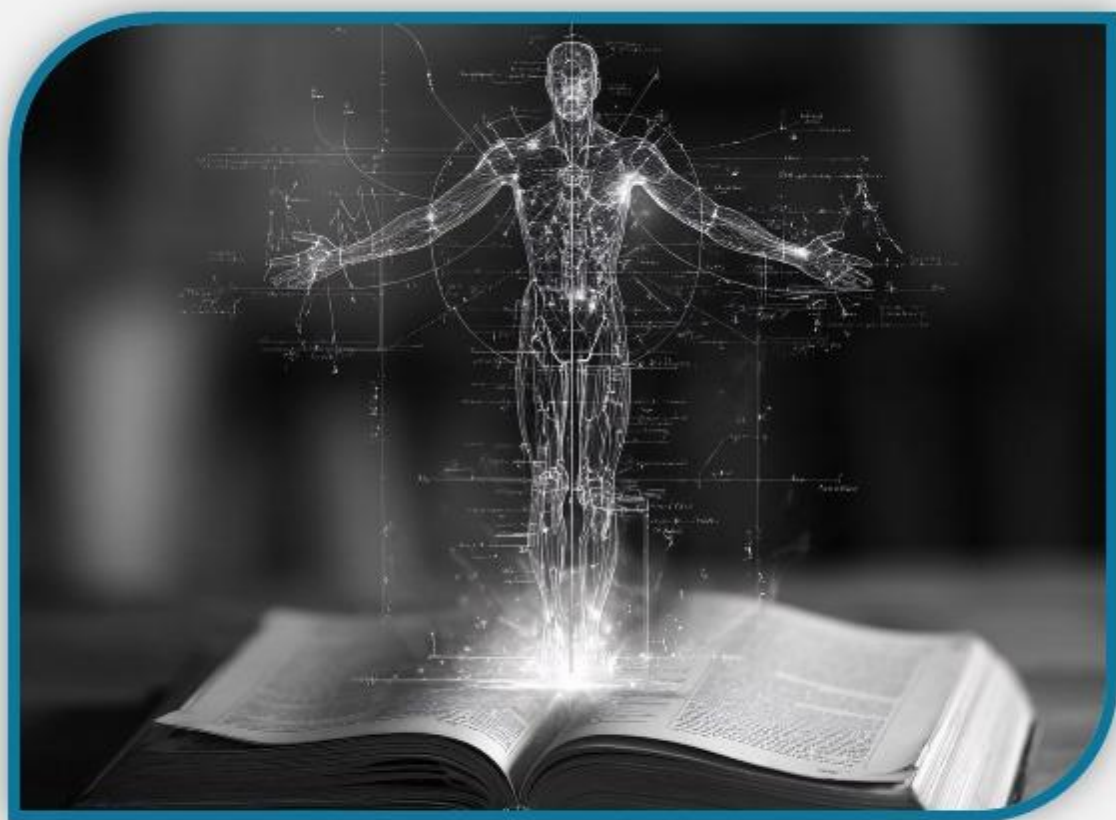# NEW CONCEPTS AND ADVANCED STUDIES IN EDUCATIONAL SCIENCES

All Sciences Academy

NEW CONCEPTS AND ADVANCED STUDIES IN EDUCATIONAL SCIENCES

Editor
Assoc. Prof. Dr. Yavuz DEĞİRMENCİ

New Concepts and Advanced Studies in Educational Sciences
Editor: Assoc. Prof. Dr. Yavuz DEĞİRMENCİ

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CONTENT

Willingness to Communicate in EFL Classes With Artificial Intelligence Integration

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ABSTRACT

This chapter explores the concept of willingness to communicate in English as a foreign language classrooms and examines how artificial intelligence tools can support its development. Drawing on MacIntyre et al.'s (1998) six-layer heuristic model of willingness to communicate, the chapter analyzes how communication behavior, behavioral intention, situated antecedents, motivational propensities, affective-cognitive context, and social and individual context affect learners' readiness to engage in English communication. Each layer is mapped with artificial intelligence applications, including chatbots, adaptive tutoring systems, speech recognition software, and intercultural simulation platforms, which can reduce communication anxiety, enhance motivation, and self-confidence. It also highlights how artificial intelligence integration creates personalized, low-stress, and engaging environments that encourage learners to initiate and sustain communication. It is concluded that thoughtful pedagogical use of artificial intelligence can transform English as a foreign language classrooms into interactive environments that nurture willingness to communicate and prepare learners for authentşc global communication.

Keywords – Artificial intelligence, English as a foreign language, willingness to communicate, language pedagogy, learner psychology

INTRODUCTION

Communication is an inevitable part of human nature. There are many different versions of communication: intrapersonal, interpersonal, mass, and computer-mediated. In the context of English as a foreign language (EFL), educators focus on interpersonal communication because the learners are expected to create, maintain, and end a conversation in their interactions. The main purpose of the recent foreign language (FL) pedagogy is to raise communicatively competent learners. Speech is a substantial element in speaking, but the extent to which people speak varies from person to person (McCroskey and Baer, 1985) because, traditionally, learners may be reluctant to engage in communication in FL because of several linguistic, psychological, and contextual obstacles. FL educators may observe that some learners with high linguistic competence don't want to communicate in the target language, while others don't miss any moments to communicate (MacIntyre et al., 1985). This difference in the extent of speaking among them can be explained by the term 'willingness to communicate' (WTC) (McCroskey and Baer, 1985). A higher WTC level can help a greater FL achievement and successful communication in the FL, which makes the power of WTC worth researching in the field of EFL (Öz et al., 2015). Encouraging learners to develop their WTCs is highly important for

language learning because communication is the cornerstone of English language learning.

With the integration of technology into education, different opportunities have arisen, as it has enabled many benefits for learners. As in all educational fields, EFL can benefit from it. It can help learners by enabling more interactive, engaging, encouraging, motivating, and diverse environments and materials. Digital tools, such as computer-mediated communication and artificial intelligence (AI)-based platforms, can provide learners with a lot of alternatives to communicate, lowering anxiety and increasing motivation. AI-based communication and interactions create personalized learning experiences with countless feedback as they prepare learners for real-life communication by enabling limitless and timeless practice.

The purpose of this chapter is to explore the relationship between WTC and AI integration in EFL classrooms by investigating how various tools can affect learners' WTCs. By describing the concepts and reviewing the literature, the chapter aims to highlight effective strategies to enhance WTC with the help of AI, ultimately contributing to more fruitful, communicative, and interactive EFL environments.

THEORETICAL FOUNDATIONS OF WTC

For years, FL education has implied the importance of interaction and communication in the target language. In EFL classrooms, learners are expected to take part in communication from daily life issues to cultural debates. To achieve this, from a starter level to a proficient and fluent one, learners should desire to do so. Although it is vital to take part in communication, some learners prefer being silent, while others are highly active. The basic difference between those groups (or even among individuals in the same group) can be explained by WTC. WTC in EFL refers to a learner's readiness and intention to start communicating in English when enough opportunity is provided, either in or outside of the classroom (MacIntyre, 2007). It includes the linguistic abilities of a learner as well as their psychology, social circumstances, and emotions towards using English. To exemplify, a learner may discuss the pros and cons of technology; nonetheless, they can't do it because of shyness or fear. It means that WTC is a vital aspect in communication for performance.

According to Zarribanadi et al. (2019), the WTC model emphasizes how psychological, linguistic, and communication factors affect WTC. Using a pyramid-shaped structure, the heuristic model put out by MacIntyre et al. (1998) illustrates possible impacts on WTC in the FL and starts at the moment of communication and is impacted by short-term and long-term circumstances, emphasizing how some things are immediate while others have distant impacts. This model is represented in Figure 1. There are six layers of WTC: 1) communication behavior, 2) behavioral intention, 3) situated antecedents, 4) motivational propensities, 5) affective-cognitive

context, and 6) social and individual context (MacIntyre et al., 1998). While the first three layers are situational, the last three layers are outlying, stable, and commonly practicable effects on WTC (MacIntyre and Wang, 2021). The six layers are explained in detail, mapping AI-based tools and benefits for teaching the EFL process in the next section. Easy participation, the attraction of speaking in front of the class, the chance to practice speaking English, the comfort of asking questions, and the comfort of asking and enjoying challenging questions are why learners are excited about class discussions (Weda et al., 2021). Some of the learners speak continuously, some of them only interact when they are engaged, and some of them don't even prefer speaking (McCroskey and Baer, 1985). When the topic is catchy, the learners are likely to engage in group discussion activities more (Weda et al., 2021). WTC, which can be affected by several factors, can significantly change over time and in different contexts (MacIntyre et al., 1985). Affective, social-psychological, linguistic, and communicative factors are all integrated into the multifaceted construct of WTC, which may be used to characterize, express, and predict the communicative behaviors of learners in a FL (Öz et al., 2015). Language learning motivation has a positive effect on WTC; nevertheless, communication anxiety negatively affects it (Wang et al., 2025). This dual impact reveals the complex nature of WTC, where positive affective variables such as motivation can be hindered by negative ones like anxiety. Therefore, examining both facilitating and hindering factors together provides a more comprehensive understanding of learners' WTCs. To clarify, it encourages learners to learn and develop their communication skills while lowering anxiety in EFL classrooms (Yashima, 2002). Even with proficient communication skills, the use of the target language spontaneously and consistently is not guaranteed (MacIntyre et al., 1998). L2 anxiety significantly affects learners' WTCs in the classroom (Lee and Hsieh, 2019) and becomes a barrier to communication (Manipuspika, 2018). The examination of WTC in FL reveals that emotional factors play a significant role in learners' WTC.

