
Teacher Education through Drama. CLIL Practice in the Spanish Context¹

Formación del profesorado a través de la dramatización: Práctica en el Aprendizaje Integrado de Lengua y Contenido en el contexto español

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Resumen: El artículo ha surgido inspirado por el creciente desarrollo educativo del bilingüismo y AICLE en España y por la necesidad de explorar en la formación inicial del profesorado los beneficios educativos de aplicar una metodología basada en la dramatización. Basándonos en la experiencia de otros países europeos, tales como Reino Unido o Polonia, hemos diseñado un curso para estudiantes de los grados de Educación Primaria, Infantil y/o Pedagogía sobre dramatización en el aula, que incluía: una formación teórica, una formación práctica, la tutoría en el diseño de una clase y la observación de su aplicación durante la práctica en centros educativos. Como resultado, se observaron varias características comunes convergentes entre ambas metodologías: AICLE y dramatización en aula. Concretamente, la fase de la aplicación práctica demostró que la metodología basada en la dramatización en el aula puede estimular el desarrollo de

muchas habilidades y actitudes que también se persiguen a través de la metodología AICLE.

La dramatización en el aula, como forma de aprendizaje experiencial, fomenta un enfoque basado en procesos de aprendizaje más que en el mero uso instrumental de técnicas teatrales orientadas a obtener un producto final. Con todo, la investigación proporciona a los futuros docentes pautas de utilidad sobre cómo perseguir objetivos educativos –ya estén centrados en el proceso o en el producto final– por medio de la dramatización, del pensamiento crítico y del ejercicio de la libertad creadora, logrando una mayor participación de los estudiantes y una experiencia compartida de aprendizaje.

Palabras clave: aprendizaje integrado de contenidos y lenguas; enseñanza de lenguas extranjeras; dramatización en educación; formación inicial del profesorado.

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Abstract: The paper is inspired by the increasing educational development of bilingualism and CLIL in Spain and the need to explore new teaching methodologies in initial teacher education in this field. On the basis of other European countries' experience, above all the United Kingdom and Poland, an academic course on drama was designed for Education students taking a degree in Early Childhood, Primary Education and/or Pedagogy. This consisted of teaching drama theory and practice, providing support with class design, and observing the application during the qualifying phase in educational institutions. As a result, on the one hand, many common characteristics of CLIL and drama were observed. On the other hand, the practice-focused phase proved that drama can stimulate the develop-

ment of many skills and attitudes pursued in CLIL methodology.

We observed that drama, as a form of experiential learning, strengthens the process-focused approach, going beyond the mere instrumental use of theatre techniques. The research results provide guidelines for future teachers about how to fulfil both process- and product-centred educational objectives by means of drama, critical and creative thinking, through the exercise of freedom, enhancing students' participation in a shared learning experience.

Keywords: content and language integrated learning; foreign language teaching; drama in education; initial teacher training.

INTRODUCTION TO DRAMA IN TEACHER EDUCATION

Drama in Teacher Education may be regarded as a tool for skills acquisition during the teaching-learning process, in this case specifically a tool for applying CLIL (Content and Language Integrated Learning) methodology. This may appear to be a merely instrumental way of understanding the role of drama. However, drama can be valued as an art form which involves an aesthetic experience that may go far beyond that initial technical consideration. For trainee teachers, learning a method such as CLIL through drama techniques may be more enriching than acquiring technical skills for implementing CLIL in the classroom.

From a holistic point of view in pedagogy, humankind develops more than technical knowledge that improves wellbeing or fosters culture; a different kind of knowledge may also be acquired, enabling individuals to assume creatively the development of their own particular lives. Technique can be regarded as a step to creativity. Thus, the development of technical knowledge makes possible the development of creativity, although the former does not ensure the latter (Labrada, 1998). For example, a technically proficient violinist has the possibility to create a

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new style in performing a sonata, but can also remain an expert merely from a technical point of view. At the same time, the apparently natural movements of a ballet dancer are the expression of freedom in movement, which can only be achieved after years of technical training. However, it is not technique that generates creativity, it is freedom. Freedom is here understood as the expression of the inner self (thoughts, feelings, will) in one's actions. In art performance such as drama, painting, dancing, music, etc., practitioners have the chance to exercise freedom and experience it in a fictional setting with all its aesthetic qualities, though not taking the risk that exists in real life. This means that sensitive qualities are experienced as if they belonged to a real-life situation although they are just a simulation of real life.

