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USING CREATIVE DRAMA ACTIVITIES TO IMPROVE METACOGNITIVE AWARENESS OF STUDENT TEACHERS[i]

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Abstract:
This study investigated the effects of creative drama on metacognitive awareness of student teachers studying English Language Teaching. Before and after a 30-hour creative drama workshop, they taught one lesson which was observed and video-recorded by the researcher, participated in stimulated recall sessions, and filled in the Metacognitive Awareness Inventory for Teachers (MAIT). Additionally, group discussions were recorded throughout the workshop. The content analysis of qualitative data from observations, stimulated recall and discussions led to the categorization of metacognitive awareness into three categories: metacognitive knowledge, metacognitive regulation, and metacognitive experience. Also, the quantitative analysis of the MAIT revealed a significant difference in their metacognitive awareness. As a conclusion, integration of creative drama activities into teacher education was discussed.

Keywords: metacognitive awareness, creative drama, English language teacher education, student teachers

Özet:
Bu çalışma, İngilizce Öğretmenliği Bölümünde okuyan öğretmen adaylarının üstbilişsel farkındalıklarını geliştirmekte yaratıcı dramanın etkilerini araştırmaktadır. 30 saatlik yaratıcı drama atölyesinin öncesinde ve sonrasında, katılımcılar araştırmacının da gözlemleyip video kaydı yaptığı bir ders anlatımı yapmış, uyarıcılı hatırlatma seanslarına katılmış, ve Öğretmenler için Üstbilişsel Farkındalık Envanterini (MAIT) doldurmuşlardır. Ayrıca, grup tartışmaları da tüm atölyeler boyunca kaydedilmiştir. Gözlemler, uyarıcılı hatırlatmalar ve tartışmalardan gelen nitel verinin içerik analizi

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sonuçlarına göre üstbilişsel farkındalık üç kategoriye ayrılmıştır: Üstbilişsel bilgi, üstbilişsel düzenleme ve üstbilişsel deneyim. MAIT'ten gelen nicel veri analizi sonuçları da üstbilişsel farkındalıklarında önemli bir fark olduğunu ortaya koymuştur. Sonuç olarak, yaratıcı drama aktivitelerinin öğretmen eğitimine yedirilmesi gerekliliği tartışılmıştır.

Anahtar kelimeler: üstbilişsel farkındalık, yaratıcı drama, İngilizce öğretmeni eğitimi, öğretmen adayı

1. Introduction

Metacognition is the "*knowledge of one's knowledge, processes, cognitive and affective states, and the ability to consciously and deliberately monitor and regulate one's knowledge, process, and cognitive and affective states*" (Hacker, 1998, p. 11). Metacognition of learners has long been discussed to be critical to communicate and justify thinking (Flavell, 1976; Paris & Winograd, 1990), to detect weaknesses and compensate them (Schraw, 1998), to make decisions, question, and regulate strategies (Batha & Carroll, 2007), to plan, order, perform and assess strategies (Okoza & Aluede, 2014; Pintrich, 2002), and to be autonomous (Benson, 2011). However, teachers might not know how to boost learners' metacognition or their own metacognitive awareness might not be strong enough to help learners (Okoza & Aluede, 2014; Veenman, Van Hout-Wolters, & Afflerback, 2006). Therefore, improving English language teachers' metacognitive awareness in teacher education gains more importance because we believe that language teachers whose teacher education has promoted their metacognitive awareness can be more likely to promote learners' metacognitive awareness, to be aware of the cognitive processes of learning, and to help learners to gain from instruction (Hacker, 1998; Lockl & Schneider, 2006).

Creative drama (or drama-based pedagogy), a very reflective, communicative, process-oriented, and learner-centred means of learning (Adıgüzel, 2012; Lee, Patall, Cawthon, & Steingut, 2014), could be highly effective in training self-aware, reflective, and autonomous teachers. It might have substantial impacts on improving metacognitive awareness of student teachers, particularly for those studying English language teaching (ELT) for whom communicative tasks, self-expressiveness, self-confidence, integrating culture, process-oriented student-centred learning, and reflections are essential. Accordingly, this study is guided by the following question:

1) What are the effects of creative drama activities on ELT student teachers' metacognitive awareness?

We expect at the end of the study that there will be positive transformative effects of creative drama on student teachers' metacognitive awareness. Utilizing creative drama as a self-development tool that frees individuals and helps them discover more about themselves, we especially expect to see these effects on metacognitive regulation. However, the possibility of no direct effect subsists since it

usually takes longer work to observe change on less observable constructs like metacognitive awareness.

2. Literature Review

2.1. Definitions and Components of Metacognition

The first comprehensive discussions on metacognition date back to 1970s when Flavell defined the term (1976, p. 232) as "*one's knowledge concerning one's own cognitive processes and products or anything related to them, (…) the active monitoring and consequent regulation and orchestration of these processes*". Accordingly, metacognitive awareness simply refers to being aware of one's own knowledge, processes, cognitive and affective states, and regulation of those. Flavell's theory of metacognition (Figure 1) starts with metacognitive *knowledge* about beliefs, experiences, and goals and is followed by metacognitive *experiences* that guide learners to recreate *goals* based on old abandoned ones, and finally, they activate *strategies* employed in metacognitive *goals* (Flavell, 1979).

