH ENGLISH AS A FOREIGN LANGUAGE

Even though there is a multitude of studies on how DIE can be used in TEFL context or what effects it has, research on TIE for TEFL is not as robust. As discussed by Bolton (2002) and Wooster (2007), DIE and TIE rest on the same notion: dramatic experience in school context. Therefore, DIE and TIE have similar characteristics, aspects, and similar effects for TEFL. Thus, further research and literature on any dramatic experience may help to have a more comprehensive look at the use of dramatic encounter in TEFL.

TIE for TEFL was conceptualized academically by Aita (2009) under the term "TiLL", which stands for *The Theatre in Language Learning*. Aita characterized TiLL as a model that can be seen as exploring theatre as a pedagogy in the L2 environment. Aita substantiated that almost one million L2 learners on three continents attend performances by TIE companies annually producing programmes that support the EFL classes at their schools (Aita, 2009; 2010). These studies were pioneering but fairly limited, since the model was primarily perceived from a point of view that was based on motivation, rather than on ELT methodology. Nonetheless, it is important to understand the aspects of TiLL to unearth how TIE for TEFL works in the ELT methodology framework.

Aita (2009) considered TiLL model as an applied theatre model and stated that it aims to present a cross cultural representation of English life to an audience that does not share an L1 background with the actors. He argued that the following objectives and the key pedagogical outcomes may serve as a framework for this model:

Objectives:

- Professional theatre performances, acted by native speakers;
- The commission of age-appropriate and specifically targeted plays;
- The publication and distribution of the play texts to students prior to performance;
- The provision of educational support materials (exercises and questions based on the productions and texts)." (Aita, 2009)

Key pedagogical outcomes:

- "- Building cross-cultural understanding;
 - Making the study of English 'fun';
 - Taking the language study out of the classroom context;
 - Hearing English spoken by native speakers;
 - Providing opportunities for conversations with native speakers."
- (Aita, 2009)

This perspective is agreeable considering Aita meant a foreign language by L2. However, it can be argued his aim is not complete, primarily because his conceptualization was based on one company performing TiLL as he termed it. These objectives and pedagogical outcomes are important starting points, but researchers need to investigate more aspects, and with a broader scope. The term TiLL, is thus not used in this study in order not to confuse it with Aita's perspective. His examples and similar applications are referred as TIE for TEFL.

To allow for more specific discussion, several practices are given as examples in the following sections. First, however, it is necessary to contextualize drama and theatre for TEFL, and assess how prior studies have evaluated the effects of dramatic experience and related them to existing ELT methodology. This contextualization aims to bring the understanding of TIE for TEFL one step beyond Aita's (2009; 2010) point of view, to strengthen the view and to place TIE for TEFL in a more pedagogical and methodological framework.

2.4.1. Links to ELT methodology and literature

In this section, the literature on the use of dramatic experience for TEFL will be reviewed. The literature expresses that the integration of drama and theatre into curricula is an effective tool for second / foreign language learning, for various reasons. As for using dramatic experience in foreign language teaching / learning contexts, the literature provides us with a number of studies that can be divided into the three different categories, as follows.

2.4.1.1. Communication oriented language learning

For the first category, a number of researchers underlined communicative aspects of dramatic experience in EFL context such as Chan et al., 2011; Culham, 2002; Dodson, 2002; Dora To et al, 2011; Hashimoto, 2011; Kao & O'Neill, 1998; Kao et al., 2011; Landy & Montgomery, 2012; Liu, 2002; MacDonald et al, 2006;

MacDonald, 2011; Miccoli, 2011; Piazzoli, 2011; Podlozny, 2000; Sobral, 2011; Winston, 2013. For instance, Podlozny (2000) proposed that drama encourages students to practice language, and that dramatic instruction might lead to improved speaking skills (Podlozny, 2000). Likewise, Culham (2002) stated that drama is by nature social, communicative, interactive and based on gestures. Moreover, Drama also reinforces peer-learning in classrooms. Moreover, since communicative language teaching methodology emphasizes communication based on meaning rather than grammatical forms (Liu, 2002; Richards, 2006), drama brings about various dimensions of language other than grammatical forms or spoken text, such as non-verbal communication, and cultural awareness. Furthermore, Dodson (2002) suggested that, through drama, foreign language learners might focus on different linguistic features of the target language. Dodson (2002) stated further that during role-playing in foreign language classes, students practice vocabulary and grammar in a sustained context that can reflect real situations of communication that they may face while interacting in the target language. In addition to vocabulary enrichment and grammar revision, they explore variations of register and style, and they also develop conversational skills such as turn-taking, topic-changing and leave-taking in real contexts. Miccoli's study (2011) also illustrated that due to its to the principles of communicative language teaching, teaching English through drama has become a widely accepted alternative to traditional methods. Miccoli underlined the importance of active and meaningful interaction in achieving natural and dynamic communication in theatre and drama based courses as the students require opportunities to experience the target language functioning in real-life situations (Miccoli, 2011: 355). The fact that varied linguistic skills are targeted in a drama oriented classroom is accepted as a communicative feature of drama for TEFL. Similarly, as stated in Ntelioglou (2011), introducing drama in a university content-based humanities/language classroom can engage English language learners in significant ways, and create room to integrate and support various language skills; moreover, this room provides opportunities for collaborative learning, multiple representations, and practices that build on prior knowledge and that are culturally responsive. Additionally, Kao et al. (2011) suggested in their study that some particular features of drama-oriented TEFL echo the communicative approach, and argued that these features have an impact on fostering initiation and participation among students in foreign language classrooms for several reasons. The first reason

is the social roles and interpersonal relations created in dramatic encounter, which help project an authentic linguistic context for participants to communicate and negotiate (Kao et al., 2011). Another key reason showing the effectiveness of drama is its multi-dimensional characteristic. It is suggested that through drama, teachers are able to carry out natural interactions, even with low-level L2 learners, and the content areas and various linguistic elements could be handled implicitly and explicitly through dramatic activities in foreign language education (Kao et al., 2011: 510). Similarly, Winston (2013) underlined that language teachers make use of visual aids, animation, sound and other possibilities afforded by the technology. On the other hand, dramatic experience as well offers visual and auditory signs for students to make sense, but this pedagogy is largely dependent on embodiment and interaction (Winston, 2013).

As Chan *et al.* (2011) stated, conventional methods such as the grammar translation method of Focus on Forms approach do not teach the context of language by introducing real life conversational skills to students. No matter how old the students are, drama-oriented language classes are effective, since they support students to practice their language skills in certain situations so that they can experience the language and engage in the universal instinct and human ability to play and to behave "as if". Another study presented in Landy & Montgomery (2012) highlighted the use of dramatic experience for TEFL as an ideal method combining both features of Focus on Forms and Focus on Meaning. In Taiwan, Chang and Chen (Chen, 2008 as cited in Landy & Montgomery, 2012) found that drama in education activities and performance enhanced their students' learning English through an optimal method for teaching English as a second language to children, by combining traditional methods and dramatic encounters such as drama games, tasks and projects (Landy & Montgomery, 2012: 72-73).

To sum up, in relation to the first category -studying dramatic experience for TEFL in communicative ELT methodology- prior studies underlined the following features: varied linguistic skills are covered with an additional focus on communicative competence, and a realistic & authentic target language context is initiated. The studies mentioned above generally refer to the communicative value of drama and/or theatre oriented TEFL.

Furthermore, communication oriented language teaching is an umbrella term, and also covers the well-known communicative language teaching or CLT. In his review study, Littlewood (2014) claimed that CLT is now about 40 years old and Bax (2003) has already argued that CLT needs to be revised (Littlewood, 2014: 349). CLT requires a careful planning of the learning-teaching process based on communicative tasks. Richards (2006) stated some principles of CLT as follows:

- make real communication the focus of language learning.
- provide opportunities for learners to experiment and try out what they know.
- link different language skills together, since they usually occur so in real world (Richards, 2006: 13).

Richards also highlights the importance of authenticity in communicative classes for the following reasons:

- Authentic materials provide cultural information about the target language.
- They provide exposure to real language.
- They relate more closely to learners' needs.
- They support a more creative approach to teaching (Richards, 2006: 30).

These arguments are helpful in outlining the components and some characteristics of a communicative approach to foreign language teaching. These components overlap with the literature reviewed above. On the other hand, the scope of communicative language teaching is currently under critical discussion (Savignon, 2007; Littlewood: 2014). Littlewood proposed an alternative term, communication-oriented language teaching (COLT), which takes successful communication as the main goal of foreign language teaching by implying more flexibility regarding the means, which will vary with context (Littlewood, 2014: 355). Considering the need for new understanding within CLT, TIE would be an acceptable and ideal candidate considering due to its drama and theatre oriented roots and communicative intention of the dramatic experience. Regarding its wider scope, the term communication

oriented is referred as a quality of dramatic experience in EFL context in this research.

2.4.1.2. Intercultural learning and cultural awareness

The second set of studies (Aita, 2009; 2010; Dodson, 2002; Hashimoto 2011; MacDonald et al. 2006; Piazzoli, 2011; Rothwell, 2014; Sobral 2011) examining the effects of dramatic experience in TEFL context mainly discussed them in terms of intercultural learning and cultural awareness towards the communities that use the target language as their native tongue in the authentic context of the target language.

This aspect of foreign language education is mainly associated with the inclusion of target culture into language learning curricula and to examine it in a realistic, authentic context. Therefore, before presenting the effects of dramatic experience on intercultural learning, the aspect of authenticity needs clarification. Dodson (2002) inferred that using drama in teaching foreign languages is a factor increasing the popularity of the communicative approach. In drama oriented foreign language classes students produce the language for real purposes, they convey real meaning and deal with real-life situations. The emergence of realistic discourse created in dramatic experience for TEFL brings about authenticity.

Reconsidering authenticity is important at this point to clarify how drama and theatre for TEFL supports authenticity. MacDonald et al. (2006) reviewed the existing literature about authenticity in language learning and concluded that there are four types of authenticity: text, competence, learner, and classroom authenticities. The use of realistic language in drama for TEFL is comprehensible since the language outcome of students is created there and then by the help of stimuli provided by the dramatic world. Authenticity of the language and themes used in each TIE performance can be realized considering the performance's persuasiveness and inclusion of students' creativity. Moreover, since inclusion of students' creativeness neglects a strong link to any dramatic text, it can be suggested that the authenticity in drama and theatre for TEFL is not entirely a "text authenticity" but a "textual" authenticity. Authenticity is an important communicative term and it has a substantial place in the communicative approach, which advocates for using

authentic resources in the classroom (Piazzoli, 2011). Adopting authentic contexts in foreign language classrooms can also be perceived as communicative from that point of view.

Prior research on the effects of dramatic experience in EFL context in terms of intercultural education focuses on it as an invaluable occasion to improve language skills. To illustrate, Hashimoto (2011) asserted that the use of drama in the language classroom can provide students with opportunities to master various aspects of communication skills specific to the target language. Hashimoto, in her case study about teaching Japanese language to foreigners, incorporated theatre in the classroom. The author stated that in addition to becoming familiar with culture and language, drama and theatre oriented foreign language classes also provide students with the opportunity to experience and appreciate the culture of the target language (Hashimoto, 2011). Moreover, Sobral (2011) expressed the importance of teaching the culture in foreign language education; thus, students can become aware of the expressions of the target culture through the language itself. In other words, in real social and individual contexts, and through symbolic representation and performance for communication. The inclusion of the culture of the target language, in this case English, may also bring another kind of authenticity: competence authenticity. According to MacDonald et al. (2006) authenticity covered the socio-cultural competence, which regards the target culture's communicational codes in society as a foreign language competence. MacDonald et al. (2006) suggested that mastering socio-cultural competence, along with grammatical and strategic competencies, authenticates the learners' ability to communicate in another language. Considering Hashimoto's (2011), Sobral's (2011) and MacDonald et al.'s (2006) studies given above, one may suggest that drama and theatre for TEFL contributes to learners' understanding of the target culture in an authentic way.

Getting acquainted with the target culture is also stated as an important outcome of theatre oriented L2 instruction by Aita (2010). TiLL, theatre in language learning model, provides a valuable catalyst for classroom discussion and for intercultural awareness. It can also be a tool to develop language acquisition since the students are oriented to learn more about other cultures' communities, which makes TiLL an integrative approach (Aita, 2010: 364).

2.4.1.3. *Affective space*

Apart from its communication-orientedness and cultural interaction, the third and last category, to which dramatic experience for TEFL can be connected to ELT methodology, is the characteristics and the quality of the learning environment brought by the integration of dramatic experience in the classroom. Studies focused on the integration of drama and theatre in TEFL considering its contribution to the learning environment: to reduce foreign language anxiety, to promote conversational skills as personal growth, and/or to build a safe, trustful learning environment (De la Cruz, 1998; Dodson, 2002; Liu, 2002; Dora To et al., 2011; MacDonald, 2011; Piazzoli, 2011; Ntelioglou, 2011; Winston, 2013). De la Cruz et al.'s (1998) study's results clearly showed the emergence of affective factors in EFL classes by the use of dramatic experience. Although the study specifically investigated the use of drama in terms of the development of social and oral skills of children with learning difficulties, some general conclusions can be drawn as well. For instance, it was pointed out that DIE basically requires a degree of social interaction, spontaneous speaking and improvisation so that it leads to a fruitful environment to master interpersonal communication skills (De la Cruz et al., 1998: 93). In another study, Liu (2002) claimed that in dramatic experience, students play and act out themselves in exercising their roles. They freely make decisions through trial and error; thus, they find the language needed to express themselves there and then in a supportive learning environment in which every participant takes on group roles including the teacher. Likewise, Dodson (2002) reviewed that theatre helps students in many ways that are not limited only to linguistic skills, but also in terms of self-esteem, and spontaneity; furthermore, it reduces inhibition and feeling of alienation. This is a particularly important aspect of drama and theatre oriented TEFL classes since foreign language anxiety is a largely discussed and analysed subject. In Krashen's *affective filter* hypothesis some affective variables that affect the acquisition of target language are presented such as anxiety or poor self-confidence (Krashen, 1981, 1982).