Consequently, during a drama workshop, the participants are virtually experiencing all the qualities of a setting where free actions are just fictionally simulated, instead of taking the risks inherent in reality. As a result, far beyond the technical approach that enhances skills training, a broader pedagogical value can be assigned to the experience of drama performing and drama teaching methodology, which is connected directly to the education for the exercise of freedom.

Considering the evident educational need to develop skills according to professional demand, this pedagogical approach overcomes the instrumental and technical element of skill learning and encourages the learner to get involved physically, aesthetically, emotionally, intellectually and socially as a whole person in the learning process (Altarejos & Naval, 2000). In this sense, the learner may develop a new artistic way to perceive life and to live it with authenticity in his/her own creative and singular manner, assuming that this will also have a further impact on his/her professional improvement.

Nowadays educational systems in most countries put the accent on the evaluation of quality outcomes where the focus is mainly centred on those competences or abilities that ensure the well-being of society and the progress of global economies. Areas of knowledge such as mathematics, languages and science are valued more than those related to the arts, which are merely perceived as an extra-curricular area and reduced to leisure activities or hobbies.

Nevertheless, the present social crisis has heightened the need for changes in education, to equip a new citizenship to become more creative, sensitive to different needs, capable of detailed insights and adjustment to diverse realities (Arthur & Davies, 2008). Characteristics such as the ability to take risks, undertake initiatives and provide original solutions to problems are valued as key dispositions to guarantee the future of society.

Naturally, we are aware that this theoretical background can be seen to be embodied in a wide range of matters and topics, and can be applied to different

educational settings and to different stages in the development of human life. In this paper we present one of these specific settings and the action research activity developed in the context of CLIL in initial teacher education of the arts. Students² enrolled in the fourth year of different degrees in Education in Spain (Early Childhood Education, Primary Education and Pedagogy) learn different art skills in an integrated way by performing teaching-learning settings in groups. Also, they learn to reflect on the learning experience and to imagine how this would apply to a real-life situation, its consequences, results, etc. Thus, the students learn drama techniques in a specially-designed action research activity, which will be discussed in depth in the entire third section of this paper.

DRAMA AND CLIL

Learning a foreign language requires more than language input; students need real-life practice in cultural context. The fact that drama helps to bridge the gap between the classroom and the real world makes it one of the most flexible, effective and enjoyable ways of teaching and also the most culture-rooted one. Effective language learning often takes place through relatively informal, unplanned imitation and use of verbal and non-verbal language in actual communication situations which drama can create. Spontaneous human interaction involves intention, authenticity and unpredictability. In this way, the conversation resembles situations in which children acquire their native language in unfamiliar situations. The oral competence of second language learners can be fostered by dramatic activities that make language more meaningful. Drama provides the opportunity to look beyond words towards meaning as it surrounds language with a context. As a result, forms and structures become meaningful and students understand their appropriate use.

An interesting approach in creating a real context in language learning is to combine drama and CLIL, which seems to be perfect for making language education more meaningful. CLIL is a dual-focused educational approach in which an additional language is used for learning and teaching both content and language. CLIL is relevant to contemporary education as the forces of global change present challenges for language education. Drama is an art form, a practical activity, and an intellectual discipline highly accessible to young people. In education, it is a

2 We refer to the participants of the study as “students”, “student teachers” or “trainee teachers”. Clearly, the study also embraced another kind of students, children from early childhood and primary education, who were taught by the participants during the qualified phase, although there is no reference to them in this publication.

mode of learning that challenges students to make sense of their world. Through the students' active identification with imagined roles and situations in drama they can learn to explore issues, events and relationships. In drama, students draw on their knowledge and experience of the real world. Drama is the enactment of real and imagined events through roles and situations. It enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences. Drama activities raise the need for language use. It is a matter of defending oneself, explaining or expressing feelings and thoughts; not just practising phrasal verbs and conditionals, etcetera. In role-plays, simulations and improvisations, communication becomes important and unavoidable. Students have to explain, negotiate or defend their roles through interaction building language using each other's arguments, so there is a sense of continuity and sharing of ideas. Learners have also the opportunity to activate their past knowledge, practice newly learned forms and expand their linguistic abilities. Drama can motivate students to use and experiment with their acquired language. The expansion and variation of roles and relationships lead to expansion and variation in language. Drama increases the range, fluency and effectiveness of speech (Gałązka, 2006).

