



# The Effect of School Practices on Teacher Candidates' Sense of Efficacy Relating to Use of Drama in Education

Işıl TANRISEVEN<sup>a</sup>

Mersin University

## Abstract

The aim of this study is to research the effect of school practices on teacher candidates' sense of efficacy relating to planning, implementing, evaluating drama activities, and the sense of general efficacy relating to use of drama in education. The study was conducted with 52 students attending the 2nd year of their course of study in Mersin University, Faculty of Education, Department of Preschool Teacher Education. In the study, a quasi-experimental model involving a pre-test and a post-test control group was used. During the lesson held with the experimental group, teacher candidates applied and evaluated the drama activities that they developed themselves in preschool education institutions. During the lesson held with the control group, drama activities were limited to classroom applications. Prior to and after the implications, sense of efficacy relating to drama activity planning, implication, evaluation, and general efficacy of both groups were measured using the "Sense of Efficacy Scale Relating to Use of Drama in Education" which was developed by the researcher. Also teacher candidates in experimental group were directed to answer an open-ended question. The results of the research revealed that the efficacy of the teacher candidates in planning, applying, evaluating and general relating to using drama activities varied significantly in favor of the experimental group between the experimental and control groups. The teacher candidates in the experiment group reported that school practices improved their efficacy relating to use of drama in education.

## Key Words

School Practices, Preschool Education, Teacher Candidate, Drama, Sense of Efficacy.

The social, cultural and economic development of societies can only be possible through raising qualified individuals, which is in turn possible by aiming for quality in teacher training. Teaching as a profession requires competence in content knowledge, and the ability to teach general culture and learning. Future teachers' acquisition of these skills is

only possible by having the competencies that determine teacher training policies. In the preparation of pre-service training programs for higher education institutions of teacher training, the Ministry of National Education (MilliEğitimBakanlığı [MEB], 2008) has identified personal and professional development of teachers, as well as general and specific fields of competence, to be the focus of their in-service training within the scope of the Basic Education Support Project. The field of preschool education is particularly important within the area of special proficiency, for the basis it provides elementary education. It is well-known that the education received in preschool, when human development is in its most rapid phase, greatly affects learning that will take place in the future. Gaining the expected benefit from preschool education depends on the ability of the teachers, as implementing agents of

**a** Işıl TANRISEVEN, Ph.D., is currently an assistant professor at the Department of Elementary School. Her research interests include self-regulated learning, drama in education, constructivism.  
*Correspondence:* Assist Prof. Işıl TANRISEVEN, Mersin University, Faculty of Education, Elementary School Department, Campus of Yenisehir, 33169Yenisehir, Mersin/Turkey. E-mail: isiltanriseven77@gmail.com Phone: +90 324 361 0001/1577.

these programs, to provide a learning environment that maximizes the development of psychomotor, social, emotional, and cognitive areas of three to six-year-old children. One of the most effective methods of education that supports all development areas of children, improves their creativity and problem-solving ability, addresses their needs to learn by entertainment and express themselves, is using drama in the process of learning. Drama is claimed to be common and included in all activities of preschool education due to its incorporation of a game-like processes, which addresses the play age of children (Aktaş-Arnas, Cömertpay, & Sofu, 2007; Aykaç&Ulubey, 2008).

Plays constitute the most important part of knowledge generation in the preschool period. Dramatic plays, which are the source of drama, are one of the most important types of plays that the child uses to attach meaning to his environment in the knowledge generation process (Chalmers, 2007; Olsen & Sumsion, 2000; O'Toole, Stinson, & Moore, 2009). According to McCaslin (2006, p. 7), dramatic plays are "free plays that children discover in their own worlds that they imitate and produce the actions and character features around them". Dramatic plays are based on mimesis. As children make physical and mental connections between imaginary and real lives, their mimetic skills improve and turn into a game. The games supported with well-selected stimuli in an appropriate educational environment, combined with the efficacy of teachers in this field, turn into drama as a method of learning (Ömeroğlu, Ersoy, Tezel Şahin, Kandır, & Turla, 2006). In the learning-teaching process, creative drama is both one of the most important activities that improves imagination and self-expression skills of children, and an effective teaching method for teachers (Okvuran, 2009; Ömeroğlu et al., 2006).