Based on the hypothesis, Piazzoli (2011) suggested drama-oriented classes as a solution to reduce the affective filters. It is observed that through “affective space”, participants are able to develop a degree of trust in themselves, the workshop leader

and the group; moreover, the affective space created in classes motivates learners in spontaneous communication since they simply have the possibility to drop their social masks, to experience different status and registers, and to create authentic contexts (Piazzoli, 2011: 569). Even though Piazzoli's findings and drama's effect on reducing language anxiety were not new, the study was important since it reviewed the discussions about the topic and raises a new term, affective space. Similarly, MacDonald (2011) suggested that foreign language improvisation helps students who feel insecure and anxious about their abilities to understand and to be understood, gain confidence and enjoyment since it teaches trust and requires attentiveness to the present. In another study, Dora To et al. (2011) deduced that educators must take many factors into consideration while implementing an effective pedagogy, such as affective factors, learner-centeredness and collaborative classroom discourse. It was also stated in their study that motivation of learning and confidence in speaking are identified as learning and teaching outcomes of process drama in TEFL classrooms. Indeed, the participants they interviewed for their study declare that drama makes learning more relaxed and enjoyable by letting them actively get involved through individual and group tasks (Dora To et al., 2011). Safe learning environment is an important notion to provide an affective space. Interpersonal trust and group dynamics in classroom are an essential part of maintaining affective space. The mutual trust among the learners will support TEFL learners for more active participation and it can be reached through drama and theatre oriented foreign language learning since they involve more group tasks and interaction between the children and with the teacher and when the learning becomes a collectively shared activity, nobody feels excluded (Dora to et al., 2011). Drama's social nature in foreign languages classes was emphasized in Wooster (2013) as well. It is indicated that students being able and willing to work together, watch and listen to one another, talk through ideas and improvise together, shape materials and present them in groups are all common characteristics of a drama-oriented classroom (Winston, 2013). Lastly, Nteloglou (2011) also underlined the positive effect of collaborative learning opportunity brought by drama oriented EFL, learning. It was stated that by interaction and a shared, collective learning experience that does not exclude embodiment, students improved not only their perspective towards EFL but also their retention of the information.

To conclude the literature presented above, after having a deeper look at the studies about the use of drama and theatre in TEFL context, it can be said that the implementation of dramatic experience for TEFL can be classified in three categories. The first perceived drama and theatre as an effective tool since it consists of varied linguistic features produced while speaking, and because it stimulates an authentic and real-life learning environment. Most of the studies above (Chan et al., 2011; Culham, 2002; Dodson, 2002; Dora To et al, 2011; Hashimoto, 2011; Kao & O'Neill, 1998; Kao et al., 2011; Landy & Montgomery, 2012; Liu, 2002; MacDonald et al, 2006; MacDonald, 2011; Miccoli, 2011; Ntelioglou, 2011; Piazzoli, 2011; Podlozny, 2000; Sobral, 2011) underlined the similar characteristics of theatre in education and communication-oriented language instruction. According to the studies, the ideal curriculum is built by a balanced combination of dramatic methods with traditional ones. The second set of studies (Aita, 2009; 2010; Dodson, 2002; Hashimoto; 2011; MacDonald et al., 2006; Piazzoli, 2011; Sobral 2011) emphasized the positive effect of using drama and theatre on authenticity and awareness towards the culture and the target language. In other words, intercultural awareness (which may also include awareness towards the literature of the target language) is an important aspect of dramatic experience in foreign language classes. The last category of studies (de la Cruz, 1998; Dodson, 2002; Liu, 2002; Dora To et al., 2011; MacDonald, 2011; Ntelioglou, 2011; Piazzoli, 2011) concentrated on the affective results of the use of drama and theatre in education, especially in TEFL. Besides its benefits to personal growth and self-confidence in terms of speaking skills not limited to foreign language, drama and theatre for TEFL has proven to build an *affective space*, which leads to a fruitful, learner-friendly learning environment. This feature of drama helps teachers build group dynamics in which students feel less judged and more motivated. Another aspect of drama and theatre in education is that they are founded on group-based activities that implicitly foster inter-personal communication in target language in foreign language classes.

2.4.2. Categories of TEFL through drama and theatre oriented language learning

As elaborated in the previous section, prior research mostly focused on the use of dramatic experience within DIE area. However, there is not adequate research

analysing how the theatre is applied for TEFL purposes by professional TIE companies. Although specific academic literature on TIE for TEFL is scarce, the sets of studies given above are significant in helping researchers to analyse the phenomenon of theatre and drama in education and they contribute to the field in terms of defining the categories to use as anchors for deduction.

Based on this review, we can contextualize the categories that will be used to analyse the data collected from the theatre-makers. As a conclusion of this review, it is possible to abstract and suggest three main categories:

1. Theatre for TEFL stimulates communication oriented language instruction.
2. Theatre for TEFL provides positive effect on cultural awareness.
3. Theatre for TEFL builds an affective space.

Each category defined above may be divided into three more sub-categories in light of former studies. For instance, the first category underlined the communicativeness created by the implementation of dramatic experience in foreign language class. Similarly, the second and third categories are presented with their sub-categories respectively. *Category 1, 2, and 3* can be demonstrated by the following sub-categories:

1. Theatre for TEFL stimulates communicative language instruction.
 - 1.1. Varied linguistic skills are covered by theatre for TEFL: As mentioned before, applied drama and TIE do not engage solely in grammar or vocabulary, which is mainly focused on by conventional methods as Grammar Translation Method. In drama oriented classes, a more holistic learning is achieved since the students practice listening and speaking skills in real contexts; moreover, additional linguistic aspects such as register and style are also used by students. Direct integration of theatre and drama, in which the students and teachers can be addressed as participant-actors/actresses delivers these results.
 - 1.2. Communicative skills are targeted: As participants are encouraged to interact, they are directed to practice some conversational skills such as topic-

changing, turn-taking, leave-taking etc. Additionally, since they take part in peer-work and group activities to carry out their roles, they also have chance to master linguistic skills directly related to speaking such as intonation, stress, and pitch during actual conversation. Once students actively participate in TIE for TEFL performances, or before or after the show, they are involved in group work as a part of the performance to give the students a chance to revise and go through the same experiences.

1.3. Real-life learning context and meaningful interaction are initiated: During the role taking process, an elsewhere is automatically created. This elsewhere is not less realistic than the reality that it represents. The interaction happened in elsewhere requires meaningful conversation other than unrealistic, unauthentic context, which leads to a realistic learning environment.

2. Theatre for TEFL provides a positive effect on cultural awareness.

2.1. The literary works originally written in the target language are promoted: The texts performed to learners may be selected from the distinctive play texts, in our case, English drama. This may have a positive effect on the promotion of the target culture and raising awareness towards it. These texts may not be adopted and performed as it is in a theatre hall, but the adopted performance may take their themes, characters, settings, or simply be used as inspiration. Those re-made performances may have an impact on the literacy of learners. The use of the target literature is helpful for the learners to motivate them to include themselves into the dramatic experience since they may have a chance to realize that some themes, situations and happenings are shared and co-experienced both in their culture and the culture to which the target language belongs.

2.2. Authenticity plays an important role in material and performance selection and development: Authenticity is an important element promoted both by communicative foreign language instruction and dramatic experience in education. That is why, the awareness towards the authenticity, usage of

authentic materials and how these materials are applied through TIE performances are important; thus authenticity may serve as a crucial criterion for TIE for TEFL.

2.3.The target culture is implicitly introduced through the language in actual contexts: Creation of actual contexts is a result of authenticity. Social roles and relations created in target language as part of drama helps learners get in touch with the make-believe and be more active participants. Apart from the contribution of feeling attached to the performance, authenticity has an impact on the learners' familiarity with the target culture. learners become acquainted to customs and understanding of the community, in the case of this study, Anglo-American societies.

3. Theatre for TEFL builds an affective space.

3.1.Self-esteem and willingness to communicate in the target language is improved: The students are motivated to reflect on themes and topics given in the performance that concern them personally. Decrease in speaking anxiety is highlighted as an important outcome of dramatic experience in TEFL. Students feel more freedom to stand out when their social masks are dropped during make-believe activities. Furthermore, the platform serves as an open space to let learners interact more actively in the process and have the opportunity to speak in the target language.

3.2.Better group dynamics and mutual trust among learners are built: The relationship between the teacher and the learners and the learners among each other in a theatre and drama oriented TEFL class is horizontal. This also decreases anxiety and maintains a better functioning group-work. Similarly, in TIE performances, a fruitful group dynamic in which theatre-makers, students and teachers interact trustfully is created and sustained.

3.3.Safe and non-threatening learning environment is provided so that affective filters are diminished: Lastly, affective space and its contributions can be considered. The affective space is created as a result of trustful group

dynamics and a safe learning environment in which the self-esteem of learners is reinforced and they are motivated to take part actively in the process. Affective space as a final product of drama and theatre oriented TEFL instruction can also be highlighted as an important element to reflect on regarding TIE for TEFL.

To sum up, the three categories and their sub-categories (three for each, nine sub-categories in total), which are used as reference points in the data analysis, are concluded as follows:

1. Theatre for TEFL stimulates communication oriented language instruction.

1.1. Varied linguistic skills are covered by theatre for TEFL.

1.2. Communicative skills are targeted.

1.3. Real-life learning context and meaningful interaction are initiated.

2. Theatre for TEFL provides positive effect on intercultural learning and cultural awareness.

2.1. The literary works originally written in the target language are promoted.

2.2. Authenticity plays an important role in material and performance selection and development.

2.3. The target culture is implicitly introduced through the use of language in actual contexts.

3. Theatre for TEFL builds an affective space.

3.1. Self-esteem and willingness to communicate in the target language are improved.

3.2. Better group dynamics and mutual trust in the group are built.

3.3. A safe and non-threatening learning environment is created so that affective filters are diminished.

Finally, the following table illustrates the findings of prior literature and categories as reference points to refer to in our analysis.

Uses	1. Communication-orientedness	2. Intercultural learning	3. Affective space
Sub-categories	1.1. <u>Varied linguistic skills</u> are covered.	2.1. <u>The literary works</u> are promoted.	3.1. <u>Self-esteem and willingness to communicate</u> are improved.
	1.2. <u>Communicative skills</u> are exclusively targeted.	2.2. <u>Authenticity</u> is important in material and performance selection and/or development.	3.2. Better <u>group dynamics</u> and <u>mutual trust</u> in the group are built
	1.3. <u>Real-life learning context and meaningful interaction</u> are initiated.	2.3. <u>The target culture</u> is implicitly acquired through the use of language in actual contexts.	3.3. <u>Safe and non-threatening learning environment</u> is created so that affective filters are diminished.

Table 3 - Aspects of drama and/or theatre for TEFL in prior literature

3. METHODOLOGY AND RESEARCH DESIGN

3.1. METHODOLOGY

3.1.1. Overview

In the following chapter, the methodological framework of the study is presented along with the participants' selection, data collection and data analysis procedures. Moreover, the rationale behind the methodology is explained.

3.1.2. Discussion of the methodology

Adoption of the appropriate methodology is a complicated matter since this study examines a hybrid phenomenon: Theatre in Education that can be analysed both by an applied linguist and a literature expert. Nevertheless, the study aims to see the quality of educational output from the theatre-makers' perspective rather than discussing the aesthetic quality of TIE performances.

The actor-teacher is quite a new and unnoticed element in the school system. Especially for TEFL, TIE programmes and the actor-teacher as the implementer of those programmes have been gaining effectiveness since many TIE for TEFL performances reach foreign language learners every year (Aita, 2010). Thus, it is important for educators and academics to understand their perceptions, beliefs and understanding of TEFL. So that the actor-teacher or more generally, theatre-makers are examined to contextualize the educational perspective of their work.

The method of this research is, thus, built on a case study that deals with a small group of participants to reveal or unearth some hypotheses for future experimental research. The lack of any research on theatre-makers has led researchers to adopt such a methodology. That is why, researchers followed *The Grounded Theory*, which was developed by Glaser and Strauss (1967) to discover and analyse the phenomena from the data systematically, obtained firstly by qualitative means which then led researchers to quantitative findings. This methodology is especially ideal to explore the behavioural patterns of a social group about which there is insufficient research. In grounded theory, after the qualitative

data is collected, analysed, and deduced into hypotheses, the researcher may move to a quantitative methodology within the theoretical framework built in the previous step. The hypotheses are then tested and in the final step of this hybrid methodology, a theory is built from the data collected in cases. (Corbin & Strauss, 2008; ; Fraenkel et al. 2012; Sönmez & Alacapınar, 2013). This study explores a phenomenon: the perception of theatre-makers on TIE for TEFL in a case study. It is designed to be the initial step for a further series of research, which would ultimately form a whole research conducted with the grounded theory.

The design of this study is based on the paradigms of a qualitative research that was suggested by Seliger and Shohamy (1989). The study is built on a synthetic approach as it acknowledges that the different fields, which concern this study, such as drama in education, theatre in education and foreign/second language learning are perceived as interdependent in TIE for TEFL. After the data are collected, the study aims to categorize and analyse them according to the statements, assertions and attitudes that overlap with the three categories and their sub-categories that are deduced in the literature review section. The analysis avoids any preconceptions of the researchers in this study. The categories of dramatic experience in TEFL are given as reference points, and they are collected and edited from prior studies.

In sum, as a study that focuses on two fields and a specific sample group's perception for their own production, it adopts a qualitative methodology; more specifically in the form of a case study. The reason behind selecting this research method lies in the fact that the phenomenon of TIE for TEFL suffers from the lack of academic research, so it needs to be investigated case by case in order to reach a wider understanding.

3.2.RESEARCH DESIGN

3.2.1. Ethical concerns

Several ethical concerns are adopted by the researchers regarding the research procedure. First of all, the study is conducted by the contribution of private TIE companies and theatre-makers working for these companies. Even though the

theatre-makers have willingly participated in the study, their actual names are not given in the study for several reasons.

Firstly, the companies and individuals have their commercial rights. In other words, the contributors are professional theatre-makers who make a living on TIE for TEFL. Secondly, this study does not intend to evaluate any of the participants' or contributor-companies' work but to clarify their perception about TIE for TEFL, and to understand to what extent their perception overlaps with the literature on dramatic experience in TEFL. Therefore, the observed programmes and subjects are addressed anonymously in order to secure their commercial rights. Lastly, apart from the anonymity due to the commercial rights of the subjects and companies, the programmes observed are also nicknamed so as to preserve their copyrights.

For anonymous explanations and introduction of the programmes observed, see *appendix. 2*.

For anonymous personal introduction of the theatre-makers, see *appendix. 3*.

3.2.2. Participants and sampling

As a qualitative research aiming to generate a description of the setting and phenomenon studied, and as a case study aiming to present this description by resting on a specific sample, participants' perceptions and behaviours are the primary object of this investigation.

The subjects are chosen according to a certain rationale. They all work actively in a TIE company producing TIE for TEFL performances. Theatre-makers in TIE are professionals who work in the production of a performance and involve those working in a TIE company team, apart from logistic and organisational staff or scenery creators, and appliers. For instance, artistic directors, directors, authors, teachers, pedagogical consultants, and actor-teachers can be included in the term "theatre-makers". Other staffs of the companies are not perceived as theatre-makers in this study. The reason behind such a selection is that these are the people directly in contact with students, and responsible for defining the content and subject of the performance. They have direct influence on the text and materials of the programme.

In addition, these people set the educational aims and procedure of the TIE programme.

The sample was selected in accordance with convenience sampling method (Fraenkel et al., 2011) in this study. The reason behind such a selection is that only some of TIE for TEFL practitioners were conveniently available for the research. It is important to keep in mind that convenience samples cannot be considered as representative of a population. To guard this disadvantage, detailed information on demographic and professional characteristics of the sample is presented below.

Briefly, ten theatre-makers in total are included in this research⁶. The term theatre-maker includes the following TIE members:

- 1 - Artistic directors, directors
- 2 - Actor-teachers,
- 3 - Pedagogical consultants,
- 4 - Administrators.

