

## The Use of "Drama in Education" in Primary Schools from the Viewpoint of the Classroom Teachers: A Mixed Method Research

Özge Özgür İşyar<sup>1</sup> Cenk Akay<sup>2\*</sup>

1. Education Faculty, Mersin University, PO box 33030, Mersin, Turkey
2. Education Faculty, Mersin University, PO box 33030, Mersin, Turkey

\* E-mail of the corresponding author: [cenkakay35@hotmail.com](mailto:cenkakay35@hotmail.com)

This research is a summary of a master thesis written by Özge Özgür İşyar and supervised by Cenk Akay in Mersin University, Turkey.

### Abstract

The purpose of this research is to determine the classroom teachers' sense of efficacy about the drama in education, to examine them in terms of various variables and to reveal their opinions and metaphorical perceptions regarding the concept of drama in education. Convergent parallel design, which is of the mixed method designs, was used in the study. The universe of the research consists of 2737 class teachers working in the central districts of Mersin province. The sample of the research is composed of 441 teachers selected according to the 'stratified cluster sampling' method which is a kind of random sampling in the universe. As a result, it was found out that the teachers have a high level of sense of efficacy about using drama in education, are willing to apply this method, consider it as an effective and powerful method, but do not trust themselves due to lack of information and do not apply it because of poor environment. Examining the opinions of the classroom teachers on the concept of drama in education, it is found that the drama in education helps the personal development of the student, is an effective method and provides learning by doing and experience. When their metaphorical perceptions of drama in education are examined, it is revealed that the drama concept is used as a support in the lesson, that it is the life itself and is enlightening.

**Keywords:** drama in education, elementary teachers, metaphor

### 1. Introduction

Education has become a concept that is changing shape in the face of the requirements of the developing age. Teaching methods cannot be said to stay the same in this system, in which information is constantly growing. It is possible to say that the educational system of today has features of the constructive point of view. Teacher's ability to be a guide, the active participation of the student in the learning process and the fact that the process is more important than the result, that the information is formed by the individuals efficiently, and that the learning is not independent from the society and the cognitive processes overlap the teaching understanding of the drama in education. Students experience the sense of socializing while learning with the drama method in education which is an area in itself and a teaching method at the same time. Drama in education is also a method that strengthens the individual's communication with himself/herself. In the world where technology is rapidly developing, though the number of digital assisted and technologically assisted teaching methods has increased, the need for human- and society-oriented teaching methods has increased, too. For the drama method in education, it can also be called as a special teaching method as it is human and society-oriented. According to San (1990), drama is involved in all kinds of actions and deeds of a person. Sağlamöz (2006) defines drama as the "re-production" of a life situation by one or more people in a theatrical process. When the education literature is reviewed, concepts such as learning or dramatization instead of drama have been preferred as a teaching method. Somers (1994) stated that education in drama and drama education are different concepts. He emphasizes that drama in education is a method for teaching language, mathematics, geography, art, music, etc. each of which is a field and consists of different contents. On the other hand, it is stated that drama education is given as a drama lesson and its aim is to get to know oneself, to help gain multi-dimensional perspective and increase individual development, and to reveal artistic creativity.

Categorizing the drama in the form of educational and non-educational drama, Gönen (1992) points out that drama in education has educational goals and these goals are taught by drama methods. As well as holding an educational nature, drama has also the effect of "katharsis", which is to purify from some of the emotions (Genç, 2005). Social skills play an important role in ensuring socialization. Defined as the ability to comply with social inclusion, social skills play an important role in facilitating one's ability to appropriately express positive or

negative emotions, to defend personal rights, to seek help from others when necessary, and to refuse unsuitable ones (Sorias, 1986). Any emotions and thoughts that cannot be expressed have the chance to be transferred through the drama in education method. Students who express themselves experience a social relaxation and sharing, and thus, they have more chance to concentrate on their lessons. Through the role that the students will play, many emotions and thoughts that they cannot actually express can be conveyed through their roles. When considered in this context, drama is seen as an effective teaching method, especially in primary school education, which supports child development from all directions.

The method of drama in education among elementary school courses can be said to be a method which has applicable properties for all kind of courses. Önder (2007) points out that the method of drama in education is used in many areas from mathematics education to social education, from language education to multicultural education. There are a number of studies in our country and abroad that have found drama practices in education to be effective in many different fields such as science, mathematics, life science, language teaching in primary school. Researches show that academic achievement, level of remembrance (permanence), attitude towards the lesson (perspective) increase positively in lessons that are taught with method of drama in education in primary school (Erdem Zengin, 2014, Fleming, Merrell and Tymms, 2004, Karacil, 2009; Karadağ and Caliskan, 2008, Kaya, 2006, Mc Naughton, 2004, Onur, 2008, Thessaloniki, 2005, Sever, 2010, Sözer, 2006, Üstündağ, 1988, Ütkür, 2012, Yalın, 2003). In addition, the method of drama in education has a positive effect on social skills acquisition, developing communication skills and self-perception as well as cognitive skills (Akoğuz, 2002, Altıntaş, 2010, Freeman, 2003, Kaf, 1999, Kahrıman, 2015; Taşkiran, 2005). Affective dreams and experiences are of vital importance especially in children's education. The individuals who cannot think multifaceted and are not productive or creative as they've learnt parrot fashion are raised as a consequence of focusing on only information and left-brain (San, 2002). Expressing that drama develops emotional intelligence, Üstündağ (1999) defines emotional intelligence as being in peace with oneself, knowing oneself, communicating with others and being creative adding that, as a teaching method, drama in education is an effective method of acquiring both cognitive and affective behaviours and skills.

The method of drama in education is a method that contributes to individual's personality development, develops social behaviour and skills, enables the individual to trust and recognize himself/herself as well as academic achievement. The drama method in education, which is distinguished from other methods by these features, has a repulsive quality that appeals to emotional intelligence. No matter what kind of intelligence from multiple intelligences is developed, the person will be deficient in self-definition and understanding his own wishes unless emotional intelligence is used effectively. In a system that attaches importance only to academic achievement and does not care about the emotional intelligence of the individual, there will be individuals who are successful in academic field but unhappy. For drama method in education, it can be said that it is a method that can compensate the lack of individual and social communication due to the development of technology age because the method of drama in education involves a social community with its participants and leader. It makes an individual feel belonging to a group and being in a social environment. Thus, during the primary school period where self-confidence develops, the students increase their sense of belonging and social communication. The student who realizes self-expression through sociability in a social community also feels the expression "I am here in this world" and expresses his inner world. As a teaching method, the method of drama in education is also effective in attracting and sustaining attention of students in the primary school age. As a support to the course, the concentration disorders that occur during the lesson can be removed from the monotony with an amusing drama. However, there are great responsibilities for classroom teachers in planning, implementing, and evaluating drama activities in primary school.