There are various definitions of drama in the literature. San (2002, p. 113) defines creative drama as "individuals' group activity of interpretation, enactment of a life, event, idea, and sometimes an abstract concept or a behavior in a processes that revises observations, experiences, emotions, and lives through the rearrangement of former cognitive patterns by making use of theatrical and dramatic techniques, such as improvisation and role-playing." Üstündağ (1996; 2006) takes creative drama as a teaching method that provides cognitive, affective, and kinesthetic skills, a field of art education that produces an integral understanding of aesthetics, particularly for emotional education,

and a discipline that provides description, explanation and control of an experience. Önder (1999, p.32) defines drama in education as "representational mimetic expression of an action, an event, an emotion or different roles, a concept or a story or even poetry, animate and inanimate beings by verbal and non-verbal spontaneous behaviors". Adıgüzel (2006, p. 21) defines creative drama in education in its most general sense as "enactments of a subject through performance by a group or as inspired by the lives of group members with the use of techniques such as improvisation and role playing". Based on these definitions, it is possible to say that creative drama represents an interactive group process that enables individuals to reinterpret their lives by enactments, effective cognitively, affectively, and kinesthetically.

Through drama, children structure their knowledge and experience by social interaction with their friends (O'Neill & Lambert, 1987). They learn by experience and discovery through processes such as decision-making by direct experiences, considering the alternatives, facing problems and making dialogues (Tate, 2005). For this reason, it is stated that drama should be included in preschool education programs as much as possible (Chalmers, 2007; O'Toole et al., 2009).

As the course of drama makes children physically, mentally, and socially active, it affects learning, self-confidence, creativity, critical thinking and communication skills of children in a positive way (Baldwin, 2009). Studies conducted on the effectiveness of drama have shown that creative drama has positive effects on linguistic development (Aktaş-Arnas et al., 2007; Mages, 2008; Podlozny, 2000), comprehensive skills (Kardash& Wright, 1987; Kırmızı-Susar, 2007; Rose, Parks, Androes, & McMahan, 2000), academic achievement (Duatetepe-Paksu&Ubuz, 2009; İspir&Üstündağ, 2008; Rosler, 2008; Sağırılı&Gürdal, 2002; Tanrıseven, Şengül, &Gürdal, 2008; Üstündağ, 1998), math skills (Erdoğan&Baran, 2009) motivation (Rosler), social skills (Ceylan, 2009; Freeman, Sullivan, & Fulton, 2003; Kardash& Wright, 1987; Yassa, 1999), and thinking skills (Duatetepe-Paksu&Ubuz; Johnson, 2002; Tuğrul, 2006) of children. According to research results, teachers also believe that creative drama increases the learning-teaching process and makes important contributions to students (Gürol, 2002; Ormancı&Ören, 2010; Özdemir&Akkuş, 2007).

Researchers underline the necessity of teachers to have sufficient competencies required for their use

of drama as a teaching method in the classroom (Johnson & O'Neill, 1984; O'Neill & Lambert, 1987; Wright, 1985), and state that preschool teachers need training in drama in order to gain efficacy at shaping and directing dramatic plays, and to establish sophisticated relations between learning and drama (O'Toole, 2011). In order for creative drama to be used effectively in the learning-teaching process, teachers and teacher candidates should have a high efficacy in the implementation of the method, as well as sufficient knowledge of that method (Can & Cantürk-Günhan, 2009). Self-efficacy is related to a sense of an individual's power to arrange and perform necessary actions to accomplish a certain purpose. This sense determines how individuals feel, think, motivate themselves, and behave (Bandura, 1986, 1994). A teacher's sense of their own teaching efficacy is one of the most important factors that affects their in-class behavior, and various decisions they take in the course of teaching and classroom management (Tschannen-Moran, Woolfolk-Hoy, & Hoy, 1998). In research conducted about preschool teachers, Olsen and Sumsion (2000) established that teachers' sense of efficacy has an effect on dramatic play practices. In this respect, it is possible to say that teachers' sense of efficacy affects the creative drama process.

