



Japan Bilingual Publishing Co.

Cultural Arts Research and Development

<https://ojs.bilpub.com/index.php/card>

ARTICLE

Mastering Performance-Based Tools for University Classrooms: How Forum Theatre Transforms Teachers

Irina Malinina 

Teacher Training, National University of Science and Technology (MISIS), Moscow 119049, Russia

ABSTRACT

Teaching as a social practice involves a holistic approach, including continuous interaction with all the social actors of the educational process as well as feelings, emotions, body movements, and voice. Few higher education institutions provide teacher preparation programs that integrate and prioritize corporeality alongside social-emotional learning (SEL) and its elements, such as empathy, emotional intelligence and social awareness. The gap between the theory and real-life teaching can be bridged through performance-based tools, such as forum theatre, in a teacher training course at universities or colleges. Such tools represent a transdisciplinary approach between drama and pedagogy with sketches or vignettes as the main technique eliciting discussion and personal reminiscences among students. The corporeality of performance sketches, inherent to any professional practice, and their spatial and temporal resemblance to real teaching settings are what imbibe this approach. The article demonstrates how this approach can be implemented in teacher education. It argues that applying these methods when teaching both pre-service and in-service teachers can transform the teachers' understanding of the inner world of their students, contributing to a better teachers' cognitive and emotional empathy towards students. By using the Forum Theatre, teachers can address learners' needs and interests and advocate for them with other actors in the educational process by being empathetic and attentive to classroom accommodations, extracurricular activities, learners' sense of belonging, and by raising awareness among stakeholders in the learning process.

Keywords: Teacher Education; Pre-Service Teachers; Performance-Based Approach; Forum Theatre; Drama

*CORRESPONDING AUTHOR:

Irina Malinina, Teacher Training, National University of Science and Technology (MISIS), Moscow 119049, Russia; Email: Yukka35@gmail.com

ARTICLE INFO

Received: 1 December 2024 | Revised: 12 December 2024 | Accepted: 20 December 2024 | Published Online: 22 December 2024
DOI: <https://doi.org/10.55121/card.v4i2.218>

CITATION

Malinina, I., 2024. Mastering Performance-Based Tools for University Classrooms: How Forum Theatre Transforms Teachers. *Cultural Arts Research and Development*. 4(2): 1–9. DOI: <https://doi.org/10.55121/card.v4i2.218>

COPYRIGHT

Copyright © 2024 by the author(s). Published by Japan Bilingual Publishing Co. This is an open access article under the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License (<https://creativecommons.org/licenses/by-nc/4.0/>).

1. Introduction

Teacher education around the world covers areas such as teaching methods and pedagogy. However, it often lacks a focus on social-emotional learning (SEL) and the development of empathy in teachers. Given the complexity of classroom life and its pace, which does not always allow for pauses to reflect and make informed decisions, it can be argued that ‘propositional knowledge learned in academic settings does not necessarily transfer to nonacademic settings’^[1]. Decision making in the classroom is complicated because ‘in the flurry of decisions teachers are forced to make each day’^[1] it is hard to retrieve ‘rules’ from your memory within seconds. In these cases, a teacher should be first and foremost guided by empathy. However, initial teacher education curricula do not always include a course on fostering empathy.

The situation is exacerbated by insufficiency of practicum component in pre-service teacher education. For example, in Russia students of pedagogical universities have their first school practicum in their 4th year of studying, which is the last year. Until then they learn how to teach by listening and reading about teaching without teaching per se.

The questions this research addresses are: Can forum theatre act as a tool that can partially substitute school practicum? How can empathy be fostered in pre-service teachers, particularly those who are planning to teach learners with special educational needs (SEN)? Can performance-based practices contribute to this?

2. Drama in Teacher Education

Goffman^[2] sees society as an assemblage of performances. Teaching is also often viewed as artistry and a performing art^[3-5].