Instead of the behaviourist approach which considers only observable behaviours of the individual as the product of learning, the constructivist approach that recognizes that each individual can construct his own knowledge and meaning in his own mental process has come to the forefront today. Primary education curricula were prepared on the basis of constructivist approach philosophy in 2004 in line with these developments. This renewed program suggests teachers the methods and techniques that enable learners to learn by doing and experience. One of these methods and techniques is the method of drama in education. As the purpose of this research, the classroom teachers' perceptions of competence regarding the drama in education were determined, their views on the drama concept in education and their reasons for practising and not practising it were discussed and their metaphorical perceptions about drama in education were revealed. The problem statement of this research is expressed as follows: What is the level of the classroom teachers' sense of efficacy about the use of drama in education and what are their views and metaphors of drama in education?

1. What is the level of the classroom teachers' sense of efficacy about the drama in education?
2. Does the level of the classroom teachers' sense of efficacy about the drama in education differ in terms of various variables (gender, faculty of graduation, years of service and drama education)?

3. What are the classroom teachers' views on drama in education?
4. What are the classroom teachers' metaphors of drama in education?

## 2. Method

In order to determine the teachers' sense of efficacy, their opinions and metaphors regarding the concept of drama in education, both quantitative and qualitative data were collected and discussed in this study. For this reason, the research is a mixed method research.

### 2.1. Universe and Sample

The universe of this research is composed of 2737 class teachers working in central districts of Mersin province during 2014-2015 academic year. The sample of the research consists of 441 teachers selected according to the 'stratified cluster sampling' method which is a kind of random sampling in the universe. The stratified distribution of the sample of the study is given in Table 1.

Table 1. *Stratified sample percentage distribution table*

<b>Central District</b>	<b>Universe</b>	<b>Percentage Distribution</b>	<b>Sample</b>	<b>Percentage Distribution</b>
Akdeniz	1030	%37,6	154	%34,9
Toroslar	861	%31,4	138	%31,2
Yenişehir	510	%18	84	%19
Mezitli	336	%12,2	65	%14,7
<b>Total</b>	<b>2137</b>	<b>%100</b>	<b>441</b>	<b>%100</b>

It is seen in Table 1 that the sample corresponds to 20% of the universe and sampling is done close to the percentage distributions for all the districts.

The frequency and percentage values of the classroom teachers working in Mersin are given in Table 2 in terms of various variables.

When Table 2 is examined, 276 (62.6%) of 441 teachers participated in the survey are women while 165 (37.4%) were men. As for year of service, there are 196 (44,4%) teachers working for 21 years or over, 149 (33,8%) teachers working for 11-20 years, and 96 (21,8%) teachers working for less than 10 years. Regarding the faculty of graduation, 314 (71,2%) of 441 teachers are graduates of faculty of education while 127 (28,8%) are of other faculties. In terms of taking drama education, 163 (37%) of 441 teachers took it while 278 (63%) did not. Lastly, for classroom size, 214 (48,5%) of 441 teachers have classes of 1-24 students and 227 (51,5%) teachers have classes of 25 students or over.

### 2.2. Data Collection Tools

To measure the classroom teachers' sense of efficacy regarding drama use in education, "Sense of Efficacy Scale Relating to Use of Drama in Education" developed by Tanrıseven (2013) was used as a data collection tool in the research. The reliability and validity of the scale was analyzed by Tanrıseven (2013), who prepared the scale, and the Cronbach alpha internal consistency coefficient was found .91 for the scale. For this study, it was calculated as .95.

Table 2. Frequency and percentage values of classroom teachers in terms of various variables (N=441)

Variables	f	%
<b>Gender</b>		
Female	276	62,6
Male	165	37,4
<b>Total</b>	<b>441</b>	<b>100</b>
<b>Year of Service</b>		
Less than 10 years	96	21,8
11-20	149	33,8
21 and over	196	44,4
<b>Total</b>	<b>441</b>	<b>100</b>
<b>Faculty of Graduation</b>		
Faculty of education	314	71,2
Other	127	28,8
<b>Total</b>	<b>441</b>	<b>100</b>
<b>Drama Education</b>		
Yes	163	37,0
No	278	63,0
<b>Total</b>	<b>441</b>	<b>100</b>
<b>Classroom size</b>		
1-24	214	48,5
25 and over	227	51,5
<b>Total</b>	<b>441</b>	<b>100</b>

Open-ended questions were designed by the researcher to determine the views of classroom teachers on the concept of drama in education. While developing the form, opinions of 7 instructors in the field of education curriculum and instruction and one instructor in the field of classroom teaching were taken for content validity. The following two open-ended questions were asked in the form.

1. Write your views on the drama method in education.
2. Do you use the drama method in education? (Explain the reasons for yes / no.)

The classroom teachers were asked to complete an open-ended sentence in order to find out their metaphor for drama in education. The metaphor of classroom teachers regarding the concept of drama in education was identified through the open ended sentence “Drama in education is like ..... because ..... .” In the research, 441 teachers were applied “Sense of Efficacy Scale Relating to Use of Drama in Education”, 50 teachers were applied open-ended questionnaire form and 430 teachers were applied the metaphor form.

### 2.3. Mixed Method Research Process

The data in the study were collected through the convergent design, which is one of the designs employed in the mixed method. This design formed by simultaneous application of quantitative and qualitative steps in the same phase of the research process, is to separate the phases during analysis and then combine the results while making general comments (Dede, 2015). This design is used to describe the current situation of the participants in the sample by identifying their attainments, attitudes, behaviours or other features (Burke & Christensen, 2004). Both quantitative and qualitative data were obtained in this study. While the data obtained from the open ended question form and metaphor sentence form constitute qualitative data, the personal information form and the data obtained from sense of efficacy scale related to the use of drama in education by the class teachers constitute quantitative data. The convergent parallel design process of the study is given in the following.

#### Designing the quantitative part

- Data collection tools to be developed and applied for the quantitative part of the research were decided.

#### Collection of Quantitative Data

The quantitative data of the study were collected by taking the necessary permissions.

2

#### Designing the qualitative part

The open-ended question form and the metaphor form for the qualitative part of the research were prepared by the researchers.

#### Collection of Qualitative Data

The qualitative data of the study were collected by taking the necessary permissions.