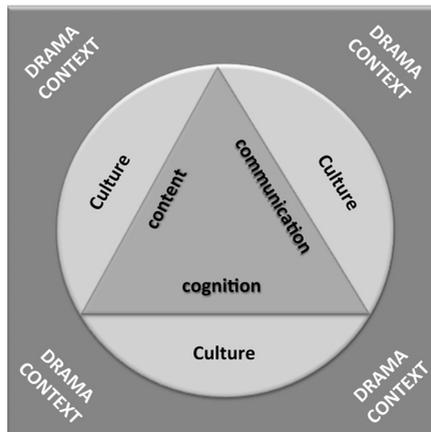
Drama has the capacity to move and change both participants and audiences. It offers a stimulating and rich opportunity to discuss and understand our own and others' emotions, attitudes and beliefs through observing, empathizing with, feeling and exploring the emotions of characters both portrayed and interacted with by means of a role. In drama there is a safe and distanced opportunity to recognize and talk about emotions with other participants, with a unique chance to design a better reality (Gałązka, 2011). Drama is an extremely powerful medium of teaching and changing attitudes towards different cultures. It enables a profound dialogue in fictional context through improvisation and play. The acquisition of intercultural awareness is brought about by positioning of self and "otherness" in fictional drama context. Drama allows participants to develop on both a personal and a social level and to affirm and challenge values, cultures and identities.

Drama can develop student's artistic and creative skills and humanize learning by providing lifelike learning contexts in a classroom setting, where active participation in a non-threatening, supportive environment is possible. It empowers students to understand and influence their world through exploring roles and situations, as well as develops non-verbal and verbal communication skills, both individually and in a group. It contributes to students' intellectual, social, physical, emotional and moral development through such a way of learning that engages their thoughts, feelings, bodies and actions (Baldwin, 2012; Hillyard, 2015). Teaching a foreign language is also a process of interaction and communication between

student and teacher, which reflects their various emotional and intellectual states. Drama is a methodology which in a natural way promotes content-based learning. Both drama and CLIL focus on the links between language cognitive processing and culture learning. Language development is often defined occurring through "sociological events", that is, semiotic encounters (Halliday, 1978). Social interactivity is transferred to learning settings when a foreign language is used.

Drama integrates four contextualized building blocks: content (subject matter), communication (language learning and using), cognition (learning and thinking processes) and culture, and acknowledges the symbiotic relationship that exists between these elements (Figure 1). Language, cultural understanding, cognition, engagement and thinking are all embedded in the content and context created within drama and CLIL. Drama and CLIL promote problem solving and development of higher level thinking skills. Learning takes place through the immersion in the content. Both allow for the integration of language, subject area knowledge and thinking skills. Drama provides a whole range of content, gives fictional context and guarantees emotional safety.

Figure 1. Drama and CLIL framework (Gałązka,2006)



Effective CLIL takes place as a result of drama through progression in knowledge, skills and understanding of the content, engagement in associated cognitive processing and interaction in the communicative context. It develops appropriate language knowledge and skills, and promotes the acquisition of intercultural awareness brought about by positioning of self and "otherness" in a fictional drama context.

A CLIL PRACTICE WITH “DRAMA IN INITIAL TEACHER EDUCATION”

General description

Drama and theatre in education in the Spanish context and its relationship with CLIL is the focus of academic interest of the authors of this article. A practice-based research study was designed in order to observe drama in education as both content and methodology in the process of initial CLIL teacher education. This was contextualized in the tradition of theatre applied to education in Spain and its recent results (Navarro & Mantovani, 2013; Mantovani, 2008; Núñez & Navarro, 2007; Mato, 2006; Laferrière & Motos, 2003; Navarro, 2005).

This action research was focused on a group of CLIL trainee teachers within a larger group of teacher education students who were preparing to work in primary education. In this way we could include a broader and more significant group in our research, but also concentrate our observations on the group of CLIL teachers, who were also interviewed in depth. In order to avoid confusion, the action research about drama will be referred to in what follows as “the course”, “action research” or “the study” and not as “the project”, which is used as reference to “Arts Education Project”³. More details about the study will be described in section 3.3.

The research consisted of the design for an academic course and its implementation. Moreover, a certain part of the design was particularly devoted to observing the trainee teachers specializing in CLIL. The action research was a long-term undertaking, since it was repeated every year in a cyclical form, every time with different participants, over a period of three academic years. Therefore, the research approach that was considered most appropriate was action research in the field of education (Wallace, 2013; Atkins & Wallace, 2012; Lambert, 2012). This choice was made not only because of its efficiency and manageability in terms of time and curriculum restrictions, but also because of its reflective practice character (Wallace, 2013, p. 28), which goes in accordance with the teaching objectives.