It can be argued that theatre and teaching employ the idea of *perezhivanie*, or lived emotional experience. This is a term from Vygotsky, a Russian-Soviet psychologist. It is not usually translated into English and implies a unit of lived experience in which outer circumstances are processed by an individual and pave the way for new life choices. Learners see their experience through the prism of *perezhivanie*, which involves the cognitive and emotional processing of both new and old experience. Blunden^[6] claims that ‘*perezhivanie* is not only surviving a life-

changing disaster, but also consolidating on a dramatic leap forward in your life, a daring move you made, a risk that paid off and opened a new phase of your life’ (p. 276). *Perezhivanie* is an inherent part of teachers’ emotional experience because teaching is often referred to as ‘emotional labour’^[7]. Feryok^[8] argues that teacher development is mediated by *perezhivanie* as teachers’ emotions, their attitude to what is happening in their classrooms unfold in consciousness in the form of a dramatic collision, which represents a dialectical unity of feelings lived by the teacher within their experience. As Golombek and Doran^[9] put it, ‘the pervasive emotional content, reflecting individual teacher’s *perezhivanie*, is a motivated, structural component of teachers’ processes of cognitive development’ (p. 102)

Interestingly, Vygotsky first mentioned *perezhivanie* in his early pre-psychological period. In his theatrical reviews, namely his review of “Hamlet” in ‘Psychology of Art’^[10], which he finished in 1926 but it remained unpublished during Vygotsky’s life time. Rubtsova and Daniels^[11] contend that there are many reasons to think that ‘Vygotsky’s theatrical background had a life-long influence on his ideas and that many of the concepts that he introduced into psychology (including that of “sign” and “*perezhivanie*”) are rooted in the theatrical tradition’ (p. 189).

Simultaneously, the idea of ‘*perezhivanie*’ as art, or ‘the art of experiencing’, was explored by Stanislavsky, a famous Russian-Soviet director and theatre practitioner, who developed his own system of actor training and preparation. In his view, the art of experiencing is the ability to get used to the role, to understand the character, thoughts, emotions of your hero and recreate their true essence on stage. The purpose of the art of experiencing is to create a living life of the human spirit on the stage and to reflect this life in an artistic, scenic form. Experience is one of the main attributes of a true game^[12].

Another seminal idea of Stanislavsky was the idea of embodiment (‘*perevoploschenie*’ in Russian). Both ‘*perezhivanie*’ and ‘*perevoploschenie*’ have a prefix ‘pere-’, which means ‘carrying something over something, letting something pass beneath and overleaping it, something like cutting out a piece of space, time, or feeling’^[6]. Hence, ‘*perevoploschenie*’ implies metamorphosis into someone else. A teacher does not have to become a different person, however they can go through ‘*perevoploschenie*’ within the frame-

works of teacher roles, for example ‘rapport builder’, ‘troubleshooter’, ‘counsellor’, ‘facilitator’, ‘peacemaker’, etc. The teacher can transform both into a literary hero and into an object that is a fragment of the content of education. The active life of an artist on stage takes place in a fundamentally different sphere, in a different layer of being compared to everyday life. The teacher (despite the fact that they are free to turn to the fictional or to the game - the “realm of representation”) still remains within the boundaries of the real. The game is only part of their ‘technique’. Thus, pedagogical embodiment (*‘perevoploschenie’*) does not happen according to Stanislavsky, but rather according to Brecht, where the actor stands above the role and judges his character somewhat from aside. When a need for embodiment arises, pictures, ideas, certain experiences are associatively resurged in memory: the teacher, for example, envisages the level of knowledge of learners at the time of the lesson, their attitudes, feelings, interests, responses, etc. There is a kind of identification with the student, which is possible thanks to empathy and imagination. Along with identification, the projection is necessary, which is the ability to endow another with one’s thoughts, motives, and experiences.

In search of effective medium to apprehend teachers’ emotions and behaviour and as a liminal space between the university space and real classroom teaching, I decided to use The Forum Theatre, the idea of which was developed by Augusto Boal^[13], a Brazilian director and educator. One of the key things that I considered beneficial for teacher education course was that Boal’s method suggests the audience, or ‘spect-actors’ as he called them, should participate in the performance. Thus, the students were asked to act out the scenes from the cases and then analyze what was happening according to the Boal method.