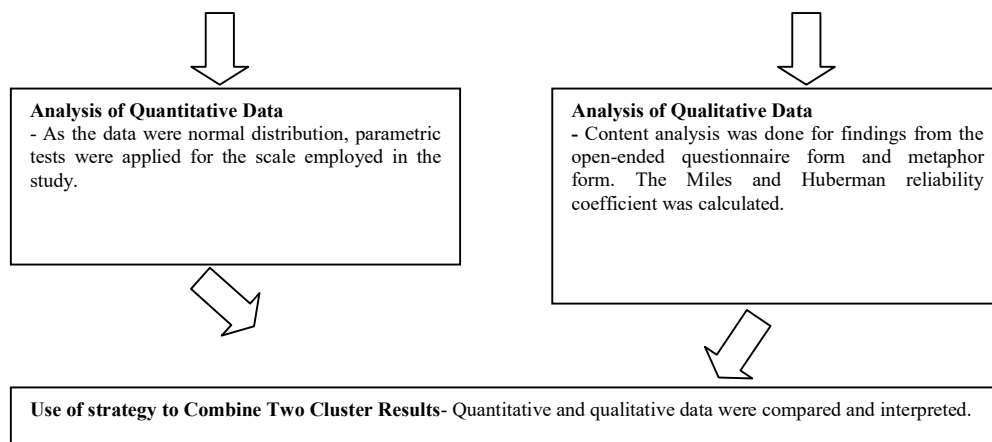


Figure 1. The Convergent Parallel Design Process Flowchart

#### 2.4. Analysis of the Data

The data obtained from the sense of efficacy scale relating to the use of drama in education and personal information form by classroom teachers constitute quantitative data of research while the data obtained from the classroom teachers' opinions about the concept of drama in education and their metaphor perceptions build up the qualitative data of research. The distribution of data was examined for the quantitative data analysis. The normality distribution test of the data set was made regarding the values of kurtosis and skewness. The value of kurtosis was found 0.573 and of skewness was found 0.158, which is in the range of + 1.96 / -1.96 (Gravetter & Wallnau, 2014). Since data were found to be normal distribution, parametric tests were used in the analysis of the data. These tests are descriptive analysis test, independent samples T test, and one way analysis of variance (ANOVA). In the evaluation of the qualitative data, the content analysis was done and coding method was applied. These independent codes were categorized, then the expert's matches were compared to the researcher's own categories. The number of agreements and disagreements were determined through the comparison and the reliability of the research for the first question was calculated by using Miles and Huberman's (1994: 64) formula  $[(\text{Agreement}) / (\text{Agreement} + \text{Disagreement})] \times 100$ . After the calculations, the reliability of the first open ended question was found 0.75. The reliability for the second open-ended question was 0.95.

The analysis and interpretation of the metaphors developed by classroom teachers for the concept of drama in education was conducted in five stages. These stages are as follows (Yildirim and Şimşek, 2006; Saban 2004, 2008): (a) Naming Stage, (b) Classification Stage (Elimination and Purification) (c) Category Development Stage, (d) Providing Validity and Reliability Stage, and (e) Transferring the Data to Computer Environment Stage. After the identification of a total of 430 metaphors and the development of 10 conceptual categories created by these metaphors, the number of participants (f) and percentage (%) representing 430 metaphors and 10 categories were calculated first.

### 3. Findings

#### 3.1. Findings for the First Sub-problem

The results obtained from the analysis of the answers to the first sub-problem of the research, "What are the levels of classroom teachers' sense of efficacy relating to the drama in education?" are given in Table 3.

Table 3. Results of Descriptive Analysis of Levels of Classroom Teachers' Sense of Efficacy about Drama in Education (N=441)

	N	Minimum	Maximum	$\bar{X}$	Scale Mean	St.Error
Sense (general)	441	44,00	132,00	103,8571	88	,86983

When the findings in Table 3 are examined, the lowest score of classroom teachers' sense of efficacy for drama in education is 44 while the highest score is 132. Teachers' perception level of efficacy is 103,8571. Findings show that classroom teachers have a high level of perception.

### 3.2. Findings for the Second Sub-problem

An analysis of the answers to the second sub-problem of the study, "Does the level of classroom teachers' sense of efficacy about drama in education show a significant difference in terms of various variables?" is presented below. Within the context of this problem, various variables such as gender, faculty of graduation, year of service and drama education were investigated.

#### 3.2.1. Findings for the Sub-problem "Does the level of classroom teachers' sense of efficacy about drama in education show a significant difference according to gender?"

Findings of whether the level of classroom teachers' sense of efficacy about drama in education shows a significant difference according to gender are given in Table 4.

Table 4. *t-Test Analysis Results of Classroom Teachers' Level of Sense of Efficacy about Drama in Education according to Gender (N=441)*

	Gender	N	$\bar{X}$	sd	t	p
<b>Sense (general)</b>	Female	276	105,4058	18,19156	2,314	0,021*
	Male	165	101,2667	18,15151		
	<b>Total</b>	441				

\*p<0.05

When the findings in Table 4 are examined, the level of classroom teachers' sense of efficacy about drama in education shows a significant difference in favor of female classroom teachers (p=,021, p<0.05).

#### 3.2.2. Findings for the sub-problem "Does the level of classroom teachers' sense of efficacy about drama in education show a significant difference according to drama education?"

Findings of whether the level of classroom teachers' sense of efficacy about drama in education shows a significant difference according to drama education are given in Table 5.

Table 5. *Unpaired t-Test Analysis Results of Classroom Teachers' Level of Sense of Efficacy about Drama in Education according to Drama Education (N=441)*

	Drama education	N	$\bar{X}$	sd	t	p
<b>Sense (general)</b>	Yes	161	107,3789	16,82147	2,655	,008*
	No	275	102,8727	17,26908		
	<b>Total</b>	441				

\*p<0.05

It is seen in Table 5 that the level of classroom teachers' sense of efficacy about drama in education shows a significant difference in favor of the teachers who took drama education (p =, 008; p≤0.05).

### 3.3. Findings for the Third Sub-problem

The frequency and percentage values of the qualitative data obtained from the findings as to the opinions of the classroom teachers on the concept of drama in education are given in Table 6.

Table 6. *Frequency and percentage values of categories for the opinions of classroom teachers about the drama method in education (N=50)*

Themes	Codes	f	%
Drama in terms of personal development	Expressing oneself	12	%29
	Providing self-confidence	10	
	Developing communication skills	5	
	Empathy building skill	3	
	Enabling self-identification	3	
	Imagination developer	2	
	Giving hints about oneself	2	
	Other	14	
Total		51	
Drama in terms of being an effective method	Efective	6	%22
	Useful	5	
	Activator	4	
	Important	3	
	Necessary and essential	3	
	Other	18	
Total		39	
Drama in terms of ensuring learning by doing and experience	Permanence	15	%19
	Learning by experience	13	
	Hands-on training	3	
	Helping live the moment	2	
	Practising it in real life	1	
Total		34	
Drama in terms of providing a positive attitude towards the course and the school	Learning by fun	8	%15
	Loving the lesson	3	
	Learning by playing	2	
	Making willing	2	
	Other	12	
Total		27	
Drama in terms of increasing academic achievement	Better understanding of the subject	6	%8
	Success enhancer	4	
	Facilitating high-level learning	1	
	Other	3	
Total		14	
Drama in terms of discovering creativity and ability	Improving creativity	3	%4
	Discovering skill and personality	1	
	Other	2	
Total		6	
Views on the inability to use drama in education	Class size mustn't be large	1	%3
	I have limited knowledge	1	
	Other	3	
Total		5	
<b>Grand Total</b>		<b>176</b>	<b>100</b>

When the findings in Table 6 are examined, it is seen in the findings obtained from the sub-problem "Write your opinions about the method of drama in education" that teachers answered mostly that the drama in education provided personal development (f = 51, 29%). They produced 39 codes (22%) for the title of drama in education in terms of being an effective method in the second place. The third category is the one in terms of ensuring learning by doing and experience with 34 codes (19%). Below are the direct citations to support the themes in the table above.