All anonymous participants are numbered in brackets just before their nicknames. Numbers are given in the same order as the participants' data given in *appendix 3* to enable the readers to track the participants more easily.

First of all, three of the subjects are artistic directors from three different TIE companies that are currently active in the field. The artistic directors have been practicing TIE for TEFL for more than five years and they all have participated in more than 10 productions in their professional lives. They make more than 50 TIE performances in an annual season.

The TIE companies for which these artistic-directors work differ in their work scope. They all reside in different European countries. (1) *James'* TIE company visits more than 50 schools with 3-5 different performances annually. (2) *Mary's* TIE company visits 10-50 schools each year with 3-5 different performances. Lastly, (3) *John's* TIE company visits more than 50 schools with more than 5 TIE for TEFL

⁶ For detailed profile status and a brief introduction for each subject in the sample group, see app 3.

performances. *John's* company is also the research partner of this study and the other theatre-makers explained below work in the same TIE Company as (3) *John*. This company is called “Partner Company” throughout the research.

Secondly, five actor-teachers are included in the sample group. they all work for (1) *John's* company. (4) *Patricia*, (5) *Linda*, (6) *Robert*, (7) *William*, and (8) *Jennifer* are actor-teachers' nicknames for this study. They all perform more than 50 performances in a year but their level of experience varies. (4) *Patricia*, (6) *Robert*, and (8) *Jennifer* have been working for more than 5 years in this field. Whereas, (7) *William* has been acting in TIE for TEFL performances for 3-5 years and lastly, (5) *Linda's* experience is between 1-3 years.

Thirdly, the partner company employs a pedagogical consultant and material developer whose nickname is (9) *Barbara*. She has been working for more than 5 years and she has worked for 3-10 different productions in terms of developing pre- and post- performance materials. Besides she sets the educational aim of the performance and ensures that the programme covers content and subject and is in accordance with the national curriculum.

Lastly, an administrator, (10) *Elizabeth* is employed by the partner company. She is responsible for communicating with teachers before and after the performances, for marketing, organization, and reporting feedback from teachers and students to the artistic director, (3) *John*. She has been working for the partner company for 1-3 years and she has organized more than 10 different productions thus far.

3.2.3. Research tools

Three different tools were adopted to collect data. The first tool was the interview that was applied to artistic directors. The second was the open-ended questions form that was filled by actor-teachers, the material developer, and the administrator. In other words, the open-ended questions were asked to all theatre-makers. The third and last research tool was an observation form that was filled by the researchers according to the observations made during the performances acted by all the actor-teachers.

3.2.3.1. The interview form

The interview form included twelve questions equally separated into two parts. *Part 1* included the first six questions about the demographic and professional experience data. These questions intended to identify the general profile of the participants. The first four questions determined the personal level of experience and the last two questions focused on the clarification of the TIE Company's scope and capacity.

Part 2 also included six questions. The first four questions included the open-ended questions determining the personal perception on TIE for TEFL. Question number 1 asked the addressee to summarize his/her own perception of TIE for TEFL. The addressee was asked to explain whether he/she thinks TIE for TEFL is an unconventional approach. If yes, why he/she thinks the adjective "unconventional" is eligible for it. Three additional questions (Questions number 2, 3, and 4) were designed considering the categories of TIE for TEFL in accordance with the prior literature. Each question asked the addressee's personal opinion about one of the three main categories. The last two questions of *Part 2* (Questions number 5 and 6) included questions regarding the company perception of TIE for TEFL. The fifth question asked about how the specific company gets prepared for a programme and what paradigms this company takes into consideration before it produces a programme. The last one asked addressee's own reflection about his/her company's practice of TIE for TEFL taking students', parents', teachers', and other school authorities' expectancies.

The interview form was applied to artistic directors from three different companies. Since the directors and artistic directors are more experienced than the other participants, they were especially chosen for the interviews to document more data. They are also eligible to provide sufficient data to diagnose the TIE companies' profiles rather than personal reflection.

3.2.3.2. The open-ended questions form

The open-ended questions form was applied to all the theatre-makers working in the partner company that invited the researchers of this study to carry out as a part of the data collection procedures.

The open-ended question form also included eight of the personal questions asked in the interview form. The questions were divided into two parts. *Part 1* involved the first four questions, which measured the personal experience of theatre-makers. *Part 2* involved the first four questions explained in the interview form. These questions aimed to assess the personal perception of TIE for TEFL and how the subject reflects on his/her own work regarding the three categories.

The open-ended questions form was directed to theatre-makers working in programme development to have enough contextualization and to define what aspects of performances are taken into consideration by them. Since theatre-makers were composed of those who develop and actually apply the programmes, their answers were important to clarify what aspects of TIE for TEFL they observe and realize based on their experiences and whether they take the categories provided by prior studies into consideration.

3.2.3.3. Observation form

The last research tool was the observation form that was applied for three different performances of the hosting company. Questions in the observation form intended to detect the specific behaviour of actor-teachers during the performances while they interacted with the students. The observation forms started with brief information about the practicalities of each programme, the performance date, venue, and the target group. For the form, see *app. 4*.

Each TIE for TEFL programme was explained in accordance with its educational aim and background. After this background knowledge on each programme, the observation of specific performances was implemented in two parts: a part that included the notes on the performance; these notes explained how the performance procedure was conducted, and another part that was composed of additional notes based on the three categories. The researcher noted down his observations during the performances according to each category one by one.

To conclude, three different data collection tools were implemented in the research and these tools can be summarized by the table given below:

The tool	Addressee	Part 1	Part 2	Part 3
1- The interview	Artistic directors	Demographic and professional data of the addressee and TIE company profile	4 personal + 2 company perception questions	N/A
2- The open ended questions	Theatre-makers	Demographic and professional data of the addressee	4 personal perception questions	N/A
2- The open ended questions	Actor-teachers	Practical information about the each play and performance dynamics	Incidents and notes taken during the performances	Selective observation notes on the three categories
Questions in the tools				
The tool	Questions			
1-The interview	Part 1 (close ended)	<ul style="list-style-type: none"> - How many years have you been practicing TIE? - How many years have you been practicing TIE for TEFL? - How many different TIE programmes have you participated so far? - How many TIE performances do you make in a year? - How many different schools do you visit with a performance each year? - How many different programmes do you provide for schools each year? 		
	Part 2 (open-ended)	<ul style="list-style-type: none"> - Summarize your own perception of TIE for TEFL - How do you think TIE for TEFL stimulates a communication oriented foreign language instruction? - How do you think TIE for TEFL provides intercultural learning & cultural awareness? - How do you evaluate the effects of TIE for TEFL on students and classroom environment? - What phases do you go through before putting on a programme? - How do you evaluate your work as a TEFL material? 		
2- The open ended	Part 1	<ul style="list-style-type: none"> - How many years have you been practicing TIE? - How many years have you been practicing TIE for TEFL? 		

questions		- How many different TIE programmes have you participated so far? - How many TIE performances do you make in a year?
	Part 2	- Summarize your own perception of TIE for TEFL - How do you think TIE for TEFL stimulates a communication oriented foreign language instruction? - How do you think TIE for TEFL provides intercultural learning & cultural awareness? - How do you evaluate the effects of TIE for TEFL on students and classroom environment?
2- The open ended questions	Part 1	- Practical information (date, number of the learners, the age, vanue)
	Part 2	- Field notes on incidents, interpersonal communication, participation, reactions
	Part 3	- Note down your observations during the performance: On communication oriented language learning On intercultural communication and target culture awareness On effects on people and classroom environment

Table 4 - Research tools and their contents

3.2.4. Research procedure

3.2.4.1. Data collection

Various data collection and data elicitation media were acquired in this study. The patterns, which are conceptualized as the three categories, are sought in the data, which have been elicited by three different ways to increase the validity of the conclusions reached (Seliger & Shohamy, 1989). The qualitative data are elicited by three tools explained above: interviews, open-ended questions and an observation. Three different data elicitation means were important to constitute triangulation. Triangulation was defined by Fraenkel et al. (2012) as cross-checking the data using multiple data sources or multiple data collection procedures or tools. Triangulation was applied so as to assess the validity through cross-checking the sources of data. Using a variety of data collection instruments was discussed to enhance the validity of qualitative research by many researchers (Seliger & Shohamy, 1989; Fraenkel et

al., 2012). This is the reason why three different data collection tools were implemented in this study. The data collection procedure was conducted as follows:

First of all, the artistic directors of several biggest of the TIE companies that make programmes for TEFL were contacted and informed about the research. Those who wished to participate were met through online video-calls or one-to-one interviews. Three artistic directors agreed to contribute and to interview with the researcher. The interview was conducted accordingly: At the very beginning, the interviewee was asked if he/she would mind the call being recorded. The consent form including information on the procedures of data storing and ethical code, was read to each participant. Their approvals were video recorded. Upon their approval, the conversation was video- and/or audio-recorded. Before starting the interview questions, the interviewee was informed about the ethical rules of the research. More specifically, they were notified that their names would be referred to anonymously throughout the research; the video and other records would not be used in other research unless they were informed. Moreover, the data would be collected in one hard-drive and 10 years after the study, all the data would be disposed of.

Secondly, in addition to the interviews, open-ended question forms were also applied to each actor-teacher either by online-calls or one-by-one based on their availability. Both artistic directors in interviews and other theatre-makers in open-ended questions answered the questions orally and later, the researcher transcribed the answers. The researchers omitted the repetitions in answers while transcribing. All the theatre-makers were asked if they agreed with the last version of the transcription provided to them by the researchers. After getting their approval, the data collection procedure for interviews and open-ended questions were finalized.

Last, observations were conducted by the researchers in the schools in which the performances were held by the actor-teachers. The partner company provided a ten-day-long study visit and they agreed to allow the researcher to observe the performances. During this study visit, a meeting was held with theatre-makers to introduce the research to them. An additional meeting was held with researchers, the artistic director, and the educational consultant of the partner company. In this meeting, the aims, educational context of the country, national curriculum, and pre-/post-performance materials were introduced to the researchers. Finally, the artistic

director and the administrator hosted the researchers in the company showing the programme making procedures, venues, early shows, previews for future programmes and the organization. Besides these study meetings, the researchers observed three different programmes during their stay. Each production was observed twice and the field notes of each performance were combined. The observations were made during actual performances or from the performance videos, exclusive of rehearsals to assess the communication between the actor-teachers and students. Only the plays of the hosting company were observed and recorded due to travel restrictions since they all took place in various countries other than Turkey.

The data were collected in a highly explicit way; the subjects were all aware of the collection and elicitation process but they were not informed of the categories and selection criteria in advance to eliminate answers with very specific purpose and scope. The venues of data collection may vary since each TIE group resides in different countries in Europe. The partner company is regionally active and performs productions in various towns and public spaces such as school gyms, cinema/theatre halls, streets, drama classes and so on.

3.2.4.2. Data analysis

The analysis of data collected from the theatre-makers commenting on their work was based on the three categories. The statements taken from answers of the interview and open-ended questions were classified according to the categories and sub-categories provided in the literature review. In addition, researcher's observation notes were included in these classified statements as the third source of data.

Categories are positively structured, conclusive sentences and they all suggest an aspect of dramatic experience in TEFL context. They are summative and each category refers to a set of studies underlining the different effects of the use of dramatic experience in TEFL context. Every category has three sub-categories. The sub-categories are also positively-structured conclusive statements but they infer a specific aspect of these effects. All sub-categories refer to at least three former studies' conclusions. Nevertheless, they are still hypotheses and are not necessarily relevant for theatre-makers. To classify the relevance of all sub-categories according to the perceptions of theatre-makers, these sub-categories are divided into two. Once

the data from the theatre-makers include statements that pinpoint and support a sub-category, the data analysis demonstrates that related sub-category is relevant. On the other hand, the lack of such statements indicates that the category is irrelevant, in other words, it does not have any effect. The ultimate level of relevance is decided upon the percentage of the number of subjects that refer or do not refer to a specific sub-category. Since the literature does not involve any prior study focusing on the correlation between theatre-makers' perspectives on the dramatic experience in TEFL, the level of relevance is decided by the researchers as more than 50%. Therefore, once more than 50% of 10 participants mention a sub-category as an effect or outcome of TIE for TEFL in the data they provide, the sub-category is identified as relevant. And if they do not mention a sub-category, it is defined as irrelevant.

In a qualitative research in education, a number of techniques are implemented to create credibility of the study to encompass the instrument validity and reliability. (Fraenkel et al. 2012: 458) The following procedures suggested by Fraenkel et al. (2012) were adopted to ensure that the bias of the researcher would not affect the analysis of data. First, the data collected from the participants were saved in a certain way. Interviews and open-ended questions were both video and audio recorded. The observation forms were filled by the researcher and all the data were transcribed so as to have the written form of data. This way, the possibility of distortions owing to selective forgetting is reduced. Second, using a variety of instruments to collect data by triangulation method was administered. Third, the material developer as a participant who is an experienced EFL teacher was asked to check the results so that member checking was ensured. Finally, the results were checked by another researcher so an external audit was included in the research.

Coding the data was important to make it easier to analyse them. The aspects and the key words which represent them were coded by assigning them numbers. For example, category 1, which summarizes how the use of TIE for TEFL stimulates communication oriented foreign language instruction. The sub-categories of category 1 is numbered as 1.1, 1.2, 1.3. Each sub-category was searched in the data as patterns. Accordingly, the researcher found related concepts about each sub-category.

Trustworthiness of the results was maintained by certain strategies. First, the concepts reached by three different data collection tools are presented at the end of the results section in three different concept maps by the researcher. The concept maps demonstrate when data collection tools reach similar results and when they are not able to reach similarity. By detecting the similarities, the researcher is able to obtain the trustworthiness and validity. Second, an external researcher, who has the same educational background as the primary researcher, was asked to check if the concepts are in relation to the aspects. He was 25 years old and works as a research assistant in an ELT department. The data and commentary work of the primary researcher was reviewed by this external-rater. At the end of this process, the ultimate concept maps were reached and conceived as trustworthy and valid.



4. RESULTS AND DISCUSSION

4.1. OVERVIEW

In the following section, the results derived from the data are presented in a certain rationale. As mentioned earlier, the data were collected by using three tools: interviews, open-ended questions, and selective observation. Each category is presented one by one with the data collected from theatre-makers. Providing that a participant underlines any reference to a category in his/her answer, a specific category is perceived relevant according to the participant; otherwise, the category is perceived irrelevant. After the data of each category is presented, a table summarizes the degree of relevance for each category.

Each category has three sub-categories, which are more specific statements. Whereas *Category 1* indicates the literature's broad acknowledgement that dramatic experience has a positive impact on the communication skills in foreign language education, its sub-categories specifically determine how dramatic experience initiates communication oriented foreign language instruction. To illustrate, *Category 1* states that TIE for TEFL stimulates communication oriented foreign language instruction. On the other hand, *Category 1.1.*, *1.2.*, and *1.3.* explain how TIE for TEFL stimulate in a more specific statement such as *Category 1.1: Varied linguistic skills are covered by theatre for TEFL.*

The data collected from each sub-category are divided and presented in separate paragraphs as per data a collection tool is applied. The interviews that are applied to participants (namely, (1) *James*, (2) *Mary*, and (3) *John*) illuminate the company's perceptions since these participants are all artistic directors of the three different TIE for TEFL companies. These participants are called the interviewee.

