

# Teacher Candidates' Attitudes and Opinions Regarding Creative Drama Instruction Within Social Studies Courses

( Received on September 3, 2019 – Accepted on August 9, 2020 )

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## Abstract

This mixed-method study examined the attitudes and opinions of Artvin Çoruh University teacher candidates regarding the use of creative drama instruction within social studies courses. Participants were 24 university students attending their junior year in the Social Studies teacher education program. Creative drama instruction was planned and implemented over 24 instructional hours between February 20th - May 22nd, 2017. Participants' attitudes were measured through a "Creative Drama Attitude Scale", and their opinions were obtained via written responses to an "Opinion Evaluation Form", developed by the researcher. Results revealed no significant difference between the pre/post-test attitude scale results, which was interpreted as teacher candidates' having prior knowledge and positive impressions of creative drama instruction. Participants' opinions revealed they viewed creative drama as an effective methodology and believed that it was appropriate for teaching a variety of subjects. Teacher candidates participated in the study indicated that creative drama contributes to students' learning, motivation, communication, and personal development. In conclusion,, it is recommended that creative drama instruction can be utilised within social studies courses and that social studies teachers and teacher candidates have creative drama instructional training.

**Key Words:** Creative drama, social studies, active learning

## Introduction

A general definition of education is that it is the sum of processes in which an individual acquires behaviours from the society in which s/he lives (Varış, 1996). From this perspective, education can be viewed as a socialisation process. Changes and developments that occur in a society ultimately affect how individuals are educated to adapt to the social milieu. According to the constructivist approach to education, which has been implemented throughout the Turkish educational system since 2005, students construct knowledge through active participation within the learning process. This approach is defined as "the process of constructing the meaning of knowledge by establishing a relationship between new knowledge and old knowledge and experience in the mind" (Alesandrini, & Larson, 2002). As a result, the active nature of the constructivist approach parallels in many ways how social studies programmes are organized so can be seen as a good fit for this form of instructional approach.

It is crucial to recognise that social studies courses include functional content that allows students to acquire their society's cultural values as well as to develop the

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awareness and skills for finding solutions to the social problems they may face. The approach of social studies courses is often to link information that is necessary for real life along with the theoretical knowledge that is presented through school instruction. It can be argued that the “Life Sciences” course offered at primary school and continued in secondary school as “Social Studies” plays a vital role in the development of a student’s personality, and ultimately their social identity (Aykaç & Adıgüzel, 2011).

In this sense, social studies courses are designed to provide an interdisciplinary approach to instruction regarding people and their lives (Doğanay, 2008). As a result, the Turkish Ministry of National Education (2005) social studies curriculum is presents an interdisciplinary approach to instruction regarding human relations and the requisite citizenship competencies. The Social studies course is also considered to be closely associated with courses such as history, geography, anthropology, archaeology, economics, law, philosophy, political science, psychology, and sociology. Importantly, it should be emphasised that the social studies course facilitates students’ acquisition of the knowledge, skills, and values related to the personal, familial, regional, national, and global issues that they may experience in their daily lives; as well as teaching students how to make rational and correct decisions regarding these issues.

An on-going concern in education has been the preparation of instructional curricula that meet the determined goals and objectives set forth by administrators, educators, and society at large. As an example, new orientations and theories in education such as “multiple intelligence”, “brain-based learning”, “critical thinking”, and the “constructivist approach” continue to present challenges for educators regarding the search and develop of new curriculum and instruction programs that actively involve students in the learning process. As a result of the search for new and innovative approaches that has occurred in education, the constructivist approach has become a pillar in primary school education programs throughout Turkey since the inception of the idea to implement this form of educational approach in 2004. According to Dunlop and Grabinger (1996), in constructivist learning environments, learners should be actively involved in the meaningful process. Hence, the importance and usefulness of the constructivist approach lies in its emphasis on a variety of areas necessary for students’ learning, including active participation in the learning process, building of new ideas onto old ways of learning, and the structuring of new knowledge through this process. According to Aykaç and Ulubey (2008), following the educational reforms of 2005, on-going attempts have been made to incorporate aspects of this approach into primary education programs such as the elements of objectives (acquisition), content (learning area, themes), the teaching-learning process (activities, effective teaching methods) and assessment (alternative measurement tools).