*"Drama in education is absolutely necessary. Because it makes education fun. It is effective in loving school and lessons. It is effective in building empathy." "I find the drama method effective in education. With this method, the child's interest increases. They embrace the school and lessons more. The lessons become fun."(Teacher # 3)*

*"I find it very important for the creativity of the students and the discovery of their skills. We can easily make them build and interpret a connection between the subject and real life through drama. "(Teacher # 38)*

Findings regarding the opinions of teachers whether they use or not the drama method in education are given in Table 7.

Table 7. Findings of the Classroom Teachers' Application of Drama Method in Education

Themes	Codes	f	%
Reasons for not being able to use the drama method	Poor physical facilities	10	%41
	Crowd classes	5	
	Intensive schedule	3	
	Lack of materials/equipments	3	
	Lack of information	3	
	Not suitable for elementary school	2	
	Limited facilities	2	
	The heavy program	2	
	Other	15	
	Total	45	
Reasons for using the drama method	Learning becomes enjoyable	8	%59
	Participation in the lesson	5	
	Permanent	5	
	Effective	3	
	Providing self-confidence	3	
	Helpful	2	
	Useful in verbal lessons	2	
	Expressing oneself	2	
	Positive in gaining behavior	2	
	An unforgettable method	2	
	Other	30	
		Total	
<b>Grand Total</b>		<b>109</b>	<b>100</b>

When Table 7 is examined, the answers to the open-ended question "Do you use drama" method in education? (Explain your reasons for yes/no)" were made into the theme of common opinions and shown in the table above. 26 (52%) of the fifty teachers answered "yes" to their use of the drama method in education while 19 (38%) of them said "I sometimes use it". It is seen that 5 (10%) of the fifty teachers do not use the drama method in education.

Below is a sample sentence from the category of reasons for not applying drama method in education.

*"I apply it but not very often. The reason that I can not apply very often is that I do not think that knowledge and skill in this subject will not be enough to apply drama activities in a healthy way. In addition, the teaching program is not very appropriate in terms of time and planning. "(Teacher # 8)*

Below is a sample sentence from the category of reasons for applying drama method in education.

*"I use drama methods in education. I use the drama method for the reasons that students are better able to integrate with each other; to develop their self-esteem, to find solutions to any problems that develop in the environment they are in or live in, to identify different aspects of their own and to better adapt to the*



lessons."(Teacher # 15)

### 3.4. Findings for the Fourth Sub-problem

In this section, the answers of classroom teachers to the open ended metaphor statement "Drama in education is like ..... because ..... ." are given in Table 8.

Table 8. *Categorized frequency and percentage values of classroom teachers' metaphors about drama (N=430)*

Categories	Metaphors	f	%
1. Drama as a support to the lesson	Game	11	21,1
	Television	3	
	Funfair	2	
	Entertainment	2	
	Rainbow	2	
	Recording Tool	2	
	A Part of Education	2	
	Adaptation	2	
	Sea	2	
	Microphone	1	
	Other	62	
	Total	91	
2. Drama as the life itself	Life	42	20,2
	Theatre	5	
	Learning	3	
	Animating	2	
	Learning by doing and experience	2	
	Mirror of life	2	
	Other	31	
	Total	87	
3. Drama as an illuminator	Sun	16	15,5
	Light	8	
	Key	3	
	Torch	2	
	Light Removing the Darkness	1	
	Other	37	
	Total	67	
4. Drama as a guide	Steering wheel	7	12,7
	Guide	6	
	Navigation	3	
	Directing	2	
	Google	2	
	Other	35	
	Total	55	
5. Drama relating to the inner world	Mirror	25	11,6
	Microphone	2	
	Inner mirror of the child	1	

	Other	22	
	Total	50	
6. Drama as a vital need	Water	7	4,8
	Essential	2	
	Water given to flowers	1	
	Other	11	
	Total	21	
7. Drama as a provider of growth and maturation	Sapling	3	3,95
	Tree	3	
	Flower	2	
	Other	9	
	Total	17	
8. Drama as a developer and creator of imagination	Art	2	3,4
	Brainstorming	2	
	Dream	1	
	Other	10	
	Total	15	
9. Drama as an effective power	Magnet	2	3,2
	Whirlwind	2	
	Engine	2	
	Other	8	
	Total	14	
10. Drama as a self-confidence developer and comforting	Medicine	2	3,02
	Self-confidence	1	
	Massage tool	1	
	Other	9	
	Total	13	
	<b>Grand Total</b>	<b>430</b>	<b>100</b>

It is seen in Table 8 that 430 class teachers produced 430 metaphors about the drama concept in education. Among these metaphor expressions, the “life” metaphor was the most stated one (by 38 people). This metaphor is followed by the “mirror” metaphor (25 people) and the “sun” metaphor (16 people) respectively. A total of 10 categories were formed in Table 8 based on the common features of 430 metaphors related to the concept of drama in education produced by classroom teachers. 91 (21,1%) of the classroom teachers consider drama in education as a support to the lesson, 87 (20,2%) as the life itself, 67 (15,5%) as an illuminator, 55 (12,7%) as a guide, 50 (11,6%) as a relation to the inner world, 21 (4,8%) as a vital need, 17 (3,95%) as a provider of growth and maturation, 15 (3,4%) as a developer and creator of imagination, 14 (3,2%) as an effective power, and 13 (3,02%) as a self-confidence developer and comforting. Below are direct examples of some metaphor expressions.