Research question

Regarding the approach to CLIL and bilingual education through drama, as mentioned above, it challenges students to make both their learning and their world

³ This action research was in fact a project within another project, which consisted of an integrated teaching design in drama/theatre, visual arts and music, the “Arts Education Project”, presented by the three project teachers during the 8th Drama and Education IDEA World Congress (Costa, Muszyńska, & Urpí, 2013).

meaningful, and also harnesses their motivation. Both methodologies focus on integral development, which can embrace the emotional, intellectual, creative, physical and moral sphere. Moreover, in our action research there was a particular focus on the areas of connection of CLIL and drama, which has been the subject of recent research (Hillyard, 2015; 2010; Jiménez, Muszyńska, & Romero, 2014). The means of connection are, on the one hand, certain dimensions of CLIL that are also observed in drama: the cultural, environmental, contextual, linguistic and analytical aspects of the learning process; and the holistic philosophy, since “both drama and CLIL promote connection because the fundamental philosophy is holistic and appeals to the needs of young learners” (Hillyard, 2015, p. 34).

Thus, the following action research question was formed:

Is the drama-CLIL connection efficient enough in order to promote a transformational class design that fosters the use of drama in a CLIL classroom?

The following hypothesis was reflected on:

There is an efficient drama-CLIL connection, both in theory and practice. Consequently, the exploration of this connection in fieldwork in the classroom may and should possibly lead to some curricular innovations in teacher education. All in all, the connection may improve the level of motivation: first of all, the teacher’s motivation, and consequently the students’ engagement and will to learn.

Methods

The research brings together the experience of some universities and training centres in Europe, since the course design is based on an observation of similar courses in the UK and Poland. Therefore it is aimed to integrate recent research outcomes in teacher education for CLIL and stimulate the processes of transformation in the field of Higher Education.

The course was launched in the academic year 2012/13 at the University of Navarra (Spain), and taught throughout the three following years as an action research activity, until 2014/15. It was taught every year to a different group, which makes for an approximate total number of 240 students, participants in this pre-service teacher education. The design was particularly devoted to observe the student teachers specialized in CLIL. There is a possibility to choose optional courses in order to specialize in this field, because it is seen as one of the modern educational needs. The students who chose optional courses in order to specialize in CLIL were a particular focus of this study.

The research was carried out within a three-month teaching period and repeated every year with different groups, over three academic years, with a previ-

ous experimental group observation phase. To be more precise, there were seven course sessions of two hours, which led to a final assignment of their own teaching design, followed by a qualifying phase in educational institutions while the trainee teachers were encouraged to implement their final assignment. The course ended with a practical and theoretical exam.

Once the course implementation was finished, the skills and knowledge acquired during the course were examined during the final task of the project mentioned above, namely, the “Arts Education Project” for initial teacher education. The final task in the first cycle consisted of a period dedicated to rehearsals and performances, which was aimed at integration of the content learnt in visual arts, music and drama/theatre courses. After the first cycle we decided to focus the final task on a class outline design solely, and continued collaborating with preparation for the final performance. The course on drama was carried out as a part of the academic course on arts education given by C. Urpí and the drama in initial teacher education part was given by A. Muszyńska. As mentioned before, a certain part of the design was particularly devoted to observing the student teachers specialising in CLIL.

Regarding the experimental and control group, the experimental group was the one that was meant to go through the whole preparation process including the performance, under the exclusive surveillance of the drama professor, with a focus on reflective practice by means of drama. Study content included articles concerning drama and theatre in the Spanish educational context (Navarro, 2007; Núñez & Navarro, 2007; etc.) and a description of drama and theatre techniques. As to the control group, it included the students who did not participate in the drama in education learning period, but who took part in “The Arts Education Project” including the performance, without the guidance of the drama practitioner. The material used to observe the differences between the experimental/control group included: rehearsals, performance, reflective practice by means of a written assignment, pre- and post-questionnaire and personal interviews.

The achievement of the research objectives was based on the following:

- Pre- and post-questionnaire, interview, recall session.
- Students’ output: personal reflective practice exercise and feedback on teaching after every session, the final task of a drama class design and their self-evaluation of its implementation .
- Field notes: videos, photos and a class log.
- Measures were taken to ensure the reliability of the study, including data triangulation and constant verification of teaching quality based on feedback (students, researcher, peer reviewers).