It is important to contrast the shift in educational approaches which has occurred over the decade plus within the Turkish educational system, because the former more “traditional” approach to primary school instruction (i.e., 4<sup>th</sup> grade social studies pro-

gram), in contrast to the more recent use of a constructivist approach to education provides a variety of interesting, even startling, differences that can be observed:

- a) The past approach highlighted evaluation of product, while the new approach highlights the evaluation of process,
- b) The past approach was teacher-centred while the new approach is student-centred,
- c) The past approach emphasised scientific knowledge and the new approach emphasises activities,
- d) The past approach emphasised creating standard behaviours for everyone, while the new approach emphasises the structuring of knowledge according to each individual's cognitive and affective competence,
- e) The past approach was limited to the four walls of a school and the new approach views out-of-school activities, observations, and trips as part of the teaching process, although to a limited extent (i.e., eight out-of-school activities and four study visits),
- f) Finally, the past approach was predominantly based on the information step of the cognitive field, while the new approach focuses on the steps of application and analysis (Yapıcı & Demirdelen, 2007).

The motivation for utilising more active teaching methodologies and techniques is to enable students to become more involved in the learning process as well as construct their own knowledge and skills. Meeting these newly defined objectives necessitates procedures in which cognitive, affective, and dynamic gains are made simultaneously. As a result, when considering social studies curriculum development it is necessary to incorporate aspects of the new approach into the program objectives as well as to employ active teaching methodologies that are more student-centred.

One teaching methodology that is considered an effective way of involving students in a participatory and active style of learning is the use of creative drama. The applicability and usefulness of creative drama for instruction of social studies courses is recognised in its interdisciplinary nature, where students are placed at the centre of learning, and as a result, are enabled to structure information suiting their own abilities, needs, and learning style. To better understand the perspective of creative drama in learning, the term of creative drama should be described in a broad perspective. O'Neil and Lambert (1990) define creative drama as a teaching method that allows individuals to learn easily the relationship between events and situations, as well as a field of study that enriches imagination as much as possible. Besides, San (2006) defines creative drama as, "in group work, individuals' experience an event, idea, sometimes an abstract concept or behaviour, and through the rearrangement of old cognitive patterns, observation, experience, emotion can do so in a 'playful' way (through improvisation, role-playing, etc.). Similarly, Gallagher (1997) emphasizes that creative drama can be

described as improvising about an event or concept using participants' past experiences. The concept of improvisation in this definition means using spontaneous ways to create an object or character in a particular situation. As a common point of these descriptions, through the process of drama use, participants in effect "personify/represent" their thoughts and ideas through the process of empathic expression. Thus, the personification of their expressions constitutes meaning through a mutual relationship fostered between them and the outside world. For instance, through drama, students engage in a process of "dramatic experience" and "participation" that results in the use of improvisation and role-playing that ultimately provides the opportunity for students' to perceive a relationship with the outside world.

Importantly, drama utilised in its educational form also provides opportunities for instruction and learning in the form of art to be enjoyable. Thus, students' can gain experience and learning through the internalisation of information in an experimental fashion rather than in a more rote and/or memorised manner. Other critical aspects that creative drama provides to content area instruction are the fostering of children's development in areas related to problem-solving skills as well as the ability to work in a group setting, which can ultimately aid in stimulating their creative thinking skills. Examples of success in past research, where drama use in schools supported the social learning process and overall socialisation of students, is valuable because this satisfies one of the primary objectives of education (MEB, 2006). These results are significant because socialisation is an essential component of creative drama in which students can learn to know themselves better as well as aid in determining their place within a peer group as well as the world as a whole. The group setting also provides vital interaction where students' can learn to strike a balance between their own idiosyncratic will, choices, and behaviours, while gaining recognition of what the group considers to be acceptable. Another useful aspect of creative drama- is that it provides tools such as warm-up games, role-playing, and improvisation that can ultimately translate into preparing students for encounters they experience in everyday life (Aykaç, 2008).

As a result, when questioning creative drama's usefulness as a teaching methodology for social studies instruction, it is important to recognise the effectiveness and practicality of this pedagogical approach for the instruction of other content area subjects such as history, language, and mathematics. When teachers' utilise creative drama effectively as a teaching methodology, they enable students' to experience learning through the construction of knowledge that is based on the concepts of how children learn as well as how they construct social experiences in real life. Through the creative drama process, students' are able to assume that they are part of a dramatic moment in regards to their topic of study and/or interest, and as a result, better determine how to examine and more deeply learn about the topic (Aykaç, 2007; Sağlam, 1997).