The open ended questions are addressed to the seven theatre-makers other than artistic directors. These theatre makers include five actor-teachers (by nickname: (4) *Patricia*, (5) *Linda*, (6) *Robert*, (7) *William*, and (8) *Jennifer*), one

material developer (by nickname (9) *Barbara*), and one administrator (by nickname (10) *Elizabeth*). They are called the addressee.

The selective observation is implemented by the researchers and three different programmes of the partner company are included in the observation procedure. Each programme is observed twice. In total, six performances are observed and field notes related to each category are given below. Each programme is observed in more than one performances to omit incidental events from the observation notes.

4.2. RESULTS

4.2.1. Category 1: TIE for TEFL stimulates communication oriented foreign language instruction.

Category 1.1: Varied linguistic skills are covered by theatre for TEFL.

In the answers given during the interviews, the artistic directors all stated that TIE for TEFL gives students the opportunity to use the full range of their linguistic resources. The interactive parts or creative gaps, in which a learner or a group of learners go up to the stage and become a part of the fiction, were especially noted as a great opportunity to activate students' language skills. When the learners are up on the stage, the actor-teachers provide the learners with the necessary translation, and assist them in reading, writing, speaking, listening, and vocabulary. For instance, (3) *John* asserted in his interview that the kids come to the stage and that they have to solve some problems. He noted that the kids actually follow the actor-teacher's instructions; they speak, answer, dance and sing on the stage in the context of the role-play. All three artistic directors who participated in the research indicated in their answer that *Category 1.1.* is relevant to their work.

The addressee of the open-ended questions in this research partly mentioned that TIE for TEFL provides an opportunity to use varied linguistic skills during the programme; it is comprehensive not merely based on one or two skills. For instance, (5) *Linda* suggested that her work covers this category by the following excerpt:

"It (the programme) puts more focus on them (students). It is not just dictation. They learn what they choose to learn by songs, actions, dances, real conversations. So they remember them. We play with them, not to them."

Furthermore, (4) *Patricia* asserted that all the interactive parts, puzzles, and little games and the learners forming the performance, and encourage the learners to use various skills such as problem solving in foreign language, translation etc. In sum, four addressees referred to *Category 1.1.* in their answers, whereas three did not.

Lastly, in every programme observed, the actor-teachers and the programme gave learners the opportunity to practice varied (simultaneously more than two) linguistic skills. For example, in *Macbeth's* two performances, the actor-teachers drew the learners' attention to phonetics by emphasizing similar sounds; they asked for translations from the learners' mother language to English as part of the story, and to sing and rhyme in the target language that they repeat occasionally throughout the play. This category was relevant according to the field notes. In total, seven participants regarded this category as a relevant one but three of them did not mention it, which makes the category irrelevant for them.

Category 1.2: Communicative skills are targeted.

Literature regarding the use of dramatic experience in foreign language education pays special attention to communicative skills. Two out of three artistic directors in this study specifically acknowledged the communicative skills in their work. For instance (1) *James* underlined how theatrical means support students through the following:

"The actors can act in a really physical style, which helps communication. And we often insert interpretive gestures, way of showing what certain words and sentences mean. So you somehow help the communication through non-verbal means."

This excerpt clearly shows how TIE supports paralinguistic resources of the language so that it contributes to an important aspect of communication. Moreover, (1) *James* touched on the sections of interaction where the volunteer students actively take part in the performance and pinpointed the communicative value of

these sections. Two out of three artistic directors' answers claimed that *Category 1.2* is relevant.

The addressees mostly underlined the communicative qualification of their work in their answers. In other words, they mostly agreed that TIE for TEFL stimulates communication as a desired outcome. For example (8) *Jennifer* stated that all learners see the relationship between people and situations within the conversation. On the other hand, (7) *William* stated that the performances themselves are communication games in a sense, in which the learners need to interact to maintain the entertainment. Similarly, (9) *Barbara* noted that the programmes include demanding but enjoyable puzzles and quizzes that encourage the learners to speak and communicate. Six out of seven addressees mention this category in their answers, which makes it mostly relevant. Only one addressee did not mention it.

As for the observation, in each programme, communicative skills were targeted by many interactive sections in which the spoken outcome was expected from the learners. For instance, in *Othello*, when the kids were invited to the stage, they mostly interacted among each other and with actor-teachers voluntarily. Not only those who went up to the stage but also those who stayed in the auditorium often preferred speaking in English with each other. The frequency of using English was strongest when the actor-teacher was addressing the kids directly. In sum, this category was relevant. Once all the participants in the sample group are considered, eight participants claimed this category's relevance where as two did not mention it.

Category 1.3: Real-life learning context and meaningful interaction are initiated.

Real life learning context and meaningful foreign language instruction were frequently referred to by the artistic directors. They mainly associated meaningful instruction in stating that the learners get a real purpose while communication. To illustrate, (2) *Mary* remarked that due to a realistic purpose provided by the dramatic experience, TIE for TEFL acts as an incentive for communication. She inferred that the performance does not rely on the native tongue of learners, but on the events, roles, and actions in which they get part. Similarly, (1) *James* asserted that in some cases, learners use improvisations, create situations, and investigate the language of

characters in situations where the language is produced by them. All three artistic directors referred to *Category 1.3*. in the data derived from their answers, which makes the category relevant in their opinion.

The addressee mostly inferred that in TIE for TEFL, the target language is used in a real life context and that the interaction is meaningful and with a real purpose. As (5) *Linda* puts in the following excerpt:

"When we need to get a student up to stage, and interact with them with the dialogue at the present moment, they become a part of the narrative. All of a sudden, they become a tool for the rest of the class to understand the show. They feel useful and become a part of it so they have a purpose to use the language. Then they see English is not just another participant at school but it can be easily integrated in actual life."

(6) *Robert* explained that even when actor-teachers do not understand what the learners try to say, they try to figure out the utterance all together just as in a natural conversation. He noted that in the programmes, the learners see that the purpose of the language is communication. Similarly, (8) *Jennifer* suggested that spoken English means English through action, interaction, relationship and story; moreover, through theatre, the learners see and hear English being used as it might be in everyday life, and they become a part of it. Briefly, six out of seven addressees' answers showed that this category was relevant while one addressee did not refer to it.

It was obvious that the learners' willingness and enthusiasm increased when they were supposed to use English as part of the narrative. Since they became the co-creators of the performance, the students wanted it to continue so that even the learners with the poorest levels of English struggle to use it by the help of other students. This case was observed in every performance. In other words, this category was relevant. In total, nine out of ten participants pinpointed this category's relevance according to their work.

4.2.2. Category 2: TIE for TEFL provides a positive effect on intercultural learning and cultural awareness.

Category 2.1: The literary works originally written in the target language are promoted.

Unlike the literature review suggested, the artistic directors in this research did not mention that their works promote literary pieces written in the target language. (3) *John* referred that they sometimes use certain elements from literary works, such as a character getting prepared for an audition with some lines from Shakespeare and asking learners to help him/her to memorize these lines. However, this is only one instance, and none of the artistic directors underlined *Category 2.1.* in their answers, making this category irrelevant to artistic directors.

Similarly, none of the addressees referred in their answers that their work promotes canonical literary works, which made this category irrelevant in the theatre-makers' opinion.

As for the field notes, no literary works were used as part of theme in the programmes observed. In this case, this category was irrelevant according to the observers. In brief, the participants did not mention in their answers that *Category 2.1.* was relevant according to their work.

Category 2.2: Authenticity plays an important role in material and performance selection and development.

There was a consensus among the artistic directors in the answers given during the interview about the promotion of authenticity initiated by TIE for TEFL. The participants all agreed that authentic language usage, authentic themes and setting are broadly implemented in TIE for TEFL programmes and very important to maintain originality. (1) *James* explained that even the texts that are originally written in English by British writers and performed by English native speakers are the factors that create authenticity. He further asserted that his company does not use actors who are not native speakers but that they do employ people with different accents from the UK, which is understandable as when the learners arrive in London or elsewhere in England, they do not always find people speaking standard or proper English. Thus, the learners also realize that there are variations of spoken English that do not conform to the rules of Received Pronunciation. On the other hand, (3) *John* stated that they occasionally employ non-native English speakers only if they act non-English characters, which also brings further authenticity to the play. All the artistic directors emphasized that authenticity is important to them in order to

develop all the aspects in their programmes; therefore, *Category 2.2.* was relevant for them.

All of the addressees somehow mentioned that authenticity was important so as to make the programme realistic. Since the actor-teachers are mostly from English speaking countries, their authentic language naturally blends in the programme. For instance (4) *Patricia*, who does not speak English as her native language, inferred that when the other actor-teachers become sad or happy, it is totally "British" sadness or happiness. How they react to classroom dynamics is very British, and when the audience is not British, this results in greater authenticity for the audience. According to (6) *Robert*, the same case can also be argued for everyday culture, like the food culture. Not only non-verbal reactions or customs, but also words and phrases used in the programmes are authentic, simply because the theatre-makers mostly speak English as their native languages. (5) *Linda* thinks when these words or phrases are repeated in action, this helps to cement the meaning for the audience. Most importantly theatre can present accents in their authentic form (8) *Jennifer* believes theatre can visually show who, where, when; when in time, where in the country/city and so on. All the accents and little differences that they have to show in action make authenticity a key factor for the development of the programme. In brief all seven theatre-maker addressees mentioned this category, which means that it was relevant.

Finally, it was observed that in authentic settings like the famous British-American venues, authentic language usages play an important role in building the whole programme. The theatre-makers paid attention to such patterns during the rehearsals. Additionally, the learners were seen to become more motivated while communicating with native speaker actors through make-believe activities. This category was also relevant according to the field notes. In other words, all the participants mentioned this category in their answers.

Category 2.3: The target culture is implicitly introduced through the use of language in actual contexts.

This category is different than the previous one as it claims that the TIE for TEFL programmes includes an implicit cultural instruction, whereas the former category states that authenticity and culture are important elements in developing a

programme. The culture of the target language constitutes of textual background of the story and it is referenced not only in the events, or characters, but also in the supplementary materials. For instance, the excerpt taken from (3) *John's* answers is as follows:

"Even when a non-British protagonist visits England, it is all about how she relates to the English way of life, specific elements like breakfast, food culture, rain, city experience, and so on. We tell them what is a London experience and how it is different than their country."

Furthermore, (2) *Mary* mentioned that not only the instruction in the target culture, but also the cultural and linguistic background of the learners relates to the actor-teachers' culture and is important for the learners. This is particularly an important experience when the programme is applied in a multi-cultural environment. In this way, the programme gives opportunity for an intercultural dialogue and interaction as well. In short, each artistic director referred to *Category 2.3.* as a relevant one.

All the theatre-maker addressees referred to this category in their answers. The settings, characters and details in the play-texts are drawn from the British way of life. Not only the setting but also the events, actions, reactions and emotions are all shown in a very British manner. (7) *William* exemplified this in the apologetic manner of British people. He asserted that learners are mainly interested in manner and that they try to imitate the actor-teachers when they are called up to the stage. Every small detail would not make a big difference, yet when all these details come together in a performance and are printed in the programme materials, they constitute an important linguistic device. Without them, the cultural learning is incomplete. Furthermore, (9) *Barbara* underlined that the British culture and way of living are already available in their course books, but that the learners may not fully understand why they are so. By TIE for TEFL, the students see all cultural fragments and in a context, in a specific style in which the setting is required to be realistic. In sum, all seven theatre-makers asserted *Category 2.3.* in their answers.

During the performances observed, lots of cultural elements were given indirectly. The settings, themes, and even characters represented the Anglo-American way of life. For example, in the programme *Macbeth*, the characters were

derived from famous American movies. Similarly, *Hamlet* showed the learners as a typical British family and how a relationship between a brother and a sister is different in British culture. The children become interested once they spot those differences. In sum, the observer believes that this category is relevant. Totally, all the participants in the sample considered this category as relevant and pinpointed such an effect of their work.

4.2.3. Category 3: TIE for TEFL builds an affective space

Category 3.1: Self-esteem and willingness to communicate in the target language are improved.

The matters of self esteem and willingness to communicate were discussed by the artistic directors in the interviews, and all three interviewees considered their relevance from different points of view. For instance (3) *John* did not believe that their programmes were influential on this category since he asserted that TIE programmes that are devised as activities done in a limited time and thus cannot result in a magical outcome. He believed that workshop programmes, in which the group of learners are much smaller and everybody can actively participate, give a real boost to self esteem. (1) *James*, likewise, stressed that this category was only partly relevant when the teacher is included in the learning process. He also argued that the duration of programmes are limited and cannot have a significant effect through only one occasion. On the other hand, (2) *Mary* underlined her ideas in the following excerpt:

"The fact that the students feel themselves better than the characters in terms of their linguistic skills helped them to get involved in an assisting role. That would also boost their self-esteem; provided that you create characters that are in some ways less competent compared to children. This way, it is possible to trigger children to help him out of the situation that the character is supposed to represent."

In brief, one out of three artistic directors observed that this category was relevant, while the others thought it was irrelevant. Those who thought it was irrelevant did not believe that TIE for TEFL has a negative effect on learners' self esteem and willingness to communicate, but believe it has no effect at all.

Category 3.1 is referred by varied reflections in the answers to open-ended questions. For instance (4) *Patricia* described the programmes as a one-time-event and thus too limited to lead to boost in self-esteem. Only if the teacher includes dramatic experience more in the curriculum, TIE for TEFL may have such an effect. On the other hand, (6) *Robert* reflected that the learners willingly ask anything they want when they are not only supposed to sit and watch, but to get included in the play; in other words, when they are the co-creators of the play. A similar answer was given by (7) *William* in his following excerpt:

"They (students) are afraid of making a fool of themselves in class. When they see the language in a comedy and when they see that everybody on stage makes a fool of themselves including the actor-teachers and even their teachers, they are not afraid of it anymore. Of course a permanent effect is impossible but what happens after us is totally up to the teacher. I hear that they become more enthusiastic about using the language and learning by dramatic experience. Just think about it: it is probably their first time on stage and they successfully perform in English with the help of actor-teachers and almost everyone has fun."

When all the answers to the open ended questions were analysed, it was seen that four out of seven addressees mentioned this category while three did not.

Category 3.1 was observed as a relevant one according to the observer in many ways. To illustrate, in *Macbeth* and *Hamlet* performances, the audience communicated directly to the actor teachers in English even if they were not asked to be volunteers. Even when they were departing the auditorium, they interacted with each other in English terms and the songs they learned from the programme. Regarding the self-esteem, many personal moments were observed. For example, some learners were too shy to be volunteers when they are first called up to the stage; however, they seemed to be much more confident when the interactive section they participated in was over and they returned to their seats. Briefly, five out of ten participants considered *Category 3.1* as a relevant one.

