

*Full Length Research Paper*

# **Opinions of class and subject matter teachers and candidate teachers on the effectiveness of creative drama in teaching activities**

**Cevdet Epçaçan**

Siirt University, Educational Faculty, Department of Educational Sciences, Turkey.

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The objective of this research is to establish the opinions of teachers and candidate teachers on the effect of creative drama. Descriptive research method is used in line with the objective of the research. Questionnaire is used for collecting data for the research. Questionnaire was prepared by the researcher. For the reliability of the questionnaire used, cronbach alpha reliability coefficient was detected as 0.91. For the purpose of scope and appearance validity of the research, the views of the lecturers of Education Science at Siirt University, Education Faculty were used. The population of the research consists of all the class and subject matter teachers working at the primary schools located in the city center of Siirt and candidate teachers studying at Siirt University Education Faculty. For the sample of this study, easily accessible sample method was used. In the analysis of the research data, SPSS 15 pack program and descriptive statistical methods, comparative and relational analyses were used. Comments and suggestions were provided in the light of the findings.

**Key words:** Drama, creative drama, candidate teacher, subject matter teachers.

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## **INTRODUCTION**

Creative drama is defined by San (1996), within a group work, by making use of theater or drama techniques such as improvising, role playing; it has to do with individuals describing, animating an experience, incident, idea, education unit, abstract concept or a behavior by formal cognitive organizations in play like processes where observation, experience and lives are reviewed.

Creative drama is considered as a teaching method which is based on students' activity and is realized with activities that are fully student based. Creative drama enhances skills of students such as imagination, creativity, problem solving skills, communication, empathy, effective self-expression. This is a method aimed at teaching the students how to react in an improvised way against the problematic situations and events and come up with solutions. Since creative drama takes place within

a social group, it is a teaching method that can significantly affect the social skills of students in a positive way.

Creative drama enables students to improve their cognitive skills in many fields. First of all, with creative drama, students try to get to know themselves. They understand better their weaknesses and strengths through their experiences. It enables them to better see the correlations between events and situations, consider different problem situations with appropriate analyses and associations between events.

Students have the chance of realizing those events they cannot realize in real life or express words that are not uttered through creative drama. Through creative drama, the student tries to get to know and better understand others by playing a tree, a plastic bottle, a

body organ, and, sometimes, a different live being. With drama activities, students are able to see positive and negative aspects of the human relations in a better way. By playing a sick man, a policeman, a drunkard, a person insensitive to the environment, and a mother beating her child among others, students experience events that take place in life and have better understanding of themselves and others. Owing to learning through creative drama activities, an individual has a more flourished self-confidence and self-esteem, and experiences the secret, societal power brought by being a member of a group (Epçaçan, 2012).

Another contribution offered by creative drama is development of students' sense of esthetics. Creative drama plays an important role in helping their theater, play and music skills to develop. Acting according to music is as natural as breathing in children. Before learning to speak or sing, the child reacts with the entire body to the music (Selimhocaoglu, 2004).

Since creative drama is realized by making use of the theater and play techniques, it helps students learn by having fun and having a wonderful time. Creative drama is used as a teaching method which may be used effectively in assuring permanent learning at the pre-school, primary school and secondary school. However, in order for it to be effectively used at all levels, class and subject matter teachers have to have knowledge of creative drama.

## OBJECTIVE AND METHOD

Objective of this research is to establish opinions of primary school teachers and candidate teachers on the effectiveness of creative drama as a teaching method. The descriptive research method has been used in line with the objective of the research. In descriptive researches, efforts are made to collect data about the existing situations through data collection instruments. Descriptive researches, also known as screening models, are research models that try to explain the meaning of events, objects, entities, groups, institutions and various fields. In this research, an attempt was made to establish views of the candidate teachers as well as class and subject matter teachers on creative drama.

This research is also an example of quantitative research, in which research data are collected quantitatively. In this method, generalized results are obtained and comparison is made between different groups (Büyüköztürk et al., 2010). Also in this research, the opinions of teachers and teacher candidates have been collected on creative drama using a five-point likert type questionnaire.