The ‘forum theater’ was developed by Augusto Boal as a system of theatrical techniques that work with the body, feelings and personal experience of the spectators-participants. The forum theater assumes the presence of a basic story, which is first played out according to a preconceived scenario. The action is on the rise and at the moment of culmination or, in other words, at the peak of the conflict, the *mise-en-scene* ends with a ‘freeze-frame’ (that is, it is not shown how the situation was resolved). After that, the scene can be repeated several times with simultaneous discussion by the participants and postulation of the possible develop-

ment of the plot. The participation and intervention of the audience (‘interventions’) occur when they enter the stage and change the plot. Thus, the audience becomes an integral part of a performance. The symbolic wall between the actors on the stage and the audience vanishes. ‘The audience in the performance as the major collective architect of the action’^[14] makes ‘interventions’ into the performance and, according to Vygotsky’s sociocultural theory of development co-construct knowledge together with other actors.

The characteristic features of the forum theatre that are going to be relevant for the context of this article include: ‘endings that remain open for questioning’, improvisation as a key instrument of performance, and ‘a collective approach to creating theatre pieces in which the makers themselves become aware and capable of change’^[15].

3. Teaching as an Empathetic Practice

Apart from being a mediating space for ‘experiencing’ emotions (*‘perezhivanie’*) and embodied practice, drama and the forum theatre provided an opportunity to develop the pre-service teachers’ empathy.

Empathy is a crucial aspect of acquiring emotional intelligence that helps people comprehend and react appropriately to others’ feelings, engage in successful emotional communication, and encourage prosocial conduct^[16]. According to Guerretaz et al.^[17], empathy is the feeling of being ‘with’ someone amplified through an emotional connection that enables understanding on both cognitive and emotional levels.

Admittedly, the educational system in Russia has a long-standing tradition of following a sociocultural approach, the main postulate of which is the recognition of the diversity of the human personality and its right to recognition by society of the individual characteristics of each person. In the framework of the sociocultural approach, in the late 1980s the ideas of ‘Pedagogy of Cooperation’ were formulated, a manifesto for recognizing each child’s right to an individual approach in a mass school without humiliating the individual and the need for non-violent teaching methods (S. Soloveichik, Sh. Amonashvili, V. Shatalov). However, frequent power imbalance between school administration and teachers, teachers and learners’ parents, decisions about pedagogical matters, and the necessity to deal with challenging behaviour make

teaching a very emotionally laden job.

Empathy consists of the following constructs: perspective-taking tendencies or the viewpoints of others; the propensity to imagine themselves in other places, or imagine the thoughts and deeds of literary characters; the propensity to feel compassion and worry about other people; the propensity to experience personal anxiety and unease in tense social situations^[18]. The ability to imagine, to visualize what other people might experience is, as Reeves et al. argue, is an inherent part of empathy, ‘the ability to imagine, and then place yourself emotionally, in someone else’s situation’^[19].

Empathetic disposition is what shapes ‘a humane teacher’, which implies acknowledging learners’ right to their own learning pace, weaknesses, and unique characteristics, as well as their own feelings and the right to feel appreciated and cherished^[20].

In educational contexts empathy is essential for building rapport between teachers and students^[21–23]. Moreover, in inclusive education empathy is a positive predictor of inclusive attitude of teachers towards all learners^[24–26].

Building perspective-taking methods and enhancing empathy-expression strategies have been the main goals of empathy enhancement^[27, 28]. Among other tools are role-taking and role-playing, which foster both affective and cognitive empathy^[29] and ability to prevent bullying and unfair attitude of learners towards other learners^[30]. Observing learners in situations of distress or frustration can help teachers identify themselves with their students, ponder over their feelings, evoke reminiscences from their life and urge teachers to think about how they might feel in similar situations.

Empathy is expressed not only verbally but also via body language including encouraging looks and gestures^[28, 31]. Caring can be demonstrated through ‘touch, gaze, supporting words, physical closeness or by using an encouraging, caring and inspiring tone of voice’^[32] (p. 538). Thus, empathy is inherently embodied practice with its corporeality.

4. Methodology

A qualitative design was used to analyse empathy in teacher profession and how it can be developed in pre-service teachers.

4.1. Participants and Context

The sample consisted of all second-year students (N = 207) during the 2022–23 academic year. They were all pre-service teachers of English as a Foreign Language (EFL) at a public university in Russia. The students were split into 8 groups. They were mostly women (93 percent).

Pre-service EFL teachers in Russia study at four-year undergraduate programs which comprise theoretical courses during the first three years and practical courses in the last year. The Special Educational Needs (SEN) module is delivered as a short course (30 academic hours). The drama course is offered as a part of it and usually takes 12 academic hours.