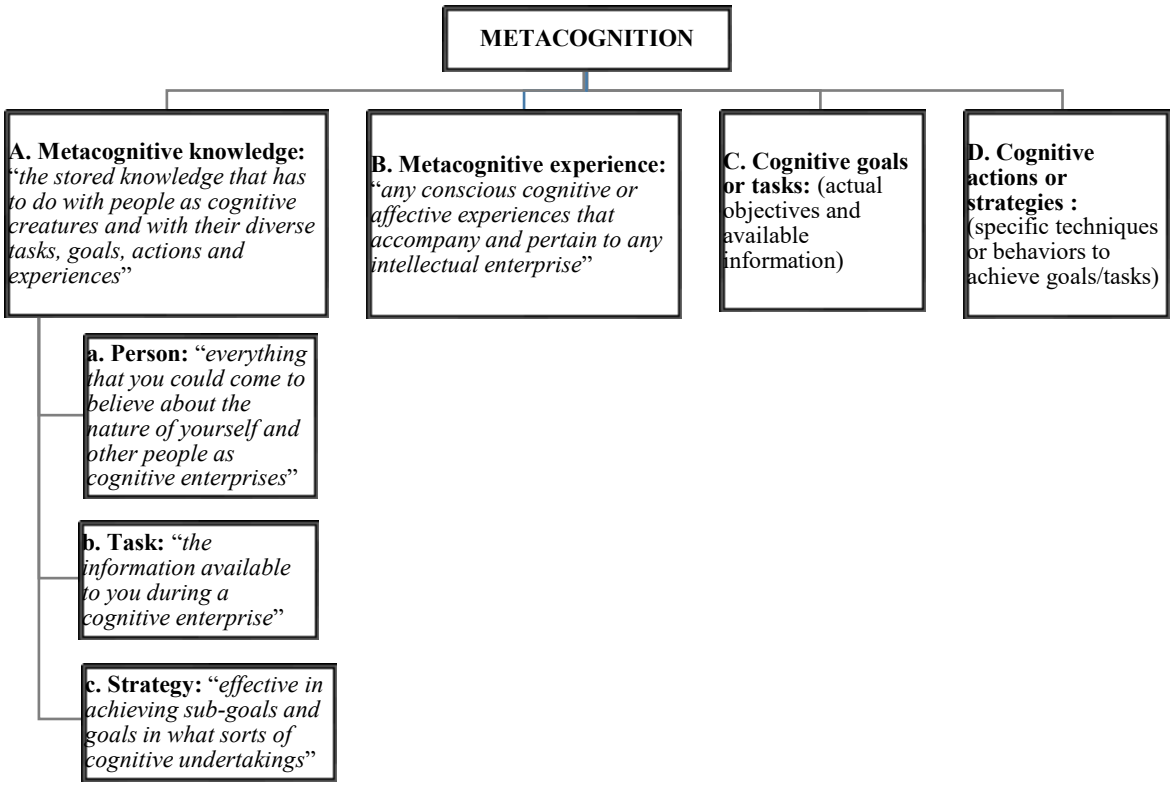

Figure 1: Flavell's model of metacognition
(Adapted from Flavell, 1979, p. 906-909)

Kluwe (1982) identifies *executive monitoring* and *executive regulation* about a person's own thinking processes while Brown (1987) discusses *knowledge of cognition* with stable, age-dependent knowledge and *regulation of cognition* with the unstable, age-independent, dynamic regulation of knowledge and abilities. He resembles learners

with high metacognitive awareness to being in "automatic pilot" since they know about their learning process. Coining the terms differently, Paris and Winograd (1990, p. 17-18) describes metacognitive *self-appraisal* as "*personal reflections about one's own knowledge, states and abilities*" and *self-management* of cognition as "*metacognition in action, i.e. how metacognition helps one orchestrate cognitive aspects of problem solving".*

The distinction between *metacognitive knowledge* and *metacognitive regulation* is clearer in categorizations of Schraw and Dennison (1994), Schraw and Moshman (1995) and Schraw (1998). Schraw and Moshman's (1995) model is similar to Brown's and Kluwe's in terms of the two main categories and inspired this study, too (Figure 2).

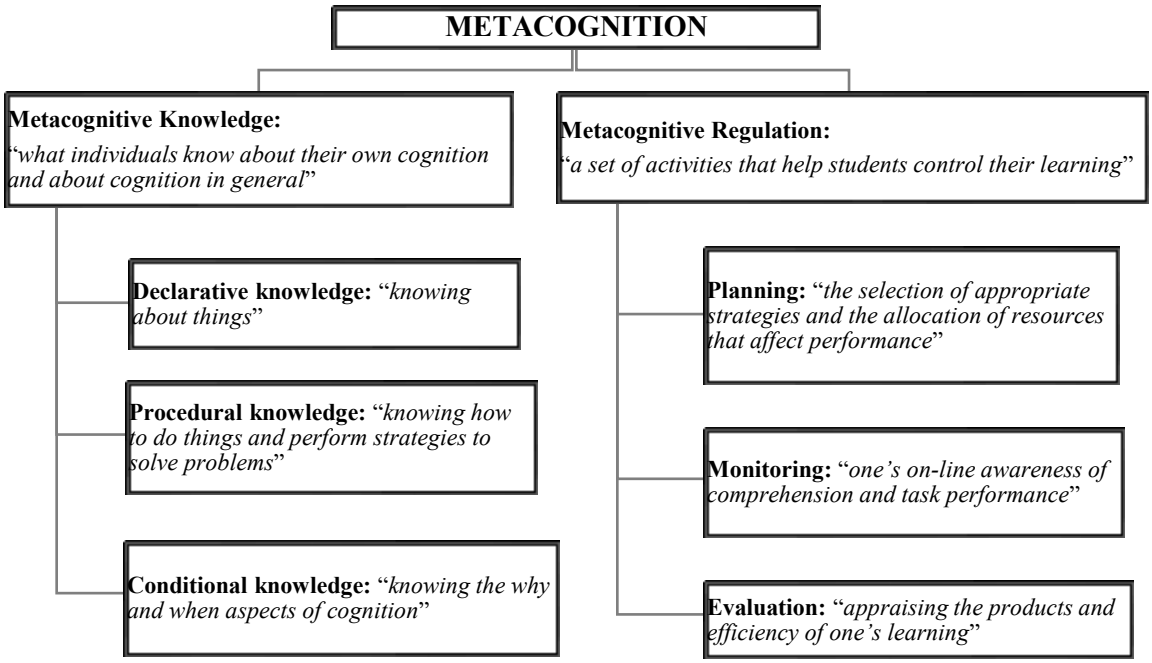

Figure 2: Schraw and Moshman's model of metacognition
(Adapted from Schraw & Moshman, 1995, p. 352)

Hacker (1998) discusses *metacognitive knowledge* as knowing what one knows, *metacognitive skills* as what one is doing, and *metacognitive experience* as what one's cognitive and affective states are. Like Flavell, he includes metacognitive experience to represent personal feelings and awareness. On the other hand, approaching metacognition in a hierarchical model, Tobias and Everson (2002) dwell largely on *knowledge monitoring* (KM) since they view it as a prerequisite to the metacognitive process. Drawing on Flavell (1979), Pintrich (2002) outlines three types of metacognitive knowledge (Figure 4): *person (self)* for the cognitive and affective aspects of performance, *task* for the tasks and the conditions, and *strategy* for general strategies used in learning, problem-solving, and thinking.