### Data collecting tool

Questionnaire was used as the tool for collecting data in this research. It was prepared by the researcher. First of all, the researcher conducted an interview with the candidate teachers with open ended questions. As a result of descriptive analysis of these written interview data, items were developed for use as questionnaire items. The items so developed were grouped under the title of "definition of the educational drama", "strengths of the educational drama", "weaknesses of the educational drama" and "comparison of theater and creative drama." These items were converted into Likert

type questionnaire items of 5. Questionnaire is composed of two main sections. The first section contains questions giving demographic details about the participants which are independent variables. The second section contains questionnaire items showing views of the participants on effectiveness of creative drama as a teaching method. Levels of agreement by the participants with the questionnaire items have been stated as, 1- 'I don't disagree at all', 2- 'I do not agree', 3- 'I'm undecided', 4- 'I agree' and 5- 'I totally agree'. For the purpose of scope and appearance validity of the research, views of the lecturers specializing in education science at Siirt University, Education Faculty were used, and the questionnaire was then finalized.

### Population and sample

The population of the research consists of all the class and subject matter teachers working at the primary schools located in the city center of Siirt and candidate teachers studying at Siirt University Education Faculty in the spring semester of the 2011-2012 academic year. For the sample, the aim was to reach at least 25% of such population by means of an easily accessible sample method. Therefore, of the class teachers and subject matter teachers working at Siirt city center, 267 teachers and 360 candidate teachers were contacted.

### Data analysis

In the analysis of the research data, SPSS 15 pack program and descriptive statistical methods, comparative and relational analyses have been used. Based on the findings derived, comments and suggestions were made.

## FINDINGS AND INTERPRETATION

In reliability study of the questionnaire on effectiveness of creative drama, cronbach alpha reliability coefficient has been detected as 0.91. Also, when it comes to half test reliability criterion, the first half of the cronbach alpha reliability coefficient has been determined as 0.91, while reliability of the second half has been determined as cronbach alpha reliability coefficient of 0.86 .

As can be seen in Table 1, teachers that see drama as a more effective teaching method in the subject matter dimension are the social science teachers ( $X= 3.82$ ). In terms of seniority variable, arithmetic average of views concerning drama by those teachers in active service is higher than the arithmetic average of those teachers who have not been appointed to active duty yet ( $X=3.80$ ) . Of the candidate teachers, those studying at the 3<sup>rd</sup> grade have been found to have a higher arithmetic average ( $X= 3.86$ ).

As a result of descriptive analysis of the questionnaire (Table 2), it has been found that participants provided replies for the items concerning definition of questionnaire within the range of 1 and 18 with a high arithmetic average. Participants have stated that drama includes animations that help retention, educational and teaching games, teaching method addressing visual and audio senses, and expression of emotions and thoughts through

**Table 1.** Findings related to descriptive statistics.

Variables	Gender		N	X	Ss	
	Male	Female				
Subject matter	Class teacher	186	124	310	3.81	0.37
	Science teacher	29	38	67	3,70	0.28
	Mathematics teacher	37	28	65	3.68	0.37
	Social science teacher	20	12	32	3.82	0.35
	Turkish teacher	45	29	74	3.68	0.32
	CIET	4	1	5	3.73	0.26
	The other subject matters	27	47	74	3.80	0.34
Type of seniority	Candidate teacher	192	168	360	3.74	0.37
	Teacher	156	111	267	3.80	0.33
Grade level	1 <sup>st</sup> grade	61	71	132	3.60	0.31
	2 <sup>nd</sup> grade	35	20	55	3.75	0.35
	3 <sup>rd</sup> grade	53	54	107	3.86	0.38
	4 <sup>th</sup> grade	43	23	66	3.80	0.39
Year of service	1-5 years	58	43	101	3.79	0.32
	6-10 years	46	36	82	3.81	0.30
	11-15 years	18	17	35	3.84	0.36
	16-20 years	14	6	20	3.78	0.33
	21 years and more	20	9	29	3.79	0.43
Degree of effectiveness	Quite Ineffective	15	8	23	3.48	0.48
	Ineffective	22	16	38	3.68	0.31
	Effective	215	168	383	3.74	0.35
	Quite effective	96	87	183	3.88	0.33
Whether training has been received or not	Yes	98	84	182	3.87	0.33
	No	250	195	445	3.72	0.36

X= Arithmetic average; Ss= standard deviation.

gesture and mimics. In the initial 18 items providing overall features of questionnaire, it has been found that participants have a common view at the level of "I agree" with high arithmetic average.