Due to its student-centred nature and multi-intelligence methodological structure, it is clear that creative drama can be both an appropriate and effective educational

methodology for use in social studies instruction. In addition, teacher candidates, who will soon start teaching in real schools and will utilise creative drama as an instructional approach, should recognise the cognitive, affective, and psychomotor gains that can be accomplished through this instructional technique. Hence, it is crucial that teacher candidates learn the fundamental aspects of creative drama as an effective teaching method and how to apply this method into the courses they will teach. Moreover, it is also important to determine their viewpoints regarding the use of creative drama, which can provide clues for the quality of their professional lives in terms of using active teaching methods and techniques. Within this framework, this study aims to determine the attitudes of teacher candidates with regards to the use of creative drama instruction within social studies courses as well as their opinions of the university course they attended relating to this topic.

### **Research Methodology**

During this experimental study, an instructional component was carried out over 24 teaching hours that took place through 12 one-hour course sessions between February 20th and May 22nd 2017. The course sessions were held in a drama classroom located at Artvin Çoruh University (AÇU) Health Services Vocational School and the first session of the instruction was devoted to an introduction process as well as the implementation of the research pre-test. Next, the second instructional session was devoted to the presentation of requisite theoretical knowledge related to creative drama and the remaining eight instructional sessions consisted of creative drama-based workshop activities and lessons. The workshop process included a ‘meet and greet’ activity between the participating teacher candidates, then a variety of warm-up exercises and communication activities were carried out. Finally, the creative drama workshop instruction took place. During the final two creative drama sessions, the participants created individual drama plans that were later evaluated.

Week 1: Application of Pre-tests and Introduction to the Process

Week 2: Theoretical Knowledge about Creative Drama

Week 3: Getting to Know Each Other and Warm-Up Activities (Workshop 1)

Week 4: Getting to Know Each Other and Warm-Up Activities (Workshop 2)

Week 5: Communication-Interaction (Workshop 3)

Week 6: Multiple Intelligence Theory (Workshop 4)

Week 7: Migration and Its Effects (Workshop 5)

Week 8: Historical Development of Transportation Vehicles (Workshop 6)

Week 9: Our Productions (Workshop 7)

Week 10: Internet Use and Its Adverse Effects (Workshop 8)

Week 11: Preparing and Evaluating Individual Drama Plans

Week 12: Preparing and Evaluating Individual Drama Plans

The current study adopted a single group pre-test/post-test study design to examine the attitudes and opinions of the participating teacher candidates who were attending their junior year of university studies at AÇU Social Studies Teacher Education Department, (see Figure 1). In doing so, the “Creative Drama Attitude Scale” developed by Adıgüzel (2006) was utilised to measure teacher candidates’ attitudes, while an “Opinion Evaluation Form” was utilised to evaluate teacher candidates’ opinions. The use of mixed-method study design, combining the collection of both quantitative and qualitative data, allowed for the collection of an accurate and sufficient amount of data.

Table 1.  
*Symbolic Representation of a Mixed-Method Study Design*

Group	Pre-test	Intervention	Post-test
3 <sup>rd</sup> year University-level Social Studies Education Teacher Candidates	Attitude Scale towards the Creative Drama Course	Creative Drama Method	Attitude Scale towards the Creative Drama Course  Opinion Evaluation towards the Creative Drama Course

The “Creative Drama Attitude Scale” (Adıgüzel, 2006) consists of 50 items which have been tested for validity and reliability. The attitude expressions queried were arranged on a 5-point Likert-type scale, and a Cronbach’s alpha internal consistency coefficient was calculated at .90 for the scale. The organisation of the scale consists of 30 positive and 20 negative expressions with responses for each attitude item ranging from “I Fully Agree”, “I Agree”, “Undecided”, “I Disagree” and “I Completely Disagree” ranked from 5 to 1 for the positive expressions, while the negative expressions were ranked from 1 to 5. The demographic information of the participating group members was collected, coded, and then transferred to the computer for statistical analysis. All statistical analyses for this study were carried out with the SPSS 18.0 software program, and the choice of statistical analyses techniques was determined according to the evaluation purpose as well as the nature of the data collected. For example, the relevant research literature was reviewed to create an item pool for the “Opinion Evaluation Form”. Following a thorough review of the item pool, questions for a finalised version of the Opinion Evaluation Form were selected. In addition, during the final creative drama workshop session, teacher candidates’ feelings and thoughts regarding the use of the creative drama instruction were obtained via a written form. The finalised version of the research questions that were posed to the participants in regards to their opinions of creative drama instruction were:

1. What type of instruction is creative drama?
2. In which topics of social studies courses and in which places can creative drama be applied?
3. Can creative drama be an effective methodology for social studies courses?
4. What are the academic and individual contributions of creative drama to you?
5. What kind of contributions can creative drama make to primary school students?

## Findings and Interpretation

### Findings from Attitude Scale

The “Creative Drama Attitude Scale” (Adıgüzel, 2006) was applied to teacher candidates at the beginning and end of the research study. Table 2 provides the data obtained from the paired groups t-test results for the total attitude scores.

Table 2.

*t-test Results for the Pre/Post-Test Average Scores from the Creative Drama Attitude Scale (n= 24)*

Measurement	N	$\bar{X}$	s.s	T
Pre-test	24	1.57	0.16	1.935
Post-test	24	1.62	0.19	
s.d.= 23, P=.065		P>0.05 Insignificant		

When Table 2 is examined, it can be seen that the post-test mean score of teacher candidates is higher than the pre-test mean. As a result, it can be concluded from this finding that the difference was not statistically significant for the paired samples t-test. This result is interpreted as the participants having prior knowledge in regards to creative drama instruction. In addition, the participants’ responses to questions from the opinion evaluation form further supported this conclusion. As a result, it can be postulated that the teacher candidates shared a common opinion in regards to the effectiveness of creative drama instruction for social studies courses as well as the usefulness of creative drama in a variety of topics from social studies curriculum. Importantly, teacher candidates also stated that the creative drama instructional process provided both academic and personal gains to them from the lessons. Teacher candidates also commented that the creative drama process was fun and enjoyable as well as brought them closer to their course peers and lead them to become more tolerant of differences in others.

### Findings from Opinion Evaluation

To analyse the teacher candidates’ research responses appropriately, a set of the-

matic groupings were created. In general, it was found that the teacher candidates held common attitudes towards creative drama instruction as a beneficial and useful teaching methodology for use in social studies courses. For example, teacher candidates' responses in regards to the question, "**What Type of Instruction is Creative Drama?**" were divided into four categories, which include learning, motivation, interpersonal relations, and individual development. These responses in relation to the thematic groupings revealed that the teacher candidates viewed the instruction as being both functional and useful in a variety of ways.

The results presented in Table 3, reveal that the primary views emphasised through the participants' responses for the "**learning theme**" were that the use of creative drama instruction increased persistence in knowledge, addressed many senses, can be embodied through subject revitalisation, has remarkable features, and looks at issues from differing perspectives. An example provided by student S13 regarding the learning theme was expressed as: "It is a course that enables students to learn better by animating a topic" (S13).

Table 3.  
*What Type of Instruction is Creative Drama?*

Themes	Views	Female	Male	Total
<b>Learning Theme</b>	Increases permanence in knowledge	S11, S12, S16	S4, S6	5
	Appeals to many senses	S11	S7	2
	Subject is revived and becomes concrete	S12, S13, S21		3
	Takes learners' attention		S9	1
	Enables subjects to be viewed from different angles		S4	1
<b>Motivation Theme</b>	Course is educational and fun	S11, S14, S14, S16, S17, S20, S21	S1, S5, S6, S7, S9, S10	13
	Provides students opportunities to be active	S12, S13, S14, S16, S20	S6	6
	A relaxing lesson	S16, S20, S21		3
	Increases communication	S14, S15, S18	S4	4
<b>Interpersonal Relationships Theme</b>	Revives socialisation and social activity	S17, S21	S5, S7	4
	Provides integration and creates awareness of "us"	S14, S17		2
	Improves cooperation	S17	S5	2
	Helps us to get to know our friends	S15		1
<b>Individual Development Theme</b>	Provides the ability to express oneself better	S11, S18, S19	S4, S5, S8	6
	Improves creativity	S17, S19	S2, S8, S9	5
	Improves self-efficacy	S13, S14	S3, S5	4
	Improves self-respect	S18	S3	2
	Makes positive changes in behaviour	S18	S3	2
	Provides democratic attitude	S18		1
	Improves empathy	S18	S3	2
Increases ability to make interpretations	S12		1	