Category 3.2: Better group dynamics and mutual trust in group are built.

Even though the literature (see 2.4.1.3) tells that dramatic experience in EFL classes maintains better group dynamics, none of the artistic directors mentioned

such an effect in the interviews. Thus, answers in the interview demonstrated that this category was irrelevant, according to the artistic directors.

Only few of addressees mentioned this category in their answers. The cooperation among the learners was referred to in order to demonstrate better group dynamics. To illustrate, (5) *Linda* underlined many moments from her professional life in which a shy student is invited up to the stage, and the other students help him/her. (5) *Linda* believed that it is probably not directly about learning English, but that it is a very significant moment for this student so that s/he can feel included in the class as well. (8) *Jennifer* also asserted that she witnessed many groups of learners who never really bonded coming together through dramatic experience in a foreign language. Similarly (10) *Elizabeth* stated that when the classmates who are usually shy and low profile, all of a sudden participate in a performance voluntarily, the excitement is palpable. This excitement helps the group to have a positive shared moment, which surely impacts their perception on EFL lesson. However, apart from those three theatre-makers out of seven, the rest of the addressees do not mention this category in their answers.

Even though group dynamics is not an issue that theatre-makers mostly emphasize in their answers, the observer encountered many incidents in which the programme experience lead to better group dynamics and mutual trust among the learners. For instance, especially when children from immigrant families went up to the stage voluntarily, their friends were surprised and they encouraged him/her a lot. Even if a learner was not so enthusiastic about participation, the friends convinced him/her to get included. Teachers expressed their gratitude to the theatre-makers after the performances and were often surprised when an academically weak student shouted the correct answer to the actor-teacher from where he sat. From an outlooker's point of view, the observer believed that this category was relevant. In sum, *Category 3.2.* was mentioned by three participants, while seven participants inferred its irrelevance or did not mention it at all.

Category 3.3: Safe and non-threatening learning environment is provided so that affective filters are diminished.

This last category infers that TIE for TEFL initiates a safe learning environment that lessens affective factors towards foreign language education. All artistic directors mentioned this effect of their work on the learners. To illustrate, (1) *James* considered that their work is all about motivating learners towards the English language and culture and increasing the students entertainment and interest in the programmes. He believed that the key to motivation is a safe, entertaining learning environment. Similarly, (2) *Mary* asserted that the environment created by TIE for TEFL programmes and the rules within a performance are much more different than a traditional class. This is because a traditional class is subversive, while TIE performances signal to learners that they can come in and occupy the place. The environment requires a different kind of hierarchy between the actor teacher and the learner, which is less rigid than the classical teacher-student dichotomy. Finally, (3) *John* believed that elements such as maximum participation and warm-up sessions, which include teachers in making the meaning alongside the learners, make their programme non-threatening. Thus the children feel under control, but also at ease. All three artistic directors believed that this category was relevant.

Most addressees' answers in this research included *Category 3.3*, which makes it an important part of TIE for TEFL. For example, (4) *Patricia* reflected that the whole programme is different from regular classes. It gives them something that is educational in essence, but in a funny way. (5) *Linda* underlined the different relationship between the actor- teacher and the learners and remarked that the learners get very quickly that this is much different from the top-down attitude. When the characters learn from them, they become the source of the language, and that makes them feel encouraged and safe. (6) *Robert* shared his observations and said that, in the shows, it is interesting for him to see the students interacting with each other in English. They stop using their own languages because they realize that the actor-teachers do not speak their language, and they also need to understand the teachers in order to sustain the play. Similarly, (7) *William* asserted:

"Learning a language is a whole series of experiencing it. When you analyze a young kid learning to speak, the language is full of mistakes. Certainly the fact that what is done is done in a funny way has an impact on the motivation. Learners like plays. They are born actors. When you make them feel safe, as we can do through theatre, they can be more creative than teachers imagine."

Briefly, six out of seven addressees placed an emphasis on *Category 3.3* in their answers and in a way they mostly believed this category was relevant.

Field notes involved many instances, such as children supporting each other, teachers playing, dancing and acting with students as part of the show, stronger students helping out weaker students in confusing situations, and actor-teachers and even teachers learning from the learners and learners learning from other learners. All these elements observed during the performances demonstrate that this was a relevant category. In total, nine out of ten participants considered the last sub-category as relevant.

Considering all the data collected by three tools, the key words related to each aspect of the use of TIE for TEFL are presented in the following concept maps that aims to show inter-rater reliability of the data, in that the keywords' relevance to data were also checked by an external rater. The ultimate concept maps show us why exactly the theatre-makers refer to a specific sub-category and how they understand these aspects. The similar concepts that are underlined by each data collection tool are highlighted and presented in the Table 8. Each data collection tools has different maps, which are as follows:

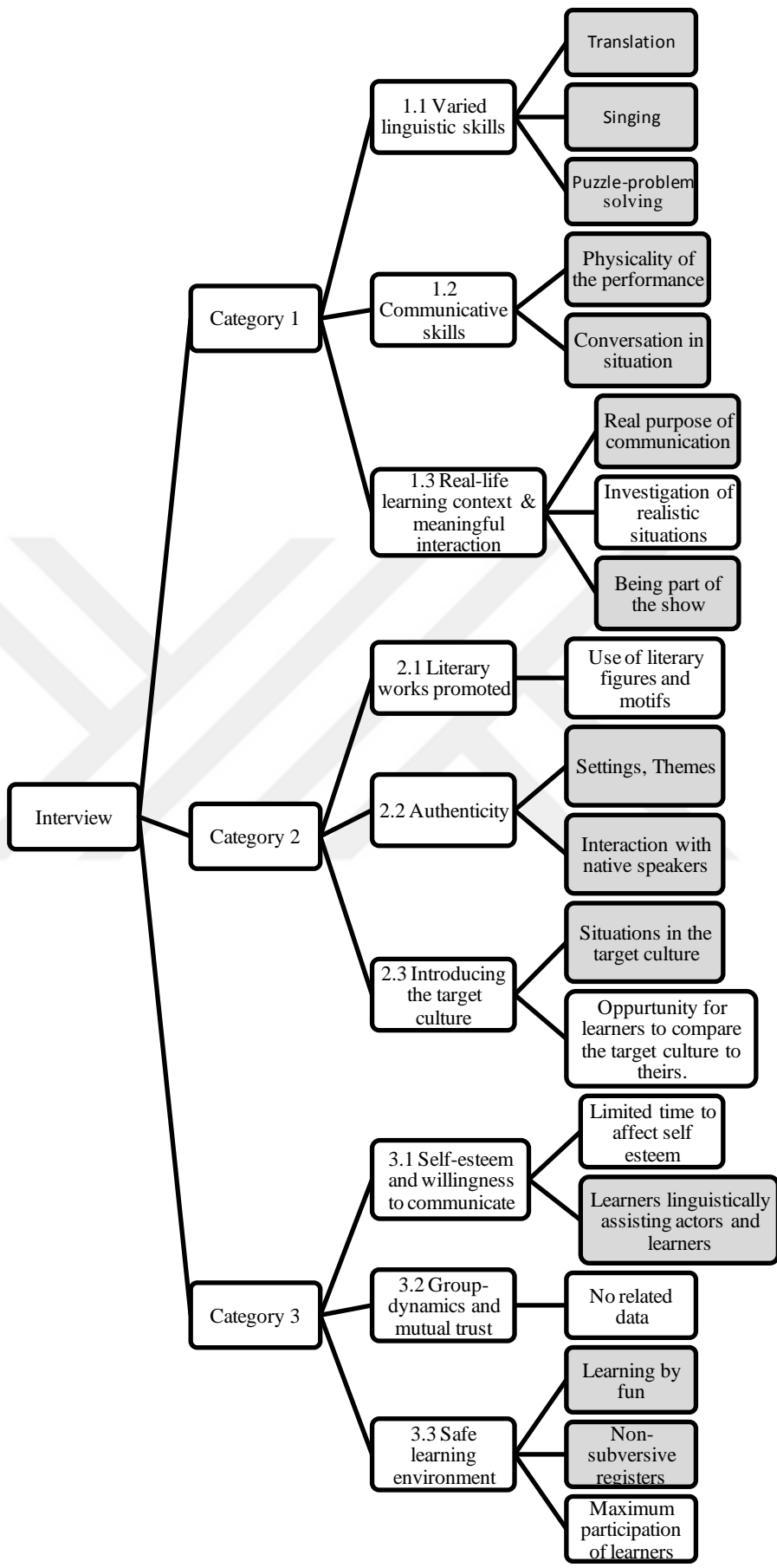


Table 5 - Concept map of interviews

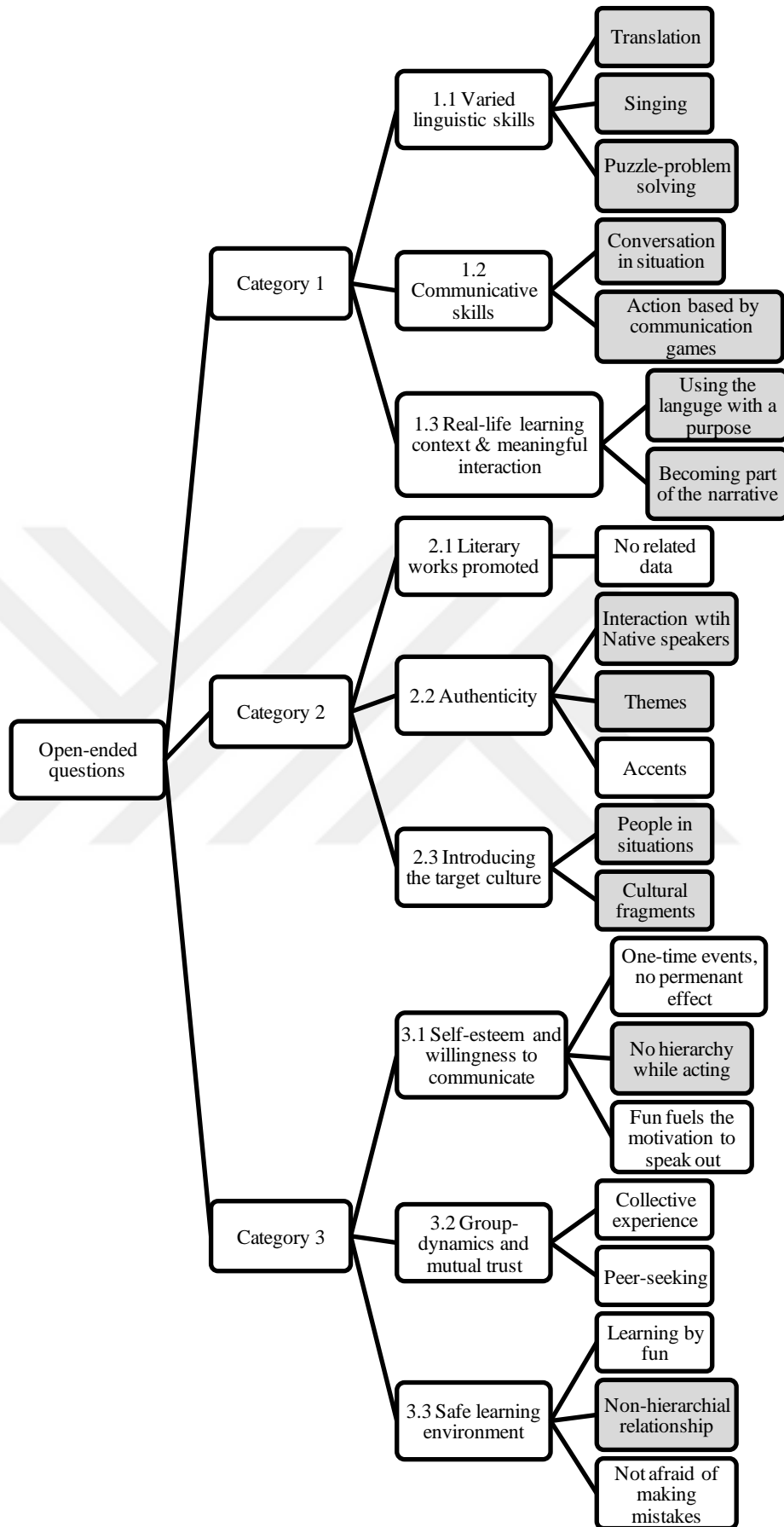


Table 6 - Concept map of open-ended questions

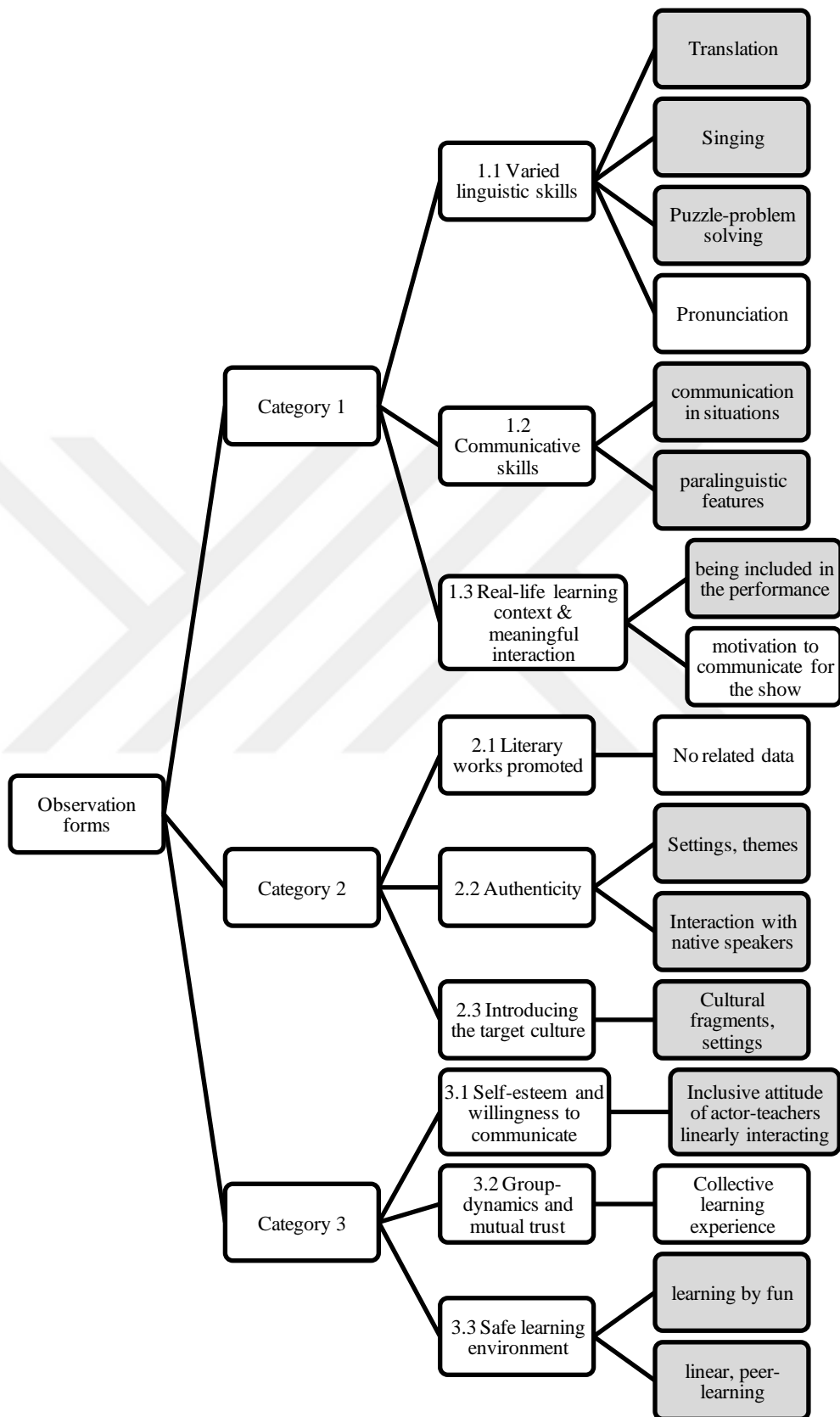


Table 7 - Concept map of observation forms

4.2.4. Summary of the results

As presented earlier, there are nine sub-categories as well as data from ten participants. The participants include artistic directors, actor teachers, a material developer, an administrator and the researchers (as one data source). Moreover, the data are collected by three different tools that are applied to a specific group of participants. The following table is given in order to have a broader and simple look at the results.