This being the case, every layer should be examined in both analytic and holistic perspectives. Focusing on one or two in isolation may lead to an incomplete understanding of learners' FL use. Therefore, a comprehensive approach that considers the full range of WTC precursors is crucial for fostering meaningful communication in EFL contexts. Promoting communication and learning requires a strong international posture, as it has an indirect impact on WTC. Understanding these factors can help educators create more effective language learning environments that foster communication in FL.
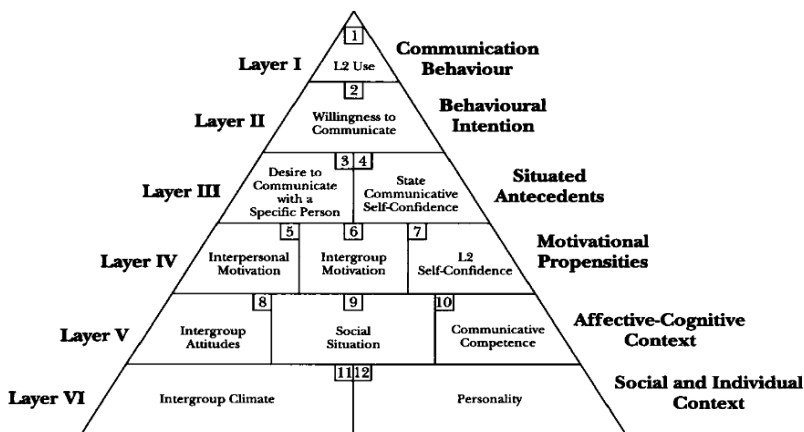
Figure 1. Heuristic Model of Variables Influencing WTC (MacIntyre et al., 1998)

MAPPING WTC WITH AI IN EFL LEARNING

Layer I: Communication Behavior

Communication, in a wide scope, is referred to as "the process of using messages to generate meaning" (Pearson et al., 2017; p:10). Those messages can be signals in verbal or nonverbal behaviors, the reactions to generate meaning can be verbal or nonverbal, as well (or can be syncronic). This top layer represents the actual use of language, which is the observable act of speaking, writing, or interacting in the FL. It is the objective of all the deeper layers in the WTC heuristic model. In terms of EFL, it can involve asking and answering questions to understand and respond in FL, discussing an idea in front of classmates, reading advertisements or books as authentic materials, and writing e-mails. Developing learners' desire to participate in communication opportunities actively should be the primary objective of the educational process (MacIntyre et al., 1998). Communication behavior occurs when a learner not only has the ability but also the willingness to act. AI can significantly enhance this layer by providing safe, low-pressure environments where learners can communicate in real time. AI-powered chatbots and conversation simulators, for instance, allow learners to practice speaking or writing with instant, nonjudgmental feedback. AI chatbots can help learners develop speaking proficiency via voice interaction, increasing WTC (Zhang et al., 2024). Furthermore, AI writing assistants can support written communication by offering vocabulary suggestions, grammar

corrections, and structural feedback, enabling learners to express themselves more accurately and fluently.

Layer II: Behavioral Intention

WTC is included in this layer. It is referred to as "readiness to enter into discourse at a particular time with a specific person or persons, using a L2" (MacIntyre et al., 1998, p:547). The readiness is to raise hands in the classroom to willingly use FL. Although one student is picked to answer, the others who raise their hands also show their intention to perform in FL, addressing the existence of WTC. Whenever enough opportunity is given to learners to communicate, their intention for communication is expressed as WTC (Rasiati and Noordin, 2011). In the classroom, learners may not directly state their reactions verbally; they can use nonverbal signals, as well. It should be known that as their attention and intention are towards the FL performance, WTC exists. Some of them may show no communication intention may be because of unbalanced psychological factors (i.e., high anxiety, low motivation, low self-efficacy, high boredom, etc.). Additionally, the reasons behind this 'no intention' address the lack of WTC. Khajavy et al. (2016) found that the classroom environment was the strongest predictor of WTC, while communication confidence and motivation also played significant roles. Similarly, Peng and Woodrow (2010) proposed a model integrating WTC, communication confidence, motivation, learner beliefs, and classroom environment in Chinese EFL classrooms. Yashima (2002) introduced the concept of "international posture" in Japanese EFL contexts, which influenced motivation and indirectly affected WTC through self-confidence. These studies highlight the importance of both individual and contextual factors in predicting WTC. To address low WTC in EFL contexts, Ayedoun et al. (2015) developed a conversational agent based on the WTC model, providing users with various daily conversation contexts to potentially increase their WTC in English.

AI can play a supportive role in facilitating WTC both inside and outside of the classroom. AI tools can develop WTC with the help of adaptive practice tasks. To exemplify, AI tutoring systems can create individualized learning environments that are suitable for learners' proficiency levels, making them feel more comfortable and ready to initiate communication. Tutor Lily is one of those tools. It enables learners to practice English authentically by offering materials/activities for all skills

based on personal pace. Gamified AI applications, including interactive storytelling or challenge-based platforms, can also develop behavioral intention by incorporating goal-directed communication tasks that motivate learners to express themselves in the FL. Additionally, visualized practices help learners mentally rehearse real-life situations, making the intention to communicate more concrete. These visualizations lower ambiguity, decrease fear of making mistakes, and increase psychological readiness. As learners take positive reinforcement from AI-based environments, their willingness to move from intention to action increases. In this sense, AI does not solely support communication after it has occurred — it plays a proactive role in facilitating the intention to communicate, thereby facilitating the progress from thought to expression.

Layer III: Situated Antecedents

The model proposed by MacIntyre et al (2018) proposes two precursors in situated antecedents: a) the desire to communicate with a specific person and b) state self-confidence (see Figure 1). There are also three connected layers of situational antecedents: cues (topic, classroom, activity, teacher), characteristics (cooperation, goals, support), underlying dimensions of characteristics (negativity, positivity, task) (Zhang et al., 2018). The situational cues, such as the topic, the classroom environment, the type of activity, and the teacher's role, can either facilitate or hinder these psychological conditions. For example, engaging topics and supportive teachers are more likely to increase willingness, while unfamiliar topics or high-stakes activities may increase anxiety. The characteristics of the interaction — whether it encourages cooperation, is suitable with clear goals, and provides emotional support — are also effective cues. The underlying dimensions of these characteristics, such as how positive or negative the environment feels and how meaningful the task is, further shape a learner's WTC. The desire to communicate with a specific person is influenced by interindividual and intergroup motivations, with affiliation and control motives being key factors (MacIntyre et al., 1998). The affiliation motive reflects a learner's desire to form social bonds and be accepted by others, which can significantly enhance the WTC with peers or teachers. When learners perceive a specific person as approachable, supportive, or similar to themselves, their desire to communicate with that person may tend to increase. On the other hand, the control motive relates to the learner's

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motivation to influence the interaction. Learners may be more willing to communicate when they feel that their ideas, sentences, or opinions matter, and they can contribute meaningfully to the conversation. These interindividual and intergroup motivations are shaped by the social dynamics of the learning environment, and they play a vital role in how learners desire to engage with a particular person. In informal situations, affiliation leads to linguistic convergence and flexibility in language choice, while control motivation results in L2 usage if interlocutors are comfortable with the language (MacIntyre et al., 1998). When learners draw on positive past experiences (i.e., successful participation or encouraging interactions), they are more likely to experience a positive state of self-confidence. Likewise, greater language knowledge can provide a stronger foundation for immediate expression, reducing hesitation and fear of failure. In contrast, unfamiliar tasks, fear of negative evaluation, or previous communication problems may lead to a fall in self-confidence. Together, these elements create the immediate psychological environment in which communication decisions are made. Situated antecedents act as a bridge between stable motivational traits and actual communicative behavior, making them a crucial layer to understand and manage in real time.

AI can positively shape both of the key components in this layer. First, the desire to communicate with a specific person can be grown through AI-based peer collaboration tools, virtual exchange platforms, and intelligent conversational agents. AI can match learners with compatible peers or virtual partners based on proficiency level and interest, encouraging meaningful one-on-one interactions. These systems can simulate authentic dialogue, allowing learners to practice real-time conversation in a supportive and low-stress environment, which can increase both their interest in others and their motivation to engage.

State self-confidence can be enhanced through AI-based adaptive feedback systems. By offering immediate, personalized corrections and encouragement during speaking or writing tasks, AI tools help reduce uncertainty and promote a sense of progress through model responses, gentle prompts, or subtle visual cues. In this regard, AI tools offer valuable support in enhancing learners' self-confidence. By providing immediate yet non-threatening feedback, AI tools can positively reinforce learners' correct language use while addressing errors latently, rather than explicit correction

that may cause shyness or anxiety. For example, speech recognition tools can provide pronunciation feedback in a non-judgmental manner, and writing assistants can suggest improvements without highlighting or punishing mistakes. This builds learners' temporary self-confidence in communicative situations, which is crucial for actual participation. As these tools adapt to personal learning patterns, they create a psychologically safe environment where learners are more likely to show their WTCs.