The information provided in Table 3 regarding the “motivation theme”, make it clear that the teacher candidates queried held similar views regarding creative drama instruction as both an educational as well as an enjoyable course. For example, the qualities of creative drama instruction that were most appealing and potentially useful for the future social studies teachers’ were the opportunities for students play an active role in the learning process, the instruction being entertaining and relaxing, and the ability to create an instructional environment with increased levels of communication. An example of this sentiment provided by one teacher candidate’s opinion in relation to the motivation theme as well as how creative drama instruction motivated the learning process are provided in the following statement by participant S6 who expressed:

*“I think creative drama is an enjoyable course because the ability to animate any subject makes it fun. Students are more active in the course” (S6).*

Next, when examining the theme of “**interpersonal relations**”, the results seen in Table 3 highlight that the teacher candidates believed that creative drama instruction provided a variety of enriching and effective aspects that led to improvements in interpersonal relations within the classroom. For example, the instruction led to an increase in student socialisation amongst themselves as well as between the students and teacher. The creative drama instruction process also provided an environment for improved cohesion between the group members and lesson materials, allowed for cooperative development as well as for classmates to become more acquainted and comfortable with one another. The example of one participant’s opinion regarding the interpersonal relations theme was that of student S17 who expressed:

*“It is a very important course for the socialisation of people. It allows people to socialize together and cooperate with each other. It is important for creating our awareness of one another us” (S17).*

When reviewing the opinions regarding the theme of “**individual development**”, it is recognisable from the information provided in Table 3 that teacher candidates’ responses increased in relation to the areas of creative drama skills, self-expression, creativity, and self-confidence. Importantly, other skills were also emphasised by the participants, including improvements in self-esteem, positive changes in behaviour, a more democratic attitude, increased empathy, and a strengthening of their power of interpretation. The example provided to illustrate the teacher candidates’ opinions regarding the theme of individual development through the process of creative drama instruction within social studies courses was expressed by participant S8 in the following:

*“The creative drama course is an important course in terms of the development of creativity in students. In addition, students gain skills to express themselves better through the games they play” (S8).*

The second research question was, “**In Which Topics of Social Studies Courses and in Which Places Can Creative Drama be Applied?**”. Importantly, the teacher candidates’ responses provided for the second research question were separated during the analysis process in order to clarify the responses and are presented in two parts, with the first listed in Table 4 and the following part making up Table 5. In a review of responses from the first section of the second research question, it appears there was consensus among respondents in their view that creative drama instruction can be utilised in all topical areas of social studies curriculum. Also, according to this query, it appeared that the teacher candidates emphasised utilising creative drama instruction within social studies courses as well as to focus on topical instruction related to the areas of history and geography. The example provided a teacher candidate to substantiate the opinion regarding the second research question was expressed by student S14:

*“Drama courses can be used more easily with history topics in social studies. The impact of explaining important wars in history with drama has a greater effect on students. The student uses his creativity and finds his place in the group in this way. It can also be used in Geography and so on”* (S14).

It appears that the motivation for teacher candidates to emphasise the use of creative drama as a means of topical instruction for social studies courses such as for teaching historical and geographical genres, is related to an understanding that creative drama instruction leads to increased knowledge permanence as well as sustains interest in the lesson. As a result, the newfound interest in the courses can ultimately lead to improved learning as a result of the instructional process being more enjoyable, entertaining, and memorable. The number of teacher candidates’ who expressed opinions regarding the best use of creative drama instruction in social studies courses is provided in Table 4.

Table 4.

*In Which Areas of Social Studies Courses... Can Creative Drama Be Applied?*

Topics	Female	Male	Total
Historical topics	S13, S14, S15, S18, S19, S20, S21	S2, S3, S5, S8, S9, S10	13
Geographical topics	S13, S15, S20	S2, S3, S5, S10	7
Atatürk’s principles and reforms	S12, S17	S5	3
Culture and heritage	S11, S12, S15, S16, S17		5
Social cooperation and citizenship	S11, S13, S16, S17, S21	S3	6
Our products	S11, S12, S16	S5	4
Science technology and society	S17, S20, S21	S9	4
All topics	S16, S17, S18, S19	S1, S2, S4, S6, S7, S8, S9	11

To continue on with the next portion of the second research question, the teacher candidates' responses regarding the latter part, "**... In Which Places Can Creative Drama Be Applied**" are provided in Table 5.