*"The drama in education ... is a ship that travels at sea .... because it allows students to be guided by different horizons in different ways of thinking. "(Teacher # 356, example of drama as a guide)*

*"The drama in education ... is like a magnet ... because it draws the child into education."(Teacher # 103, example of drama as an effective power)*

*"The drama in education ... is like water... because it gives life to learning." (Teacher # 45, example of drama as*

*a vital need)*

*"The drama in education is like loosening the tightened belt because it helps students relax and behave like themselves." (Teacher # 32, example of drama as a self-confidence developer and comforting)*

#### **4. Discussion**

It is seen in the study that classroom teachers have a high level of perception when their sense of efficacy related to drama in education is taken into consideration. When the literature is reviewed, it is seen in Yildirim's (2008) study that classroom teachers have personal qualities related to drama methods in education, efficacy in drama activities and learning situations, and efficacy in evaluating drama activities in education at the level of knowledge and practice. In the research of Altıntaş (2012), the self-efficacy levels of the science candidates studying at various universities for the science and technology course were examined. According to the obtained results, it is revealed that the self-efficacy for the way of teaching science and technology course by drama method is at the level of indecisiveness but their attitudes are very high. It is seen in the study of Koç (2013) with 4th grade teachers and social studies teachers that teachers often find themselves efficacious in the dimensions of "Drama Planning Efficacy", "Drama Practice Efficacy" and "Drama Evaluation Efficacy". When it is taken in terms of the branch, the mean scores of classroom teachers are higher in all subcategories and general categories. When the research findings are evaluated, it is concluded that the level of classroom teachers' sense of efficacy relating to drama in education is high. The findings of Akyel (2011) and Koç (2013) also support this finding. As a result of the literature review and the findings obtained from the research, it can be suggested that level of the classroom teachers' sense of efficacy for the drama in education is high, they will be able to use it in class, are willing to do this, and have the efficacy to use drama in education, which is an effective method to activate the students during the teaching process, within the framework of the constructive viewpoint that the drama activities can be carried out in the class.

According to research findings, it is the most expressed opinion of classroom teachers that the method of drama in education provides personal development. It is stated in the research conducted by Genç (2003) that students can recognize, produce and reveal their assets thanks to the drama method in education. Önder (2003) also referred to the positive features of the drama method in education in terms of noticing emotions and expressing them. Bozdoğan (2003) and Avcı Agun (2013) state that drama in education improves the self-confidence and self-esteem of the person. In addition, it is found in Özyiğit's study (2011) that the drama method in education leads to a positive increase in the level of self concept of the students. It is seen that the drama method in education enables to think about events or information from different perspectives (San, 1996; Ünal, 2004). Personal development is a very comprehensive field. The ability to solve conflicts around the person is also proof that the individual has developed in personality. The research done by Gündoğdu and Izgar (2010) may also be an example of this situation.

Classroom teachers suggested that drama is an effective method in education. In Türker Biber, Akkuş İspir and Sonay Ay's (2015) research, the candidates of mathematics teachers taught their lesson through the drama method in education and kept journals. In these journals, there are some statements that they found this method effective. Studies show that drama in education is effective in increasing emotional intelligence (Selçioğlu Demirsöz, 2010). There are also researches that it is effective in increasing the motivation of the learners (Chairman, 2006, Ormancı, 2011). Yılmaz (2012) revealed that it is effective in increasing the empathic skill level of the students. However, Uşaklı's (2006) study revealed that drama-in-education based group guidance program is effective in increasing their assertiveness level but has no effect on increasing self-esteem. It is found thirdly in the study, according to the answers given by the classroom teachers, that the students learn by doing and experience through drama method in education. It is suggested in the study of Güven (2012) in accordance with primary school teachers' views that drama in education provides great benefits in learning by doing and experience. Today, when science technologies make it difficult to learn by doing and experience, the drama method in education enables students to move from passive to active and to establish and build knowledge. This is why it is favoured by teachers.

Classroom teachers also have negative opinions about drama in education. There are also studies in the literature that express negative opinions. In his Ph.D. study of Gurol (2002), pre-school teachers and pre-school teacher candidates expressed problems such as poor physical conditions, lack of practice, and availability of materials as the most common problems in drama method in education. In the study of Kahriman (2014), the third grade teachers in primary school expressed negative opinions about the drama method in education that a lot of noise and chaos occur because of the crowded class, chaos, chaos, the method is good method but preparation is needed, it cannot be applied in every subject and everyone cannot understand and participate in the drama if not taken serious. Elitok Kesici (2014) revealed as negative opinions of primary school teachers about drama course

that half of the teachers did not receive any education related to this course, that the lack of resources related to the drama course has a remarkable dimension, that a special class is needed for the drama course, that the lessons are not taught appropriately, and that the majority of the teachers feel themselves incompetent while teaching this course. The research findings and the literature review show that one of the greatest problems of classroom teachers is the crowded classrooms and inadequate education they took. From this point of view, it can be considered that the teachers will be able to apply this method if they have got enough education and their class size reaches the desired size. This is also supported by the teachers' metaphors.

It is concluded when metaphor findings are examined that generally positive metaphors are produced. Classroom teachers point out the metaphors that they see drama in education most as a support to the lesson. It is necessary to learn and improve basic learning skills in order for effective learning to take place. Drama method is a supportive one in achieving and acquiring the basic learning skills such as concentration, preparation and homework, active listening and note-taking, and repetition. It is possible to concentrate attention with a drama which is about to be done in a long and complicated way by a presentation, and the lesson can be moved away from the monotony. Working on effective listening, Yazkan (2000) investigated the effect of dramatization on the understanding of listening comprehension in the first grade of primary schools and reached to the result that transfer of the stories to the students by dramatization make them better understand. Akkuş (2013) also investigated the support of the drama method in developing a positive attitude towards science lesson in his research. It is seen As a result of the research that teaching science concepts of life science course by drama method has an important effect on the increase of student achievement. In strategies that enhance the interpretation, which is of the effective learning strategies, the student must have preliminary knowledge about the subject in order to give meaning to the new information and be able to associate the new information with the existing one. The student can make this association easier in a lesson taught by an effective drama method. The method of drama in education is a fun method but it also increases the interest and desire of the student. In this respect, it is a method that is support to the lesson. Researches have also been carried out on this method to increase student interest and desire (Çam, Özkan and Avinç, 2009; Şahin and Oktay, 1998).

It is seen in the study that the metaphor the classroom teachers mostly produced in the second place is drama as the life itself. San (1990) indicates that what makes the drama a special method is because of this ambivalent situation, that is, reality and fiction are happening at the same time, and the chance of playing, changing and choosing the role does not exist in the theater, but drama offers the feel of enthusiasm of reality and also the chance to change the situation or moment and to create a new situation. The drama in education gives the person a chance to experience events. Fulford and colleagues (2001) argue that drama allows students to examine various situations and events, giving people the chance to see that they have different conditions and to analyze how they can behave in such conditions. In accordance with the constructivist approach accepted today, the drama method in education is a method that has a direct effect on the ability to produce various solutions to the probable problems of real life in a free environment and the very end boundaries of imagination. This method, which is interwoven with life, is both fed by life itself and can provide life experiences.

The "illuminator" metaphor which bears discovering one's own feelings comes third in the study. When the literature is reviewed, according to Karapınarlı (2007), one can discover the unfamiliar aspects of his/her own and express his/her inner world through drama. Cerniglia (2006) expresses that as the student begins to define the world, he/she explores his/her interests, fears and thoughts. Chen also described drama as a way of exploring and using emotions, imagination, voice, body, and social skills (Saldana, 1985). The individual has the awareness of his own thoughts thanks to the drama method. It is important that a person who is in a complex structure can start to understand and analyze himself, and know his own world. Individuals who are aware of their own emotions will be able to demonstrate a determined personality in all areas of life. By looking at Roger's (1951) theory of self, which refers to every man's seeking for innate happiness and efforts to actualize their potentials, the drama method may allow for the formation of abilities, emotions, physical skills and competences (or shortly self-awareness), which are important prerequisites for a person to develop positive self.