Aspects mentioned in the categories	The data collected by			Total (n=10)	Relevance (%)
	Interview (n=3)	Open-ended (n=7)	Observation verification		
1. Theatre for TEFL stimulates communication oriented foreign language instruction.					
1.1. Varied linguistic skills - Translation - Problem-solving - Singing	3	4	1	7	70 %
1.2. Communicative skills - Situational communication - Paralinguistic features	2	6	1	8	80 %
1.3. Real-life learning context and meaningful interaction - Inclusion into performance - Purpose to communicate	3	6	1	9	90 %
2. Theatre for TEFL provides positive effect on intercultural learning and cultural awareness.					
2.1. Original literary works - No shared concept	0	0	0	0	0 %
2.2. Authenticity - Interaction with native speakers - Authentic themes & settings	3	7	1	10	100 %
2.3. The target culture - Inclusion of cultural fragments	3	7	1	10	100 %
3. Theatre for TEFL builds an affective space.					
3.1. Self-esteem and willingness to communicate - learners interacting with other equally	1	4	1	5	50 %
3.2. Better group dynamics and mutual trust - No shared concept	0	3	1	3	30 %
3.3. Safe and non-threatening learning environment - learning by fun - Non-subversive learning attitude	3	6	1	6	60 %

Table 8 - Summary of the results

This table demonstrates the perspectives of the sample group, in relation to the conclusions of prior academic research in the light of their work. It also includes information on the shared concepts of the theatre-makers as demonstrated by data collection tools. This case study obviously adopts a limited number of participants, and thus the values in the table cannot lead us to a general conclusion; however, results can be discussed especially when they do not overlap with the prior literature, to illustrate which dynamics may be important to frame theatre-makers' understanding of TIE for TEFL.

4.3. DISCUSSION

This section discusses the results and the values that were detailed in the previous section. As with methodology of this research put earlier, more than 50% rate of relevance is sought to identify a sub-category as relevant for TIE for TEFL practitioners. Taking this into consideration, as seen in Table 5, theatre-makers identified most of the sub-categories as relevant with a proportion of 50%, whereas some sub-categories cannot reach this level of relevance. Thus, the results can be discussed in two parts: relevant and irrelevant sub-categories. All the subcategories are discussed below in the same order as given in Table 5.

First of all, the theatre-makers placed an emphasis on most of the sub-categories that earlier academic research stated while evaluating their work. Initially, all the sub-categories related to *Category 1* were considered relevant in accordance with the theatre-makers' understanding towards their practice. The first subcategory, *Category 1.1*, suggested that learners are directed to use varied linguistic skills during the dramatic encounter. In the results, most of the practitioners asserted that TIE for TEFL stimulates the use of varied linguistic skills. In other words, learners are not expected only to sit and spectate a show, as they would while watching TV. TIE Programmes value learners and include them actively not only by some pre- and post-performance activities, but also through internal interactive parts during the performances. In these creative gaps, learners may have a direct impact on making the meaning or interacting with actor-teachers, or among each other. Furthermore, these gaps offer the least structure and the greatest openness proved to be the most productive in yielding responses that embody a cultural or linguistic dimension (Pakkar-Hull, 2013). Other than listening to the actor-teachers, the use of speaking,

reading and lexical skills may be targeted in accordance with the programme's pedagogical targets. Moreover, some specific skills such as translation, paraphrasing, dictation, pronunciation and/or conversational skills such as turn-taking, cohesion, leave-taking, and smoothness are implicitly practiced during those interactive parts in the performance. Moreover, the relevance of *Category 1.1* is reinforced by the earlier studies. To illustrate, Dodson (2002) pinpointed that dramatic instruction leads learners to practice in different linguistic domains of the target language as well as some minor skills. Furthermore, as Kao et al. (2011) suggested, through dramatic experience in foreign language education, learners can practice various linguistic elements and content areas within the dramatic encounter, which makes learning multi-dimensional. *Category 1.2* was an additional category that was referred by both earlier academic research and practitioners in the field. As highlighted in the literature, inclusion of dramatic experience into the learning process enhances communicative skills. For instance, Culham (2002) underlined dramatic experience's communicative and social nature and its effects on spoken outcome in foreign language education. Likewise, Podlozny (2010) stressed enhanced speaking skills as an outcome of dramatic instruction. Similar to what earlier studies had found, theatre-makers also considered improved communicative skills as an important aspect of their work at the rate of 80%. Lastly, *Category 1.3* is another statement on which both academic findings and practitioners reached a consensus. Practitioners mostly agreed to this aspect of their work on the level of 90%. In other words, most of the theatre-makers' ideas overlap with the suggestions in literature, and they acknowledge that TIE programmes enable a learning context that reinforces the learners by providing an opportunity to interact in and with meaningful, realistic language in a purposeful manner, through roles and make-believes. As in Miccoli's study (2011), active, meaningful interaction as well as natural and dynamic conversation are argued to be the effects of TIE for TEFL. Another study in this category (Kao et al., 2011) underlined that dramatic elsewhere with all the roles, situations and encounter reinforces the learners' understanding of the language in a more realistic context. In sum, regarding all the subcategories of *Category 1*, Theatre-makers' perspectives mostly overlap the literature. Since the literature mainly investigates the effects of dramatic experience in a broader sense, TIE practitioners specifically pinpointed the same effects.

The same consensus was not reached when the sub-categories of *Category 2* are considered. Even though some sub-categories were agreed upon, one sub-category was disagreed. Namely, *Category 2.1* was not noted by any of the practitioners as an outcome of their work. None of the participants in the sample group identified their work as a promoter of the literary works, while literature provides the researchers several studies such as Weltsek's (2005) or Terret's (2013) studies, in which the dramatic experience was based on novels or dramatic texts. This may be for two reasons. First, these studies do not focus on the use of dramatic experience in education specifically in TEFL context, but were conducted in English as native language context. Second, the TIE for TEFL practitioners serve school systems that generally do not include literary works in their national EFL curricula, which is why such content becomes practically irrelevant and pointless to include in the TIE for TEFL programmes. As for *Category 2.2*, however, the importance of authenticity was underlined by the theatre-makers. Authenticity is also regarded in prior studies as an important aspect of dramatic instruction. As MacDonald et al. (2006) inferred, authenticity covering socio-cultural competence in the target language endorses learners' interest and communicative skills, since the learners can have more data about the social context of the target language. Similarly, theatre-makers all agreed to *Category 2.3* in that instruction of the target culture is an irreplaceable aspect of TIE for TEFL. They all mentioned that their programmes introduce Anglo-American culture and living in a realistic way implicitly and explicitly, and that they provide students with an opportunity to experience a realistic encounter with this cultural background. The attributes of dramatic experience make this encounter realistic and the programme authentic. This result suits some prior studies such as Hashimoto (2011) and Sobral (2011). They both concluded that dramatic experience allows learners to examine the target culture through the use of language itself. To put it briefly, theatre-makers pinpointed that authenticity during the programme building process and the introduction to the target culture in the programme are important aspects, whereas none of them pointed that TIE for TEFL should be built upon literary works.

The last category, *Category 3*, provided the most arguable results. The first sub-category, *Category 3.1* asserts that the dramatic experience increases self-esteem and willingness to communicate among EFL learners. Prior academic research

widely accepted that such an effect is maintained by the use of dramatic experience in education. For instance, Dodson's study (2002) stressed that the effects of dramatic instruction cannot be narrowed down only to its linguistic contributions, but that it also reinforces self-esteem and spontaneity. Furthermore, MacDonald (2011) and Dora To et al. (2011) underlined that in order to maintain an effective pedagogical approach in foreign language education, the practitioners must include improvisations and process drama, since they help learners gain a great deal of confidence and motivation. However, *Category 3.1* was identified by the practitioners in this study as relevant only at the rate of 50%; moreover, this relevance is also disputable, since the $\geq 50\%$ proportion was only reached by the distinctive contribution of field notes of observation (1 out of 11 votes in total) which were collected by the researchers. Although the data were collected through the use of a specific observation form, those filling the form were the researchers observing the theatre-makers under a certain rationale, not the theatre-makers. Even though the eventual proportion is methodologically appropriate to accept this category relevant, why the practitioners did not refer to this category as commonly as academicians is a questionable matter. This may be due to various conditions. First, theatre-makers mainly pinpointed the fact that TIE for TEFL programmes are one-time events in the whole school system and not the only event in individuals' private lives. It may have only a limited effect on the learners. They stated that acting with native speakers, making meaning in the target language, and that having fun there and then on the stage is an important step in their personal development; nonetheless, the sustainability of this effect highly depends on other factors and especially on the teachers. According to the practitioners, TIE programmes may only have a very limited contribution on such an aspect. This shows that they do not see themselves as effective as teachers even though their programmes include most of the curriculum content. This perspective does not accord with the observer's field notes given in the results of *Category 3.1*. Second, to the researcher, this is mainly because theatre-makers lack another perspective in their work. During the performances, they cannot observe small details and interaction among learners all around the auditorium; thus, they cannot have a clear comment on that issue. The low rate of reference to this category and the conflict between them and the observers may thus stem from practical reasons. The second sub-category, *Category 3.2*, was revealed to be irrelevant in accordance with the results, since it was referred to by 30% of the

theatre-makers. Better group dynamics and mutual trust were accepted as effects on which TIE programmes may have effect only to a narrow extent. The same reasons why such a perspective is adopted, as in the previous sub-category, can be repeated to explain this result. TIE programmes as one-time events can certainly influence such aspects of a healthy classroom environment limitedly; however, observers' field notes and early academic research showed that theatre-makers do not notice all incidents of peer-seeking. Such incidents include encouragement of the shy students by their peers; inclusion of learners coming from immigrant families; and academically poor students' contributions to the performance in the target language. The theatre-makers potentially miss those private moments as they are busy with acting and interacting with the learners. Yet the results clearly stated that *Category 3.2* is irrelevant according to the perspectives of TIE for TEFL practitioners at the rate of 30%. However, the literature presents studies suggesting the effects of dramatic experience in education by emphasising its contribution to group-dynamics and mutual trust. Dora To et al. (2011), for instance, asserted that dramatic encounters enable learners to interact more actively through group-works. This interaction is not only among learners, but also between other classroom actors such as teachers and in TIE, actor-teachers. Such an interaction is vital for reaching a learner-centred pedagogy built on collaborative learning. Likewise, Piazzoli (2011) and MacDonald (2011) also explored the effects of dramatic experience in the classroom in reducing the feeling of insecurity. This feeling may rise from foreign language anxiety based especially on fear of negative evaluation by others. The last sub-category, *Category 3.3* was accepted as relevant in proportion to 60%. This sub-category highlighted that dramatic experience provides a safe and non-threatening learning environment that is crucial to support an affective space in which affective factors are diminished enough to sustain foreign language learning. Earlier academic studies such as Piazzoli (2011), MacDonald (2011) and Ntelioglou (2011) supported this aspect. To illustrate, Piazzoli (2011) stated that affective space created by dramatic experience motivates learners in spontaneous communication, since they feel safer within the very social context where they practice the target culture. In a similar sense, Ntelioglou (2011) reported that the feeling of distancing that is created by in-role activities in a EFL class helps learners to avoid stating that they are unable to communicate in the target language; furthermore, they feel more able and challenged at the same time, since they also include their bodies as means of

communication. Likewise, MacDonald (2011) suggested that dramatic encounters help learners to overcome their insecure feelings in the classroom and as they feel safe and not threatened, they realize that the actor-teachers are not there to judge their linguistic resources, and they see that all the people in the auditorium are there to learn and to have fun. Moreover, most of them contribute to a performance and are appreciated not only by the teachers who are in the role of academic assessors but also by their peers too, they can in this way "fool around" and they learn casually. The results overlap with these statements. The practitioners all pointed to the aspect of "safe learning" as an outcome of TIE for TEFL programmes.

In summarizing the discussion of the results, several final points can be made. First, the perspectives of theatre-makers and the prior academic conclusions in the use of dramatic experience in TEFL mostly overlap. To express in numbers, seven out of nine sub-categories, which are constituted by the researchers of this study in the light of prior studies, were also remarked in the perspectives of TIE for TEFL implementers. In other words, these seven aspects derived from prior academic literature are approved by the implementers, who actually set, carry out and share their unique dramatic encounters with the learners. Only two sub-categories were revealed to be irrelevant in theatre-makers' opinions of their work. First, those practitioners do not agree that TIE for TEFL specifically promotes awareness to literary works in the target language. Second, they do not agree that TIE for TEFL is effective in building group dynamics and mutual trust among learners since those TIE programmes are only one-time occasions, and these effects cannot be built in a limited time.

5. CONCLUSIONS

Based on the findings and discussion presented above, it is possible to reach several conclusions. These conclusions can be perceived as suggestions for researchers who plan to study TIE for TEFL phenomenon prospectively.

In the following section, these suggestions are presented in a certain rationale. Initially, the research problems, aim, and the scope of study are discussed. Later, theoretical background of the study is reanalysed, along with specific terminology that was chosen for this study. Thirdly, as answers to research problems are explained respectively, the conclusions suggested by the literature review is presented, which is followed by the findings reached in the qualitative part of the study, along with the results discussed and refined. Fourthly, the factors to which these conclusions, and suggestions are limited are explained. Finally in the recommendation(s) part, the practical benefits that can be offered by the conclusions are clarified, especially for the implementers of TIE for TEFL, ELT material developers, school authorities, and policy-makers. After these practical recommendations, recommendations for further research are given based on the experience acquired during this research and by taking the limitations into consideration.