In items 119-41 where strengths of creative drama or contributions of it as a teaching method are dealt with, it has been found that participants have a positive view on creative drama with the lowest arithmetic average of 3.81 and highest arithmetic average of 4.31. Participants are of the opinion that creative drama solidifies subject matters, helps learning while having fun, helps students develop self-confidence and empathy, enhances students' social and communication skills, and contributes to creative thinking, sudden and productive problem solution competences. Also, it has been found out that participants have views like "I agree" and "I totally agree" at high arithmetic averages in relation to contribution of creative drama to the students in the fields such as psychomotor skills, knowledge and culture level, vocabulary, learning

by doing and experiencing, positive attitude and interest towards school, critical thinking, creative thinking, sense of arts and esthetics, personal and spiritual development, psychological relaxation, self-awareness, multiple fields of intelligence, getting to know different lives and taking on responsibility .

It has been established that participants have a view about the weaknesses of creative drama at the level of "I agree" with the lowest arithmetic average of 2.07 and highest arithmetic average of 3.81 on the items within the ranges of 42 and 64. This aims to reveal the views of the participants about weaknesses of the creative drama. Participants have stated that chaos may break out within the classroom if the leader loses control, it may not be applied so easily within every classroom, it may take a lot of time, not all students may take part in the activities, personality of students may be impaired, there may be problems in provision of tools-devices and scene, drama may not be used for its intended use, it may give rise to

Table 2. Table of descriptive statistics.

S/No	Items of educational drama	Ss	X	Level of participation
1	Animations made to teach an event or a situation better and assure retention.	.75	4.23	I totally agree
2	Resting activities carried out in order to prevent boredom caused for the students by a whole week of study.	1.11	3.52	I agree
3	Educational and teaching games.	.79	4.19	I agree
4	Animation of a part of life at the stage with the performers.	1.17	3.18	I'm undecided
5	Educational drama is covering any subject matter in the form of sketch and theater.	.89	3.89	I agree
6	A knowledge contest.	1.09	3.56	I agree
7	A game of presenting cultural features of society, funny and sorrowful aspects, problems and beauty in the society before audience.	.94	3.91	I agree
8	A method used to facilitate the class, render it permanent and save time.	1.07	3.81	I agree
9	A teaching method addressing visual and audio senses.	.78	4.26	I totally agree
10	A multiple intelligence game.	1.03	3.75	I agree
11	Telling of real life events or fictional events in a funny or dramatic manner within a certain order.	.87	3.91	I agree
12	Expressing views and thoughts by making use of the gesture – mimics and body language.	.85	4.12	I agree
13	Games played at the physical education classes of primary schools.	1.20	2.47	I don't agree
14	Drama and game are intertwined, and houses many features of the game.	.95	3.72	I agree
15	Flourishes in a somewhat improvised manner.	1.00	3.73	I agree
16	Willingness is essential for educational drama.	.91	3.86	I agree
17	Game is a tool in an educational drama.	.83	4.02	I agree
18	Games at the educational drama are played with a certain plan-program and rules.	.92	3.74	I agree
19	In educational drama, subject matters are solidified through games.	.73	4.15	I agree
20	Educational drama helps students learn while having great fun and pleasure.	.78	4.25	I agree
21	Educational drama helps students enhance their self-confidence.	.77	4.30	I agree
22	Educational drama helps students enhance their empathy.	.81	4.19	I agree
23	Educational Drama enables children to build sound relations with their environment.	.79	4.19	I agree
24	Educational Drama improves knowledge and cultural level of the students through games.	.81	4.14	I agree
25	Educational drama helps students socialize and learn about cooperation.	.72	4.31	I totally agree
26	Educational Drama enables the students to come up with sudden and productive thoughts.	.82	4.12	I agree
27	Educational drama helps students learn by doing and experiencing.	.74	4.28	I totally agree
28	Educational drama contributes to development of psychomotor skills of the students.	.85	4.04	I agree
29	Educational Drama enables the students to be interested in the school and lessons.	.85	4.08	I agree
30	Educational drama contributes to language development and vocabulary of the children.	.78	4.19	I agree
31	Educational Drama improves creativity and imagination of the child.	.72	4.31	I totally agree
32	Educational drama contributes to development of thinking and problem solving skills.	.85	4.03	I agree
33	Helps flourish the individual's sense of esthetics and arts.	.88	4.01	I agree
34	Helps the individuals to relax.	.85	4.03	I agree
35	Assure personal and spiritual development.	.78	4.08	I agree
36	Puts the man in the center of events and values the man.	.86	4.00	I agree
37	Makes the one acquire responsibility feeling, and feel sensitive to environment and societal problems	.84	4.09	I agree
38	Helps the individual get to know herself/himself and the human body.	.95	3.81	I agree
39	Drama contributes to more than one intelligence area.	.84	4.07	I agree
40	Helps the one learn about different lives.	.75	4.12	I agree
41	Evokes urge of research and curiosity in the students.	.87	3.93	I agree
42	It may be applied in more than one lesson.	.92	2.07	I don't agree
43	In educational drama, when the leader loses the control, a chaos may arise in the classroom.	1.07	3.63	I agree
44	Educational drama may not be easily implemented in every classroom.	1.10	3.66	I agree
45	Educational drama may take so much time.	1.05	3.55	I agree
46	It may not be possible to make all students participate in educational drama activities.	.93	3.80	I agree
47	Lack of text in educational drama may cause individuals to get paralyzed.	1.06	3.52	I agree
48	Personality of individuals may be impaired by the roles.	1.18	3.01	I'm undecided