Layer IV: Motivational Propensities

Motivational propensities form how much effort and willingness a learner spends on communicative situations, especially before actual performance. There are three precursors: a) individual motivation, b) intergroup motivation, and c) L2 self-confidence (MacIntyre et al., 1998). Interpersonal motivation is referred to as a type of motivation that is led toward other people (Holtforth et al., 2010). Every communication act serves a specific interpersonal purpose in an integrated way (MacIntyre et al., 1998). This means that people speak with others for a reason. They may want to make friends, ask for help, or share ideas. Their feelings and motivation are important. The motives mentioned in Layer III are encountered here again. The control motive is generally governed by a stronger interlocutor while affiliation forms the dialogue regarding personality differences (MacIntyre et al., 1998). This means that in some dialogues, one person may lead or decide what to talk about. In this regard, AI-based conversation tools — such as intelligent chatbots, virtual agents, and peer-matching systems — can support interpersonal motivation by simulating authentic dialogues and promoting purposeful interaction. Learners can engage in personalized scenarios (e.g., asking for directions, conducting an interview, or having a social chat), which reinforces their motivation to communicate in real-life contexts. These tools also provide role-based dialogue tasks where learners experience both leading (control) and affiliative roles, allowing them to build social communication skills while adapting to different interpersonal dynamics.

Intergroup motivation, contrary to interpersonal one, serves as a result of belonging to a specific group (MacIntyre et al., 1998). This means that people sometimes want to speak a language because they feel part of a group, like a culture or community. They may want to learn the language to understand the group better or to feel closer to it. This is different from

speaking just to connect with one person. In this concept, control is for power interaction between/among groups, and affiliation occurs to start or continue an agreement with one of the other group members (MacIntyre et al., 1998). This shows that people talk not only to share ideas, but also to show their place in the group. Some people speak more to lead, while others speak to build good relationships. AI tools — such as virtual reality experiences, AI-curated multimedia content, and machine translation — can significantly enhance intergroup motivation. Learners can explore EFL communities virtually, engage in culturally meaningful tasks, and receive content recommendations according to their interests and personalities. This encourages a stronger emotional connection to the English culture and increases their WTC as group members. Furthermore, AI systems can guide learners to understand power dynamics, group norms, and discourse strategies, enabling more confident and socially appropriate interactions across cultural groups.

L2 self-confidence enables learners to rely on their skills to communicate effectively in FL without fear or anxiety, which are the causes of hiding their L2 learning objectives (Fatima et al., 2020). Yashima (2002) proposes that motivation and L2 self-confidence directly affect WTC of the learners. Both instrumental and integrative motivations contribute to WTC, with instrumental motivation being a stronger predictor (Ghanbarpour, 2014). Motivation influences WTC indirectly through communication confidence (Peng & Woodrow, 2010; Khajavy et al., 2016). A significant correlation between learners' WTC and motivation has been observed in Turkish EFL contexts (Altiner, 2018). AI technologies can help learners build L2 self-confidence by offering learners personalized and unprejudiced environments for practice. Tools such as speech recognition software, pronunciation feedback systems, and AI writing assistants provide real-time guidance that affirms learners' efforts and gently corrects errors without social pressure. These tools not only improve competence but also reduce anxiety, thereby supporting the development of self-confidence towards EFL. As learners experience repeated small successes in AI tasks, their sense of capability grows, strengthening them to communicate more willingly and consistently in real-world contexts.

Layer V: Affective-Cognitive Context

Layer V is the affective cognitive context, and the components of it can be seen in Figure 2. This layer is about how learners' past experiences, thoughts, and feelings affect their EFL learning and communication, consisting of not only moments but also learners' history and attitude (MacIntyre et al., 1998). Integrativeness is the way in which learners participate in or define themselves through a specific community of L2 (Clement, 1980). AI tools like Replika or ChatGPT can simulate conversations with L2 speakers, allowing learners to practice authentic dialogues. These tools help learners feel emotionally connected to the L2 community by offering exposure to culturally relevant language, idioms, and social expressions. For example, an AI chatbot can role-play a scenario like ordering food in New York or having small talk in a London café. This repeated engagement promotes learners' sense of belonging and strengthens their integrative motivation.

Figure 2. Layer V of WTC (Adopted from MacIntyre et al., 1998)

Fear of assimilation is to be afraid of loss of communication with the native community as a result/because of participating in the community of L2 (Noels and Clement, 1994). AI-based language platforms (e.g., Duolingo or LingQ) now include bilingual support that allows learners to switch between their native language and L2 or compare both cultures. This reduces anxiety over losing touch with their native identity. For instance, a Turkish

learner can read parallel Turkish-English stories, helping them maintain a strong native language connection while progressing in English.

Being enjoyed or satisfied in EFL learning can lead learners to spend more intense and effort to learn EFL, which is referred to as motivation to learn (MacIntyre et al., 1998). AI tools also provide gamification (points, badges, daily goals) and real-time feedback, which keeps learners' interest. For example, Speakable.ai listens to learners' pronunciation and gives immediate corrective feedback, which creates a sense of progress and achievement. In turn, this strengthens intrinsic motivation, as learners feel their effort leads to visible improvement. Some AI tools even generate personalized motivational messages, improving persistence and emotional engagement.

Biber (1994) explains that social context can be affected by participants, setting, purpose, topic, and the channel of communication in the frame of a social situation. Tools like Google's Talk to Books, or AI-based intercultural modules (e.g., in Busuu), expose learners to texts, dialogues, and cultural practices from diverse English-speaking communities (e.g., UK, US, India, South Africa). This challenges stereotypes and supports positive intergroup attitudes, as learners see English not as belonging to a specific group but as a global language with multiple cultures. AI can even detect learner preferences and adjust content accordingly, encouraging open-mindedness and developing cultural intelligence. Celce-Murcia et al. (1995) propose five components of communicative competence, which are linguistic, discourse, actional, sociocultural, and strategic competencies. Linguistic competence is about knowing the grammar and words of a language. AI grammar checkers like Grammarly and Write & Improve analyze learners' writing in real time and highlight errors in syntax, morphology, and vocabulary. For instance, Grammarly flags verb tense errors and explains the rule, which supports internalization. Discourse competence is using those words and sentences in the right order to convey a clear meaning. Tools like ChatGPT and Quillbot help learners organize texts or dialogues logically. When learners write an email or a story, the AI can offer restructuring suggestions for better cohesion and coherence. Actional competence means using the correct expressions for different situations, like asking for help or making a request. AI tools like ELSA Speak and SpeakPal provide context-specific prompts: making complaints, requests, or apologies.

The AI gives feedback on whether the learner used an appropriate expression and suggests alternatives if not. Sociocultural competence helps learners speak politely and correctly based on culture. Platforms like BBC Learning English (with AI-based content) or ChatGPT role-plays can simulate formal/informal contexts and help learners practice how to greet, apologize, or thank appropriately in British or American English. For example, the AI can show differences between "Cheers!" and "Thank you very much." Finally, strategic competence is about solving problems in communication, such as guessing a word or asking for repetition. AI tools model paraphrasing, topic-shifting, and clarification strategies. For instance, if a learner says something unclear to ChatGPT, it may ask, "Do you mean…?"—teaching the learner how to handle communication breakdowns. Tools like LingQ encourage guessing unknown words from context, improving problem-solving during interaction. All of these competences work together during speaking or listening, especially when learners are in different situations and need to think quickly. If learners feel confident and have positive past experiences, they are more likely to use these skills and join in communication.

Layer VI: Social and Individual Context

The communication context is the result of the interaction between the person and the society; the former represents the combination of personal characteristics, while the latter is where the person grows up (MacIntyre et al., 1998). The level of interaction is affected by the attitude in a positive or negative way (Gardner, 1985). When learners have a positive attitude toward the language, the culture, or the learning process itself, they are more likely to take part in communication and enjoy using the language. On the other hand, a negative attitude can reduce their WTC, even if they have good language skills. These attitudes are shaped by personal experiences and also by the society or environment where the learner lives and learns. In some cultures, speaking out is encouraged, while in others, being quiet is seen as respectful. Such norms affect how much a learner feels comfortable or expected to speak in English. The role of country policies on language and EFL use outside classes is also an essential factor that significantly impacts learners' WTC. The learners' environment, where they lack opportunities to use the language outside of the classroom, plays a significant role in WTC.

Educators' communication behavior may also be influenced by the way they instruct and provide appropriate feedback during interactions with learners (Öz et al., 2015). Additionally, they can increase the level of WTC by ending the lesson by thanking them, as it expresses gratitude for learners' efforts and achievements (Fan, 2022).

AI tools can play a powerful role in shaping learners' social and individual contexts, particularly by increasing exposure, personalization, and cultural access. In contexts where societal support for EFL is low or daily communication in English is limited, AI tools provide learners with access to authentic interaction, helping to compensate for a lack of real-world communication opportunities. For example, in environments where learners do not hear or use English outside class, AI chatbots offer simulated conversations. They can help learners develop speaking skills via voice interaction (Zhang et al., 2024), increasing the level of WTC. In terms of individual characteristics, AI systems adapt to different learner profiles. For instance, introverted learners, who may feel anxious in face-to-face settings, can benefit from asynchronous interactions with AI. These tools help reduce communication anxiety while still supporting speaking practice. On the other hand, more extroverted learners may benefit from real-time voice-based AI feedback tools such as Speechling or SpeakPal, which simulate natural conversation with immediate correction and encouragement. Culturally, AI tools can be designed to promote positive attitudes toward English by integrating intercultural content. Tools like LingQ or Mondly AR, for example, immerse learners in English through real-life cultural scenarios, increasing both motivation and integrative orientation. This is especially impactful in societies where English is seen as a tool for global citizenship or career success. Moreover, AI-based teacher assistants can also shape classroom-level social context. Tools like Grammarly EDU or AI feedback generators help teachers give timely, personalized praise or correction, which develops learners' self-confidence. Ending lessons with AI-generated personalized feedback or reflective prompts. Finally, on a policy level, AI enables equitable access to English communication for learners in under-resourced areas. AI language learning apps can reach remote learners and offer them the same level of linguistic input and feedback as learners in urban, resource-rich settings, thereby bridging societal gaps in English exposure and supporting greater WTC.