4.2. Data Collection and Procedure

The researcher met the participants in a Special Educational Needs (SEN) course she delivered as a visiting scholar and collected data throughout the course including the post-course period.

At the end of each class the students were offered several performance sketches with a follow-up discussion and analysis. These sketches, or vignettes, were used as cases and stories illustrative of school environment through which the students’ perceptions and attitudes can be identified. The sketches were collected either by the students, or by the researcher (the course tutor) during her vast teaching practice at schools. The students recollected their school years, giving examples of oppressive, imbalanced teacher-student relationships.

Data were collected through records of group discussions, reflective journals, in-class observations, field notes, and in-depth interviews.

5. Results

Some cases/vignettes for the course did not have any ready scripts. The students were asked to explore the case narrative and stage it as they thought the events may unravel. Other cases were exact replica of real-life school situations. They were staged by the students and followed by discussion. Some scripts had a stop in the middle allowing for a discussion of options for how the plot can move forward.

Besides, there were scripts written by the students them-

selves on a given topic and acted out by them with a follow-up discussion.

Below you can see several examples of the case narratives offered to the students for acting out.

Vignette 1

A primary school. The teacher in the English class gives feedback about the test the learners did a week ago. The teacher calls the names of the children one by one and announces their grades from a '5' (the highest grade) to a '1' (the lowest). Simultaneously, the teacher chastises and criticizes those who were awarded lower marks.

To begin with, I ask volunteers to be the actors. I briefly instruct them on what they should do. The rest of the group are 'spect-actors'^[13]. At the end of the scene the performance can be stopped and 'zoomed in'. The questions for inquiry include: What are the learners with lower marks feeling now? How would you feel in their place? What has the teacher done wrong? What would you do if you were the teacher in this class? What would be the best thing to do in this case?

I also ask the 'actors' about how they were feeling during the scene and what emotions such scenes evoke in them. An essential point is the discussion of the problem by the audience during the performance and afterwards. One of the peculiarities of Forum Theatre is the absence of recommendations on how to act. Ultimately, the choice is made by each spectator, and no one can tell them how they should act in the situation.

Vignette 2

I asked one student to be a teacher in the 5th grade and four other students to be the learners. The teacher asked the learners to write the text the teacher dictated (this is a common practice in English lessons in schools in Russia) with one learner do this on the board in front of the class. This student, following my instructions, wrote with multiple mistakes. The girl had been diagnosed with dyslexia, but the teacher was not informed about that (in Russia parents have the right not to disclose their

child's diagnosis at school). The student, playing this dyslexic girl, obviously struggled, as I asked her to do. She made mistakes in spelling and mixed up the letters in some words.

I asked the whole group what they would do if they were the teacher and saw the child struggle that much over writing in English. There were different opinions as to whether the teacher should insist on her writing in front of the whole class or not. After that the actors went on performing. The teacher, as in a real case, did not stop the girl and did not provide any help. The teacher was standing next to the writing girl looking down at her, embodying power with her posture. The discussion after the scene covered such topics as compassion, pedagogical rationale, and reasoning behind the teacher's actions.

In the vignette presented, the teacher's approach to addressing the struggling student with potential dyslexia raises several pedagogical concerns. Teaching students with dyslexia requires a multisensory approach that incorporates various modalities to support their learning needs^[33]. Dyslexia is a learning disability that can significantly impact a student's ability to read, write, and spell, and teachers must be equipped to provide appropriate accommodations and interventions^[34].

Research has shown that teachers' understanding and perceptions of dyslexia play a crucial role in their ability to effectively support these students in the classroom. While teachers may feel a strong sense of responsibility to meet the needs of all their students, including those identified as dyslexic, they often face a range of barriers that can impede their efforts, such as limited information and confusing policies and procedures^[34].

The vignette highlights the need for teachers to have a deeper understanding of dyslexia and the specific strategies that can be employed to support students with this learning disability. We modified the vignette later and incorporated a range of sensory inputs, such as visual aids, auditory cues, and hands-on activities, teachers can create a learning environment that caters to the diverse needs of students with dyslexia, fostering engagement, comprehension, and a more inclusive educational experience. The modified vignette evoked positive reaction among the teachers-spectators.

Vignette 3

An English teacher in the 6th grade asks a 12-year-old boy why he has not done his homework. The interrogation lasted endlessly.