Table 2. Contd.

49	Problems may be encountered in provision of tools –instruments.	1.03	3.65	I agree
50	Educational Drama may not be interesting for every student.	1.00	3.73	I agree
51	Educational Drama may not be used for its intended purpose.	1.02	3.51	I agree
52	It may not be known what kind of a reaction student may give in educational drama.	.99	3.59	I agree
53	Available resources may not be enough for scene.	.96	3.79	I agree
54	Errors in the educational drama may give rise to wrong learning.	1.01	3.66	I agree
55	Teacher or the leader may not have adequate knowledge and experience about the drama.	1.03	3.57	I agree
56	Educational drama may have negative impact on shy students with stage fright.	1.23	3.36	I'm undecided
57	Drama may not be applied in every lesson and subject matter.	1.04	3.66	I agree
58	Problems may arise among the students.	1.02	3.51	I agree
59	Students might participate in drama activities solely for spending their spare time.	1.20	3.15	I'm undecided
60	It is hard to implement in the crowded classrooms.	1.08	3.76	I agree
61	Students may not have adequate knowledge about the drama.	.98	3.77	I agree
62	Tools and devices used may be harmful for the students.	1.14	3.05	I'm undecided
63	Educational Drama activity may not be suitable for level of students.	1.03	3.51	I agree
64	Educational Drama may be too costly.	1.09	2.44	I don't agree
65	Theater plays are performed based on a text, while drama is fully based on improvising.	1.05	3.48	I agree
66	Objective in theater technique is raising artists. Educational drama lacks a concern of raising an artist.	1.02	3.82	I agree
67	In theater, educated persons act while actors do not have to be educated in the educational drama.	1.08	3.71	I agree
68	In theater, plays are performed for audience and for the sake of art while educational drama is not for audience.	1.08	3.59	I agree
69	In theater, it is certain which material will be used where and for what purpose, in educational drama, any material may be used for any purpose.	.95	3.72	I agree
70	Theater requires preparation and rehearsal works while educational drama does not require any preparation and rehearsal.	1.18	3.33	I'm undecided
71	Objective in theater is informing or entertaining the audience. In Educational Drama, objective is teaching a subject matter to a person and a class performing the animation.	.94	3.88	I agree
72	Rules of game are certain in the theater while rules may vary depending on the situation at the educational drama.	.83	3.91	I agree
73	In theater, provision of costumes and scene is compulsory while drama does not require any costumes or decor.	1.02	3.75	I agree

wrong learning, it may be too costly, level of games may not be suitable for the level of students at the level of "I agree."

It has been found out that participants predominantly replied to the views specified in the items at the level of "I agree" for the items within the ranges of 65 and 73, which aim to reveal views of participants about comparison between creative drama and theater. It has been understood that participants consider theater and creative drama as two different concepts.

It has been found out that, based on results of analysis, there is no significant difference between views of the participants concerning effectiveness of creative drama based on gender (Table 3) ( $p=0.30>0.05$ ). By taking such a finding as the starting point, it may be said that both male and female participants have similar points of view concerning creative drama in terms of effectiveness.