First of all, to draw accurate conclusions, it is important to recall the research problems, as well as the aim and scope of the study. In the first chapter, it was clearly stated that definition of the aspects that are specific to TIE for TEFL was vital to comprehend its dynamics. The need for such a determination originated from the lack of prior research, specifically on TIE that is used as a medium for TEFL purposes. Although TIE for TEFL programmes have a considerable demand in the market, the research on it was too limited to have a clear understanding when ELT methodology is considered. This was the reason why researchers re-identified TIE by its roots, which it shares with DIE: dramatic experience. By focusing on its dramatic essence, it was possible to have certain statements that may be accepted as the effects of TIE as well. Thus, the research started initially with a theoretical framework.

As a result of the theoretical framework, this study reviewed that DIE and TIE are similar considering their essence as claimed in Bolton's (2007) and Wooster's (2007) studies, in spite of the fact that their implementations may differ. They complete and also cover each other; they both prioritize the learner not only intellectually, but also kinaesthetically. The learner interacts with the language itself without the *Cartesian* understanding of being active; *Cartesian dualism* infers that the mind is distinctive from body, and mind is the primary medium to experience and learn. In dramatic encounter though, active communication is based not only on the use of authentic language, but also on the action used to enable and foster successful communication in foreign language so that this dualism is demolished.

The implementation of the TIE is surely different than DIE in that it includes the actor-teacher as a classroom factor: the co-implementer of TIE performances along with learners and possibly with teachers. In addition, the learner in TIE as the self-spectator, as the meaning-builder, as the interactor does not act differently or goes through a different learning experience when compared to the learner of a DIE oriented class. Theoretically, this study suggests that TIE originates from the same essence on which DIE rests, and this essence is *drama*, which derives from the Ancient Greek word *dran* that means *to act* (Şener, 2006).

Additionally, this study also infers that TIE for TEFL is a planned series of activities with common pedagogical aim(s) instead of one-time performances. These activities may involve a performance, in which learners are actively included at different levels, as well as supplementary materials that are provided before and/or after the performance. They are also built on a drama-oriented methodology to support the theme and other linguistic skills aimed by theatre-makers. Moreover, even though the programmes have their texts, each performance may be different from one another since they have sections that are shaped there and then. Underlying such qualities shows how TIE for TEFL can be recognised as a practice of applied theatre.

It was possible to conceive TIE for TEFL as an applied theatre practice taking certain qualities into consideration, even though the term was still vague in terms of ELT methodology. Surely, the programmes are appreciated and demanded worldwide, lots of texts are written, and programmes are designed. Moreover, the

actor-teacher has begun to appear especially in foreign language courses. However, all these production and supplies can hardly be built on a clear ELT methodology, because there has not been an academic study aiming to elicit the aspects of TIE for TEFL clearly. The prior literature provided mostly the use of DIE and partly TIE; furthermore, the researchers commonly limited their research scope to a specific aspect of the use of dramatic experience for TEFL. This drove the researchers to the first research question: What are the main aspects of TIE for TEFL. To answer such a question, a review had to be done by the researchers.

Upon the reviewed articles, studies, and books on different aspects of dramatic experience in TEFL, the researchers reached three main aspects that had been suggested earlier as categories. The first aspect reviewed was the communicative quality of dramatic experience for TEFL. This link to ELT methodology construed the aspect of TIE for TEFL, which had been most frequently stressed and suggested. For instance, Kao and O'Neill's pioneering work *Words into Worlds* (1998), investigated O'Neill's long respected and practiced process drama in the context of Kao's ELT studies. Similarly, many studies conducted in the following years (see 2.4.1.1) highlight the communicative quality of different dramatic experience practices. Specifically for TIE for TEFL, Aita (2009) set the provision of opportunity of conversation with native speakers for learners as a key pedagogical outcome, yet this was clearly not a methodological suggestion but a claim. However, along with the theoretical framework examining TIE for TEFL as a genre originated from dramatic experience and conclusions from prior studies, the claim can theoretically be suggested and communication oriented language learning can be acknowledged as an aspect of TIE for TEFL.

As the second aspect, intercultural learning and cultural awareness can be suggested. This binary aspect is also mentioned by Aita (2009), who identified building cross-cultural understanding as a pedagogical outcome of TiLL, referring to TIE for TEFL in this study. Nevertheless, this outcome was also neither supported, nor explained theoretically by ELT methodology. Specifically authenticity as a linguistic qualification that fosters cultural awareness towards the target culture is not discussed in ELT context. When interaction with the authentic language is considered, it has been suggested that the authenticity is not necessarily from the use

of authentic texts that are written by native speakers but textual, which implies that authenticity originates from the use of language in dramatic elsewhere, which, for learners, is the fictional reality there and then. Dramatic experience has been considered as enhancing intercultural learning and cultural awareness by early studies reviewed (see 2.4.1.2) not only in terms of authenticity but also for other qualifications such as the inclusion of target literature and other cultural elements such as social life, arts, and so on,

The third category infers TIE for TEFL's last aspect reviewed in this study is about the effects of affective space, a term coined by Piazzoli (2011). Even though the integration of dramatic experience in foreign language education reduces the affective factors in various ways as has been suggested earlier by many studies (see 2.4.1.3), the ultimate effect was described as a creation of an exclusive learning space first by Piazzoli. This space explains the last aspect of TIE for TEFL as acknowledged by the researchers of this study. A learning environment that fosters trust among classroom factors and a group-dynamic supporting synergy, fun, and motivation are fundamental qualifications for a successful foreign language education as well. As a result of this safe learning environment, self-confidence and willingness to communicate among learners can be supported. Earlier studies justified and reported a similar statement. Recent studies such as MacDonald (2011) and Dora To et al. (2011) concluded the effectiveness of dramatic experience, especially on feeling secure, confident and attentive, and fostering peer-seeking and collaborative learning. Thus, as an implication to the learning environment, affective space can be suggested as the third and last aspect of TIE for TEFL.

In a nutshell, three aspects of TIE for TEFL were reviewed in seeking to answer the first research question, which this study intends to investigate. Nevertheless, these aspects were derived from studies not specifically on TIE practices but dramatic activity, which has been shown as the essence of TIE. Apart from that, the aspects reviewed do not demonstrate the understanding of TIE implementers who are naturally more competent and experienced regarding TIE for TEFL. Their experience may function as a checksum so as to see how relevant and accurate these aspects are in TIE for TEFL practice. This fact brought the researchers to the second research question: how do the theatre-makers of TIE for TEFL perceive

their work? To identify their beliefs, qualitative data is collected as a result of questions and observations criteria that are formed by taking the categories/aspects of TIE for TEFL. Thus, it may be possible to document what the implementers reflect on the suggestions of academics.

To identify the beliefs more accurately, the researchers needed to narrow the implementers' understanding down by using data collection tools designed to extract specific views. Ten individuals were included in the study as theatre-makers. These participants have explained how they perceive what they implement individually. Moreover, the researchers observed these participants while practicing TIE for TEFL upon the criteria and reported their observations. Naturally, each individual presented different responses to different questions. They sometimes reached a consensus upon a category either in a positive or a negative way, whereas their beliefs were divided into fractions from time to time. The researchers intended to frame all the data; therefore, they moved to the third question: Are the main aspects of TIE for TEFL in relation to the perceptions of theatre-makers? It was possible to answer this question by determining whether research data involves any fragment that infers the aspects. The aspects were explained and stated by categories and categories were expressed more specifically by nine sub-categories, each of which rests on prior studies. These categories and sub-categories were suggested as follows,

1. Theatre for TEFL stimulates communication oriented language instruction.
 - 1.1. Varied linguistic skills are covered by theatre for TEFL.
 - 1.2. Communicative skills are targeted.
 - 1.3. Real-life learning context and meaningful interaction are initiated.
2. Theatre for TEFL provides a positive effect on intercultural learning and cultural awareness.
 - 2.1. The literary works originally written in the target language are promoted.
 - 2.2. Authenticity plays an important role in material and performance selection and/or development.

2.3. The target culture is implicitly introduced through the use of language in actual contexts.

3. Theatre for TEFL builds an affective space.

3.1. Self-esteem and willingness to communicate in the target language are improved.

3.2. Better group dynamics and mutual trust in group are built.

3.3. Safe and non-threatening learning environment is provided so that affective filters are diminished.

These aspects need to be mentioned in the answers of theatre-makers to acknowledge that these aspects are in relation to their beliefs. In other words, it was enough if the participants' answers and statements as data express or infer the relevance of a specific aspect. Even 1% of frequency was acceptable to suggest so. From this point of view, the data analysis showed that eight out of nine sub-categories were measured as related. The only sub-category that showed no relation at all was the *sub-category 2.1*. This sub-category inferred that TIE for TEFL functions as a beneficial tool to promote literature originally written in the target language. Even though the theatre-makers did not mention any use of English literature in their practice, it cannot be concluded that canonical literary works may well be used as sources of inspiration for TIE for TEFL programmes. Yet the participants of the sample group in this study did not see *sub-category 2.1* as a valid point for their practice. It should not be forgotten that this conclusion does not make *category 2* completely unrelated as the other two sub-categories showed complete relation. This result showed that the content of the second aspect could be re-identified. Thus, the aspect of intercultural learning in TIE for TEFL can be limited to the effect of authenticity and target culture in teaching English through TIE programmes, at least in the boundaries of this study. Apart from this unrelated sub-category, all other aspects demonstrated as relational between the beliefs of implementers and suggestions from the prior research. However, the emergence of such a relation does not show the frequency of it; in other words, we also need to know how related these aspects are to the practitioners' understanding. We needed to know this frequency initially to see whether the practice and theory are accurate or

an accurate praxis has been possible to suggest so far. So as to understand, the researchers formed the ultimate research question: what aspects of TIE for TEFL do theatre-makers prioritize in their practice? It was possible to demonstrate this prioritization by having a closer look at the data.

As presented in Table 5 (see 4.2.4.), all sub-categories are related to the beliefs of theatre-makers' in various proportions. To categorize different levels of relation, the researchers decided to classify three related categories into two sub-categories: those that are relevant and those that are irrelevant sub-categories. The condition of relevance is bound to the data collected from participants and is naturally valid regarding the conditions of this study. Moreover, the researchers set the condition of being relevant to be mentioned at least by half of the participants. This proportion of 50% is decided as an acceptable rate because no such relevance has been measured by previous studies yet. Under this circumstance, eight related sub-categories showed different results with regard to relevance. Initially, about the first aspect, the communicative quality of TIE for TEFL was sought in the implementers' practice. *Category 1* regarding this aspect was formulated in a conclusive statement and rested on *sub-categories 1.1, 1.2, 1.3* in detail. All sub-categories were measured as relevant taking the understanding of the theatre-makers' towards their practice into consideration. 70% of the participants believed that their practice cover varied linguistic skills. Likewise, 80% of them underlined the specific focus of their implementations on communicative skills, and finally 90% stressed the integration of real-life learning context and meaningful interaction as vital qualifications in ideal TIE for TEFL programmes. As for the *category 2*, the aspect was also formulated in a conclusive statement but the findings show that the aspect should be reformulated in terms of the related *sub-categories: 2.1, 2.2, and 2.3*. *Sub-category 2.1* showed no relevance for the theatre-makers since none of them stressed that TIE for TEFL is effective in raising cultural awareness by the promotion of the literary works written in the target language. On the other hand, data suggested absolute agreement of theatre-makers at the rate of 100%, In relation to the importance of authenticity as a factor in maintaining an EFL learning experience fostering intercultural learning. Similarly, this research also shows that TIE for TEFL is designed to be inclusive of the target culture to provide a culturally supported EFL class as the participants agreed 100% to this statement. In *category 3*, the findings

became blurred since the theatre-makers' beliefs were not parallel with prior research. *Sub-category 3.1*, suggesting the effect of TIE for TEFL in willingness to communicate so as to build an affective space, was agreed with only at a rate of 50%. This rate makes the sub-category relevant according to research criteria, yet the relevance was not as high as the prior researchers have put. *Sub-category 3.2*, on the other hand, was mentioned even less by the theatre-makers: 30%. The implementers mostly pinpointed the effect of dramatic experience on better group-dynamics among learners; however, they do not see the effect of their implementation as sustainable and permanent as the teachers. The last sub-category, though, was agreed on more than the other two in *category 3*; 60% of the theatre-makers believed TIE for TEFL provides a safe, non-threatening learning environment which contributes to build an affective space in the whole EFL experience.

In addition to the brief conclusion on the discussion of the research findings and answers to the research questions as presented above, the research may also reach several conclusions regarding the practical value of this discussion, which may serve as answers to some further questions in the field. First of all, the research shows that the implementers believe in the effectiveness of TIE for TEFL as an effective technique. This may help EFL learners in certain ways; moreover, research demonstrated that their beliefs are far more than hopeful assumptions; on the contrary, they are grounded observations taking EFL methodology and prior research into consideration. This leads us to think that TIE for TEFL has the potential to serve as an unconventional technique along with other ELT techniques. The integration of theatre in such a way is essential in a drama-oriented curriculum. In addition to this, the theatre-maker as a new variable in foreign language education should not be neglected, as they are the actual implementers of this technique. This research highlights the authority of the theatre-maker in understanding the dynamics of TIE for TEFL.

These may draw us to suggest several practical conclusions. This research underlines the importance of recognition of theatre as an applicable technique in ELT and serves as an initial analysis of a long-existing market; moreover, it is an introduction of TIE for TEFL companies to teachers and ELT researchers. Additionally, a late tribute was paid to the theatre-makers because they had mostly

been neglected by academics as a classroom figure in school context. This research is the first of its kind in analysing the theatre-makers' beliefs in the field and their work. Initially, considering these qualities, this research demonstrates that TIE for TEFL companies base their work on the notion of dramatic experience. Secondly, TIE for TEFL can be formulized from a different angle and can be tagged in various ways in the wide spectrum of ELT methodology and understanding. Nevertheless, no matter what it is called, it is a wise attempt to include such applications into ELT curricula. Finally, this research introduces some of the technique's qualities and justifies them according to the implementers. This justification demonstrates that the aspects of the technique are mostly in accordance with ELT methodology, even though some aspects suggested by the prior research such as sub-category 2.1 and 3.2 are not echoed by most of the implementers.

Based on these conclusions, this study offers various practical suggestions to teachers, school authorities, and policy-makers to contribute to their practice. Firstly, teachers are recommended to raise awareness in implementing dramatic experience, especially in TIE for TEFL. Getting in touch with implementers and collaborating with them is also advisable. Sharing experiences with the implementers is vital in that they exclusively interact with the learners and they naturally have their own perspective on how they learn. Such collaboration surely sheds light on a wise teacher's path to understand the learners. Secondly, the findings of the thesis recommend school authorities to maintain and sustain a cooperation between the teachers and TIE companies and to encourage the teachers to include TIE performances as part of their courses. More importantly, these authorities should introduce the possibilities of the use of TIE, and dramatic experience to teachers in a broader sense so that they may create opportunities for in-service trainings and/or meetings in which teachers and theatre-makers share opinions and perspectives. This way, they become more competent in forming richer and more focused curricula and/or performances. Thirdly, policy-makers should support school authorities and teachers in general. It is recommended that they encourage more TIE companies to take part in foreign language teaching and to improve themselves by introducing new regulations and tempting funds. This way, new companies can contribute to school systems with more qualified and holistic performances, advancing these performances to one step further from the conventional ELT materials so that they

become an irreplaceable activity with its own dynamics and aspects on which most implementers agree. In order to do that, more researchers should be motivated to investigate this technique.