CONCLUSION

The WTC model proposed by MacIntyre et al. (1998) offer a comprehensive framework for understanding the dynamic and multifaceted nature of language communication. This six-layered model illustrates how linguistic, psychological, and social variables interact from moment-to-moment decision-making to long-term personal and societal influences. Compared to learners with lower WTC, the ones with higher WTC typically have more ambitious learning objectives, show more interest in other nations, and choose a wider range of approaches to reach their objectives (Fujii, 2023).

Throughout this study, each layer has been examined concerning AI tools used in EFL learning. Various forms of discussion, such as group or pair work, presentations, debate lessons, and activities, should be used intensively to enable learner-centeredness (Weda et al., 2021). In digital environments, social media platforms enhance motivation, confidence, and language proficiency, contributing to increased WTC (Jannah et al., 2024). As AI can improve learners in all skills of English, providing them with various contexts to perform and limitless practice, WTC can be developed with the help of AI. From building communicative competence and reducing anxiety in immediate situations to shaping long-term attitudes and motivation, AI tools have demonstrated a strong capacity to support learners across the entire WTC pyramid. Notably, AI enhances exposure to authentic language, offers personalized feedback, simulates intercultural communication, and creates safe spaces for practice, particularly benefiting learners with limited real-life opportunities or affective barriers. Additionally, AI can make the learners more autonomous in practice. This enables that too shy, anxious, demotivated, or/and unwilling learners can also become willing to communicate in EFL.

It is evident that when used thoughtfully, AI can be a powerful collaboration stakeholder in developing learners' WTC by addressing both internal and external factors. As EFL education continues to evolve, integrating AI in pedagogically meaningful ways may not only enhance language proficiency but also empower learners to become confident, active communicators in diverse global contexts.

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Music Related Courses In Undergraduate Theater/Acting Programs In Turkish Universities[1]

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[1] Bu çalışma Doç. Dr. Sercan ÖZKELEŞ ve Doç. Dr. Züleyha EŞİGÜL danışmanlığında yürütülen Ceren ALŞAN KALAFAT'ın yazdığı "Lisans Düzeyinde Tiyatro/Oyunculuk Öğretim Programlarında Görev Yapan Öğretim Elemanlarının Müzik İle İlgili Derslere İlişkin Görüşleri" isimli yüksek lisans tezinden üretilmiştir.

ABSTRACT

The examination of music-related courses within undergraduate curricula of universities that offer theatre/acting education emerges as a multidimensional necessity in terms of teaching and learning. Theatre as an art form has historically developed in close interaction with music, and in stage performance, music plays a significant role in creating atmosphere, enhancing dramatic meaning, and reflecting the inner world of the character. Therefore, equipping actors with competencies such as musical sensitivity, rhythmic awareness, voice control, and vocal techniques enhances their artistic expressiveness. Modern acting education requires a holistic approach that encompasses not only verbal performance but also body, voice, rhythm, and musicality; thus, the scope, depth, and pedagogical purpose of music-related courses within curricula indicate the extent to which this holistic structure is achieved. Additionally, whether these courses are compulsory or elective, their credit structure, and their level of content reveal the degree to which the program supports professional competencies. While music-integrated conservatory models are common in international theatre education, content analysis provides critical data for comparing, updating, and improving programs in Türkiye in relation to these standards. Moreover, the examination of such courses allows for the evaluation of the level of collaboration between theatre and music departments, the presence of creative and innovative educational practices, and the extent to which students are prepared for diverse performance contexts. Consequently, such an analysis goes beyond merely reviewing a course list; it reveals the quality, contemporaneity, multidimensionality, and artistic depth of theatre education, making it essential for curriculum development, policy formation, and the enhancement of artistic training.

Key Words – Theater and Music, Acting, Acting Education, Theater Aducation, Music in Theater

INTRODUCTION

Since the earliest history of humanity, music has been associated with dramatic activities. Within these activities, it is known that in the dramatic practices that evolved into the performing art we call theater, music was used effectively to convey dramatic meaning.

Before theater evolved as an art form, dramatic form and musical elements within rituals functioned as two essential components complementing each other. For instance, as Sever highlights, in shamanistic rituals, the shaman, as the mediator with the otherworld, would wear various masks, sing, and dance, thereby creating a mystical experience for the audience (2007, p.67). Although the quest for structural innovation in

contemporary theatre continues, it should be emphasized that a theatre style which does not draw from its own traditions cannot attain originality (Pazvantoğlu ve Can Budak 2025, 49).

In ancient Greece, during spring festivals, the dithyrambos melodies, initially performed as improvisations, were accompanied by the satyr chorus, who wore various masks, danced, and sang. Tragedy and comedy emerged from these agricultural rituals as remarkable artistic forms. Agricultural rituals honoring Dionysus, nicknamed Bromios, who "shouted with noise," were performed as summoning or awakening ceremonies. These were spring festivals featuring pantomime dances that symbolized the revival of the spirit of the land (Harrison, 2020, pp.50-51).

Solo playwriting offers a unique expressive domain in the art of theatre, both formally and thematically. In this form, the performer can simultaneously become the narrator, the character, the narrative space, and even the spectator, revealing the representational power of theatre in its most refined state (Akyüz, 2025a, p. 83).

Today, theater and the discipline of music continue to create dramatic unity. As Morris emphasizes, the phrase "Music is the food of the soul" illustrates both the power of music and its potential applications within acting (2002, pp.89-90). A theater performer should receive both theatrical and musical training equally, becoming proficient in both disciplines and ready to apply their skills at any moment. This is crucial because theater artists must use their voices professionally almost every day. Those whose profession depends on their voice are defined as professional voice users. Any compromise in voice quality directly affects their job performance (Bolat & Baydağ, 2015, p.2).

Individuals training as active practitioners of theatrical art must have a musical aptitude and a strong sense of rhythm. Both qualities are vital for courses in acting, speech, dance, and movement. If a student lacks these skills, it is possible to develop them; however, this requires additional time. While improving deficient skills, a student's performance in these courses may temporarily decline (Krebs, 1994, p.255). Gaillard, in his article "Acting Talent," which discusses the assessment of acting abilities in young candidates who memorize roles, songs, and poetry for exams, notes that candidates are evaluated not only on their acting skills but also on visual, auditory, and cognitive aspects. According to him, it is not enough for candidates to simply enjoy music; they must also have a good ear (Gaillard, 1994, p.30). Evaluating the musical talent of acting candidates is necessary for the theater stage because music has always been a creative element in theater.

Throughout theater history, the use of music has gone through various phases, yet one constant remains: music has always coexisted with theater. The common element uniting these two disciplines is "sound." Both arts utilize techniques developed for sound production to create auditory cues in

the human perception. Theater additionally employs techniques for producing visual and cognitive cues. Genres considered shared arts of voice and acting, such as opera, musicals, and musical theater (Murtezaoğlu, 2019, pp.22-29), originated from the collaboration of theater and music throughout history. Opera, in particular, can be said to have emerged from the holistic integration of theater and music disciplines, reminiscent of ancient Greece. The opera genre evolved in Renaissance Italy from intermezzi, small musical and entertaining sketches performed between acts. From the sixteenth century onwards, many theatrical works, particularly comedic scenes, were composed with choral songs and dances. In later centuries, opera became increasingly independent of theater, eventually being perceived as a separate performing art (Murtezaoğlu, 2019, pp.22-23).

In Türkiye, the academic foundation of theater and acting education was largely shaped by curricula established by German artists who fled the war. During the Westernization process that began with the Tanzimat era, theater also started to adopt Western styles, marking a departure from the traditional master-apprentice, non-institutional approach to education. The establishment of Darülbedayi and the subsequent transition to conservative education highlighted the importance of conducting theater and acting at an "academic" level. Theater and acting education, shaped by German influence in the early Republican period, has persisted through various phases to the present day. Despite historical shortages, deficiencies, and challenges, it has continued with great dedication and respect. At the 1997 Türkiye Theater Congress, discussions on "Problems in Theater Education in Türkiye" produced findings and solutions. According to the congress reports (Ministry of Culture, 1997, pp.159-170), the main issues in Turkish theater education include financial insufficiencies and related challenges, inadequate physical conditions, outdated curricula, instructor-related problems, student selection difficulties, unclear distinctions between academic and non-academic training, lack of communication among educational institutions, inability to develop locally adapted teaching methods, and the absence of curricula suited to the "artist-teacher" model that keep pace with contemporary developments.

The convergence of traditional folk narratives with contemporary staging practices paves the way for both cultural continuity and creative interpretation. In this context, the adaptation of fairy tales into theatre is not merely a matter of transmission but also a process of rewriting and re-creation. Adaptation should thus be regarded not as a fixed formula, but as a dynamic practice of social transformation and aesthetic reconfiguration (Akyüz, 2025b, p. 197).

The issues of curriculum inadequacy and educator training are interconnected. As Şener emphasizes, theater is a multifaceted art, and its complexity, arising from its composite nature, poses challenges for theater education. He suggests that to address these issues, the multidimensional

nature of theater must be understood, education should cover a broad scope, and if not feasible, the limits of the educational domain must be clearly defined (1976, pp.27, 29). Therefore, one source of curriculum inadequacy in Turkish theater/acting programs is the insufficient intellectual and pedagogical development of instructors. Cultural structure is one of the dominant factors shaping identities. Elements such as art, literature, language, and history constitute the components of this cultural framework (Akyüz, 2022a, p. 716). Because psychodrama relies on spontaneity, it does not require a written script and, therefore, no memorization as in scripted theatre plays (Akyüz, 2022b, p. 2).