This scene caused a lot of debate about the necessity to assign learning texts by heart at home as well as the appropriacy of exercising teacher's power in class through interrogating the child.

The aforementioned vignettes represent different kinds of empathy. According to Goleman, there are three different types of empathy, which frequently overlap: the emotional, empathic concern and the cognitive empathy^[35]. Some situations require emotional intellect, kindness and affection, whereas others (Vignette 2 above) bring cognitive empathy to bear upon the teacher.

Each performance immediately triggered reminiscences in some students, which they shared with the audience. They recalled their school years and their teachers, what they found hurtful and offensive. Such 'emotional memory' is also a part of '*perezhivanie*', which is brought to life through watch such archetypical scenes from school life. Unfortunately, plenty of such school-based interactions recurrently take place throughout decades with different generations of teachers. They supposedly reproduce patterns of behaviour they experienced when they were schoolchildren.

The forum theatre 'mirrored' the lived experience of some students shedding light on moral dilemmas and contradictions they may encounter later in their professional life. Understanding such contradictions can lead "to the growth and positive development of the personality"^[36] (p. 120).

The students provided causal explanations of impact or outcomes of the teacher's behaviour, giving an interpretivist stance on the case, which involved emotions, embodiment and collaboration and was a non-traditional approach to life experience^[37] (p. 111).

6. Discussion

This research shows that the performance-based approach provides an opportunity for '*perezhivanie*' and helps teachers reconsider their lived experience.

'*Perezhivanie*', as stipulated by Vygotsky and Stanislavsky, lends itself to an amalgam of 'emotion, cognition, and activity in a dynamic and dialectical process without privileging any component'^[9] (p. 110). In the

course of a beginning teacher's development, activity and cognition are intertwined with emotional expression. Besides, '*perezhivanie*' precedes empathy and compassion, as Stanislavsky claimed.

The forum theatre method provided real life situations, where pre-service teachers could see the world through the lens of their learners, imagine and apprehending another's perspective. This embodied practice of self-awareness and identification with other people enable trainee teachers to form their identity through social interaction and realize the motives and reasoning behind their and other people's motives addressing such questions as 'What am I doing in this situation?', 'Why am I doing this?', 'How is the person I am interacting with feeling right now?', 'Is what I am doing towards my learners now hurting them in any possible way?', etc.

Following Vygotsky's theory of social constructivism, Blumer^[38] and Goffman^[2], within the framework of symbolic interactionism theory, argue that any social act does not bear any sense on its own. It is based on the meanings attributed to it and is permanently transformed during social interaction. The 'discovery of the essences of experience'^[39] approach involves interrelationship of lived experience and its description and the underlying dynamics or structures that account for the experience^[39]. The performance-based approach provides opportunity to make sense of the social interaction we have in class. What might be less obvious when you are "in medias res" (in the midst of things) is augmented through observation and *perezhivanie* of what others feel.

A transdisciplinary approach involving arts, theatre framework and forum theatre can resuscitate personal experience methods in teacher education. Systematic introspection into teaching through performing techniques and follow-up diffusion of experiential analysis ameliorate teachers' ability to empathize with learners and develop multiple interpretations of reality. This can be used not only in English language teaching courses but also can be applicable for any teacher education context, including teaching learners with special educational needs because this area of teaching requires understanding of the learners' difficulties and particular ways of assisting them. This can be fostered through finding yourself in similar situation, which the forum theatre method serves for.

The findings illustrate increased teacher-learners' involvement and engagement in the performance-based activities, which was registered in my field notes and observations during the course.

Performative practices increase teachers' ability to solve even the toughest and most complex of problems, use multiple problem-solving tools and techniques, and be careful to make others comfortable^[22, 40] as well as tackle complex problems and ethical dilemmas^[41].

The improvement in teachers' performance was also registered by other teachers on the course. They noted that the teacher-learners' approach to teaching and their behaviour became more thoughtful and considerate towards their learners. They started to design and develop better and well thought out materials, composed thoughtful lesson plans and became better aware of the needs of learners with special educational needs.

A performance-based approach in teacher education exerts a telescopic effect on what all actors in an educational context see and experience, thus contributing to fostering mutual understanding, good rapport, inclusion, and empathy.