Naturally, the study also leads to some conclusions that recommend important points and issues for further research in the field; however, to clarify these recommendations, we need to underline the limitations of the study. It has been noted earlier that dramatic experience is a phenomenon that covers two approaches: DIE and TIE. These approaches both include pedagogical and artistic characteristics in their essence. To analyse their artistic aspect, one needs to take subjectivity of arts and subjective aesthetics into consideration, because every individual may go through a unique aesthetic experience. This study, on the other hand, aims to investigate this hybrid phenomenon from a very specific perspective. The researchers narrow the focus down to the implementations of TIE for TEFL and identify the beliefs and the motivations of the implementers. Even though the focus is set to be so specific, the nature of the study causes certain limitations for the researchers.

The first and the major limitation may be the scarcity of prior research on TIE. Literature provides only a few studies on the use of TIE in the context of foreign language education. Moreover, research on the theatre-makers' beliefs in the context of TIE for TEFL and its effects and outcomes are almost non-existent. This scarcity is partly overcome by the redefinition of DIE and TIE and by coining those approaches together under the umbrella term: dramatic experience. However, the difference in terms of implementations for both approaches must be underlined. DIE is practiced and led mostly by the teachers whereas TIE is applied by TIE companies that are composed of professionals such as the actor-teachers. The actor-teacher is a totally new phenomenon to examine in the school systems, yet no research has been conducted so far on what those actor-teachers believe and think of their work. This study is probably one of the earliest in conducting research with the actor-teachers and other members of TIE companies. Being among the earliest studies is a major limitation itself since the researchers lack strong and well-established references and the illumination of prior research. Therefore, they depend on redefinitions, re-identifications of terminology and apply them to this insufficiently unearthed field.

The second limitation for the researchers is the fact that even though TIE for TEFL companies reach many learners for their programmes every year, the number of these companies are limited. They do not have a database or a platform such as annual festivals or congresses in which academics and implementers can share experiences and recognize each other. This makes it almost impossible to reach every one of the actively performing programmes all around the world. Furthermore, only three companies among those, which the researchers reached, have accepted to participate in the current research. Perspectives from these three companies would not be sufficient to depict a clear picture of the phenomenon although this participation is the widest so far.

Similarly, ten theatre-makers participated in the research, which constitutes another limitation of the study. More participants would naturally lead to different and probably less obscure results. Any further research formed by other individuals may lead to different results as well.

Next, the methodology is another limitation for the researchers in that the lack of prior research and limited number of companies and participants led the researchers to adopt qualitative research methods, more specifically the grounded theory (see 3.1.). Other methodological approaches would probably result in different findings and outcomes.

Data collection can be accepted as the fifth limitation for the researchers. Three qualitative data collection tools, namely one-to-one interview, open-ended questions, and selective observation were used. Different results may have emerged with a different data collection inventory.

Lastly, data elicitation and analysis was the sixth limitation. In order to make the understandings of theatre-makers more meaningful in the perspective of ELT methodology, the researchers needed to reconsider the effects of dramatic experience in ELT context. The prior research provides us with a multitude of studies investigating the effects of both DIE and TIE from different angles. Nonetheless, they do not provide a holistic set of understanding towards the use of dramatic experience in ELT context. This is the reason why the researchers collected a wide number of studies on the different effects of dramatic encounter in foreign language

education with a special focus on TEFL and constituted a literature review. This review gave us a number of conclusions to be used as reference points or anchors, which are called categories and their sub-categories. These categories are used as references during the data analysis so that the researchers can reach a meaningful point. However, the categories naturally rest on the selection of studies reviewed and a different selection may lead to a different review, different categories and finally a different data analysis. That is why; data analysis was another limitation of this study.

To sum up the limitations, the fact that TIE for TEFL and actor-teachers' beliefs had limited prior research, the limited number of participating TIE companies and TIE professionals, methodology and research approach of the study, data collection inventory adopted, and data analysed limited the researchers to certain results. These criteria are naturally influential on the findings and conclusions suggested by this study.

Taking these limitations into consideration, the recommendations for further research can be formulized. As for the first limitation, more research and discussion should be taken to understand the perspectives of actor-teachers since little information about their side of the story has been revealed thus far. Connected with the second limitation, researchers need to dig for opportunities to create academic platforms in which scholarly perspectives can be shared and more implementers can be included in recent research. For the third recommendation, further research should include more theatre-makers or more varied companies since the span of our study has been limited only to ten individuals and three companies. Prospective researchers need to reach more theatre-makers and TIE companies. Additionally, these researchers also need to employ various research methodologies on the subject; thus, they may excavate new points and issues regarding the field. Studies formed by different methodologies may diversify the conclusions and perspectives. This recommendation can be followed by recommending alternative ways to collect data. By doing so, new data collection tools can be generated and these may inspire even further prospective researchers. Finally and most importantly, it is strongly recommend that future studies reconsider and reconstruct the categories that we suggested by new research to determine the aspects of TIE for TEFL. The three

categories and their sub-categories are surely dynamic and can be speculated by further studies. This will help not only the other researchers but also TIE companies, teachers, and authorities of education to understand the phenomenon. Not only new categories but also new sub-categories can be generated. Similarly the categories that the thesis suggests can be omitted or falsified –just like the *sub-category 2.1*, which showed no validity according to the data elicited in the study.

In a nutshell, TIE for TEFL is surely a phenomenon worth researching not because of its rising popularity worldwide or enhancing market, but because the implementers of it have a brand new perspective on the students and how they learn a foreign language. They have an inner point of view on the learners since they are the ones interacting with them in a dramatic elsewhere. They have more possibilities to trigger the opportunities to learn by doing and by thorough exposure to dramatic encounter. Last but not least, they are the ones who can really be on the same surface while the learners speculate, explore, and experiment the foreign language they learn through role-playing and make-believes. Unlike teachers, they are on the “stage” with the learners and they move on naturally through the help of an unconventional way: learning by acting. Therefore, it is vital to investigate this method further.

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APPENDICE

Appendix 1- Data collection tools - The Open Ended Questions Form and extensions for The Interview Form

Name & Surname:

Part 1 - General Data

Age:	Gender:
a- Questions in general	
1. How many years have you been practicing TIE?	0 - 3 <input type="checkbox"/> 3 - 5 <input type="checkbox"/> 5+ <input type="checkbox"/>
2. How many years have you been practicing TIE for TEFL?	0 - 3 <input type="checkbox"/> 3 - 5 <input type="checkbox"/> 5+ <input type="checkbox"/>
3. How many different TIE programmes have you participated in so far?	1 - 3 <input type="checkbox"/> 3 - 10 <input type="checkbox"/> 10+ <input type="checkbox"/>
4. How many TIE performances do you make in a year?	0 - 10 <input type="checkbox"/> 10 - <input type="checkbox"/> 50+ <input type="checkbox"/> 50
b- Specific questions for artistic directors	
1. How many different schools do you visit with a performance each year?	0 - 10 <input type="checkbox"/> 10 - <input type="checkbox"/> 50+ <input type="checkbox"/> 50
2. How many different programmes do you provide for schools each year?	1 - 3 <input type="checkbox"/> 3 - 5 <input type="checkbox"/> 5+ <input type="checkbox"/>

Part 2 - Qualitative Questions

a- Personal perception	
1.	<p>Can you summarize your own perception of Theatre for TEFL method? - Why do you think this approach is different from a conventional TEFL class?</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>
2.	<p>How do you think TIE for TEFL stimulates a communication oriented foreign language instruction? - in terms of varied linguistic skills, communicative skills, real life learning context, and meaningful interaction</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>
3.	<p>How do you think TIE for TEFL provides intercultural communication and cultural awareness? - in terms of inspired literary works, authentic material development, implicit cultural instruction</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>

4.	<p>How do you evaluate the effects of theatre for TEFL on students and classroom environment</p> <p><i>- in terms of boosting self-esteem, motivation, group dynamics, safe learning environment, less anxiety</i></p>
b- Company perception	
5.	<p>What phases do you go through before putting on a programme?</p> <p><i>- What aspects do you bear in mind in the pre-production phase?</i></p> <p><i>- How do you create the text of the performance?</i></p> <p><i>- How do you decide on the subject and content of the show?</i></p> <p><i>- Do you support the performance with supplementary materials for pre- & post-performance phases?</i></p> <p><i>- How do you produce these materials?</i></p>
6.	<p>How do you evaluate your work as a TEFL material?</p> <p><i>- Do you think your work meets the expectancies of students? How?</i></p> <p><i>- Do you think your work meets the expectancies of parents? How?</i></p> <p><i>- Do you think your work meets the expectancies of teachers and other school authorities? How?</i></p>

Thank you for your time

Appendix 2 - Explanations and introduction to the programmes observed

Macbeth: A play with three actor-teachers that is designed for 4th grade of the primary school national curriculum and marketed for 4th and 5th grades (9 and 10 year-olds). The play includes one setting but several places designed out of the same setting, 5 characters, and puppetry. The play is applicable in an auditorium, a drama class or a gym-like big empty space. The play covers the following didactic objectives:

Ancient Egyptian cultural elements and vocabulary (CLIL elements), description of people, clothes, basic verbs, animals.

Hamlet: A play with two actor-teachers that is designed for 3rd grade of the lower secondary school national curriculum but marketed for 2nd and 3rd grades (13-14 year-olds). The play includes one setting but several places designed out of the same setting, 6 characters, and half-mask. The play is applicable in an auditorium, a drama class or a gym-like big empty space. The play covers the following didactic objectives:

Giving excuses, agreeing and disagreeing, giving advice, asking for permission, speaking of possibility etc. Something, anything, nothing, hobbies - spare time – musical instrument, like - don't like, Verbs followed by –ing, may / might, have to/don't have to, must/mustn't Present continuous for the future – affirmative, negative, interrogative and brief replies, Comparative of adjectives as..as.. Be past simple – negative, interrogative, affirmative forms.

Othello: A performance based on a music workshop rather than a play with a dramatic story line. That shows include games and activities that are based on spoken interaction, listening, lexis on Anglo-American culture, and improvisational interaction. The one-man show is totally based on audience participation. There is not a clear setting and character since the show is not based on a story. However, the audience is asked to take on roles and even though dramatic elsewhere is not created by a kind of story line, improvisations and activities somehow initiate a dramatic elsewhere. The play is designed for the

1st grade of upper-secondary school national curriculum but marketed for 3rd grade of lower secondary school (with a simplified version) and 1st and 2nd grades of upper secondary school (15-17 year olds). The play includes video-projection system and preferably an auditorium but it can also be realized in a gym or relatively big, empty space. The play covers the following didactic objectives:

Vocabulary -countries, nationalities, and languages; house furniture; food; jobs and professions; the human body; words to describe sounds; musical genres. Present simple, present continuous, past simple, and future. Native-like pronunciation and singing of certain youth songs.



Appendix 3 - Personal introduction of the theatre-makers

Group 1 - Artistic directors (The interviewee)

(1) *James* - A British senior writer and director in his mid-50s who still works for the company he represents for over 10 years. He has been practicing TIE for over 5 years and TIE for TEFL for over 5 years. He has been participated in more than 10 TIE productions so far and he is making over 50 performances every year. The company he represents visits more than 50 schools each year with 3-5 different performances.

(2) *Mary* - A British senior writer and director in her mid-30s who worked for the company she represents for over 10 years. She has been practicing TIE for over 5 years and TIE for TEFL for over 5 years. She had been participated in more than 10 TIE productions so far and she was making over 50 performances every year. The company she represents do not provide performances only about TEFL. She carried out a project that aimed at teaching English as an additional language for children from immigrant families for whom English is a foreign language. The company she represents visits 10-50 schools each year with 3-5 different performances.

(3) *John* - A British senior writer and director in her mid-50s who owns the company he represents which has been active for more than 15 years. He has been practicing TIE and TIE for TEFL for more than five years. He has been participated in over 10 productions and carries out more than 50 performances each year. The company he represents visits more than 50 schools each year with more than 5 performances. John's company is the hosting company of the research. all the actor-teachers and other theatre-makers that are included in other data collection procedures are employed by his company. The field observations were carried out during the plays that his company served to various schools.

Group 2 - Actor-teachers, the material developer and the administrator (The addressee)

(4) *Patricia* - An Italian actor-teacher in her mid-30s who has been practicing TIE and TIE for TEFL for more than 5 years. She has participated in 3-10 TIE productions so far and she makes more than 50 performances in every year. She has considerable experience in puppetry and theatre other than TIE.

(5) **Linda** - An Australian actor-teacher in her early 20s who has been practicing TIE and TIE for TEFL for 1-3 years. She has been participated in more than 10 different TIE for TEFL productions and makes more than 50 performances each year. She has not worked as a teacher before.

(6) **Robert**- A British actor-teacher in her late 20s who has been practicing TIE and TIE for TEFL for more than 5 years. He has participated in more than 10 TIE for TEFL productions until now and makes more than 50 performances each year. He carries out various TIE projects other than TIE for TEFL.

(7) **William** - A Scottish actor-teacher and directors in his mid-40s who has been practicing TIE and TIE for TEFL for over 5 years. he has participated in 3-10 different productions and makes more than 50 performances every year. Before becoming an actor-teacher, he worked as an EFL teacher for many years. He also runs workshops and for the company and helps in the development of the materials.

(8) **Jennifer** - A British actor-teacher and director in her early 30s. She has been implementing TIE and TIE for TEFL for over 5 years. She has participated in more than 10 TIE programmes until know and acts more than 50 performances a year. She has worked for the partner company for many years and runs her own TIE company now.

(9) **Barbara**- A British teacher and material developer in her mid-60s. She does not act in the plays but she has been practicing TIE and TIE for TEFL for more than 5 years. She has participated in 3-10 productions and the productions for which she developed materials carries out more than 50 performances each year. She is still working as an EFL teacher and wrote several course books.

(10) **Elizabeth** - An Italian administrator in her early 30s. She has been working for a TIE for TEFL company for 1-3 years and she organized more than 10 plays so far. She is in charge of contacting the school authorities and teachers, collecting feedbacks from them, marketing and other organizational work.

Appendix 4 - The observation form

<i>Name of the programme</i>	<u>Practical information:</u> Performance no# <ul style="list-style-type: none">- <i>Date</i>- <i>Number of the learners</i>- <i>The age group</i>- <i>Venue</i>
	<u>Notes on the application:</u> <i>- Notes of the incidents, interpersonal communication, participation and reactions.</i>
	<u>Notes on the three categories:</u> 1- Communication-oriented: <i>- Notes on the specific subcategories.</i> 2- Awareness towards intercultural learning the target culture and language: <i>- Notes on the specific subcategories.</i> 3- Effects on people and classroom environment: <i>- Notes on the specific subcategories.</i>