As regards CLIL in relation to drama, the research process was carried out on the basis of the following five stages. First, an academic course was designed and given to the initial teacher education students. It was devoted to theoretical and practical aspects of drama, both as content and as a teaching methodology, with particular interest in a part of it dedicated to the contribution of drama to the CLIL classroom. Secondly, the student teachers were given the task of devising a drama class outline and were offered mentoring. Thirdly, the student teachers had an opportunity to put their designs into practice within their obligatory qualifying phase in a primary classroom, early childhood education or another educational context. Finally, as a fourth stage, the classroom design and practice were followed by reflective practice on the drama-CLIL connection and other aspects. The action research was concluded with a general analysis of results, conclusions and suggestions for future research perspectives. The conclusions focused on curricular innovation in terms of a course design on drama, aimed also at CLIL teaching. They also embraced future research perspectives in this field (See Table 1).

Table 1. CLIL-drama connection efficiency and transformation observation (author: A. Muszyńska)

CLIL-DRAMA CONNECTION EFFICIENCY AS A SOURCE OF TRANSFORMATION

STAGES OF OBSERVATION

- | |
|--|
| 1. Drama as content and teaching methodology: theory and practice (academic course) |
| 2. Class outlines: design and mentoring |
| 3. The qualifying phase in the classroom |
| 4. Reflective practice on the drama-CLIL connection |
| 5. Results, analysis and conclusions (curricular innovation, future research perspectives) |

Regarding the limitations of the study, it was subjected to curricular and time restrictions, a lower level of objectivity because of the researcher/practitioner being a part of the research, and a shortage of bibliography and practice in drama in the Spanish educational context. It was also subject to certain academic resistance driven from the tension between the process- and product-centred educational objectives and the innovative character of the course design. What is more, the participants in every cycle had slightly different characteristics, so the results are not always perfectly comparable. Last but not least, the trainee teachers had a limited opportunity to practice CLIL during their school practice period and had in general little teaching experience to fall back on. These factors contributed to chal-

lenge the process of the course design and implementation, and to foster critical and creative thinking, along with collaborative learning and team work by means of drama methodology. Concerning research ethics, it must be considered that the drama in education course formed a part of a one-semester course on arts education, so the participants were at the same time ordinary students of one of the University courses, with its requirements, obligatory attendance and final exams. Therefore, in the design process it was clear that a certain balance and distinction between the curricular and action research objectives had to be maintained. This was reflected in the requirements and evaluation procedure.

Data analysis results

The criteria followed the local educational law requirements (MECD, 2014), and consequently, the following aspects were given deeper consideration within every category: conceptual, procedural and attitudinal aspects. As regards the methodology of the analysis, it was mainly qualitative and validated by means of data triangulation (Wallace, 2013; Atkins & Wallace, 2012; Lambert, 2012).

These results were compiled taking into account the questionnaires completed by the students who declared their interest in teaching CLIL. A detailed analysis of the research results will be published soon in the doctoral dissertation that encompasses this action research study. For the means of the following paper, a selection of results is shared and discussed.

As a result of the action research we observed a variety of common characteristics of CLIL and drama. These revolve around the holistic approach and the use of different thinking skills. As regards the holistic approach, it was seen that just as multidisciplinary teaching leads to both content and linguistic consolidation, drama also fosters cross-curricular content and language teaching. What is more, in the Arts Education context in which the action research was developed, we observed that the learning results significantly improved once drama was fostered by the use of other arts, such as music and visual arts.

The interdisciplinary nature of this course resulted in more consolidated learning results in every discipline, not only drama. Interestingly enough, the participants in their CLIL class designs were frequently using elements of other artistic disciplines, such as music therapy or images, as a source of inspiration. For instance, in a class design for environmental conservation in English based on the story of the three little pigs, the trainee teacher applied elements of drawings of the houses in order to stimulate content acquisition, and elements of music to motivate improvised dialogues and promote communication skills in English.

Regarding thinking skills, we observed in the practice-focused phase that drama is particularly efficient in integrating reflexive competence acquisition both in the intrapersonal and interpersonal aspect. What we considered useful for CLIL methodology regarding the intrapersonal aspect is its metacognitive dimension. Clearly, drama encourages students to reflect on their learning process, because reflection is one of its indispensable elements. After every set of drama activities that is designed as a cognitive process, the participants are encouraged to stop for a while and share a moment of reflection with other participants. We observed that during these reflection periods the participants, systematically guided, gradually developed such skills as applying multiple criteria, comparing different viewpoints, decision making, problem solving, and, which is particularly significant for CLIL, metacognitive skills.