## 5. Conclusions and Suggestions

As a result, it was found out that the classroom teachers have a high level of sense of efficacy about using drama in education, are willing to apply this method, consider it as an effective and powerful method, but do not trust themselves due to lack of information and do not apply it because of poor environment. However, it is concluded that they will implement this method if they pass through drama education and deficiencies related to the environment are removed. The results of the study are given below item by item.

1. Classroom teachers have a high level of sense of efficacy for drama in education, drama planning, drama practice and drama evaluation.

2. The level of classroom teachers' sense of efficacy does not show a significant difference according to their faculty of graduation.
3. The level of classroom teachers' sense of efficacy shows a significant difference according to their gender.
4. The level of classroom teachers' sense of efficacy does not show a significant difference according to year of service.
5. The level of classroom teachers' sense of efficacy shows a significant difference according to drama education.
6. In classroom teachers' metafor expressions of drama in education, drama is found mostly as drama life itself. Secondly, it is described as a tool for self-recognition, and thirdly, as a tool for the teacher to reach the student.
7. Classroom teachers mostly expressed their opinions about drama in education that it enables the student to develop personally. While the opinion of being an effective method comes the second, opinions of being a method to teach by doing and experience comes in the third place. In addition, it is also stated that the drama method is an effective method providing learning by doing and experience, ensuring permanent learning, increasing academic achievement, making various contributions to lesson, being entertaining, fun, important and useful, enabling positive attitude towards the lessons and school, helping the student recognize himself/herself and the surrounding, revealing creativity and skills, and allowing to establish social relations.
8. Classroom teachers expressed their negative opinions about drama in education as crowded classrooms and poor environment. They also stated that they have a limited knowledge about this method.
9. It is concluded that a great majority of classroom teachers apply the method of drama in education.
10. Classroom teachers pointed that they use this method because it is an effective method, makes learning enjoyable, provides permanent learning, increases participation in class, helps the students express themselves, enhances self-confidence of them, allows learning by doing and experience and reveals the skills that already exist in the person.

### *5.1. Suggestions*

Suggestions are given under the headings of general suggestions and suggestions for future researchers.

#### *5.1.1. General Suggestions*

1. In-service training activities can be arranged with the cooperation of the university towards the teachers.
2. At each school, workshops can be organized.
3. It can be ensured in cooperation with the Ministry of National Education that each school has a suitable place for drama. This place should be large enough to practice drama, lie down and play various games, and equipped with necessary materials (audio system, carpets, curtains, main accessories).
4. Works and books written about the drama method in education can be held in the school library and the teachers' room for the teachers to benefit from.
5. Seminars on the method and importance of drama in education can be given to school principals. These can be applied seminars.
6. More understandable, enlightening and comprehensive plans can be placed in the textbooks to apply the drama method in education.
7. The perception that the method of drama in education has certain stages rather than the improvisation of the drama can be improved.
8. For inexperienced teachers about the drama method, basic drama education can be given by drama specialists in Turkey through distance education, and practices can be realized through a face-to-face education.
9. Sample videos themed "How can a lesson prepared by drama method in education be?" can be uploaded to the internet.
10. Teachers can be motivated and supported by administrators in order to apply drama method in education.
11. The number and quality of courses that provide drama training in education should be increased.
12. Classroom teachers should be encouraged to apply this method to their classes to better understand their students, not commercial teachers who do this work for commercial purposes.
13. At least two teachers in each school may receive a leadership certificate in the drama method in education. These teachers can be assigned as drama coordinators in their schools. Thus, our teachers, who are lacking about drama method in education, can use this method in a correct and effective way with healthy feedbacks and

exchange of ideas. With meetings and practices in place, both teachers will be educated and will lead their colleagues to the creative ideas they have implemented.

14. Drama festivals can take place every year in order to raise awareness and attract attention to drama method in education. In these festivals, if teachers want to learn information according to their needs, then they can go through the sections divided according to courses, classes and subjects, and watch live.

#### 5.1.2. Suggestions for Future Researchers

1. The adult education applications of drama in education can be investigated by researchers.
2. Studies, applications and opinions in the field of digital drama (technology supported drama) can be searched by researchers.
3. Although the trainers have a positive attitude towards drama in education, a study can be done on how they apply the drama in education. Thus, it may be revealed that they consider drama in education as a method or only as an animation.
4. Views, metaphors and perception levels of students about drama in education can be investigated when drama in education is used as a method while teaching subjects related to drama in education.