The audience plays a central role within this methodology, fulfilling not just the role of an observer but rather an active participant in the performance. Everyone is given the opportunity to come on stage, using their thoughts, feelings and desires, intervene in the play and offer the audience a possible solution to a difficult situation. In this theatre is a rehearsal for possible social changes and real actions in life. When developing vignettes/scenarios, it is important to recognise that the basis of any drama is conflict. In forum theatre the scene ends at the peak of the conflict. The conflict is deliberately brought to the highest possible level. The solution to the conflict is not given in the script. It is the task of the audience, the 'active spectators' of forum theatre, which is essentially intriguing theatre. There are many more questions or themes in the scene itself than are shown to the audience. It is therefore useful to pause occasionally in order to make sense of what is happening.

The practical value of the performance-based approach is evidenced by the results of the school practicum the participants had after the course. To be more precise, the students were on practicum twice before and after the performance-based course during the academic year. The school practicum ends with extended feedback from their

supervisors and their learners' parents. The feedback includes in-depth interviews with the school teacher who supervised the student and did lesson observations as well as monitored out-of-class interaction of the teacher-learner and the schoolchildren. The supervising teacher filled in a questionnaire assessing the trainee teacher's work against the following criteria: 1) creating and maintaining an atmosphere conducive to learning, 2) understanding, knowledge and explanation of language and language skills; 3) classroom procedures and techniques; 4) classroom management; 5) post-lesson reflection and evaluation.

The above-mentioned criteria were assessed as 'Met' or 'Not Met'. Before the performance-based course, the percentage of 'Not Met' was 55%. After the course it was less than 20%. The supervisors commented that the trainee teachers were able to 'purposefully engage and involve learners', 'teach the class and the individuals within the class with sensitivity', 'provide equal opportunities for participation', etc.

The results of the post-course practicum demonstrate that the level of trainee teachers' empathy increased during a second practicum. Affective empathy was expressed through understanding and caring the teacher-learners showed towards the schoolchildren. This was evidenced through the reduced number of embarrassing situations for children, the situations where the teacher consciously or unconsciously exercised their power. Cognitive empathy was evidenced through increased understanding of how various tasks and activities can be arranged to cater to different children's needs and abilities. The Applied theatre method provided real life situations, where pre-service teachers could see the world through the lens of their learners, imagine and apprehending another's perspective. This embodied practice of self-awareness and identification with other people enable trainee teachers to form their identity through social interaction and realize the motives and reasoning behind their and other people's motives addressing such questions as 'What am I doing in this situation?', 'Why am I doing this?', 'How is the person I am interacting with feeling right now?', 'Is what I am doing towards my learners now hurting them in any possible way?', etc.

7. Conclusions

The research presented in this paper explores the potential of performance-based approaches to foster 'perezhivanie'

and support the development of pre-service teachers. 'Perezhivanie', as defined by Vygotsky and Stanislavsky, encompasses the combination of emotion, cognition, and activity, without privileging any single component. During the course of a beginning teacher's professional journey, activity and cognition become inextricably linked with emotional expression. Moreover, 'perezhivanie' is seen as a precursor to empathy and compassion, as Stanislavsky himself noted.

The forum theatre method, employed in this study, provided pre-service teachers with the opportunity to engage with real-life situations and gain insights into the perspectives of their learners. This embodied practice of self-awareness and identification with others enabled trainee teachers to form their professional identity through social interaction, while also exploring the motives and reasoning behind their own actions and those of the individuals they interact with.

The findings of this research suggest that the performance-based approach offers a valuable avenue for cultivating 'perezhivanie' and facilitating pre-service teachers' reconsideration of their lived experiences.

This study builds upon the existing literature exploring the challenges faced by pre-service teachers during their teaching practicum. The data gathered from student assignments and reflections reveals the complex process of 'teacherly becoming' as pre-service teachers navigate their personal and educational backgrounds to shape their professional identities.

Funding

No external funding was received for this research.

Institutional Review Board Statement

The study was conducted in accordance with the Declaration of Helsinki, and approved by the Institutional Review Board (or Ethics Committee) of University of Science and Technology "MISIS" (protocol code 24041974, 28 February, 2024).

Informed Consent Statement

Informed consent was obtained from all subjects involved in the study.

Data Availability Statement

The data is unavailable due to privacy or ethical restrictions.

Conflicts of Interest

The author declares no conflict of interest.