Table 5.  
*... In Which Places Can Creative Drama Be Applied?*

Places	Female	Male	Total
Schoolyard/garden	S12, S15, S16, S17, S21	S1, S5	7
Drama classes	S11, S12, S15, S17, S19, S20, S21	S2, S5, S6, S8	11
Museum	S15, S16		2
Theatre stage	S17	S7	2
Zoo	S16		1

When reviewing responses from teacher candidates in regards to the places they believe are appropriate and useful locations for creative drama activities and instruction to take place, they provided a variety of examples in Table 5. For example, the school yard/playground, museum, theatre, and/or zoo. It appears the teacher candidates found it important to not only apply creative drama instruction in a drama class setting, but that other areas are also appropriate and effective for creative drama use in social studies courses as well as other content-area subjects. The awareness of teacher candidates in regards to the appropriateness and usefulness of conducting creative drama activities and instruction in a variety of locations and settings is paramount because social studies courses often utilise out-of-school activities, field trips, and observations as an integral part of its pedagogic process.

In the next research question, "**Can Creative Drama Be an Effective Methodology for Social Studies Courses?**" the teacher candidates were in agreement that creative drama was effective for use in social studies courses. In addition, the participants also stated that creative drama instruction would be appropriate and useful for instruction of a variety of course topics. An example of their agreement can be seen in the response from participant S16:

*"Yes it (creative drama) can be used because social studies topics are suitable for using the method. I also think that while teaching social studies topics through creative drama, learning will increase and be effective"* (S16).

An analysis of the responses from teachers candidates regarding the third research question shows that over half of their responses were in agreement that creative drama instruction provides learning opportunities that are not only appropriate, but also have permanence; especially, when the instruction utilised incorporates some form of animated activity and/or behaviour.

Table 6.  
*Can Creative Drama Be an Effective Methodology for Social Studies Courses?*

Opinions	Female	Male	Total
Permanent learning can occur through animated activities	S11, S13, S14, S16, S17, S18, S20, S21	S4, S5, S7, S8, S9	13
It includes more than one type of intelligence	S17	S9	2
Topics are up to date and suitable for animated activities	S15, S20, S21	S1, S10	5
Active learning takes place	S16	S6, S7	3
Makes learning fun	S16, S17	S6	3
Makes the course more efficient and effective		S2, S3	2

The responses from teachers candidates' regarding the fourth research question, "What are the Academic and Individual Contributions of Creative Drama?" are provided in Table 7. According to the participants' responses, they benefitted academically because they were able to learn efficiently and effectively how to utilise creative drama as a pedagogic strategy for social studies teaching. As a result, based on these findings it is clear that if the participating teacher candidates found creative drama instruction useful and effective in social studies courses, then the workshop activities from this research should ultimately be considered as productive. An example of one participant's opinion regarding this question was provided by student S5 who expressed:

*"The creative drama course taught me academically that there is a method that I can use in my teaching career. Socially, it taught us to cooperate with our friends. It improved my communication skills" (S5).*

Furthermore, according to the teacher candidates views in regards to the individual contributions of creative drama instruction, it appeared their primary focus was on how the use of creative drama ultimately revealed aspects of creativity, self-recognition, expression, and socialisation. For example, the opinion stated by participant S11 regarding the individual contributions was:

*"Thanks to the creative drama, my self-confidence increased. I'm less shy now. It made me more active in human relations. I learned to think more creatively about the lessons. I've learned to do things well and do good things with little materials, ingredients. It made positive contributions to me" (S11).*

Table 7.