#### References

- Adıgüzel, H. Ömer (23-26 Ekim 2002). Eğitim Bilimlerinde ve Sanat Eğitiminde Yöntem, Disiplin ve Sanatsal Boyutlarıyla Yaratıcı Drama". 11.Eğitim Bilimleri Kongresinde sunulmuş bildiri. Lefkoşa.
- Akkuş, Ç. (2013). *İlköğretim birinci sınıf hayat bilgisi dersindeki fen kavramlarının drama yöntemiyle öğretiminin öğrenmedeki başarı ve kalıcılığa etkisi*. Marmara Üniversitesi Eğitim Bilimleri Enstitüsü, İstanbul.
- Akoğuz, M. (2002). *İletişim becerilerinin geliştirilmesinde yaratıcı dramanın etkisi*. Ankara Üniversitesi Eğitim Bilimleri Fakültesi, Ankara.
- Akyel, Y. (2011). *Okul öncesi eğitim kurumlarında görev yapan öğretmenlerin drama yöntemi yeterliliklerinin değerlendirilmesi*. Ahi Evran Üniversitesi Sosyal Bilimler Enstitüsü, Kırşehir.
- Altıntaş, H. (2010). *İlköğretim 4. Sınıf Türkçe ders kitaplarındaki metinlerin işlenişine yönelik hazırlanan drama yönelimi eğitim programının istenen davranışları kazandırmaya etkisi*. Sakarya Üniversitesi Eğitim Bilimleri Enstitüsü, Sakarya.
- Altıntaş, E. (2012). *Fen bilgisi öğretmen adaylarının drama yöntemiyle fen ve teknoloji dersinin işlenmesine yönelik öz yeterlik ve tutumlarının belirlenmesi*. Erciyes Üniversitesi Eğitim Bilimleri Enstitüsü, Kayseri.
- Aslan, N. (1997). Eğitimde alternatif bir yöntem: yaratıcı drama. *Oluşum (Oluşum Tiyatrosu ve Drama Atölyesi Üç Aylık Yayın Organı)*, (1), 2-9.
- Aslan, N. (1999). *Türkiye 1. Drama Liderleri Buluşması*. Oluşum Tiyatrosu ve Drama Atölyesi. Ankara: Fersa Matbaacılık.
- Başkan, H. (2006). *Fen ve teknoloji öğretiminde drama yönteminin kavram yanlışlarının giderilmesi ve öğrenci motivasyonu üzerine etkisi*, karadeniz teknik üniversitesi. Fen Bilimleri Enstitüsü, Trabzon.
- Cerniglia, G. E. (2006). *Artistic beginnings: a case study of every arts usage in one preschool's classrooms*. Yayınlanmamış Doktora Tezi, Columbia University.
- Chen, R. (1997). *Knowledge, experience, perspectives of teachers towards implementing creative drama in taiwanese kindergartens*. Yayınlanmamış Doktora Tezi. Pennsylvania State University.
- Çam, F., Özkan, E. ve Avinç, İ. (2009). Fen ve teknoloji dersinde drama yönteminin akademik başarı ve derse karşı ilgi açısından karşılaştırmalı olarak incelenmesi: köy ve merkez okulları örneği. *Gazi Eğitim Fakültesi Dergisi*, 2, 459-483.
- Ekiz, D. (2003). *Eğitimde Araştırma Yöntem ve Metodlarına Giriş*. Ankara: Anı Yayıncılık.
- Elitok Kesici, A. (2014). Drama dersine ilişkin öğretmen görüşleri. *Abant İzzet Baysal Üniversitesi Eğitim Fakültesi Dergisi*, 14, 186-203.
- Erdem Zengin, E. (2014). *Yöntem olarak yaratıcı drama kullanımının ilkökul 4. sınıf sosyal bilgiler öğretim programındaki değerlere etkisi*. Niğde Üniversitesi Eğitim Bilimleri Enstitüsü, Niğde.
- Fleming, Mike, C. Merrell ve P. Tymms. (2004). The Impact of Drama on Primary Pupils. *Research in Drama Education*, 9(2), 177-197.
- Freeman, D. Gregory. (2003). Effects of Creative Drama on Self-Concept, Social Skills and Problem Behavior. *The Journal of Educational Research*, 106(3), 131-138.
- Fulford, J., Hutchings, M., Ross, A. & Schmitz, H. (2001). İlköğretimde drama. (Çev. Leyla Küçükahmet, Hande Borçbakan, S. Sadi Karamanoğlu). Ankara: Nobel Yayın Dağıtım.
- Genç, N. (2003). Eğitimde Yaratıcı dramanın alımlanması. *Hacettepe Üniversitesi Eğitim Fakültesi Dergisi*, 24, 196-205.

- Genç, N. (2005). Eğitimde drama ve/veya dramada eğitim. *Kazım Karabekir Eğitim Fakültesi Dergisi*, 12, 90-104.
- Goleman, D. (1995). *Emotional intelligence: why it can matter more than iq?* New York: Bentam Books
- Gündoğdu, R. ve Izgar, H. (2010). Yaratıcı drama temelli çatışma çözme programının ergenlerin çatışma çözme becerisine etkisi. *Selçuk Üniversitesi Ahmet Keleşoğlu Eğitim Fakültesi Dergisi*, 30, 81-100.
- Güneysu, G. (1999). *Çok Yönlü (MI) Zeka ve Eğitimde Drama*. Türkiye 1. Drama Liderler Buluşması. Ankara: Oluşum Tiyatrosu ve Drama Atölyesi, (pp.45-52).
- Gürol, A. (2002). *Okulöncesi eğitim öğretmenleri ile okul öncesi öğretmen adaylarının eğitimde dramaya ilişkin kendilerini yeterli bulma düzeylerinin belirlenmesi*. Fırat Üniversitesi Sosyal Bilimler Enstitüsü, Elazığ.
- Güven, Z. (2012). İlköğretim 4. ve 5. sınıf Türkçe derslerinde drama yönteminin kullanımı üzerine nitel bir çalışma, *Cumhuriyet International Journal of Education*, 2, 52-66.
- İspiroğlu, N. (1994). *Çağdaş eğitimde sanat*. İstanbul: Demet Yayıncılık.
- Kaf, Ö. (1999). *Hayat bilgisi dersinde bazı sosyal becerilerin kazandırılmasında yaratıcı drama yönteminin etkisi*. Çukurova Üniversitesi Sosyal Bilimler Enstitüsü, Adana.
- Kahriman, M. (2014). *İlkokul 3. sınıf hayat bilgisi dersi benim eşsiz yuvam temasındaki konuların drama yönteminde dayalı öğretiminin öğrencilerin iletişim, empati becerileri ve değer algıları üzerine etkisi*. Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü, Hatay.
- Karacil, M. (2009). *İlköğretim 1. kademede yaratıcı drama yönteminin öğrencinin akademik başarısına etkisi*, Kafkas Üniversitesi Sosyal Bilimler Enstitüsü, Kars.
- Karadağ, E ve Çalışkan, N. (2006). Sosyal Bilimler Dersinde Drama Yönteminin Kullanılabilirliği (Örnek Ders Planı Uygulaması) Gazi Üniversitesi, *Kırşehir Eğitim Fakültesi Dergisi*, 7(1), 35-44.
- Karadağ, E., Korkmaz, T., Çalışkan, N. & Yüksel, S. (2008). Drama lideri olarak öğretmen ve eğitimsel drama uygulama yeterliği ölçeği: geçerlik ve güvenilirlik analizleri. Gazi Üniversitesi, *Gazi Eğitim Fakültesi Dergisi*, 28(2), 169-196.
- Karapınarlı, R. (2007). *İlköğretim 7. sınıf matematik dersinde yaratıcı drama yönteminin öğrencilerin başarı ve kalıcılık düzeyine etkisi*. Muğla Üniversitesi Sosyal Bilimler Enstitüsü, Muğla.
- Kaya, Ö. (2006). *İlköğretim 3. sınıf görsel sanatlar dersinde drama destekli eğitimin yaratıcı sürece katkıları*. Gazi Üniversitesi Eğitim Bilimleri Enstitüsü, Ankara.
- Kocayörük, A. (2004). *Duygusal zeka eğitiminde drama etkinlikleri*. Ankara: Nobel Yayıncılık.
- Koç, İ. (2013). *Öğretmenlerin sosyal bilgiler dersinde drama yöntemini uygulama ve drama tekniklerine ilişkin yeterliliklerinin belirlenmesi*, Ahi Evran Üniversitesi Sosyal Bilimler Enstitüsü, Kırşehir.
- Mc Naughton, M. Jeanne. (2004). Educational in The Teaching of Education for Sustainability. *Environmental Education Research*, 10(2), 139-155.
- Onur, G. (2008). *İlköğretim 2. ve 3. sınıf öğrencilerine sınıf ve okul kurallarının hayat bilgisi dersi programı çerçevesinde drama tekniğiyle öğretiminin kalıcılığa etkisi*. Uludağ Üniversitesi Sosyal Bilimler Enstitüsü, Bursa.
- Ormancı, Ü. (2011). *İlköğretim fen ve teknoloji dersi 6.sınıf vücudumuzda sistemler ünitesinin öğretiminde drama yönteminin öğrenci başarı, tutum ve motivasyonu üzerine etkisi*, Celal Bayar Üniversitesi Eğitim Bilimleri Enstitüsü, Manisa.
- Önder, A. (2003). *Okul Öncesi Çocuklar için Eğitici Drama Uygulamaları*. İstanbul: Morpa Kültür Yayınları.
- Önder, S. (2007). *İlköğretim beşinci sınıf müzik dersinin drama ile birleştirilerek uygulanması ve öğrenciler üzerindeki öğrenme farklılıklarının tespit edilmesi*. Cumhuriyet Üniversitesi Sosyal Bilimler Fakültesi, Sivas.
- Şenol Özyiğit, E. N. (2011). *İlköğretim matematik dersinde yaratıcı drama uygulamalarının öğrencilerin problem çözme stratejileri, başarı, benlik kavramı ve etkileşim örüntüleri üzerindeki etkisi*, Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, İzmir.
- Rogers, C.R. (1951). *"Client-centered therapy"*. Boston: Houghton Mifflin Company.
- Sağlamöz, G. (2006). *Bir eğitim yöntemi olarak drama*. Ömer Adıgüzel(Ed.) . *Yaratıcı Drama (1985-1998 Yazılar)* içinde (pp.89-102). Ankara: Naturel Yayıncılık.
- San, İ. (1996). Yaratıcılığı geliştiren bir yöntem ve yaratıcı bireyi yetiştiren bir disiplin: eğitsel, yaratıcı drama, *Yeni Türkiye Eğitim Özel Sayısı*, 7,(ocak-şubat).
- Selanik Ay, T. (2005). *İlköğretim hayat bilgisi öğretiminde yaratıcı drama ve geleneksel öğretim yöntemlerinin öğrenci başarısı ve hatırd tutma düzeyi üzerindeki etkileri*. Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü, Denizli.
- Selçioğlu Demirsöz, E. (2010). *Yaratıcı dramanın öğretmen adaylarının demokratik tutumları, bilişüstü farkındalıkları ve duygusal zekâ yeterliliklerine etkisi*. Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, İzmir.