What is more, interestingly enough, the reflection centred on one aspect, while ignoring the other. Basically, the trainee teachers were more focused on content-teaching than on language acquisition, leaving out practically completely this second aspect in their post-questionnaires. It should be taken into account that the linguistic aspect was not the principal focus of these activities. Nevertheless, we found it logical that our students in their teaching self-evaluation would reflect on their communication with the students and how the students would acquire the linguistic teaching objectives through drama. Since the students' linguistic level was mostly lower than expected (C1 level), especially in the productive skills, it is possible that they were not willing to reflect on the linguistic component.

All in all, the analysis provides guidelines for future CLIL teachers about how to fulfil both process- and product-centred educational objectives by means of drama. In general, it was seen that critical and creative thinking in drama as an exercise of freedom leads to an enhanced students' participation in a shared learning experience.

Discussion and further research perspectives

This action research, particularly the part carried out in the classroom, reveals a range of CLIL-drama connections that could be explored in further research. The connection in thinking skills acquisition has already been explored in a systematic way (Hillyard, 2015, pp. 36-37), yet there is a need to give an example of classroom-based experimental research and class outline proposals. As we observed in the study, fostering reflexive competence, especially in its metacognitive dimension, proves efficient for CLIL. In a similar way as in students, reflexive competence can be fostered in teachers, first and foremost, since they are role models

for their students. Teachers need further development to be self-reflective both in their practice and, which is more challenging, in terms of their teacher identity (Özmen & Balçikanlı, 2015, p. 95).

Generally speaking, recent research confirms the need for teacher education in drama, in all areas, and proves it useful for foreign language teaching, bilingualism and CLIL (p. 85). Further research needs to continue in the pursuit of do-able tasks (p. 78) and structured skills acquisition (p. 82). In higher education in pre-service training there have recently appeared syllabus and course designs (Özmen, 2010, 2011; Hart, 2007), but each country will need some adaptations to their educational law and their particular foreign language teaching context.

Recent research has shown that drama in foreign language teaching contributes to empower the identity of every participant in its cultural and linguistic dimension (Palechorou & Winston, 2012). Drama makes students affirm their cultural identity, particularly in the additional language classroom (p. 42), just as it leads teachers to rediscover and reaffirm their identity. Moreover, drama offers potential in intercultural citizenship education (Alred, Byram, & Fleming, 2006), as it has been proved by theoretical and practical studies (O'Connor, 2010). Regarding the integration of arts in our study, we found that this objective was simultaneously pursued in other studies integrating visual arts (Piazzoli, 2012), among others. This may well be an interesting objective to explore in higher education curricular innovation.

The research represents an attempt at course design in which educators and researchers worked together, as an example of collaborative learning and research in the field of arts education. As a result, the research component was experienced as a demanding factor that places certain organizational and timing demands on the teachers involved. The course design was based on the main strength of drama, defined as experiential learning, in order to strengthen the process-focused approach, rather than on the mere instrumental use of theatre techniques. Since the students worked in teams to present their final performances, the action research provided an example for trainee teachers of how to fulfil both process- and product-centred educational objectives by means of drama. In terms of practical suggestions for improvement, more importance should be given to providing different examples of drama and theatre in educational applications, also in specific areas such as CLIL (Muszyńska, 2012). Nevertheless, data triangulation suggests that its efficiency in achieving an integrated and coherent approach can be questionable. On the basis of our study, the following suggestions for future research questions arose: What balance may be achieved between, on the one hand, the requirements of performance-focused objectives in a project-based approach and, on the other hand, the process-focused learning objectives in the field of drama

in teacher education curriculum? How can future research be organised in order to make way for coherent cooperation between the participants –arts education academic teachers, practitioners, artists, researchers, students? Moreover, there is a need to shed a new light on theatre and drama education in view of recent valuable contributions to arts education (Fleming, 2011; Musaió, 2010, 2007; Winston, 2010). Recent research suggests that the ongoing debate on process and product opposition will prove fruitless, since children need both process and product. But this means that there is a fertile middle ground between drama and theatre that needs to be explored further (Baldwin, 2012, p. 11). What is more, drama may well be adjusted to the framework of teacher education both as a course in itself, and as a transversal element in other standard courses, as reported in similar studies (Özmen & Balçikanlı, 2015, p. 104; Özmen, 2010, 2011; Núñez & Navarro, 2007; Navarro, 2005; Gałazka, 2011).

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