The role of music in theater is indispensable. Elements such as dance and rhythm are developed through music classes and musical skills. Singing, breath control, improvising melodies appropriate to the play, adapting to rhythm, and using recitative techniques in both musicals and plays are all facilitated through musical education. In theater education, music is essential for convincingly conveying the actors' actions and the story of the play to the audience. Music is primarily used to enhance technical skills and interpret the play. Additionally, musical training strengthens the stage effect, making auditory and rhythmic development, choral singing, and vocal training common. In theater, music relates not only to voice perception but also to background music, songs, and musical theater or opera integration, becoming an inherent part of the internal structure. Thus, music is an essential component in both theater practice and professional actor training.

Throughout its historical development from Ancient Greece to the present, theater has produced three primary forms: tragedy, comedy, and drama, alongside subgenres such as satire, farce, vaudeville, burlesque, and clown. Given the extensive body of written texts and the 20th-century emergence of performance-based staging, actors' stage techniques must be cultivated. Developing these skills requires a rigorous educational process. Theater's multidimensional nature, as Ay states, combines poetry, literature, philosophy, history, music, dance, visual arts, aesthetics, architecture, voice, gesture, set, costume, lighting, technology, and electronics, synthesizing them into a unified art form (1976, p.19). This complexity dictates the necessary structure of training for aspiring theater artists.

Şener highlights the need for comprehensive training across multiple disciplines. Instead of offering music as a minor subject, it should be integrated into major courses alongside other closely related disciplines. Theater's most significant feature is its composite art character, combining literature (epic, novel, story), speech, visual arts, ballet, dance, and pantomime, enriched by music, set, and architecture (1976, pp.29-30). Each stage of theater requires distinct mastery and skills, including acting, directing, dramaturgy, music, dance, and design. Students must specialize in the areas they wish to pursue. Turkish conservatories, faculties, and

universities providing acting education include these disciplines as auxiliary courses within their curricula.

Regarding the curriculum for music in theater education, Krebs at the Berlin State Acting School provides recommendations based on his country's acting programs. According to him, first-year music classes should focus solely on developing auditory perception and listening skills. In improvisation classes, relationships expected between actors should be explored, while voice and body training should emphasize taking cues from scene partners. Interval training, major and minor tonalities, monophonic and polyphonic requirements, and rhythm exercises using simple and complex percussion should be included. The body is considered the primary rhythmic instrument. Music notation should be reviewed, and canon exercises conducted to practice polyphony. Actors must also learn musical terminology for future work with répétiteurs (Krebs, 1994, pp.255-256).

Not all acting candidates entering training via talent exams possess advanced musical and vocal skills. Krebs notes that students claiming "I'm not musically inclined" often mean their voice is weak or their ear is undeveloped. These students generally require additional instruction, and first-year group and solo work is highly beneficial. Otherwise, deficiencies may hinder professional careers (Krebs, 1994, p.256).

When considering singing and acting together, multiple factors must be addressed: maintaining acting quality while singing, sustaining vocal quality during performance, achieving dramatic freedom within structured music, understanding music's effect on body movement, and aligning rhythm and voice with character psychology. Maintaining connection with the conductor and orchestra, interacting with fellow actors, sustaining physical and emotional states, preserving dramatic focus during repetitions, and maintaining theatrical concentration are essential aspects of actor training (Sever, 2007, p.69).

Dedicated rehearsal time should be allocated for musical sections, particularly for students with weak musical ears. This ensures that the absence of musical skills does not necessitate excluding a song or role from a performance (Krebs, 1994, p.258). In summary, music education aimed at training theater artists should encompass all vocal structures and forms, ensuring actors develop expertise in musical and vocal domains. Music occupies a privileged and indispensable position within theater education.

Historical Development of Theater/Acting Education in Türkiye

There are limited sources regarding pre-Republic acting education. Traditional Turkish theater consisted of meddah, orta oyunu, and Karagöz forms. Western-style theater only began developing in the Ottoman Empire during the Tanzimat period, and it took many years for Western theatrical practices to become established. Until the founding of Darülbedayi, acting

education outside the palace was conducted through master-apprentice relationships (And, 1994, p.78).

During the Tanzimat era, Western cultural institutions began to emerge in the Ottoman capital. In an effort to institutionalize Western culture, Sultan Abdülmecit attempted to establish the Muzika-yi Hümayun to teach stage arts to Turkish youth; however, this initiative was interrupted by his death (Sevengil, 1962, p.16).

The first institution conducting theater education before the Republic was Darülbedayi, established on October 27, 1914, under Istanbul Municipality. Initially opened as a Western-style conservatory, Darülbedayi, officially Dârü'l-bedâyi-i Osmâni, gradually shifted from an educational institution to a subsidized theater company. Darülbedayi was the first conservatory established in the Ottoman Empire.

During World War I and the Armistice years, Darülbedayi lost its conservatory character but retained its theater function. With the proclamation of the Republic, cultural initiatives accelerated. Theater was recognized as a vital medium for disseminating ideas and culture, and during the early Republican years, special importance was given to theater to cultivate national consciousness. As a result, a theater school and a national theater were established. French director André Antoine was initially appointed head of Darülbedayi but returned to France with the outbreak of World War I. In 1927, Muhsin Ertuğrul assumed leadership, establishing a continuous repertoire and a subsidized theater, revitalizing Istanbul's cultural life. During his tenure, a second theater building was added. Following the recognition of acting as a serious profession after the Republic, education and training gained momentum. Mustafa Kemal Atatürk supported and encouraged theater artists, emphasizing the cultural significance of theater and the status of artists (Belediyeler Kanunu, 1930).

Following Ankara's developments, a State Conservatory was also established in Istanbul. Founded on September 14, 1925, to cover all Turkish and Western music genres, Istanbul University State Conservatory became the Mimar Sinan Fine Arts Faculty Theater Department in 1971, marking the establishment of a second academic theater conservatory in Istanbul. Music has been a significant element in forming collective memory and facilitating cultural transmission since the oral cultural history of humankind (Eşigül ve Eşigül, 2021, p. 36).

Today, theater education is provided in state conservatories, fine arts faculties, and private foundations. Students are selected through talent exams. Prospective actors are tested for abilities in perceiving, identifying, distinguishing, and analyzing musical sounds. Tests measure pitch recognition, repetition of single and double tones, melodic and rhythmic memory, and singing skills, which remain integral to both educational and professional careers (Tunca, 2011, pp.153-154).

Individuals engaged in music therapy often take part as musicians in Playback Theatre performances. Beyond musical talent, the musician's capacity for empathy and spontaneity is also of great importance (Akyüz, 2022c, p. 8). In the field of music, for instance, in Yavuz Çetin's songs such as Grand Cherokee and Yaşamak İstemem—whose lyrics were written by himself—elements of dark humor are evident. Similarly, the band Grup Vitamin, through its use of irony and parody, can be seen as satirizing popular culture music (Akyüz, 2019, p. 11).

The examination of music-related courses within undergraduate curricula of universities that offer theatre/acting education emerges as a multidimensional necessity in terms of teaching and learning. Theatre as an art form has historically developed in close interaction with music, and in stage performance, music plays a significant role in creating atmosphere, enhancing dramatic meaning, and reflecting the inner world of the character. Therefore, equipping actors with competencies such as musical sensitivity, rhythmic awareness, voice control, and vocal techniques enhances their artistic expressiveness. Modern acting education requires a holistic approach that encompasses not only verbal performance but also body, voice, rhythm, and musicality; thus, the scope, depth, and pedagogical purpose of music-related courses within curricula indicate the extent to which this holistic structure is achieved. Additionally, whether these courses are compulsory or elective, their credit structure, and their level of content reveal the degree to which the program supports professional competencies. While music-integrated conservatory models are common in international theatre education, content analysis provides critical data for comparing, updating, and improving programs in Türkiye in relation to these standards. Moreover, the examination of such courses allows for the evaluation of the level of collaboration between theatre and music departments, the presence of creative and innovative educational practices, and the extent to which students are prepared for diverse performance contexts. Consequently, such an analysis goes beyond merely reviewing a course list; it reveals the quality, contemporaneity, multidimensionality, and artistic depth of theatre education, making it essential for curriculum development, policy formation, and the enhancement of artistic training.

In this context, the research problem has been formulated as follows: What are the music-related courses included in the undergraduate curricula of universities that offer theatre/acting education in Türkiye?

Method

This study is a descriptive research conducted within the general survey model, aiming to identify the music-related courses in the undergraduate curricula of universities that provide theatre/acting education in Türkiye. The study group consists of music courses within the

undergraduate programs in the field of theatre/acting education offered at the bachelor's level in Türkiye.

In the research, document analysis, one of the qualitative research techniques, was employed both to construct the theoretical framework related to the disciplines of theatre/acting and music, and to collect data on the music-related courses in the undergraduate curricula of universities offering theatre/acting education. Document analysis, in addition to being a data collection tool used in qualitative research, is a method that involves the systematic examination of printed and electronic materials, access to detailed information, and the analysis of data during the evaluation process (Bowen, 2009).

Music-Related Courses in Undergraduate Theater/Acting Programs in Turkish Universities

This section lists the state and foundation universities in Türkiye offering undergraduate theater/acting programs, including the faculties/conservatories, department names, and program titles.