The competency of teacher candidates at planning, implementing and evaluating drama activities are provided to a great extent by the theoretic and practical drama courses throughout the teacher training program. The content of the drama course, which consists of two hours of theory and two hours of practice, is determined to include the definition and meaning of the term drama, its difference from similar terms, the history of drama practice with children, the structure of drama and stages of practice, the atmosphere of drama and qualities of teachers, special drama techniques, the assessment of drama, drama samples, and the development of new examples (Yükseköğretim Kurulu [YÖK], n.d.). Studies show that drama courses improve the teaching skills of teacher candidates and contribute to their professional life, improve their skills of managing their students' behaviors, increase their confidence in using creative drama as a method (Ceylan & Ömeroğlu, 2009; Kaf-Hasırıcı, Bulut, & İflazoğlu-Saban, 2008; Sungurtekin, Onur Sezer, Bağçeli Kahraman, & Sadioğlu, 2009), improve their social skills (Kara & Çam, 2007), creativity (Aral, Köksal-Akyol, & Çakmak, 2007), and provide a direct, actual learning experience for teacher candidates (Heyward, 2010). The effectiveness of drama is the major point of focus in research conducted

on both teacher candidates and students. Also the study conducted by Can-Yaşar and Aral (2011) shows that graduate theses done in Turkey focus on the effect of drama on children, and teachers' views on drama practices. Studies focused on assessing the quality and efficacy of teachers and teacher candidates in using drama have gained importance recently. These studies include findings that teachers and teacher candidates who consider themselves efficient to use drama in education (Aydın, 2004; Dalbudak & Köksal-Akyol, 2008; Gürol, 2002), as well as those who consider themselves inefficient (Ömeroğlu, Ersoy, & Turla, 2004; Tuğrul, Üstün, Erkan, Durmuşoğlu, & Boz, 2007; Yıldırım & Gürol, 2010) for this task.

Parallel to national studies, research results emphasize the fact that teachers abroad lack professional efficacy for drama, as well, which leads to the need for drama specialists in schools, and cooperation is required between drama specialists and teachers (Flynn, 1997; Kaaland-Wells, 1994; Sextou, 2002; Wee 2009). When research is analyzed, studies conducted on the sense of efficacy for the educational use of drama focus primarily on teachers. On the other hand, it is seen that studies conducted in Turkey focus primarily on the determination of competencies related to the use of drama in education, but not at all on the improvement of these competencies. For this reason, studies aiming to improve teachers' efficacy in the educational use of drama are thought to make important contributions to increasing the practicality of drama in schools. In the studies conducted by Ormanci and Ören (2010), it is established that in order to increase the practicality of drama in schools, more practice should be included and the drama practice of teacher candidates should be increased in drama courses offered in universities. Similarly, Wee has emphasized that drama practice is limited, and that they lack direct classroom experience in the pre-service teacher training phase. Reflective assessments and analyses of teacher candidates on the effects of practices on students' learning in teacher training programs are also important for the efficiency of program (Yaşar, 2006).

One of the most important ways to improve professional efficacy of teacher candidates is practice in educational institutions. Practical school activities during pre-service teacher training has a very important place for testing and putting into practice, the knowledge and skills learned by the teacher candidates during the undergraduate period, directly in a school and classroom environ-

ment (YÖK, 2007). Ng, Nicholas, and Williams (2010) has determined that school experience affects teachers' beliefs on becoming a good teacher and their perspective on how they see themselves as a teacher. From this point, this study aims to research the effect of school practice on preschool teacher candidates' sense of efficacy in the educational use of drama. Answers are sought for the following questions in this respect:

1. Do teacher candidates' planning, implementation, evaluation and general efficacy senses of drama activities show any difference between the experiment and control group?
2. What are the views of teacher candidates on the effect of school practice on their efficacy in using drama in education?