It has been found out that, based on results of analysis,

there is a significant difference in the views of those who received a training on creative drama and those who did not receive on the effectiveness of creative drama (Table 4) ( $p=0.00<0.05$ ). It may be considered that those who have received any training on creative drama believe that creative drama is quite effective (Table 5).

It has been found out that, based on results of analysis; there is a significant difference in favor of the teachers who are currently in active duty between views of the participants concerning effectiveness of the creative drama depending on "type of seniority." It may be said that teachers find creative drama more effective compared to candidate teachers.

As can be seen in Table 6, arithmetic average of social science teachers, class teachers and the other subject matter teachers about effectiveness of creative drama seems to be higher than the other subject matter teachers.

**Table 3.** Analysis of independent samples t test depending on gender.

Group	N	Arithmetic average	Standard deviation	F	t	Degree of freedom	p
Male	348	3.75	.37	.85	-1.03	625	.30
Female	279	3.78	.33				

**Table 4.** Analysis of independent samples t test depending on training received.

Group	N	Arithmetic average	Standard deviation	F	t	Degree of freedom	p
Yes	182	3.87	.33	.25	4.49	625	.00
No	445	3.72	.36				

**Table 5.** Analysis of Independent samples t test depending on type of seniority.

Groups	N	Arithmetic average	Standard deviation	F	t	Degree of freedom	p
Candidate teacher	360	3.74	.37	3.23	-2.32	625	.02
Teacher	267	3.80	.33				

**Table 6.** Analysis of findings of one way ANOVA analysis depending on subject matter.

Groups	N	Arithmetic average	Standard deviation
Class teacher	310	3.81	.37
Science teacher	67	3.70	.28
Mathematics teacher	65	3.68	.37
Social science teacher	32	3.82	.35
Turkish teacher	74	3.68	.32
CEIT	5	3.73	.26
The other subject matters	74	3.80	.34
Total	627	3.77	.36

It has been found out that, based on results of analysis (Table 7), there is a significant difference between groups in terms of views of the participants concerning effectiveness of creative drama depending on the type of subject matter. To determine the groups with significant difference, Post-Hoc LSD test was employed. As a result of the test, it has been found out that there is a significant difference in favor of the class teachers such as science teachers, mathematics teachers, Turkish teachers. Also, it has been revealed that there is a significant difference between the subject matter teachers and Mathematics and Turkish teachers. According to this, it may be said that effectiveness of creative drama can be seen in social sciences more.

As can be seen in Table 8, arithmetic average of the third grade students about effectiveness of creative drama seems to be higher than average of the students from the other grades.

As a result of unilateral variance analysis (ANOVA)

(Table 9), it has been found out there is a significant difference between views of the participants about effectiveness of creative drama ( $p=0.00<0.05$ ). To determine the groups with significant difference, Post-Hoc LSD test was employed. Following the analysis, a significant difference has been established in favor of the 3<sup>st</sup> graders between 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup> graders and the 1<sup>st</sup> graders. It may be said that the third-grade students find creative drama as a teaching method, more effective compared to the students from the other grades.

As can be seen in Table 10, arithmetic average concerning effectiveness of creative drama of those teachers with 11-15 years of service seems to be higher than that of the other teachers (3.84).

Based on unilateral variance analysis (ANOVA) (Table 11), it has been found out there is no significant difference between views of the participants concerning effectiveness of creative drama ( $p=0.93>0.05$ ).

As can be seen in Table 12, arithmetic average of

**Table 7.** Analysis of findings of one way ANOVA Analysis.

Variance source	Sum of square	Degree of freedom	Mean of square	F	P <sup>*</sup>	Source of difference LSD	P <sup>*</sup>
Inter-group	2.05	6	.34	2.67	.01	Class teacher - science teacher	.02
Intra-group	79.44	620	.12			Class teacher – mathematics teacher	.00
						Class teacher – Turkish teacher	.00
Total	81.50	626				Mathematics teacher - the other subject matters	.03
						Turkish teacher - the other subject matters .	.04

P<sup>\*</sup> Significance level was taken as 0.05.