Table 1: Universities Offering Theater/Acting Education in Türkiye (url-1)

STATE UNIVERSITIES			
University Name	**Faculty/ConservatoryName**	**Department Name**	**Program Name**
Akdeniz Üniversitesi	Antalya Devlet Konservatuvarı	Sahne Sanatları	Oyunculuk
Anadolu Üniversitesi	Devlet Konservatuvarı	Sahne Sanatları	Tiyatro
Ankara Üniversitesi	Dil Tarih ve Coğrafya Fakültesi	Tiyatro	Tiyatro
Atatürk Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Sahne Sanatları
Bursa Uludağ Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Oyunculuk
Çanakkale On Sekiz Mart Üniversitesi	Güzel Sanatlar Fakültesi	Tiyatro	Oyunculuk
Çukurova Üniversitesi	Devlet Konservatuvarı	Sahne Sanatları	Oyunculuk
Dokuz Eylül Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Oyunculuk
Hacettepe Üniversitesi	Ankara Devlet Konservatuvarı	Sahne Sanatları	Oyunculuk
İstanbul Üniversitesi	Devlet Konservatuvarı	Sahne Sanatları	Oyunculuk
Kafkas Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Oyunculuk
Kocaeli Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Oyunculuk
Mimar Sinan Güzel Sanatlar Üniversitesi	İstanbul Devlet Konservatuvarı	Sahne Sanatları	Tiyatro

Muğla Sıtkı Koçman Üniversitesi	Bodrum Güzel Sanatlar Fakültesi	Sahne Sanatları	Sahne Sanatları
Ordu Üniversitesi	Müzik ve Sahne Sanatları Fakültesi	Tiyatro	Oyunculuk
Selçuk Üniversitesi	Dilek Sabancı Devlet Konservatuvarı	Sahne Sanatları	Tiyatro
Süleyman Demirel Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Oyunculuk
Van Yüzüncü Yıl Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Oyunculuk
Zonguldak Bülent Ecevit Üniversitesi	Devlet Konservatuvarı	Sahne Sanatları	Tiyatro

FOUNDATION UNIVERSITIES			
University Name	**Faculty/Conservatory Name**	**Department Name**	**Program Name**
Bahçeşehir Üniversitesi	Konservatuvar	Sahne Sanatları	Sahne Sanatları
Beykent Üniversitesi	Güzel Sanatlar Fakültesi	Oyunculuk	Oyunculuk
Doğuş Üniversitesi	Sanat ve Tasarım Fakültesi	Oyunculuk	Oyunculuk
Haliç Üniversitesi	Konservatuvar	Tiyatro	Tiyatro
İhsan Doğramacı Bilkent Üniversitesi	Müzik ve Sahne Sanatları Fakültesi	Sahne Sanatları	Tiyatro
İstanbul Aydın Üniversitesi	Güzel Sanatlar Fakültesi	Drama ve Oyunculuk	Drama ve Oyunculuk
İstanbul Ayvansaray Üniversitesi	Güzel Sanatlar, Tasarım ve Mimarlık Fakültesi	Tiyatro	Tiyatro
İstanbul Bilgi Üniversitesi	İletişim Fakültesi	Sanat ve Kültür Yönetimi	Sahne ve Gösteri Sanatları Yönetimi
İstanbul Okan Üniversitesi	Konservatuvar	Tiyatro	Tiyatro
İstanbul Yeni yüzyıl Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Sahne Sanatları
Kadir Has Üniversitesi	Sanat ve Tasarım Fakültesi	Tiyatro	Tiyatro
Maltepe Üniversitesi	Güzel Sanatlar Fakültesi	Sahne Sanatları	Sahne Sanatları
Nişantaşı Üniversitesi	Konservatuvar	Sahne Sanatları	Sahne Sanatları (oyunculuk)
Yeditepe Üniversitesi	Güzel Sanatlar Fakültesi	Tiyatro	Tiyatro
İstanbul Okan Üniversitesi	Konservatuvar	Tiyatro	Tiyatro

In Türkiye, a total of 33 universities offer undergraduate-level theater/acting education, including 19 state universities and 14 foundation universities.

Table 2: Music-Related Courses in the Acting Program at Akdeniz University
Antalya State Conservatory (url-2)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-	-Solfej I -Enstruman I
4th Semester	-	-Solfej II -Enstruman II
5th Semester	-	-Ses ve Konuşma V -Şan I -Enstruman III
6th Semester	-	-Ses ve Konuşma VI -Şan II -Enstruman IV -Müzik Kültürü
7th Semester	-	-Koro I -Enstruman V
8th Semester	-	-Koro II -Enstruman VI

As shown in Table 2, no compulsory music courses are included throughout
the eight semesters. From the third semester onwards, elective courses
related to music, such as solfège, instrument, voice, music culture, and choir,
are offered.

Table 3: Music-Related Courses in the Theater Program at Anadolu University State
Conservatory (url-3)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Şan-Solfej I	-
2nd Semester	-Şan-Solfej II	-
3rd Semester	-Şan-Solfej III	-Türk Müzikalleri
4th Semester	-Şan-Solfej IV	-Batı Müzikalleri
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-Müzikli Tiyatro I
8th Semester	-	-Müzikli Tiyatro II

As seen in Table 3, compulsory voice-solfege training is provided during the
first four semesters. Elective courses include Turkish Musicals in the third
semester, Western Musicals in the fourth semester, and Musical Theater in
the seventh and eighth semesters.

Table 4: Music-Related Courses in the Theater Program at Ankara University
Faculty of Languages and History-Geography (url-4)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Müzikal İşitme ve Okuma I -Şarkı I	Türk Halk Müziği -Türk Sanat Müziği -Bağlama -Gitar -Çok Sesli Koro -Keman -Müzik -Caz Tarihi
2nd Semester	-Müzikal İşitme ve Okuma II -Şarkı II	-Müzik -Türk Halk Müziği -Türk Sanat Müziği -Bağlama -Gitar
3rd Semester	-Müzikal İşitme ve Okuma III -Müzikal İşitme ve Okuma Öğrenci Çalışması III	-
4th Semester	-Müzikal İşitme ve Dans IV -Müzikal İşitme ve Dans Öğrenci Çalışması IV	-
5th Semester	-Toplu Şarkı I	-Türk Müziği ve Genel Kültürü
6th Semester	-Toplu Şarkı II	-Türk Müziği ve Genel Kültürü
7th Semester	-Tiyatro Şarkıları I	- Müzik Çal
8th Semester	-Tiyatro Şarkıları II	- Oyun Müziği I

According to Table 4, the Ankara University theater program curriculum includes compulsory music courses throughout eight semesters. These courses are: "Musical Hearing and Reading" and "Singing" in the first and second semesters; "Music Hearing and Reading" in the third semester; "Musical Hearing and Dance" in the fourth semester; "Group Singing" in the fifth and sixth semesters; and "Theater Songs" in the seventh and eighth semesters. Elective courses include Turkish Folk Music, Turkish Art Music, Baglama, Guitar, Polyphonic Choir, Violin, Music, Jazz History in the first semester; Music, Turkish Folk Music, Turkish Art Music, Baglama, Guitar in the second semester; Turkish Music and General Culture in the fifth and sixth semesters; Playing Music in the seventh semester; and Theater Music in the eighth semester.

Table 5: Music-Related Courses in the Performing Arts Program at Atatürk
University Faculty of Fine Arts (url-5)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Solfej I -Şan I	-Toplu Ses Eğitimi I
2nd Semester	-Solfej II -Şan II	-Toplu Ses Eğitimi II
3rd Semester	-Şan III	-Solfej III
4th Semester	-Şan IV	-Solfej IV
5th Semester	-Şan V	-
6th Semester	-Şan VI	-
7th Semester	-Şan VII	-
8th Semester	-Şan VIII	

As presented in Table 5, compulsory courses include Solfège in the first and
second semesters and Voice (Singing) throughout all eight semesters.
Elective courses include Group Voice Training in the first and second
semesters and Solfège in the third and fourth semesters.

Table 6: Music-Related Courses in the Acting Program at Bursa Uludağ University
Faculty of Fine Arts (url-6)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Ses Eğitimine Giriş -Solfej ve Dikte	-
2nd Semester	-Ses Eğitimi -Nota Okuma	-
3rd Semester	-Şarkı Söyleme ve Atak	-Opera Tarihi (OMKS)
4th Semester	-Şarkı Söyleme	-Popüler Müzik (OMKS)
5th Semester	-Klasik ve Geleneksel Müzikaller	-
6th Semester	-Çağdaş ve Modern Müzikaller	-
7th Semester	-Çokseslilik	-
8th Semester	-Çoksesli Şarkı Söyleme	-

As seen in Table 6, the curriculum includes compulsory music courses in all
eight semesters. These are: Introduction to Voice Training, Solfège, and
Dictation in the first semester; Voice Training, Sight-Reading in the second
semester; Singing and Attack in the third semester; Singing in the fourth
semester; Classical and Traditional Musicals in the fifth semester;
Contemporary and Modern Musicals in the sixth semester; Polyphony in the
seventh semester; and Polyphonic Singing in the eighth semester. Elective
courses include Opera History in the third semester and Popular Music in the
fourth semester.

Table 7: Music-Related Courses in the Acting Program at Çanakkale Onsekiz Mart University Faculty of Fine Arts (url-7)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Ses Ritm I	-Müzik I
2nd Semester	-Ses Ritm II	-Müzik II
3rd Semester	-Ses Ritm III	-
4th Semester	-Ses Ritm IV	-
5th Semester	-Ses Ritm V	-
6th Semester	-Ses Ritm VI	-
7th Semester	-	-
8th Semester	-	-

Table 7 shows that Voice Rhythm is a compulsory course for the first six semesters. Elective courses include Music in the first and second semesters.