## Method

### Research Model

A quasi-experimental model with pre-test and post-test control groups is used in this research. Comparisons are made due to the experiment groups forming automatically in a quasi-experimental model. Even though the experiment groups formed naturally are defined to some extent, they are organized according to research purposes (Punch, 2005). In the research project, information about the theoretical basis of drama in education was provided, and in-class activities aimed to enhance skills for implementing/developing the drama studies were performed. In the class with the experiment group, some of the activities selected among those developed by teacher candidates were implemented in preschool educational institutions and were evaluated in addition to these studies. On the other hand, the practice of teacher candidates in the class with the control group is limited to in-class activities. Planning, implementation, evaluation and a general sense of efficacy for each group's drama activities are compared to one another.

### Research Group

The research group consists of 52 sophomore students taking a drama course from the University of Mersin, Faculty of Education, Department of Elementary Education, Department of Preschool Education. Preschool education students in one branch, who take the drama course, are selected as the experiment group, and those in the other branch, who take the drama course, are randomly selected as the control group. Each group includes

26 students. Experiment and control groups consist of 23 female, and 3 male students each. The students who make up the experiment and control groups are similar in terms of their history with drama. Teacher candidates in each group have not attended any seminars, trainings, or activities related to drama.

### Development of Data Collection Instrument

In the research, teacher candidates' planning, implementation, evaluation of drama activities, and their general sense of efficacy are measured with the "Sense of Efficacy Scale Relating to Use of Drama in Education" developed by the researcher. A measuring instrument consisting of 44 items is divided into three sub-scales of planning, implementation, and evaluation. The planning scale includes 9 questions, the implementation scale includes 20 questions, and the evaluation scale includes 15 questions. The teacher candidates answers for 44 identified items are graded as "1=inefficient, 2=partially efficient, and 3= efficient ". Items of scale are generated by the researcher by using the subjects included in the literature, such as the qualities that the teacher as the drama leader should bear, and points that the teacher should take into consideration in drama practice (Adıgüzel, 2000; 2010; Can&Cantürk-Günhan, 2009; Okvuran, 2003; Önder 1999). For content validity purposes, the measuring instrument was reviewed by three specialists working on drama, and applied to 353 preschool and primary school teacher candidates who took the drama course and continued attending for the third and fourth years, following necessary corrections on the instrument.

LISREL 8.51 software was employed to test the structural validity of the scale instrument and a confirmatory factor analysis was carried out. Fit indices of the models were examined, and the chi-square value ( $\chi^2 = 3498.73$ ;  $sd=900$ ;  $p<.00$ ) was significant in the confirmatory factor analysis that was carried out. For an acceptable model, it should be indicated in the chi-square value degree of freedom that the section should have a value of five or less and that it should not be significant (Şimşek, 2007). In this study, that  $\chi^2/sd$  value ( $3498.73/900=3.8$ ) is lower than five indicates that the model is acceptable. However, a significant chi-square value indicates the effect of sample size (Brown&Cudeck, 1993). When other fit indices are examined, the normalized fit index (NFI) is 0.48, and the comparative fit index (CFI) is 0.53. In addition to these fit indices being under the expected value (Scher-

melleh-Engel, Moosbrugger, & Müller, 2003), the RMSEA fit index is stated to be an important indicator of model fit (Thompson, 2000). The root mean square error approximation (RMSEA) is calculated as .091. Values lower than 0.10 correspond to the acceptable level, and models in which  $RMSEA \geq 0.10$  are rejected due to a weaker model data fit (Brown&Cudeck; Hayduk, 1987). The data acquired in this study show that the model is partially fit.