*What are the Academic and Individual Contributions of Creative Drama?*

<b>Contributions</b>	<b>Opinions</b>	<b>Female</b>	<b>Male</b>	<b>Total</b>
<b>Academic</b>	Gaining different perspectives		S9	1
	Ensuring effective and efficient learning		S2	1
	Increases cooperation	S20	S5, S9	3
	To comprehend the possibility of teaching courses with drama	S12, S13, S15, S17	S1, S5, S7	7
	Improving socialisation and communication	S11, S14, S17, S20	S1, S2, S3, S4, S6	9
	Improving self-recognition and expression skills	S15, S16, S17, S19	S2, S4, S8, S10	8
<b>Individual</b>	Increasing creativity	S11, S14, S16, S18, S19, S20	S3, S8	8
	Developing empathy skills	S16, S21		2
	Increasing self-confidence	S11, S12, S21		3
	Assisting in developing democratic attitudes and behaviours	S15, S17		2

Analysis information regarding the teacher candidates' responses for the fifth research question, "What Contribution Can Creative Drama Provide to Primary School Students?" are provided in Table 8. A review of the teacher candidates' responses relating to the contributions of creative drama to primary school students were grouped into two themes, "individual development" and "learning theme"

Table 8.  
*What Contribution Can Creative Drama Provide to Primary School Students*

Contributions	Opinions	Female	Male	Total
<b>Individual Development</b>	It will increase their self-confidence	S12, S18, S21	S3, S5	5
	Develop communication skills such as self-expression and body language	S12, S14, S15, S18, S19, S21	S1, S4, S5, S8, S10	11
	It will increase their creativity	S14, S17, S19	S5	4
	It will enable them to gain democratic attitude and behaviour	S12, S18	S3, S8	4
	It will increase self-esteem	S12, S21	S3	3
	It will help them getting to know themselves	S18	S8	2
	Develops empathy skills	S18	S8	2
	It will provide a fun training opportunity	S15, S17, S20	S1, S2, S7, S9	7
<b>Learning Theme</b>	It will support the socialisation of the students	S14, S17, S18, S20	S5, S8	6
	It will be interesting and will increase students' participation in class	S11, S13, S15, S16	S7	5
	It will ensure that the students are active	S11, S13, S20	S8	4
	It will provide an effective and permanent learning opportunity	S11, S13, S15, S16, S17, S20	S1, S2, S6	9

The findings provided in Table 8 highlights that the responses from teacher candidates' intensified in regards to their opinions of the contribution of creative drama instruction towards primary school students' development. For example, the participants provided a variety of responses that emphasised the developmental characteristics of students, including creativity, democratic attitude, empathy skills, self-esteem, and self-help. In the participants' opinions, the use of creative drama instruction within social studies courses improves primary school students in areas such as their communication skills, self-expression, and/or body language. These opinions are pointed out in an example from student S12:

*“It is useful in the relationship with the teacher and communication with the classmates. It helps him to recognise/get to know himself. The effect is also seen when he is at home with his family. He gains self-confidence in society. He understands his own self, understands his strengths and weaknesses. He starts looking at things from different points of views” S12.*

## **Conclusion**

Through the process of this research study, a group of participating teacher candidates learned about the utilisation of creative drama instruction within social studies courses, and how this pedagogic strategy can lead to improvements in the development levels of their students in areas such as communication, self-esteem, self-respect, and empathy. These research findings also revealed that the teacher candidates believed that creative drama instruction was beneficial for both themselves as well as their social studies students in terms of both their individual and academic development. In addition, the study results revealed that the teacher candidates found creative drama to be an effective methodology for teaching social studies courses and believed that a variety of the topical issues related to this subject could effectively be instructed through creative drama. Furthermore, when the related literature was examined, it was also determined that there were a great deal of studies concluding that creative drama can be utilized as a very advantageous method for teaching social sciences and by his way increasing students academic achievement (Ali, 2019; Nayci & Adıgüzel, 2017; Saraç, 2015; Rüzgar, 2014, Akkaya, 2012; Aykaç & Adıgüzel, 2011; Aykaç, 2008; Karataş, 2011; Malbeleş, 2011; Göncüoğlu, 2010; Debre, 2008;). Morris and Welch (2004) stated in their study that students found the drama method very useful in developing their skills of learning and thinking about social studies. Besides, in the related literature there were also studies encountered regarding the application of creative drama in other disciplines which resulted that creative drama instruction increased academic achievement among students (Subaşı, 2012; Aydeniz, 2012; Debreli, 2011; Erdoğan, 2010; Hatipoğlu, 2006; Kayhan, 2004; Yalın, 2003).