**Table 8.** Analysis of findings of one way ANOVA analysis depending on grade level.

Groups	N	Arithmetic average	Standard deviation
1 <sup>st</sup> grade	132	3.60	.31
2 <sup>nd</sup> grade	55	3.75	.35
3 <sup>rd</sup> grade	107	3.86	.38
4 <sup>th</sup> grade	66	3.80	.39
Total	360	3.74	.37

**Table 9.** analysis of findings of one Way ANOVA analysis.

Variance source	Sum of square	Degree of freedom	Mean of square	F	P <sup>*</sup>	Source of difference LSD	P <sup>*</sup>
Inter-groups	4.59	3	1.53	11.89	.00	3 <sup>rd</sup> grade – 1 <sup>st</sup> grade	.00
Intra-groups	45.82	356	.12			3 <sup>rd</sup> grade - 2 <sup>nd</sup> grade	.00
Total	50.41	359				3 <sup>rd</sup> grade – 4 <sup>th</sup> grade	.00

P<sup>\*</sup> Significance degree, 0.05.

**Table 10.** Analysis of findings of one Way ANOVA analysis depending on year of service.

Groups	N	Arithmetic average	Standard deviation
1-5 Years	101	3.79	.32
6-10 Years	82	3.81	.30
11-15 Years	35	3.84	.36
16-20 Years	20	3.78	.33
21 Years and above	29	3.79	.43
Total	267	3.80	.33

those participants that consider creative drama as quite effective has been found to be higher than averages of the other participants (3.88).

As a result of unilateral variance analysis (ANOVA) (Table 13), it has been found out there is a significant difference between views of the participants about effectiveness of creative drama ( $p=0.00<05$ ). To determine the groups with significant difference, Post-Hoc LSD test was employed. It has been found out that, based on results of analysis; there is a significant difference in favor of the

group that considers creative drama as quite effective than the others. It has been found out that, based on results of analysis, there is a significant difference between those that consider creative drama as quite effective and those that consider it as ineffective. Actually, this finding can be accepted as a proof study for the reliability of the questionnaire. At the same time, it can be said that it is an important finding for determining both questionnaire reliability and consistency of participant's opinions.

**Table 11.** Analysis of findings of one Way ANOVA analysis.

Variance source	Sum of square	Degree of freedom	Mean of square	F	P <sup>*</sup>
Inter-Groups	.09	4	.02	.20	0.93
Intra-Groups	30.29	262	.11		
Total	30.38	266			

P<sup>\*</sup> Significance degree, 0.05.

**Table 12.** Analysis of findings of one way ANOVA analysis depending on degree of effectiveness.

Groups	N	Arithmetic average	Standard deviation
Quite ineffective	23	3.48	.48
Ineffective	38	3.68	.31
Effective	383	3.74	.35
Quite effective	183	3.88	.33
Total	627	3.77	.36

**Table 13.** Analysis of findings of one Way ANOVA analysis.

Variance source	Sum of square	Degree of freedom	Mean of square	F	P <sup>*</sup>	Source of difference LSD	P <sup>*</sup>
Inter-group	4.70	3	1.56	12.73	.00	Quite ineffective - ineffective	.02
Intra-group	76.79	623	.12			Quite ineffective - effective	.00
	81.50	626				Quite ineffective - quite effective	.00
Total						Ineffective - quite effective	.00
						Effective - quite effective	.00

P<sup>\*</sup> significance degree, 0.05.

## DISCUSSION AND RECOMMENDATIONS

As can be seen in Table 13, apart from the 23 participants who believe creative drama is quite ineffective, those who believe that it is beneficial to the students have high arithmetic averages. Likewise, with regards to weak aspects of creative drama, it may be said that they do not agree with those items, stating the weak aspects of creative drama with quite low averages. Based on this result, it can be said that participants believe that the strengths of creative drama are more dominant than its weaknesses.

By taking the fact that replies with similar arithmetic averages have been given in items 1 to 18 that provide information about general features and definitions of questionnaire as starting point, it may be said that participants have a common view on definition and features of creative drama.

Participants are of the opinion that creative drama solidifies subject matters, helps learning while having fun, helps students develop self-confidence, empathy and enhances students' social and communication skills.