Results of the confirmative factor analysis show that factor loads related to the items in the planning scale are valued between .41 and .61. Factor loads related to the implementation sub-scale are valued between .37 and .62. Factor loads related to the evaluation sub-scale are valued between .28 and .73. The Cronbach alpha internal consistency coefficient is calculated to determine the reliability of the measuring instrument. Cronbach alpha internal consistency coefficient is found to be .91 for the whole of the measuring instrument; .70 for planning scale; .83 for implementation scale; and .82 for evaluation scale. Tavşancıl (2002) has stated that the internal consistency coefficient should be at least .70 for the homogeneity of the test. High internal consistency coefficients and their being significant for each factor at the level of  $p < 0.01$  show that the items in the scale are consistent with each other, and consist of items that survey the same property. Furthermore, in order to test the reliability of test items, the relation between each item and the total scale point is examined by the Pearson Product-Moment Correlation Coefficient, and the total item correlations of scale items are found to vary between .29 and .58. In the analysis of the total item correlation, the correlation coefficient calculated for each item greater than .20 and significant at the level of  $p < .01$  (Tavşancıl) shows that the items in the measuring instrument are reliable.

### Collection of Data

A “Sense of Efficacy Scale Relating to Use of Drama in Education” was initially developed for the research, and then it was applied to the students including the experiment and control groups. In order to support the findings of the research with the statements of teacher candidates, those in the experiment group were directed answer the open-ended question, “What are the effects of school practice on your efficacy with the use of drama in education?” in accordance with the purpose of the research at the end of the measuring instrument.

**Implementation of the Education Program:** Information about basic concepts related creative drama, components, stages, techniques, planning of creative drama, roles of teacher, and factors to be taken into consideration in drama practice are provided in the theoretical part of the course conducted with the experiment and control groups for the first eight weeks (two hours theoretical, two hours practical). Narration, question and answer, discussion, practical working methods were used in this process. In the practical part of the course, on the other hand, meeting, action and communication studies, harmony, confidence, concentration, sensation, and enactment were carried out under the leadership of the teaching assistant. Pantomime, role playing, dramatization, and improvisation techniques were included in the enactment work. A “Sense of Efficacy Scale Relating to Use of Drama in Education” was applied to the students in the experiment and control groups as a preliminary test at the end of the eighth week.

For the remaining six weeks of the semester, each of the teacher candidate in the experiment and control groups planned the drama activities intended for achievement in the preschool program, and performed them in a classroom environment. Teacher candidates were provided such subjects as communication skills, emotional training, self-care skills, conceptual training, environmental training, and value training, and they were asked to plan and perform a drama activity. Teacher candidates focused on the purposes-achievements in the preschool education program while planning. The plans included the basic stages of drama such as warming-up, enactment, and the evaluation processes. A certain subject was addressed every week, and the place of drama in teaching the addressed subjects was discussed by the class before passing on to practice. The activities planned and performed by teacher candidates were evaluated in terms of their compliance with the achievements indicated in the preschool education program, stages of drama, consistency, and the realization level of the teacher’s leadership role. Evaluations were carried out by self-evaluation, evaluation of the group, and evaluation of the teaching assistant.

In the class with the experiment group, in addition to these applications, the activities “let’s taste the fruit”, “expressing our emotions”, “let’s eat on our own”, “seasons”, “let’s save our world”, and “charity” were selected for practice in schools after being assessed with the group in terms of specified criteria and developmental features of five to six year-old