Another significant result obtained from this study is that participating teacher candidates indicated that creative drama instruction can help in the development of a social studies curriculum which is well-suited to a constructivist approach to teaching. As Courtney (1990) stated, creative drama method aims to help students learn through activities and by gaining experience. In learning environments using creative drama-based teaching, students are active participants in learning. In other words, creative drama enables students to participate in the learning process actively. Therefore, it can be asserted that creative drama method is one of the most suitable methods for the nature and features of the constructivist approach. Because the constructivist approach is more student-centred, it achieves course objectives that are cognitive in nature, and can be utilised to carry out effective and psychomotor gains during courses simultaneously. Importantly, the ability of students to construct information according to their own competencies requires that the instruction they receive is related to real-life events and issues as well as that the instruction process is collaborative in nature. As a result, the new social studies curriculum being utilised included a total of eight out-of-school activities along with four additional study trips. In this sense, the out-of-school activities, observations, and excursions that students take part in can be seen as an

integral part of the teaching and learning process. In regards to the teacher candidates' responses about appropriate places for creative drama instruction to be applied, they highlighted utilising a variety of outdoor locations such as the school yard/playground, museums, zoos, and so forth, in addition to the traditional use of the drama classroom. As a result, it can be determined that the teacher candidates participating in this study gained a level of awareness about determining appropriate places for creative drama instruction to be applied. In recent years, the rapprochement that has occurred between the disciplines of museology and educational sciences has revealed an improved understanding regarding what substantiates appropriate, effective, and useful museum pedagogy. In this sense, museums are no longer just places where objects are exhibited, but where animated activities, films, and games occur. As a result, students are allowed opportunities to integrate the objects they see in museums with the learning that takes place through coursework. An example of this occurs when creative drama activities are incorporated into students' museum visits, which allows for the creation of long-lasting learning experiences that can imprint on students knowledge and senses.

On the other hand, another important result of this study is that teacher candidates identified that the use of creative drama in courses not only enables students to develop themselves in an academic perspective but also it helps students to enrich themselves individually and socially. They stated that creative drama improves an individual's skills such as self-recognition, and self- conception, and thus enables them to develop their self-efficacy, self-confidence and self-respect. Besides, they specified that through creative drama, individuals can improve their social skills such as communicating with others and working in groups with them and behaving in an emphatic way towards others in many different situations. All of these can be regarded as essential skills for students, not only as members of a school, but also as members of society. Another point emphasized by teacher candidates' was that creative drama enables individuals to think more creatively and to look into situations and phenomena in a broader point of view. The literature has shown that creative drama increases students' such individual and social skills as self conception (Şenol, 2011), self- expression (Hui, & Lau, 2006), confidence and self-esteem (Jindal-Snape, Vettraino, Lawson, & McDuff, 2011), self-regulation (Bilgin, 2015; Sedef, 2012), communication (Ali, 2019), creativity (Engin-Gökbel, 2019; Sedef, 2012; Hui, & Lau, 2006) and critical thinking (Uzun, 2019). Thereby, it can be stated that the use of creative drama in teaching specific courses can increase students' academic achievement on the one hand, and their individual and social skills on the other. A meta-analysis study conducted by Lee, Patall, Cawthon and Steingut (2015) which investigated 47 international studies utilizing creative drama as a method for teaching and learning showed that creative drama has a positive effect on both student achievement and a variety of related psychological and social outcomes.

The current study emphasised the application and analysis of creative drama instruction within social studies courses, and as a result, the use of creative drama be-



came a primary component of the course. In addition to gaining individual and academic achievements through the process of creative drama instruction, participating teacher candidates also stated that they had a fun and enjoyable experience, became closer to one other as well as began to develop more tolerant views towards others' differences. The data analysis and review from this study clearly revealed that the introduction and carrying out of a 12-week program to utilise creative drama instruction within a social studies course was effective. The study aimed to examine the attitudes of teacher candidates attending Artvin Çoruh University, Social Studies Teaching Program, in regards to the use of creative drama instruction as part of social studies curriculum. Given that creative drama instruction overlaps with the course gains achieved in social studies courses, in-service training activities can be offered to enable a more effective and widespread use of creative drama as an instructional methodology not only for social studies courses, but for other content-area courses. As a result, carrying out this process should lead to the improvement of social studies teachers' pedagogic knowledge and understanding, students' personal and academic gains, and the improvement of the Turkish primary school education system as a whole.

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