Based on the field literature screening conducted, as a contribution to findings of this study concerning "self-confidence perception", conducted by Erdoğan (2006), Bailey (1997), Yassa (1999), Pehlivan and Aldemir (2001), Taşkıran (2005), Teker (2009), it has been found out that creative drama effectively helps students' self-confidence and academic self-perceptions develop in a positive manner. In a study conducted by Durmuş (2008), it has been established that creative drama plays an effective role in getting rid of students' shyness. In a study conducted by Ormancı and Şaşmaz Ören (2010), candidate teachers said that use of drama in the primary education will help students to acquire some good characteristics such as empathy, creative and critical thinking, self-confidence acquisition, socializing and communication. In the studies conducted by Emunah (1997), Walsh-Bowers and Basso (1999), Çebi (1996), Kara (2000), Gelfer and Perkins (1992), Solmaz (1997), Çevik (2005), Karateke (2006), Akoğuz (2002), Çakır (2008), Kaya-Güler (2008), Kodaz (2007), it has been understood that creative drama has an important contribution in developing students' self-expression, language



and communication skills .

It has been determined that creative drama has a positive effect on psychomotor skills, knowledge and culture level, vocabulary, learning by doing and experiencing, critical thinking, creative thinking, instant and productive problem solving competencies. Walsh-Bowers and Basso (1999), Taylor (2000), Duatepe and Ubuz (2004), Özsoy (2003), Özdemir and Üstündağ (2007), Ekinöz and Şengül (2007), Pehlivan and Aldemir (2001), Üstündağ (1998), Çebi (1996), Şahin and Oktay (1998), Karamanoğlu (1999), Koç, (1999), Kara (2000), Tanrıseven (2000), Sağırlı (2001), Annarella (1992), Gelfer and Perkins (1992), Aylıkçı (2001), Kayhan (2004), Üstündağ (1997), Selanikay (2005), Uysal (1996), Solmaz (1997), Karakuş (2000), Yama (2005), Bodden (2006), Zaimoğlu (2006), Topçu (2008), Çakır (2008), Kaya-Güler (2008), Tuncel (2009), Soner (2005), Taşkıran (2005), Yalım (2003), Yılmaz (2006), Erdoğan (2006), Başkan (2006), Bertiz (2005) and Karaçil (2009) have established that creative drama has an important contribution in the cognitive skills of students, problem solving, critical thinking, creative thinking skills, learning by doing and experiencing, and retention of learning . In a study conducted by Meşeci et al. (2013), it has been determined that creative drama is an effective teaching method as it increases students' success.

Based on descriptive analysis of the questionnaire, there is a common view as to the fact that creative drama contributes to positive attitude and interest towards school, having a sense of arts and esthetics, assuring personal and spiritual development, and psychological relaxation. Also, it has been confirmed that participants have views at the level of "I agree" and "I fully agree" with high arithmetic averages in that creative drama has many contributions in many fields such as self-awareness, multiple intelligence fields, getting to know different lives, taking on responsibility, and sensitivity towards the environment. Based on literature text screening, it has been understood that many studies have been conducted which will support the results of this study. Accordingly, studies previously conducted by Bailey (1997), Walsh-Bowers and Basso (1999), Yassa (1999), Pomerantz (2003), Duatepe and Ubuz (2004), Akın (1993), Kaf (1999), Kocayörük (2000), Pehlivan and Aldemir (2001), Karamanoğlu (1999), Uysal (1996), Beatles and Zemel (1990), Teker (2009), Kara (2011) may be cited among the examples. As a result of the said studies, it has been determined that creative drama has a positive contribution in the +development of students' social skills and sensitivity towards the environment. The previously conducted researches as mentioned above and findings of this study support one another.

It has been established that participants have a view about the weaknesses of the creative drama at the level of "I agree" with the lowest arithmetic average being 2,07 and the highest arithmetic average being 3,81 on the items within the range of 42 and 64 which aim to reveal

the views of the participants about weaknesses of the creative drama. Participants have stated that chaos may break out within the classroom if the leader loses control, it may not be applied so easily within every classroom, it may take a lot of time, not all students may take part in the activities, personality of students may be impaired, there may be problems in provision of tools-devices and scene, drama may not be used for its intended use at the level of "I agree." Also, they have expressed that creative drama may give rise to wrong learning, it may be too costly and games may not be suitable for level of students at the level of "I agree". Based on the literature text screening, it has been determined that results similar to these findings concerning weaknesses of creative drama may be encountered in the other researches as well. For instance, in a research conducted by Maden (2011), problems stemming from spaces where drama work takes place and tools-devices are mentioned. In their studies, Ormancı and Şaşmaz Ören (2010) determined that lack of suitable place for drama may give rise to problems too. In a study by Gürol (2003), it has been established that problems are encountered in preparation of suitable place for drama and provision of tools-devices. In a study conducted by Adıgüzel (2002), crowded classrooms give rise to a problem for the drama leaders.