- Sever, Ö. (2010). *İlköğretim 3. sınıf müzik dersi müziksel yaratıcılık öğrenme alanı kazanımlarının edinilmesinde yaratıcı dramanın etkisi*. Abant İzzet Baysal Üniversitesi Sosyal Bilimler Enstitüsü, Bolu.
- Sorias, O. (1986). Sosyal beceriler ve değerlendirme yöntemleri. *Psikoloji Dergisi*, 5 (20), 24–29.
- Sözer, N. (2006). *İlköğretim 4. sınıf matematik dersinde drama yönteminin öğrencilerin başarılarına tutumlarına ve öğrenmenin kalıcılığına etkisi*. Gazi Üniversitesi Eğitim Bilimleri Enstitüsü, Ankara.
- Şahin, F. ve Oktay, A. (1998). *İlkokul Öğrencilerinde El Yapması Modeller ve Dramatizasyonla Biyolojik Kavramlar ve Aralarındaki İlişkilerin Öğretilmesi*. Marmara Üniversitesi Atatürk Eğitim Bilimleri Dergisi, 10, İstanbul.
- Tanrıseven, I. (2013). Okul uygulamalarının öğretmen adaylarının eğitimde drama kullanımına ilişkin yeterlik algıları üzerindeki etkisi, *Kuram ve Uygulamada Eğitim Bilimleri Dergisi*, 13(1), 389-412.
- Taşkıran, S. (2005). *Drama yöntemi ile ilköğretim dördüncü sınıf sosyal bilgiler dersinin işlenişinin öğrenme ve öğrencilerin benlik kavramına etkisi yönünden değerlendirilmesi*. Selçuk Üniversitesi Sosyal Bilimler Enstitüsü, Konya.
- Türk Dil Kurumu Sözlüğü (2016). Erişim Tarihi: 17 Ocak 2016, [www.tdk.gov.tr](http://www.tdk.gov.tr).
- Uşaklı, H. (2006). *Drama temelli grup rehberliğinin ilköğretim v. sınıf öğrencilerinin arkadaşlık ilişkileri, atılganlık düzeyi ve benlik-saygısına etkisi*. Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, İzmir.
- Ünal, E. (2004). Celal Bayar Üniversitesi eğitim fakültesi sınıf öğretmenliği bölümünde öğrenim gören son sınıf öğrencilerinin ilköğretimde drama derslerine ilişkin tutumları. *Trakya Üniversitesi Sosyal Bilimler Dergisi*. 5(2), 1-15.
- Üstündağ, T. (1988). *Dramatizasyon ağırlıklı yöntemin etkililiği*. Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü, Ankara.
- Ütkür, N. (2012). *Yaratıcı drama yönteminin Hayat Bilgisi derslerinde kullanılmasının öğrencilerin başarı ve tutumlarına etkisinin incelenmesi*. Yayımlanmamış Yüksek Lisans Tezi, İstanbul Üniversitesi, İstanbul.
- Yalın, N. (2003). *İlköğretim dördüncü sınıf fen bilgisi dersinin yaratıcı drama yöntemi ile öğretiminin öğrencilerin akademik başarılarına etkisi*. Eskişehir Anadolu Üniversitesi Eğitim Bilimleri Enstitüsü, Eskişehir.
- San, İ. (1990). Eğitimde yaratıcı drama. *Eğitim Bilimleri Fakültesi Dergisi*, 23(2), 573-574.
- Yazkan, M. (2000). *İlköğretim okullarının 1. kademesinde dinlediğini anlama davranışının kazandırılmasına dramatisasyonun etkisi*, Yayımlanmamış Yüksek Lisans Tezi, Marmara Üniversitesi: İstanbul.
- Yıldırım, A. ve Şimşek, H. (2006). *Sosyal bilimlerde nitel araştırma yöntemleri*. Ankara: Seçkin Yayınevi.
- Yıldırım, N. (2008). *İlköğretim birinci kademe sınıf öğretmenlerinin yaratıcı drama yöntemine ilişkin yeterlilik ve uygulama düzeylerinin belirlenmesi*, Fırat Üniversitesi Sosyal Bilimler Enstitüsü, Elazığ.
- Yılmaz, S. (2012). *Sosyal bilgiler derslerinde drama yöntemi ile öğretimin öğrencilerin sosyal beceri, empatik beceri ve akademik başarı düzeylerine etkisi*. Atatürk Üniversitesi Eğitim Bilimleri Enstitüsü, Erzurum.