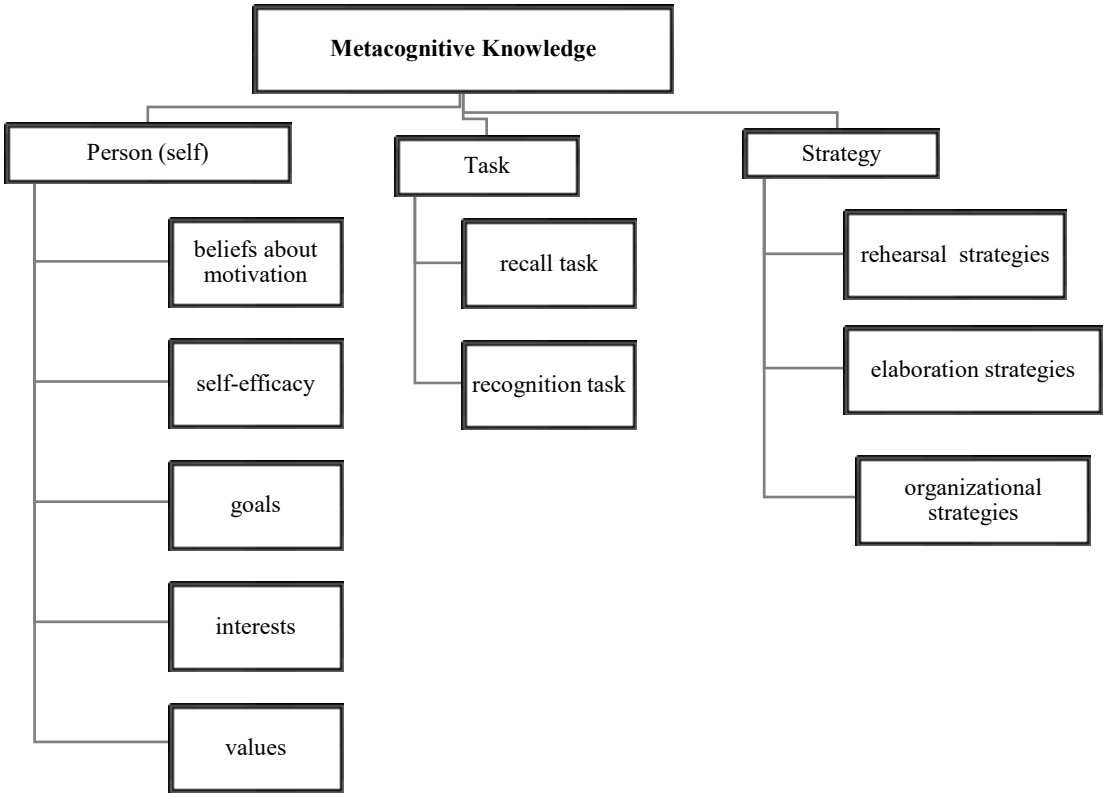

Figure 3: Pintrich's description of metacognitive knowledge
(Adapted from Pintrich, 2002)

Petrich particularly highlights *knowledge of self* as a construct that individuals should possess to inflate their metacognition. Such knowledge includes beliefs about motivation, self-efficacy, goals, interests, and values of individuals, and some studies indicated a relationship between these and learning (Pintrich, 2002). Like Hacker's emphasis on experience, Pintrich's focus on 'self' is inspirational to this study, as well.

2.2. Metacognitive Awareness of Teachers and Teacher Autonomy

Teacher autonomy is a professional attribute that Benson (2011) describes as teachers' capacity to control the teaching process. While McGrath (2000) highlights teacher autonomy as self-directed professional development, Little (1995) believes that autonomous teachers have awareness and control over teaching through continuous reflection. Teachers who have the capacity to reflect on their ideas and actions as well as conscious control on these can be considered metacognitively aware, meaning that they can take responsibility on their own teaching and professional development (Benson, 2011).

Since language lessons are dynamic and specific in their nature, teachers must be engaged in constant interactive decision-making. Thus, metacognition is critical in that it gives control over the way teachers think about their teaching and helps regulate activities depending on the situations, learners, and goals (Nahrkhalaji, 2014). Lockl and Schneider (2006) claim that daily instruction of effective teachers should incorporate

metacognition. Hartman (2001) remarks that teaching with metacognition requires teachers to think about their decisions, thinking, planning, strategies, instructions, and so on while teaching for metacognition requires them to think about the ways to promote learners' metacognition.

Teachers can explicitly teach metacognitive strategies (Pintrich, 2002) and use reflective activities (Wiezbicki-Stevens, 2009) to help students facilitate their own learning, which helps them develop learner autonomy. Beyond all, teachers' autonomy is also specifically critical for having a great impact on learner autonomy (Little, 1995).

2.3. Metacognitive Awareness and Creative Drama

Creative drama, in its most general sense, is to animate a purpose, a subject, or an idea through such techniques as improvisation or role-play within a group utilizing their life experiences (Adıgüzel, 2012). In educational settings, it contributes to personal and cognitive development, motivation, decision-making, questioning, and problem-solving (Baldwin, 2012; Cahnmann-Taylor, M., & Souto-Manning, 2010; McCaslin, 2006; O'Hanlon & Wootten, 2007) as well as socialization, interaction, and inter-personal development (O'Neill & Lambert, 1987). Heathcote (1984), a pioneer in creative drama, believes that creative drama is a practice of life that participants imagine, question, reflect, and build on their experiences.

In this study, creative drama serves as a means to foster metacognitive awareness of student teachers in teacher education. Lee et al. (2014) coin the term as 'drama-based pedagogy' and explain that it is referred as creative drama, process drama, drama-in-education, applied theatre techniques, or improvisation by other researchers. In a meta-analysis study, Lee et al. (2014) suggest that drama-based pedagogy offers positive effects in educational settings. Teachers can design cooperative, communicative, and creative lesson using creative drama (McCaslin, 2006; O'Neill & Lambert, 1987).