children. The warming-up part of the activities includes movement, imitation, and communication activities. The enactment part includes pantomime, role playing, dramatization, improvisation techniques. Teacher candidates determined at which school they would perform, received information about the drama history of the students from their teacher, reviewed and arranged the activities with the classroom teacher. The activities were performed individually by teacher candidates for six weeks on the basis of one activity per week. The plans related to the activities performed by teacher candidates were signed and approved by the teachers working in preschool educational institutions. After the practice, teacher candidates were asked to report their observations for each activity they performed. In the beginning of the report, teacher candidates were asked to express the teacher's perspective on how suitable the activity is to students' level, indicating the children's drama history, and arrangements made during the activity, if any. In the observation part of the report they prepared, teacher candidates evaluated the activities they performed from the perspective of students and teachers. They based their evaluation on such criteria as the suitability of activity to the level of student, attainment level of goals, students' participation, students' level of using their creativity and the problems they confronted, and ways to cope with problems in the evaluation from the students' perspective. In the evaluation from teacher's perspective, they reported the level of realizing their leadership roles, and their observations about the points they have difficulty with. The "Sense of Efficacy Scale Relating to Use of Drama in Education" was applied to all teacher candidates as the last test at the end of all applications.

#### Data Analysis

The parametric test, the "independent sample t-test", was used for the comparison of the experiment and control groups with respect to their planning, practice, evaluation, and their general efficacy, and the "paired sample t-test" was used for paired comparisons within the same group.

Content analysis was used to analyze the question, "What are the effects of school practices on your efficacy with the use of drama in education?", which was posed to the experiment group. In this research, the answers provided by teacher candidates are encoded under themes, and direct quotes are made from the statements of the participants. Participants are specified as "T1, T2, ...", and coded

the same way as quotations. The answers for the open-ended question provided by teacher candidates were analyzed by two researchers.

#### Findings

In the first sub-problem of the research, research was conducted on whether teacher candidates' planning, implementation, evaluation, and general efficacy of drama activities show any difference between the experiment and control groups. For this purpose, whether there is a statistical difference between the preliminary test results of experiment and control groups was tested. The results of the analysis have established prior to the experiment indicate that there is no difference between planning, implementation, evaluation of drama activities, and general sense of efficacy between the experiment and control groups. According to this finding, planning, implementation, evaluation of drama activities, and a general sense of efficacy between the experiment and control groups can be said to be equal prior to the experiment. The result of the "independent sample t-test analysis" conducted to determine if there is a significant difference between the planning, implementation, evaluation of drama activities, and general efficacy final test point averages indicates that planning ( $t=5.512$ ;  $p<.01$ ), implementation ( $t=3.076$   $p<.01$ ), evaluation ( $t=3.000$ ;  $p<.01$ ) of drama activities, and general efficacy ( $t=4.230$ ;  $p<.01$ ) shows significant differences in favor of the experiment group between the experiment and control groups.

Results of the "paired sample t-test analysis" conducted to test whether the practices carried out in the experiment and control groups make any significant differences within groups showed that there are significant differences at the level of  $p<.01$  between pretest and posttest points. Similarly, planning, implementation, evaluation, and general efficacy pretest and posttest points show significant differences at the level of  $p<.01$ , and an evaluation efficacy point at the level of  $p<.05$  in favor of posttest. This shows that the practices in the experiment and control groups have an effect on increasing planning, implementation, evaluation, and general efficacy in both groups.

In the second sub-problem of the research, research was conducted on the views of teacher candidates related to the effects of school practices on their efficacy with the use of drama in education. A majority of the answers that teacher candidates gave to the question, "What are the effects

on school practices on your efficacy using drama for education?" were collected under the themes of self-confidence, application of theory, awareness of inadequacies, classroom management and getting to know students. Teacher candidates learned, within the practice, the points to be taken into consideration during the practice.