References

- [1] Schulman, L.S., 1992. Toward a pedagogy of cases. In: J. Shulman, J.H. (eds). *Case study methods in teacher education*. Teachers College Press: New York, NY, USA. pp. 1–30.
- [2] Goffman, E., 1972. *Encounters: Two Studies in the Sociology of Interaction*. Penguin, Harmondsworth.
- [3] Griggs, T., 2001. Teaching as acting: Considering acting as epistemology and its use in teaching and teacher preparation. *Teacher Education Quarterly*, 28(2), 23–37.
- [4] Greene, M., 1995. *Releasing the imagination: Essays on education, the arts, and social change*. Jossey-Bass: San Francisco, CA, USA. pp. 1–240.
- [5] Barrell, B.R.C., 1992. *The case for conceptualizing teaching as an art [Doctoral dissertation]*. Toronto: University of Toronto. pp. 1–304.
- [6] Blunden, A., 2016. Translating Perezhivanie into English. *Mind, Culture, and Activity*. 23(4), 274–283. DOI: <https://doi.org/10.1080/10749039.2016.1186193>
- [7] Benesch, S., 2017. *Emotions and English Language Teaching: Exploring Teachers' Emotion Labor*, 1st ed. Routledge: New York, NY, USA. pp. 1–206. DOI: <https://doi.org/10.4324/9781315736181>
- [8] Feryok, A., 2020. Perezhivanie and Experiencing in Language Teacher Development. *European Journal of Applied Linguistics and TEFL*. 9(2), 14–29.
- [9] Golombek, P., Doran, M., 2014. Unifying cognition, emotion, and activity in language teacher professional development. *Teaching and Teacher Education*. 39(1), 102–111.
- [10] Vygotsky, L. S., 1971. *The psychology of art*. MIT press: Cambridge, MA, USA. pp. 1–306.
- [11] Rubtsova, O., Daniels, H., 2016. The Concept of Drama in Vygotsky's Theory: Application in Research. *Cultural-Historical Psychology*. 12(3), 189–207.
- [12] Stanislavski, K., 1988. *An Actor Prepares*. Methuen: London, UK. pp. 1–200.
- [13] Boal, A., 1992. *Games for actors and non-actor*, 1st ed. Routledge: London, UK. pp. 1–73.
- [14] Schechner, R., 2002. *Performance studies*, 1st ed. Routledge: London, UK. pp. 1–119.
- [15] Prendergast, M., Saxton, J., 2009. *Applied theatre: In-*