Studies show positive impacts of creative drama on metacognition. Johnson (2002) investigates if drama enhances children's metacognition and understanding of their own thinking based on Vygotsky's theory that constructing knowledge through a social process facilitates learning. She finds that drama fosters children's thinking skills and metacognition. In a similar study to the present one, Horasan Dogan and Ozdemir Simsek (2017) find positive effects of creative drama on student teacher's metacognitive awareness. It is also revealed that the participants ended up with highly positive perceptions of creative drama for both personal and professional growth. On the other hand, although Selçioğlu Demirsöz (2012) finds no significant difference between metacognitive knowledge and regulation of student teachers, she states that drama-based instructions help student teachers improve metacognitive awareness.

3. Material and Methods

3.1. Participants and Researcher

15 senior student teachers studying English Language Teaching at a public university in Turkey were selected through a non-probability sampling. The senior students at the department were basically determined through convenience sampling because of their availability to the researcher and accessibility at the time (Cohen, Manion, & Morrison, 2007). Following the announcements for an extra-curricular drama workshop, those who were available and willing at that time to join were 15 female student teachers (coded as ST1, ST15). Aged 22-23, the participants were studying in different sections, meaning that not all of them had known each other beforehand. They had had no improvisational drama experience before. Nor had they taken part in any other workshops, seminars, or anything that might have influenced the process.

The researcher was an English language instructor and a creative drama teacher who had not known the participants before. She designed and carried out the workshop, consulted creative drama leaders, and conducted stimulated recall sessions.

3.2. Data Collection Tools

A. Observation notes: Each participant taught two lessons in a real classroom environment before and after the treatment, both of which were observed and video-recorded by the researcher who kept unstructured observational notes about participants' actions, decisions, and modifications on the initial lesson-plan during teaching (Cohen, et al., 2007).

B. Stimulated recall (SR) sessions: Both teaching observations were followed by SR sessions with each participant (SR1 and SR2) based on the video-recordings and researcher's notes for two main reasons: to gather more in-depth data toward participants' metacognitive awareness and to eliminate threads to the internal validity of the MAIT (Cohen, et al., 2007). Semi-structured reflective questions were directed to the participants immediately after teaching as in Schön's (1987) as reflection-on-action. Thus, Smyth's (1992) questions of reflection-on-action were inspired in the formation of reflective questions. Participants' answers were noted down by the researcher.

C. MAIT: The Metacognitive Awareness Inventory for Teachers (MAIT) with 24 items and a five-point Likert-scale was used as the only quantitative instrument. Developed by Balçıkanlı (2011) on three groups including 323, 226, and 125 student teachers, the MAIT showed high reliability varying from 0.79 to 0.85 on Cronbach's Alpha, 0,794 for validity in KMO test and 2513,474 in Barlett TKest. The factor analysis revealed six 6 factors as drawn from Schraw and Dennison's (1994) inventory.

Although the number of participants is less than sufficient for this kind of test as this study is a part of a bigger project with more qualitative focus, this tool was still used for triangulation since the Shapiro-Wilk Test of Normality revealed a significance level of more than 0.05 (p= 0.135), an indication of normal distribution (Larson-Hall, 2010). Both tests were surprisingly satisfactory for the small number of participants. In

addition, the reliability for pre- and post-tests were 0.937 and 0.830 respectively on Cronbach's Alpha, which are high for reliability (Larson-Hall, 2010).

D. Discussions: There were constant discussions during the workshop so that participants could reflect on ideas, feelings, experiences, and modifications in practice, but also contribute to their friends in brainstorming. As one of the keys for a growing self is being reflective (Zimmerman, 2008), the transcriptions of those video-recorded group discussions were used as supplementary data.

3.3. The Procedure

This research is a mixed methods study which allows collecting and analysing both qualitative and quantitative data to reach rounded and reliable conclusions (Cohen, et al., 2007). Of the types of quasi-experimental case study, this study fits into one group pre-test/post-test design as the same tools were administered before and after the treatment on a single group (Cohen, et al., 2007).

The participants took part in a 30-hour drama workshop including 15 two-hour sessions held twice a week. They were involved in the first nine sessions as students, and then discussed each activity from a teaching perspective. The next two sessions were a combination of theory and practice. For the rest of the sessions, the participants were the leaders to apply creative drama for a specific teaching purpose. The workshop started with ice-breakers, goal-setting activities, reasoning of their attendance to an extracurricular workshop, lesson planning, questioning the importance setting correct lesson objectives, and reflections. It included a lot of collaborative activities and interaction, making decisions, judgments on roles, games for strategy development and making connections, act-outs to analyse and evaluate various teaching situations, drawings of understandings, and self-evaluations. The last sessions incorporated more checklists, personal inventories, reflection forms, and personal and teaching identity forms.

The workshop did not simply aim to expand their repertoire of drama activities, but to show participants how effective creative drama can be in teaching, to encourage them to evaluate their own and peers' performances, to discover their strengths and weaknesses in teaching, and to become aware of their own learning and teaching processes. During the discussions, the participants were asked 'how' and 'why' they would change or adapt drama activities.

3.4. Data Analysis

The qualitative data from researcher's observation notes, SR sessions, and discussions were analysed in MAXQDA 12.3.1 through content analysis by creating meaningful units for creating codes, categories, comparisons of these with each other to reach theoretical findings (Cohen, et al., 2007). An initial review to comprehend the scope of the data was followed by reading through for pre-coding and another examination for codes and analytic memos. Then, the codes and sub-codes derived from the data led to a categorization, as inspired particularly from Flavell's, Hacker's, and Schraw and

Moshman's models of metacognition. Another interrater was asked to examine the codes to increase reliability and the consistency was satisfactory.

The quantitative data from the MAIT were keyed into SPSS 20 and Shapiro-Wilk Test was applied first. As normal distribution was found (p>0.05, p= 0.135), paired-samples t-test was administered for the first and second MAIT. The t-test was employed to compare variables from the same participants at a different time to find a correlation (Larson-Hall, 2010).