Table 8: Music-Related Courses in the Acting Program at Çukurova University State Conservatory (url-8)

Year	COMPULSORY COURSES	ELECTIVE COURSES
1st Year	-Ses Eğitimi	-Solfej I
2nd Year	-Şan I	-Solfej II
3rd Year	-	-Şan II
4th Year	-	-

According to Table 8, compulsory courses include Voice Training in the first year and Singing in the second year, while elective courses include Solfège in the first and second years and Singing in the third year.

Table 9: Music-Related Courses in the Acting Program at Dokuz Eylül University Faculty of Fine Arts (url-9)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-Temel Ses Bilgisi ve Eğitimi
2nd Semester	-	-Ses Eğitimine Giriş
3rd Semester	-	-Ses Eğitimi I
4th Semester	-	-Ses Eğitimi II
5th Semester	-	-Şan I
6th Semester	-	-Şan II
7th Semester	-	-Şan III
8th Semester	-	-Şan IV

As seen in Table 9, no compulsory music courses are included throughout eight semesters. Elective courses include Basic Voice Knowledge and Training in the first semester, Introduction to Voice Training in the second semester, Voice Training in the third and fourth semesters, and Singing in the fifth through eighth semesters.

Table 10: Music-Related Courses in the Acting Program at Hacettepe University Ankara State Conservatory (url-10)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Solfej I	-
2nd Semester	-Solfej II	-
3rd Semester	-	-Uygulamalı Solfej ve Koro I
4th Semester	-	-Uygulamalı Solfej ve Koro II
5th Semester	-Şan I	-
6th Semester	-Şan II	-
7th Semester	-Şan III	-
8th Semester	-Şan IV	-

Table 10 indicates that compulsory courses include Solfège in the first and second semesters and Singing in the fifth, sixth, seventh, and eighth semesters. Elective courses include Applied Solfège and Choir in the third and fourth semesters.

Table 11: Music-Related Courses in the Acting Program at Istanbul University State Conservatory (url-11)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Solfej I	-
2nd Semester	-Solfej II	-
3rd Semester	-	-Uygulamalı Solfej ve Koro I
4th Semester	-	-Uygulamalı Solfej ve Koro II
5th Semester	-Şan I	-
6th Semester	-Şan II	-
7th Semester	-Şan III	-
8th Semester	-Şan IV	-

As shown in Table 11, compulsory courses include Vocal Techniques and Voice Training in the fifth through eighth semesters. Elective courses include General Music and Art Culture, Solfège in the first and second semesters; World Music Cultures, General Music and Art Culture, Popular Music Cultures, Solfège in the third and fourth semesters; European Music History, Turkish Music History and Culture in the fifth and sixth semesters; and Jazz History, Contemporary Music Trends, and Music Management in the seventh and eighth semesters.

Table 12: Music-Related Courses in the Acting Program at Kafkas University Faculty of Fine Arts (url-12)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-Şan ve Solfej I
2nd Semester	-	-Şan ve Solfej II
3rd Semester	-	-Şan ve Solfej III
4th Semester	-	-Şan ve Solfej IV
5th Semester	-	-Şan ve Solfej V
6th Semester	-	-Şan ve Solfej VI

7th Semester	-	-Şan ve Solfej VII
8th Semester	-	-Şan ve Solfej VIII

As shown in Table 12, no compulsory music courses are included throughout the eight semesters, whereas elective courses in Singing and Solfège are offered during all eight semesters

Table 13: Music-Related Courses in the Acting Program at Kocaeli University Faculty of Fine Arts (url-13)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Şan ve Solfej	-
2nd Semester	-Şan I	-
3rd Semester	-	-Şan II
4th Semester	-	-Şan III
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

As presented in Table 13, compulsory courses include Singing and Solfège in the first semester and Singing in the second semester. Elective courses include Singing in the third and fourth semesters.

Table 14: Music-Related Courses in the Theater Program at Mimar Sinan Fine Arts University Istanbul State Conservatory (url-14)

Year	COMPULSORY COURSES	ELECTIVE COURSES
1st Year	-Solfej -Ses Eğitimi -Enstruman	-
2nd Year	-Solfej -Ses Eğitimi -Enstruman	-
3rd Year	-Ses Eğitimi -Müzik Tarihi -Enstruman	-
4th Year	-Ses Eğitimi -Enstruman	-

Table 14 shows that compulsory courses include Solfège, Voice Training, and Instrument in the first and second years; Voice Training, Music History, and Instrument in the third year; and Voice Training and Instrument in the fourth year. No elective music courses are included across eight semesters.

Table 15: Music-Related Courses in the Performing Arts Program at Muğla Sıtkı Koçman University Bodrum Faculty of Fine Arts (url-15)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-	-Şan-Solfej I
4th Semester	-	-Şan-Solfej II
5th Semester	-	-Şan-Solfej III -Ses ve Konuşma V
6th Semester	-	-Şan-Solfej IV -Ses ve Konuşma VII
7th Semester	-	-Şan-Solfej V
8th Semester	-	-Şan-Solfej VI

As seen in Table 15, no compulsory music courses are included throughout eight semesters. Elective courses include Singing-Solfège in the third through eighth semesters.

Table 16: Music-Related Courses in the Theater Program at Ordu University Faculty of Music and Performing Arts (url-16)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Solfej I -Şan ve Solfej I	-
2nd Semester	-Solfej II -Toplu Ses Eğitimi II	-
3rd Semester	-Şan I	-Şan I
4th Semester	-Şan II	-Şan II
5th Semester	-Şan III	-
6th Semester	-Şan IV	-
7th Semester	-Şan V	-
8th Semester	-Şan VI	-

Table 16 indicates compulsory courses include Solfège and Singing-Solfège in the first semester, Solfège and Group Voice Training in the second semester, and Singing in the third through eighth semesters. Elective courses include Singing in the third and fourth semesters.

Table 17: Music-Related Courses in the Theater Program at Selçuk University Dilek Sabancı State Conservatory (url-17)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Şan I -Şan II -Kulak Eğitimi ve Teori I -Piyano I -Korrepetisyon I	-
2nd Semester	-Şan II -Kulak Eğitimi ve Teori II -Piyano II -Korrepetisyon	-
3rd Semester	-Şan III -Kulak Eğitimi ve Teori III -Korrepetisyon III	-

	-Piyano III -Müzik ve Opera Tarihi I	
4th Semester	-Şan IV -Kulak Eğitimi ve Teori IV -Korrepetisyon IV -Piyano IV -Müzik ve Opera Tarihi II	
5th Semester	-Şan V -Kulak Eğitimi ve Teori V -Korrepetisyon V -Piyano V -Metinli Müzikli Diksiyon I	-Ses Eğitimi I
6th Semester	-Şan VI -Kulak Eğitimi ve Teori VI -Korrepetisyon VI -Piyano VI -Metinli Müzikli Diksiyon II	-Ses Eğitimi II
7th Semester	-Şan VII - Kulak Eğitimi ve Teori VII -Korrepetisyon VII -Lied ve Oratoryo	-Ses Eğitimi III -Opera Yorumu I
8th Semester	-Şan VIII -Kulak Eğitimi ve Teori VIII -Korrepetisyon VIII -Lied ve Oratoryo II -Opera Yorumu II	-

As shown in Table 17, compulsory courses include Singing, Ear Training and Theory, and Repertoire courses throughout eight semesters. Additionally, Piano in the first six semesters; Music and Opera History in the third and fourth semesters; Musical Diction with Text in the fifth and sixth semesters; Lied and Oratorio in the seventh and eighth semesters; and Opera Interpretation in the eighth semester are included. Elective courses include Voice Training in the fifth through seventh semesters and Opera Interpretation in the seventh semester.

Table 18: Music-Related Courses in the Acting Program at Süleyman Demirel University Faculty of Fine Arts (url-18)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Şan	-
2nd Semester	-	-Solfej
3rd Semester	-	-Şan-Solfej I
4th Semester	-	-Şan-Solfej II
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

Table 18 indicates that compulsory courses include Singing in the first semester. Elective courses include Solfège in the second semester and Singing-Solfège in the third and fourth semesters.

Table 19: Music-Related Courses in the Acting Program at Van Yüzüncü Yıl
University Faculty of Fine Arts (url-19)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-	-
4th Semester	-	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

No compulsory or elective music courses are included throughout eight semesters.

Table 20: Music-Related Courses in the Theater Program at Zonguldak Bülent
Ecevit University State Conservatory (url-20)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Solfej I	-
2nd Semester	-Solfej II	-
3rd Semester	-Şan I	-
4th Semester	-Şan II	-
5th Semester	-	-Batı Müzikalleri I
6th Semester	-	-Batı Müzikalleri II
7th Semester	-	-Tiyatroda Şarkı I
8th Semester	-	-Tiyatroda Şarkı II

Table 20 shows compulsory courses include Solfège in the first and second semesters and Singing in the third and fourth semesters. Elective courses include Western Musicals in the fifth and sixth semesters and Theater Songs in the seventh and eighth semesters.

Table 21: Music-Related Courses in the Performing Arts Program at Bahçeşehir
University Conservatory (url-21)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Solfej I	-
2nd Semester	-Solfej II	-
3rd Semester	-Şan I -Müzikal Tiyatro I	-
4th Semester	-Şan II -Müzikal Tiyatro II	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

Compulsory courses include Solfège in the first and second semesters and Singing and Musical Theater in the third and fourth semesters. No elective music courses are included throughout eight semesters.