### Conclusion and Discussion

Research results show that school practices have a positive effect on the efficacy of teacher candidates in planning drama activities. Planning student activities includes determining teaching goals and content, and establishing the standards regarding how to teach subject areas, and how to evaluate the goals. The standards that the teacher identifies for each stage of drama in the planning period provide an efficient classroom management mechanism in the implementation process (Toye&Prendiville, 2005). It is stated that before working with a group in the planning stage, a drama teacher should get to know the group well, identify the aims and goals that support different development areas of children, prepare the activities to be performed in the drama process in accordance with the development level of children, choose the content and evaluation methods suitable for the goals, identify the techniques to be used in the drama process, create a consistent process in accordance with the stages of drama, arrange the place to allow for the comfortable movement of children, and bring the equipment he/she intends to use to the classroom (Adıgüzel, 2000; 2010; Gönen&Uyar-Dalkılıç, 1998;Kandir, 2004; Köksal-Akyol, 2003; Ömeroğlu et al., 2006; Önder, 1999). Brindley and Laframboise (2002) have emphasized the student variety in schools, and the importance of taking into consideration individual differences between students while planning the creative drama process. In this research, it is assumed that with the practices they perform in educational institutions, teacher candidates gain awareness for the points that need attention in the planning process, and thus improve their efficacy with planning drama activities. The emphasis teacher candidates place on the importance of getting to know students better in their answers to open-ended questions supports this view. In addition, Kagan (1990) states that dramatic plays include structural limitations such as time, place, and materials, as well as the course of practice. Anderson (2002) has stated in his study on drama teachers that teachers' confrontation with problems has a positive impact on their profession-

al development. Depending on this view, teacher candidates can be said to have the opportunity to assess the operation of the process they predict at the stage of planning, and to become aware of the limitations that can arise.

According to more results yielded from the research, school practices have a positive effect on the efficacy of teacher candidates with the practice of drama activities. In the practice of drama, the teacher should arouse curiosity in the drama activity, give short, clear, and comprehensible directions, use a suitable tone of voice for directions, encourage students to actively participate and self-express, be a part of the drama activity, form heterogeneous groups in group activities, manage time well, give restoring directives when the students are dispersed, use body language effectively, observe students and keep an eye contact, guide students when they cannot express themselves clearly, and make necessary arrangements in the drama process according to the characteristics of the students (Adıgüzel, 2000, 2010; Can &Cantürk-Günhan, 2009; Gönen&Uyar-Dalkılıç, 1998;Köksal-Akyol, 2003; Okvuran, 2003; Ömeroğlu et al., 2006; Önder, 1999). In this process, the sensitivity of teaching as a leader to individual requests of participants to take roles is important for the students to have a learning environment based on confidence (Heyward, 2010). McCaslin (2006) has emphasized the necessity of teachers, as drama leaders, to be sympathetic and respectful to the ideas of children. According to O'Neill (1994), teachers have a direct guiding role in the practice stage of drama. Teachers shape the process in accordance with the answers s/he receives for the open-ended questions s/he asks to encourage students' creativity. Toye and Prendiville (2005) state that in order for drama to be learned successfully, teachers first must be active participants of the drama process, and take place in actual learning and teaching situations by determining teaching goals, strategies, and materials. Similarly, Önder (1999) identifies the stages to be followed in training the teacher that will perform drama as providing theoretical knowledge, learning to let himself loose, spend his life taking part in drama practices, guiding other groups of teacher candidates in drama practice, and gain experience by applying examples of drama to children. The teacher is able to notice his or her efficacy and faults this way, and establish a connection between theory and practice. Dewey (1938) mentions the importance of making the connection between knowledge and experience in training teachers, and emphasizes that teacher

candidates have an opportunity to know students better and develop teaching strategies (cited in Beck&Kosnik, 2006). Parallel to this, teacher candidates in the experiment group report that they have higher self-confidence, make relations between theory and practice, notice their own faults, and improve their classroom management skills, as the result of this research also suggests.

According to research results, school practices have a positive effect on teacher candidates' sense of efficacy with the evaluation of drama activities. Evaluation activities are very important for the assessment of the extent of the benefit predicted from drama activities, and the realization level of goals (Gönen&Uyar-Dalkılıç, 1998). The teacher is expected to be competent to disclose the preliminary information relevant to the concepts and lives mentioned in drama, determine the qualities to be observed in the students in accordance with the goals, use measuring techniques suitable for the goals, determine measures suitable to determine the actualization level of the goals, make interim evaluations, provide definitions of experiences in drama activities, unearth emotions and thoughts of students, reflect their answers to the group, identify their knowledge on the subject or concept being learned, and summarize the evaluation results in the evaluation process (Adıgüzel, 2010; Gönen&Uyar-Dalkılıç; Ömeroğlu et al., 2006; Önder, 1999). However, according to Dalbudak and Köksal-Akyol (2008) 2.7%, and to Ömeroğlu et al. (2004), 21.2% of preschool teachers neglect the evaluation stage after drama activities. In accordance with the results of this research, in order to improve the evaluation quality of teacher candidates, it is considered important to observe the effects of their predicted processes on students.