4. Results and Discussion

The results from the t-test analysis of the first and second administration of MAIT reveal a significant difference between the pre-test and post-test with 95% confidence as the increase in the mean values (3.7889>2.7917) and the p value (p= .000 and p<.05) indicate. The difference is considered true if the Sig. (p value) is smaller than .05 (Larson-Hall, 2010), and the numbers are revealed as .000 when too low. To interpret the results correctly, we calculated the effects size which shows how much impact independent variable has on dependent variable, and it is interpreted as small=.20, medium=.50, and large=.80 for group difference indexes such as t-test (Larson-Hall, 2010). Accordingly, .69 value can be interpreted as a medium to large effect size, meaning that the metacognitive awareness of the participants increased a considerable amount after the treatment. These figures echo similar results to the study of Horasan Dogan and Ozdemir Simsek (2017). The significance of improving metacognitive awareness of student teachers becomes more apparent in Veenman et al.'s (2006) discussion that teachers are supposed to implement certain metacognitive tasks such as selecting the necessary strategies, making spontaneous decisions, and modifying the lessons depending on the individual differences. They need to consider their decisions, planning, instructions, goals, and so on (Hartman, 2001).

Besides the MAIT, the results of the analysis of the loaded amount of qualitative data indicate significant evidence of metacognitive awareness of student teachers and lead to the following categories: *metacognitive knowledge* including declarative knowledge, procedural knowledge, conditional knowledge; *metacognitive regulation* including planning, monitoring, evaluation; and *metacognitive experience* including self-awareness and the recognition of experience. The first two categories, namely metacognitive knowledge (Flavell, 1979; Hacker, 1998; Schraw & Dennison, 1994; Schraw & Moshman, 1995; Tobias & Everson, 2002; Whitebread, et al., 2009) and metacognitive regulation (Flavell, 1979; Paris & Winograd, 1990; Schraw & Dennison, 1994; Schraw & Moshman, 1995; Whitebread, et al., 2009) are already common among the models of metacognition of learners. The last one, metacognitive experience (Flavell, 1979; Hacker, 1998), covers two components: One is self-awareness, partly corresponding to Flavell's (1979) 'person', Paris and Winograd's (1990) 'self-appraisal', and Pintrich's (2002) 'person (self)'. The other is 'recognition of experience' (lessons learned), partly corresponding to Flavell's (1979) 'cognitive actions', Paris and

Winograd's (1990) 'self-management', Pintrich's (2002) 'task recognition', and Whitebread et al.'s (2009) emotional and motivational regulation. While the categories in the abovementioned studies are derived from learner data, the categories in the present study in Figure 1 are based on the data from student teachers:

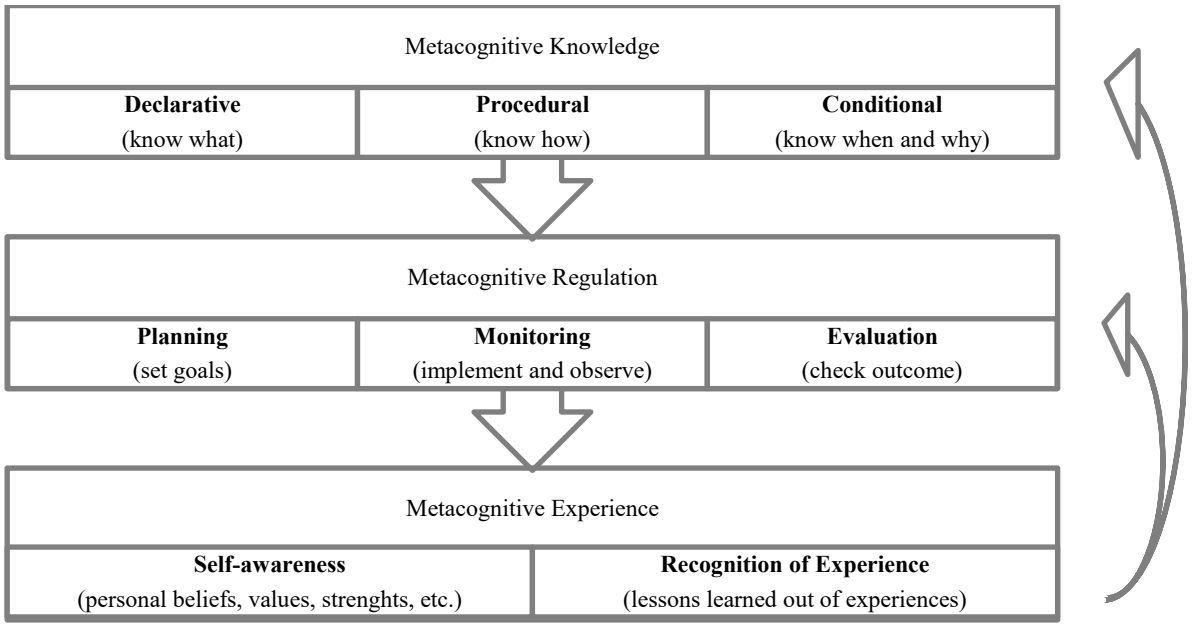

Figure 4: The components of metacognitive awareness of student teachers

We found more improvement in metacognitive regulation, particularly in monitoring. Next, metacognitive experience followed, in which self-awareness improved more. Finally, among the categories of metacognitive knowledge, conditional knowledge improved the most. The results showed that the knowledge dimension improved the least because it was already high in the pre-test, which can be explained by knowledge-oriented implementations in teacher education programs. However, despite their knowledge, they fell short in practice. Yet, thanks to the practical applications in the workshop, they developed 'regulation' more. Schraw (1998) explains this with the role of metacognitive knowledge in facilitating the ability of regulation. In this regard, it was found that the categories of teachers' metacognitive awareness have an impact on one another. The results are similar to those of Nahrkhalaji (2014), who investigates the correlation between EFL teachers' success and metacognitive awareness in terms of planning, management strategies, evaluating, declarative, procedural, and conditional knowledge, and finds a high correlation only in the first four, namely mostly in regulation. Similarly, Swanson (1990) concludes that declarative knowledge improves regulation of problem solving. Schraw and Dennison (1994) reveal that knowledge and regulation work together. Learners with knowledge of metacognition can plan their time well, use resources effectively, and know how to spend their energy, which is related to their metacognitive regulation skills (Tobias & Everson, 2002). On the other hand, comparing the metacognitive knowledge and regulation of student teachers in two control and experiment groups, Selçioğlu Demirsöz (2012) finds no

significant difference. However, based on the increase in the mean scores of the first experiment group, she interprets that the drama-based instructions help student teachers increase their metacognitive awareness more. Likewise, Alkan and Erdem (2014) find more close results for these two dimensions.