Table 22: Music-Related Courses in the Acting Program at Beykent University
Faculty of Fine Arts (url-22)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Şan I	-
2nd Semester	-Şan II	-
3rd Semester	-	-
4th Semester	-	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-Şarkı

Table 22 shows compulsory courses include Singing in the first and second semesters, and elective courses include Singing in the eighth semester only.

Table 23: Music-Related Courses in the Acting Program at Doğuş University
Faculty of Arts and Design (url-23)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-Şan	-
4th Semester	-Müzikal Oyunculuğu	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

As seen in Table 23, compulsory courses include Singing in the third semester and Musical Acting in the fourth semester. No elective music courses are offered throughout eight semesters.

Table 24: Music-Related Courses in the Theater Program at Haliç University
Conservatory (url-24)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Toplu Ses Eğitimi I	-
2nd Semester	-Toplu Ses Eğitimi II	-
3rd Semester	-Toplu Ses Eğitimi III	-Müzikal I
4th Semester	-Toplu Ses Eğitimi IV	-Müzikal II
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

Table 24 indicates compulsory courses include Group Voice Training in the first through fourth semesters. Elective courses include Musical courses in the third and fourth semesters.

Table 25: Music-Related Courses in the Theater Program at İhsan Doğramacı
Bilkent University Faculty of Music and Performing Arts (url-25)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Kulak Eğitimi I -Müzik Yapımının Kültürü ve Temelleri	-
2nd Semester	-Kulak Eğitimi II -Tiyatro Şarkıları I	-
3rd Semester	-Tiyatro Şarkıları II	-
4th Semester	-	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

Compulsory courses include Ear Training, Culture and Fundamentals of Music Production in the first semester; Ear Training and Theater Songs in the second semester; and Theater Songs in the third semester. No elective music courses are included throughout eight semesters.

Table 26: Music-Related Courses in the Drama and Acting Program at Istanbul
Aydın University Faculty of Fine Arts (url-26)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Ses Eğitimi I	-
2nd Semester	-Ses Eğitimi II	-
3rd Semester	-	-
4th Semester	-	-
5th Semester	-	-Şarkı I
6th Semester	-	-Şarkı II
7th Semester	-	-
8th Semester	-	-

Table 26 shows compulsory courses include Voice Training in the first and second semesters, while elective courses include Singing in the fifth and sixth semesters.

Table 27: Music-Related Courses in the Theater Program at Istanbul Ayvansaray
University Faculty of Fine Arts, Design, and Architecture (url-27)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-	-
4th Semester	-	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

No compulsory or elective music courses are included throughout eight semesters.

Table 28: Music-Related Courses in the Performing Arts Management Program at Istanbul Bilgi University Faculty of Communication (url-28)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-	-Müzik Endüstrisi ve Yönetimi
4th Semester	-	-Müzik Endüstrisi ve Yönetimi
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

As shown in Table 28, the curriculum of the Performing Arts Management Program at Istanbul Bilgi University does not include any compulsory music courses throughout the eight semesters, whereas an elective course on Music Industry and Management is offered in the third and fourth semesters.

Table 29: Music-Related Courses in the Theater Program at Istanbul Okan University Conservatory (url-29)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Ses Eğitimi I -Solfej I	-
2nd Semester	-Ses Eğitimi II -Solfej II	-
3rd Semester	-Ses Eğitimi III -Solfej III	-
4th Semester	-Ses Eğitimi IV -Solfej IV	-
5th Semester	-Ses Eğitimi V	-Müzikal I
6th Semester	-Ses Eğitimi VI	-Müzikal II
7th Semester	-Ses Eğitimi VII	-
8th Semester	-Ses Eğitimi VIII	-

As shown in Table 29, the curriculum of the Theater Program at Istanbul Okan University includes compulsory music courses throughout all eight semesters. Specifically, Voice Training is offered as a compulsory course in all eight semesters, Solfège is compulsory during the first four semesters, and an elective Musical Theater course is provided in the fifth and sixth semesters.

Table 30: Music-Related Courses in the Performing Arts Program at Istanbul Yeni Yüzyıl University Faculty of Fine Arts (url-30)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Şan ve Solfej I	-
2nd Semester	-Şan ve Solfej II	-
3rd Semester	-Şan ve Solfej III	-
4th Semester	-Şan ve Solfej IV	-
5th Semester	-	-Müzikal Repertuvarı I
6th Semester	-	-Müzikal Repertuvarı II
7th Semester	-Müzikal Tiyatro I	-
8th Semester	-Müzikal Tiyatro II	-

Compulsory courses include Singing and Solfège in the first four semesters and Musical Theater in the seventh and eighth semesters. Elective courses include Musical Repertoire in the fifth and sixth semesters.

Table 31: Music-Related Courses in the Theater Program at Kadir Has University Faculty of Arts and Design (url-31)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-	-
4th Semester	-	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

As shown in Table 31, the curriculum of the Theater Program at Kadir Has University does not include any compulsory or elective music courses throughout all eight semesters

Table 32: Music-Related Courses in the Performing Arts Program at Maltepe University Faculty of Fine Arts (url-32)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-Şarkı Söyleme	-Şan
4th Semester	-Oyunculukta Ses İnşası -Tiyatroda Şarkı	-Müzikal
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

Compulsory courses include Singing in the third semester and Voice Construction in Acting and Theater Songs in the fourth semester. Elective courses include Singing in the third semester and Musical courses in the fourth semester.

Table 33: Music-Related Courses in the Performing Arts (Acting) Program at
Nişantaşı University Conservatory (url-33)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-	-
2nd Semester	-	-
3rd Semester	-Solfej I	-
4th Semester	-Solfej II	-
5th Semester	-	-
6th Semester	-	-Batı Müzikalleri -Tiyatroda Şarkı
7th Semester	-	-
8th Semester	-	-

Compulsory courses include Solfège in the third and fourth semesters.
Elective courses include Western Musicals and Theater Songs in the sixth
semester.

Table 34: Music-Related Courses in the Theater Program at Yeditepe University
Faculty of Fine Arts (url-34)

Semester	COMPULSORY COURSES	ELECTIVE COURSES
1st Semester	-Temel Ses ve Nefes Eğitimi I	-
2nd Semester	-Temel Ses ve Nefes Eğitimi II	-
3rd Semester	-	-
4th Semester	-	-
5th Semester	-	-
6th Semester	-	-
7th Semester	-	-
8th Semester	-	-

As shown in Table 34, the Theater Program at Yeditepe University does not
include any compulsory or elective music courses throughout all eight
semesters.

Results and Recommendations on Music Education in Undergraduate Theatre/Acting Programs in Türkiye

Significant differences exist among Turkish universities offering
undergraduate programs in theatre/acting regarding their music education
curricula. Out of 33 universities, 19 are public and 14 are foundation
universities, with most programs conducted under the Departments of
Performing Arts or Theatre. The presence and scope of music courses within
these programs vary considerably. At some universities, courses such as
singing, solfège, ensemble singing, and theatre songs are mandatory, while
others limit music education to elective courses or do not offer them at all.
Furthermore, mandatory courses are generally confined to the first four
semesters of study, whereas elective courses diversify from the third
semester onward. This variability has a direct impact on students' musical
competence, which is crucial for theatrical performance.

The course content primarily focuses on fundamental vocal

techniques, basic music theory, and elementary solfège skills. However, some programs provide additional exposure to choir activities, musical repertoire, Turkish and Western musicals, jazz, and contemporary music movements. While these offerings enrich students' musical understanding, the lack of standardization across universities leads to disparities in the preparation of theatre graduates for musically demanding roles on stage. Moreover, the limited integration of practical performance opportunities within the curriculum constrains students' ability to apply theoretical knowledge in real-life performance contexts, thereby affecting their artistic development and versatility.

Recommendations

Singing, solfège, and fundamental music knowledge courses should be made compulsory throughout all eight semesters of undergraduate theatre/acting programs. Extending the duration of core courses will allow students to build a solid foundation in musical skills necessary for theatrical performance. Universities should offer a wider range of elective courses, including choir performance, musical repertoire, Turkish and Western musicals, jazz, contemporary music movements, and improvisation. This diversification would allow students to pursue specialized areas of musical interest and develop versatility in performing different genres, enhancing both their technical and expressive capabilities.

Music courses should be closely integrated with stage practice. Regular performance-based projects, workshops, and collaborative sessions with theatre productions would help students apply theoretical knowledge in real performance scenarios. This approach fosters artistic expression, ensemble collaboration, and stage presence, which are essential for professional theatre practice.

Establishing a baseline for music education content, course duration, and credit allocation across all theatre/acting programs can reduce inequalities in graduates' musical preparation. National guidelines or recommendations could ensure that all students acquire a comparable level of musical competency, independent of the institution they attend.

Encouraging interdisciplinary collaborations between music and theatre departments would facilitate a holistic development of students' skills. Such integration would support simultaneous growth in acting techniques, musical expression, vocal control, and stage presence, enabling graduates to deliver multifaceted performances that meet contemporary theatre standards. Universities could offer supplementary masterclasses, guest lectures, and collaborative projects with professional musicians and theatre practitioners. Exposure to professional standards and contemporary practices can enhance students' readiness for the demands of modern stage performances.

In conclusion, addressing the disparities in music education within theatre/acting programs and strengthening both theoretical and practical components will significantly improve students' musical competencies and overall readiness for professional theatre. Comprehensive and standardized music training not only supports artistic development but also contributes to higher-quality theatrical productions, ensuring that graduates are fully equipped to meet the diverse challenges of contemporary performance.

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