Heathcote (1984) draws attention to reality and especially to the need for actual teachers, and describes the knowledge limited to course books, texts, and what is taught by teacher and independent from real life as dead knowledge (cited in Toy&Prendiville, 2005). Rose (2002) criticizes the huge gap between researchers and classroom practitioners, and claims that researches do not reflect real life experiences of teachers. In this respect, school practices that reflects the real life context are understood to be important for knowledge acquired in the process of teacher training to be significant for teacher candidates, and for removing the dichotomy between theory and practice, because school practice has a direct meaning of life as it is a process in which teacher candidates en-

counter the school environment for the first time and interact with students (Yaman, Koray, & Altunçekiç, 2004). Bandura (1995) states that the most important source of self-sufficiency is complete and actual experiences including the experiences that individuals gain from the work they have accomplished on their own. Research has established that direct experiences are the most important factor affecting the sense of self-sufficiency (Bandura, 1977; McCombs, 1988; Woolfolk-Hoy&Spero, 2005), and that school practices have positive effects on the sense of sufficiency (Davran, 2006; Woolfolk-Hoy&Spero, 2005). In research conducted by Kılıç and Acat (2007), it was determined that teacher candidates consider the classes that depend on practice and in-class activities to be more operational in terms of gaining professional skills. Parallel to these results, planning, implementing, evaluation of drama activities, and a general sense of efficacy of the students that comprise the control group, which performs in-class practice, as well as the experiment group, are observed to improve.

As a result of this research, in the planning of class processes, both in-class practice and school practice, depending on life experiences, must be included in the schedule more frequently in order to improve the sense of efficacy of teacher candidates related to the use of drama. Evaluation related to most practice of teacher candidates are thought to depend on the observations made in the classroom, and practice related to the real environment are generally thought to be evaluated in reports. In this study, evaluations of teacher candidates about their practices are limited to reports. It is believed that teacher candidates' sharing practical experiences with the classroom, as well as reflective evaluations, video recording them and bringing them to the classroom, and the evaluation of practice with the group are important for improving the efficacy of teacher candidates. In addition to the evaluation period of practices, another limitation of the evaluation period is related to the time of practice. Increasing the time that teacher candidates spend in practice can be said to improve their efficacy with using drama, as well. For this reason, inclusion of more drama courses in teacher training programs can help teachers to gain deeper experience in drama. Also, within the scope of this research, teacher candidates' attitudes towards the profession of teaching, their interest in the course, their attitudes towards drama, and their success and personality traits are thought to be one of the mixing variables that might cause a difference between the experiment and control groups. In this respect, the



provision of the “Sense of Efficacy Scale Relating to Use of Drama in Education” comprises the basic limitation of the research. In order for teacher candidates to be competent using drama for education, it is thought that the teaching assistants that offer drama courses in universities should be specialists trained in the field of drama. Köksal-Akyol and Koçer-Çiftçi (2004) give an account of the responsibilities of teaching assistants offering drama courses in the preschool education department for training preschool teacher candidates. In this respect, Tate (2005) has emphasized that the use of drama by all teaching staff in the faculty of education, instead of only by drama teachers, would be important for serving as a model for all teacher candidates. It was also stated that teaching assistants should work with drama specialists in the institutions where teachers are trained. In this sense, the effectiveness of the programs that will improve teacher candidates’ and teaching assistants’ efficacy using drama in education, and research aimed at observation of real life practice of teacher candidates are considered necessary.

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