4.1. Metacognitive Knowledge

A. Declarative knowledge: It refers to knowing about things. For instance, ST11 knew that Teacher Talking Time (TTT) should be lower than Student Talking Time (STT) in a learner-centred class as in Extract1 (E1), but she failed to apply what she knew in her first teaching:

> *E1: "I knew that TTT should be low and STT should be high, but it was the opposite." ST11SR1 (Student Teacher 11, Stimulated Recall 1 from here on)*

After the second teaching, they knew more about both what they knew about teaching (declarative) and how they could apply what they knew (procedural) as in Extract2. In addition, most participants referred to some 21st century skills to explain the rationale behind their lesson plans, like ST7:

> *E2: "I know in listening I should teach some listening strategies. I didn't know what to do to teach strategies before. So today I wanted to use what I learned in drama. I believe drama activities make learning effective and permanent." ST1SR2*

> *E3: "I know that we should use contemporary methods. What lies under my disposition is interactive, communicative, active, and kinesthetic learning that is suitable to the level and promotes learning by experience. I know that students should reach information. They should discover what they know and what they do not know." ST7SR2*

Being less observable, knowledge dimension is difficult to trace, yet with the bigger picture on all extracts along with the researcher's notes, the results indicate that their knowledge of 'what' also correlates with the knowledge of 'how', and 'under what conditions'. As Wilson and Bai (2010) argue, three types of metacognitive knowledge are related because declarative knowledge affects procedural knowledge, which impacts pedagogical knowledge, which is also affected by conditional knowledge.

B. Procedural knowledge: It refers to knowing about how to do things. For example, ST8 knew she should have designed a communicative lesson (declarative), yet she had not known how to do it (lack of procedural knowledge), which can be related to the discrepancy Zohar (1999) finds between teachers' declarative and procedural knowledge. However, in her second teaching, ST8 planned a communicative lesson that worked; thus, Extract4 indicates that not only did she gain procedural knowledge, but also practiced it in the planning phase.

E4: "I tried to plan a communication lesson plan. Actually, in the past we also aimed the same thing, but we didn't know how to do it. Now I see real, concrete examples of communicative lesson plan and its practice." ST8SR2

A further example was Extract5, showing that ST3 knew how to give instructions, yet failed to do so. In Extract6, ST9 unearths her procedural knowledge by indicating her knowledge of doing one teaching task as well as her lack of knowledge of doing another:

E5: "I know how to give instructions. We learned, for example, that it is better to give the instruction first, then the material. But I gave the material first and they didn't listen to the whole instruction." ST3SR2

E6: "I am good at preparing and applying warm-up activities. I know how to start a lesson. But I don't know what to do when spontaneous decision making is necessary." ST9SR2

The change in procedural knowledge, though not high, can be the consequence of the opportunity for the participants to apply what they had learned into practice. In fact, the researcher's notes indicate that they knew how to do things, yet they discovered what they were missing only when they applied it as the discussions revealed. Therefore, as Wilson and Bai (2010) suggest, procedural tasks can be assigned to student teachers to foster their awareness of how to do things.

C. Conditional knowledge: It refers to knowing 'when' and 'why' to do things. That is, it concerns the circumstances and reasons to perform an action as in the following extracts:

E7: "I put some materials (key language cartoons) ***before*** *the lesson* ***to help them****." ST2SR1*

E8: "I used ice-breakers ***in the beginning*** *and got some information about students* ***in order to create the affective atmosphere in class****." ST3SR2*

E9: "I wanted to learn their names ***first because they would feel valued****." ST13SR2*

Of the three components of metacognitive knowledge, their conditional knowledge improved the most. For example, having realized that learners did not listen to her while giving instructions, ST5 learned that she should give instructions *before* giving the materials *to* attract learners' attention and *not to* allow them focus directly on the material without knowing what to do. Thus, she knows 'when' and 'why' components now. These are what Pintrich (2002) believes is necessary for the

knowledge about cognitive tasks. The following example indicates only the 'why' aspect:

> *E10: "I chose these materials to use visuals to promote speaking and to show them something concrete." ST6SR2*

It can be discussed that the participants became more aware of when to react to situations and why to do a particular action thanks to relevant practices and discussions of what, when, why, where, and how to do things in class during drama sessions. It is important for teachers to gain the understanding and knowledge of under what conditions to use strategies (Wilson & Bai, 2010).

4.2. Metacognitive Regulation

A. Planning: Planning was not taken seriously in the first teaching experience by most participants as two of them echoed:

> *E11: "I was prepared. But I didn't think of many alternatives. I wanted an active lesson, but it didn't happen." ST11SR1*

> *E12: "I was prepared for the materials provided, but did not plan anything else." ST6SR1*

In contrast, in the second teaching, there was evidence of thorough thinking, considerations of alternatives, theoretical assumptions behind the preferences, and awareness of their own strengths and weaknesses in planning. This improvement shows parallelism to Nahrkhalaji's study (2004) in which planning dimension improved the most.

> *E13: "I planned my lesson, thinking it should be collaborative, relevant, and fun … smooth transition among them. I want to teach implicitly, with different techniques, without memorization. So, I chose my activities from drama techniques." ST2SR2*

> *E14: "I planned my activities according to my objectives, paid attention to having smooth transition, and motivate the students." ST6SR2*

> *E15: "I hate mechanic activities anymore. It feels like I am not teaching anything. So, I wanted an active lesson. While planning the lesson, I wanted smooth transition." ST12SR2*

In addition, researcher's notes provide evidence particularly on how much practicality they gained in the planning phase as they stated that it took a shorter time to plan an effective lesson. The difference between the beginning and end of the

treatment was particularly made noticeable in Extract4. The improvement is not simply due to the increasing activity repertoire, but the improved adaptation skills thanks to the discussions in drama sessions. As they reflected on the incorporation of drama activities in language teaching, it promoted preservice teachers' thinking and planning (Baylor, 2002). Planning highly correlates with clarifying needs, setting objectives, and selecting the appropriate activities and strategies. Thus, the more metacognitive awareness about planning increases, the greater and more inclusive insight and recognition of planning process occurs (Baylor, 2002).