- ternational case studies and challenges for practice, 1st ed. Intellect: Bristol, UK, pp. 1–227.
- [16] Spreng, R.N., McKinnon, M.C., Mar, R. A., Levine, B., 2009. The Toronto empathy questionnaire: Scale development and initial validation of a factor-analytic solution to multiple empathy measures. *Journal of Personality Assessment*. 91(1), 62–71. DOI: <https://doi.org/10.1080/00223890802484381>
- [17] Guerretaz, A., Zahler, T., Sotirovska, V., Boyd, A., 2020. ‘We acted like ELLs’: A pedagogy of embodiment in preservice teacher education. *Language Teaching Research*. 26(2), 1274–1298. DOI: <https://doi.org/10.1177/1362168820909980>
- [18] Vorkapic, S.T., Ruzic, N., 2013. Measuring Empathy in Future Preschool Teachers: Implications for Study Program Modification. *International Journal of Psychology and Behavioral Sciences*. 3(6), 188–195.
- [19] Reeves, A., Nyatanga, B., Neilson, S.J., 2021. Transforming empathy to empathetic practice amongst nursing and drama students. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 26(2), 358–375. DOI: <https://doi.org/10.1080/13569783.2021.1876556>
- [20] Giroux, H.A., 1988. Teachers as Intellectuals: Toward a Critical Pedagogy of Learning. Bergin & Garvey: Westport, USA. pp. 1–296.
- [21] Wang, Y., Wang, X., Zhang, H., 2001. Teacher-student relationship in grade 3-6 of primary school: Its structure, patterns and development. *Psychological Development and Education*. 17(3), 16–21.
- [22] Boyer, W., 2010. Empathy development in teacher candidates. *Early Childhood Education Journal*. 38(4), 313–321. DOI: <https://doi.org/10.1007/s10643-010-0419-8>
- [23] Parsons, S.C., Brown, P.U., 2001. Educating for diversity: An invitation to empathy and action. *Action in Teacher Education*. 23(3), 1–4. DOI: <https://doi.org/10.1080/01626620.2001.10463068>
- [24] Navarro-Mateu D., Franco-Ochoa J., Valero-Moreno S., et al., 2019. To be or not to be an inclusive teacher: Are empathy and social dominance relevant factors to positive attitudes towards inclusive education? *PLoS ONE* 14(12), e0225993. DOI: <https://doi.org/10.1371/journal.pone.0225993>
- [25] Gonzalez, K.A., Riggle, E.D.B., Rostosky, S.S., 2015. Cultivating positive feelings and attitudes: A path to prejudice reduction and ally behavior. *Translational Issues in Psychological Science*. 1(4), 372–381.
- [26] Stephan, W.G., Finlay, K., 1999. The Role of Empathy in Improving Intergroup Relations. 55(4), 729–743.
- [27] Weisz, E., Zaki, J., 2018. Motivated empathy: A social neuroscience perspective. *Current Opinion in Psychology*. 24, 67–71.
- [28] Cotton, K., 2001. Developing Empathy in Children and Youth. Available from: <https://educationnorthwest.org/sites/default/files/DevelopingEmpathyinChildrenandYouth.pdf> (cited 16 December 2024).
- [29] Black, H., Phillips, S., 1982. An Intervention Program for the Development of Empathy in Student Teachers. *The Journal of Psychology*. 112(2), 159–168.
- [30] Murphy, H., Tubritt, J., O’Higgins Norman, J., 2018. The role of empathy in preparing teachers to tackle bullying. *Journal of New Approaches in Educational Research*. 7(1), 17–23. DOI: <https://doi.org/10.7821/naer.2018.1.261>
- [31] Dolby, N., 2013. The decline of empathy and the future of liberal education. *Liberal Education*. 99(2), 60–64.
- [32] Yoo, J., Loch, S., 2016. Learning bodies: What do teachers learn from embodied practice? *Issues in Educational Research*. 26(3), 528–542.
- [33] Puspitaloka, N., Syarif, H., Ermanto, 2021. Teacher’s Perception on How Multisensory Approach in Teaching Reading for EYL with Dyslexia. *Proceedings of the Ninth International Conference on Language and Arts (ICLA 2020)*; West Sumatra, Indonesia; 28 February 2020. pp. 1–303. DOI: <https://doi.org/10.2991/assehr.k.210325.033>
- [34] Worthy, J., DeJulio, S., Svrcek, N., et al., 2016. Teachers’ understandings, perspectives, and experiences of dyslexia. *Literacy Research: Theory, Method, and Practice*. 65(1), 436–453. DOI: <https://doi.org/10.1177/2381336916661529>
- [35] Goleman, D., 1998. Working with emotional intelligence, 1st ed. Bantam Books: New York, NY, USA. pp. 1–404
- [36] Vasilyuk, F., 1991. The psychology of experiencing. Harvester Wheatsheaf: Birmingham, UK. pp. 1–198.
- [37] Bayley, A., 2018. Posthuman Pedagogies in Practice: Arts based Approaches for Developing Participatory Futures. Palgrave-Macmillan: London, UK. pp. 1–237.
- [38] Blumer H., 1969. Symbolic Interactionism: Perspective and method, 1st ed. Prentice Hall: Englewood Cliffs, NJ, USA. pp. 1–430.
- [39] Moustakas, C., 1994. Phenomenological research methods. SAGE Publications: New York, USA, pp. 1–319. DOI: <https://doi.org/10.4135/9781412995658>
- [40] Horasan-Doğan, S., 2022. Performance-based Teacher Education: The Impacts of a Creative Drama Course on Pre-service Teachers’ Beliefs. *Journal of Language, Identity & Education*. 23(4), 575–589. DOI: <https://doi.org/10.1080/15348458.2021.2008252>
- [41] Briones, E., Gallego Álvarez, T., Palomera, R., 2022. Creative Drama and Forum Theatre in initial teacher education: Fostering students’ empathy and awareness of professional conflicts. *Teaching and Teacher Education*. 117, 1–12. DOI: <https://doi.org/10.1016/j.tate.2022.103809>