It has been found out that participants predominantly replied to the views specified in the items at the level of "I agree" for the items within the range of 65 and 73 which aims to reveal views of participants about comparison between creative drama and theater. It has been understood that participants consider theater and creative drama as two different concepts. According to such finding, it may be said that participants consider creative drama as different from theater.

As a result of descriptive analysis where creative drama and theater are compared, it has been found out that participants have given consistent and reliable replies in comparisons to that of drama and theater. It has been determined that theater is performed based on a text while drama is improvised, objective; theater technique raises artists while drama has no concern about raising artists; in theater trained artists take part while actors do not have to be trained for educational drama. Again, it has been stated that theater is performed for audience and for the sake of art, while creative drama is not performed for the audience; in theater, it is certain which material is to be used, where and for what purpose; in educational drama, each material may be used for any purpose. It has been established that objective in theater is informing or entertaining the audience; in drama, however, objective is teaching a subject matter to the person or group performing animation; while rules of the game are obvious in theater, rules may vary depending on the situation in creative drama. There is an obligation of providing costumes and scene in the theater while drama does not require any costumes or scene.

It has been found out that, based on results of analysis; there is no significant difference between views of the participants concerning effectiveness of the creative drama depending on gender. By taking such finding as starting point, it may be said that gender is not an important variable in terms of effectiveness of creative drama; and both male and female participants have similar points of view towards creative drama in terms of effectiveness.

It has been found out that, based on results of analysis, there is a significant difference in favor of those who received training on creative drama and those who did not receive concerning effectiveness of creative drama. By taking this finding as a starting point, having received a training on creative drama or possessing knowledge about creative drama may be said to be important elements in understanding creative drama as a teaching method. Those who have received any training on creative drama may consider creative drama as more effective.

It has been found out that, based on results of analysis; there is a significant difference in views of the teachers who are currently in active duty on effectiveness of creative drama depending on "type of seniority." By taking such finding as starting point, it may be said that, while performing teaching profession, effectiveness of creative drama as a teaching method is better understood, and teachers find creative drama more effective than the candidate teachers.

Based on analysis results, arithmetic average of Social Science Teachers, Class Teachers and the other subject matter teachers about effectiveness of creative drama has been found to be higher than the other subject matter teachers. According to this, it may be said that effectiveness of creative drama can be seen in social sciences more clearly.

Arithmetic average of the third grade students about effectiveness of creative drama seems to be higher than average of the students from the other grades. It may be said that the fact that third graders consider creative drama as a teaching method more effective compared to the students from the other grades may be because of teaching principles and methods lessons they previously had in "drama in primary school" in the same year.

It has been determined that arithmetic average on effectiveness of creative drama of those teachers with year of service ranging from 11 to 15 years is higher than averages of the other teachers. It may be said that such teachers find creative drama more effective.

One of the important findings of the research is, in the question regarding effectiveness level of the creative drama, total arithmetic averages of those participants who consider "creative drama" quite effective in the questionnaire items are higher than the other participants. This finding may lead us to conclude that findings of questionnaire are consistent with one another.

In line with the results derived from this study, the following suggestions may be put forward,

1. Care should be taken to use creative drama that has been found to contribute to students' cognitive, emotional, psychomotor developments based on this study and the previously conducted studies in teaching activities that are effective teaching method.
2. Hands-on on-job training seminars concerning "creative drama" may be provided to those teachers who are in active duty.
3. The classrooms should be rendered useful and appropriate for drama activities.
4. Experimental studies could be conducted which will show that drama is effective not only in the social science lessons, but also in the science and math classes. Also, drama activities may be included in the students' work books of these lessons.
5. As a result of inspection in curriculum of the education faculties, it has been determined that lesson where "creative drama" is introduced as a teaching method is offered under the name of "drama at primary school" merely at the classroom teaching, Turkish teaching education and social sciences teaching departments . In this study, by taking the result that persons trained on creative drama find drama more effective as a teaching method at the starting point, "creative drama class" should be offered to all candidate teachers at all departments of the education faculties , even if it is given as an elective course.
6. Creative drama should be taught in applied manner within the teaching principle and methods class of the education faculties "as a teaching method." Drama at Primary School offered only by the 3<sup>rd</sup> and 4<sup>th</sup> graders should not be considered satisfactory.

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