B. Monitoring: Monitoring refers to being aware of the process of executing a task in teaching and being able to inspect and modify one's use of teaching skills. Clearly, it improved a lot because while watching their teaching in the first SR session, some participants disclosed the hesitations, problems, and excitement as follows, the second was mostly replaced with certain improvement and awareness:

E16: "I didn't understand what a student said, so I just ignored it because I was frightened, I guess." ST6SR1

E17: "There were some problems. I couldn't produce solutions for them. I increased my volume [voice]." ST8SR1

In the second teaching, the participants considerably gained the awareness to monitor both learners and themselves. This finding is essential as monitoring one's actions and task performance is highly important (Schraw, 1998).

E18: "I pointed at a student. Then I remembered that it was wrong, so I changed it with an open hand gesture." ST2SR2

E19: "I gave the wrong instruction in the second circle, but I saw and corrected it in the third circle." ST10SR2

Regarding different skills, the participants who realized having closed body language and who worked on them in the act-outs stated that they felt freer in class and modified their body language to be more open to communication. Another example is ST2 who elaborated on how much attention she paid to giving instructions after the related drama activities. Some examples on decision-making are as follows:

E20: "I realized that the slogan activity did not work while doing it. So, I tried to explain it with examples." ST12SR2

E21: "It was going to take a long time. I realized this, but I didn't want to interrupt them. In fact, I tried to motivate them to speak more." ST8SR2

ST8's case in Extract21 is a good indication of decision-making – a decision truly made for the sake of learners' engagement in speaking and learning. Thanks to improvisations and practice on spontaneity in the drama workshop, decision-making skills of the participants improved, which affected their monitoring skills because as Batha and Carroll (2007) mention, effective decision-makers can monitor themselves to reach at necessary information and articulate an action. Monitoring is 'one's on-line awareness of comprehension and task performance' (Schraw, 1998, p. 115). Accordingly, it can be deduced that student teachers check their actions more during teaching and regulate them if necessary.

C. Evaluation: Evaluation takes place in all phases: evaluation before teaching leads to better implementation of the plan in class; evaluation during teaching helps taking immediate actions; and evaluation after teaching facilitates making criticism of the teaching performance for improved future ones. It was found that most evaluations after the first teaching revealed some weaknesses in teaching:

> *E22: "I was not happy of what I did. I didn't make any smooth transitions. I stood still. I wasn't comfortable." ST9SR1*

Whether positive or negative, self-evaluation contributes to awareness because when student teachers evaluate their understanding of concepts or performances, they also evaluate their perceptions of abilities, improvements, and goals. The ability to evaluate oneself requires the interpretation of meaning of evidence, which may lead to developmental changes (Schraw & Moshman, 1995). Even though there were still weaknesses, the participants said they were less uncomfortable and more confident in the second teaching:

> *E23: "I had some mistakes, but I was satisfied with my teaching because I had a good communication with students although I met them for the first time. I was aware of what I was doing. I can especially say that I was more comfortable with my body language." ST6SR2*

> *E24: "I was more comfortable than in the first teaching. I was talking to myself, but I wasn't saying 'Avoid doing this and that', instead I was trying to condition myself to practice what I learned. I didn't close my arms and body language. I fixed my body language. I better knew how they would react to what." ST8SR2*

Presenting a clear evidence of monitoring the self in Extract24, ST8 said she was not sticking at the do's and don'ts of what she had learned. In contrast, she was on the verge of internalizing and transferring them into her teaching practices. Surely, it would be unrealistic to expect the participants to perform impeccably in the second teaching. Apparently, there were still points to be improved and the participants were well-aware of these. As they evaluated their own performances, they became more objective, made

the right decisions, and regulated their performances more easily. As in Zimmerman's (2008) cycle of self-regulation, self-evaluation holds a key role for regulating self-actions. For example, some participants were willing to take such actions as reading more about giving instructions and practicing body language in front of the mirror. In other words, it is vital for teachers to evaluate the pros and cons of their instructional techniques, strategies in class, and teaching to be able to modify them (Hartman, 2001).

4.3. Metacognitive Experience

A. Self-awareness: Self-awareness refers to general personal awareness including fears, emotions, beliefs, values, strengths, and weaknesses. Unlike Flavell (1979) or Pintrich (2002) who classifies these personal attributes in the 'person' category within metacognitive knowledge, Hacker (1998) differentiates knowledge and feelings, and discusses the self-concept mostly on self-aware agents that possess their own thinking. In this study, metacognitive knowledge addresses participants' knowledge about teaching while metacognitive experience entails more of affective states of the participants including how they perceive their own teaching, what dispositions make them teach in the way they teach, and so on. With respect to self-awareness with a more personal focus, there was not a great deal of evidence in the first SR session, but in the second:

E25: "I realized I am introvert." ST3SR1

Deep and broad self-awareness is what constructs self-knowledge. For Pintrich (2002), knowing one's strengths and weaknesses constitutes self-knowledge. Pointing to her weakness in Extract25, ST3 even discovered that although introvert outside, she became more extrovert in the classroom in her second teaching. ST11 provides an example of awareness of a cognitive skill below:

E26: "I realized that as I am a type of person who studies by writing, I wrote notes on the board." ST11SR2

E27: "I have realized something: I am not good at group works, like I am passive. But I will teach English and have to make my students active. So, I want to be active." ST5SR2

When people lack the knowledge of their strengths and weaknesses, it is not probable to adapt to changes and to make modifications in their own learning (Pintrich, 2002). The participants mentioned some weaknesses like not being able to focus well, to work under pressure, or to create new ideas in unexpected situation as much as they mentioned some strengths like being able to communicate with learners well or to design warm-up activities. This could be linked to Paris and Winograd's (1990) two approaches to metacognition: participants' awareness of strengths and abilities can be

seen as 'self-appraisal' while their ideas to compensate weaknesses using problem-solving abilities are 'self-management'. Overall, their beliefs about motivation, self-efficacy, and goals are linked to one's cognition, self-knowledge, and awareness (Pintrich, 2002).

Surprisingly enough, some participants stated they had the chance to dream about their future, goals, and motivations, which indicates that this self-awareness is not paid as much attention in their teacher education. Selçioğlu Demirsöz (2012) laments that due to the lack of quality in the education system in Turkey as well as cultural and economic reasons, teacher candidates between the ages of 18 and 25 lack metacognitive awareness and reflecting it in their learning processes.

B. Recognition of experience: It refers to the valuable lesson the participants learned from their experience, namely the deductions they reached as a result of their cognitive and affective processes. Put differently, they come across a moment that they feel, understand, or learn that they should or should not do what they do, or modify the way they do it. These precious moments are the sources of the lessons learned out of their own experiences, as in the following example:

> *E28: "For example, in the first teaching, I didn't know the pronunciation of Cappadocia and avoided correction. I thought if something like that happened this time, I could say 'Let's check together', but it didn't occur. Anyway, I try to gain that confidence." ST14SR2*

Apparently, ST14 criticized herself for not giving feedback to a learner mistake due to her lack of knowledge, low self-confidence, and excitement in her first teaching; however, she learned a lesson out of it and was more confident to encounter such situations in the second teaching. Similar situations were incorporated as the 'problematic classroom cases' in the role-plays in the drama workshop in order that the participants can improve spontaneous decision making and confidence in unexpected situations. Such role-plays are very likely to enhance self-confidence.

In another case, ST3 realized that one of her peers turned her back and did not make eye-contact to her in a micro-teaching, making her feel ignored as a participant. Thus, ST3 mentioned that she paid attention to establishing eye-contact with learners in her second teaching based on this experience. She recognized the importance of teachers' actions on learners. A similar example of valuing learners is provided by ST6:

> *E29: "You first learned our names in the workshop, and remembered later easily. I liked it to be called by my name. So, I understood that a lesson works better if I learn students' names." ST6SR2*

Flavell (1979) describes such metacognitive experiences as momentary senses of bewilderment that can happen at any moment, but may stimulate conscious thinking, hence can affect metacognitive knowledge. Thus, these long-lasting experiences

naturally affect their regulatory processes. As Pintrich (2002) explains in 'self-management', the recognition of experience can lead to a self-management process in which student teachers can regulate their knowledge and practices based on their experiences. Similarly, Flavell (1979) proposes that metacognitive experiences help to set new goals and leave the old ones, affect metacognitive knowledge by assimilating or accommodating observations, and activate strategies.

5. Conclusion and Suggestions

The results revealed that creative drama improved metacognitive awareness of student teachers, especially in terms of developing their spontaneity, improvisation, decision-making, planning, acting skills such as body language, self-confidence, reflection on self, monitoring and modifying self-processes. Surely, it would be too bold to claim that the metacognitive awareness of student teachers increases directly with creative drama, yet as the results indicate, creative drama activities have positive impacts to increase their awareness, especially their understanding of 'self'. They help the participants judge their inner feelings, make reflections, and discover personal beliefs and ideas. Promoting student teachers' metacognitive awareness in teacher education is particularly important to graduate them as more aware and autonomous teachers. Since studies show that teacher autonomy has significant effects on learner autonomy (Çakır & Balçıkanlı, 2012; Little, 1995; McGrath, 2000), student teachers should be provided with a motivating social context to raise active and conscious thinkers reflecting on their and others' experiences, and to encourage explicit thinking about thinking through creative drama (Baldwin, 2012).

A number of studies have already argued that teacher education programs should promote student teachers' metacognitive awareness (Pintrich, 2002; Wilson & Bai, 2010). Schraw (1998) presents ways to promote general metacognitive awareness such as increasing general awareness of metacognition, developing self-knowledge, improving regulatory skills of cognition, and making learning environments to be conducive to metacognition. Similarly, Okoza and Aluede (2014) assert that the metacognitive strategies to foster teachers' awareness include scaffolding, reciprocal teaching, explicit instruction, collaborative learning, and graphic organizers. Çakır and Balçıkanlı (2012), for example, propose the use of EPOSTL to promote awareness of student teachers. However, not many studies offer how exactly to promote metacognitive awareness of teachers. To this end, drama in teacher education programs can be offered to incorporate more tasks and strategies to foster metacognitive awareness. These tasks can address *metacognitive knowledge* through surveys of what they know and how they learn, reflective diaries, personal inventories, and a thought-process on conceptions of what, why, when, and how. For *metacognitive regulation*, planning can include pre-assessment of tasks, setting short-term and long-term goals, activating background schemata, budgeting time, and revising goals. To appeal to monitoring awareness, recording of self-performances, reflecting on acting, making

connections and comparisons, self-questioning, team-teaching, and other personal and collaborative accounts can be considered. As evaluation speaks for itself, self-reflections, group discussions, multi-perspective evaluations of self, peers, and trainers, think-pair-share tasks, collaborative feedback sessions, and revisiting the goals would all be useful. For *metacognitive experience*, one must dive deep into the personal conceptions. Self-awareness can be increased through retrospective accounts, keeping journals, critical thinking essays, self-report tasks, inventories, questionnaires, and other self-reporting means as well as through interactive means like brainstorming, negotiations, and collaborative groupwork. In addition to all these means, teachers' assistance and scaffolding can help the recognition of experience.

Drama activities already cover most of these tasks, particularly a lot of reflection which is an essential way to develop self-knowledge and self-regulation (Wiezbicki-Stevens, 2009). Schön (1987) remarks that teaching factual and rigid knowledge is not as effective as negotiating and practicing skills to overcome the problems of the real world. In this way, drama can make communicative approaches more applicable by involving learners in real life situations, interacting with others, and solving problems (Johnson, 2002). Not only teaching practices in micro-teaching and practicum, but also act-outs on classroom cases can be video-recorded for student teachers to reflect on their performances. The more they reflect on their teaching, the higher awareness they can have on their strengths and weaknesses. In this way, the 21st century skills including problem-solving, decision-making, questioning, or critical thinking can be acquired by the student teachers throughout the program. Given that researchers agree on the teachability of metacognition (Okoza & Aluede, 2004; Pintrich, 2002), student teachers can be instructed about the ways to increase their and their prospective students' metacognitive awareness. These should never be taken for granted because they will ultimately lead to train more autonomous teachers. Çakır and Balçıkanlı (2012) discuss that student teachers should take responsibility of their own learning and teaching processes, namely autonomous skills, for which reflection, self-assessment, and awareness hold a critical role. Thanks to increased awareness about self-processes, student teachers can become more autonomous, decision-maker teachers (Batha & Carroll, 2007; Çakır & Balçıkanlı, 2012).

It should be noted as a limitation that this study was conducted as an extra-curricular project, limiting the teaching observations to two: before and after the creative drama workshop. In another research, several observations can be useful to draw better conclusions. In addition, the effects of explicit metacognitive awareness training in teacher education can be examined.

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