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## CAN DRAMA LESSONS BE GIVEN ONLINE? PERSPECTIVES OF DRAMA TEACHERS DURING THE COVID-19

*Research Article*

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### Abstract

In the COVID-19 pandemic, people's opportunities for face-to-face education have been limited, and the way they access educational content has changed. During the pandemic, both institutions providing drama lessons and drama instructors had the opportunity to rethink drama education and adapt drama studies in different ways. During the pandemic, different opinions emerged about whether creative drama classes should continue if they continue, what changes will be made in drama studies, drama education programs, and which applications will be used. This research aims to determine the changes in drama lessons during the COVID-19 pandemic, the digital platforms where online drama lessons are held, and the Web 2.0 tools used by taking the opinions of drama teachers. The interpretive qualitative research design was used in the study. The Online Drama Lessons Evaluation Form was used as a data collection tool to determine the opinions of drama teachers working in private or public institutions. 58 drama teachers answered the form. The qualitative data in the research were analyzed by descriptive analysis, the findings were first coded line by line, and the common codes were classified under appropriate categories and themes. According to the results of the research, it can be said that the drama teachers adapted the drama education programs by social distance (face-to-face studies) and transformed the drama activities to be applied on digital platforms. It can be said that the necessary changes were made in the drama activities and the drama education program while giving the drama lessons online, and the Zoom digital platform was mainly used in the online lessons. Drama teachers stated that they used Web 2.0 tools such as Padlet, Menti, Kahoot to evaluate online lessons, get or give feedback, and determine readiness/preparedness.

*Keywords:* Creative drama, COVID-19, online drama, WEB 2.0 tools, digital platforms

### 1. Introduction

When talking about drama works, the emphasis is usually on the senses or emotions. People who participate in drama activities often underline that the activities that involve communication and interaction are good for them or make them feel good. These feedbacks emphasize the physical activities performed in creative drama studies or the playful features of drama. Drama studies, based on the life experiences of the participants and drama strategies like role-playing and improvisation and are performed by an experienced teacher and a participant group (Adıgüzel, 2019). The COVID-19 pandemic has prevented people from

coming into physical contact with each other globally, forcing drama teachers<sup>1</sup> and participants to review face-to-face work and drama activities performed in the physical environment. Pandemic conditions have also forced drama teachers to think about doing drama studies online or to take action on this issue. The conditions that have been in place since March 2020 require that drama activities be carried out by observing social distance (or indirectly physical distance). Many drama teachers struggle to transform tried-and-true pedagogical approaches into online education. Drama teachers also have difficulties in using the refined methods and techniques developed as a result of many years of practice in digital applications. Drama teachers continue to adapt their drama studies to the online environment, review and improve them at any time, and always think about online drama education (Donohoe & Bale, 2020; Gallagher, Balt, Cardwell, & Charlebois, 2020; Pease, 2020).

One of the areas negatively affected by the COVID-19 pandemic is creative drama which is an art and education form. Some elements, also known as the components of drama, are needed for creative drama work. These elements are a group of participants, a subject that the group needs, an experienced teacher in drama, and a suitable place for drama (Adıgüzel, 2019). These requirements are the parts that make up the creative drama course in a holistic way. These parts cannot be considered independently of each other and at the same time, it would be pointless to separate the parts from each other. For example, an experienced drama teacher should both successfully use the possibilities of creative drama and create a drama lesson plan by designing exercises that are appropriate for the participants' needs and encouraging them to analyze their own opinions. The place where the creative drama lesson is held should be prepared according to the needs of the participants and should contain stimuli suitable for the objectives of the lesson and the activities.

The conditions caused by the COVID-19 pandemic transform the space, which is defined as space and one of the elements of the drama, into a different environment. Before, the space, which took shape according to the determined subject, drama teacher, or participant group, has been forcing these three elements and other possibilities of drama to adapt to itself, to change, to transform for the last year. Educational institutions were negatively affected by the COVID-19 pandemic, and they could not do face-to-face work in this process and tried to adapt to the pandemic conditions. These institutions are primary, secondary, or high school level formal education institutions, private courses, non-governmental organizations, and institutions that provide drama education for different age groups. Initially, it was thought that the pandemic conditions would last for a few months, but over time it became clear that this period would extend. Drama experts, teachers, or practitioners, who teach drama with different age groups in these institutions, had to adapt to this period, which is defined as the new normal. Drama lessons in private schools begin in the 3-4 age groups, which are expressed as pre-school or early childhood. Drama lessons continue as optional or compulsory at later ages. In official state (public) schools, drama lessons are given in 5th and 6th grades in secondary schools, and 9th and 10th grades in high schools. In special courses aimed at the development of people of different age groups, drama lessons are given to gain various skills and become creative drama trainer/leader.

Conducting studies based on pedagogy in online environments negatively affects teachers in general and drama educators in particular, forcing them to take some precautions. Drama teachers need to give serious consideration to how to advance the learning process by

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<sup>1</sup> There is no drama teaching undergraduate program in Turkey. Drama instructor, drama leader expressions are generally used to describe the people who teach drama or conduct the drama activities. However, the job is essentially drama teaching. For this reason, in this study, the people who conduct the drama lessons and carry out drama studies are mentioned as drama teachers.

effectively using pedagogy in online courses (Anderson, Carrol & Cameron, 2009). While there are negative comments regarding drama studies to be applied in online environments during the COVID-19 pandemic, the use of online environments, digital opportunities, and other technological tools within the drama process can improve the quality of drama studies. Some studies show the positive aspects of utilizing the mentioned online opportunities as well as drama pedagogy and technology (Farmer, 2011; Flintoff, 2009; Anderson & Cameron, 2013; Cziboly & Bethlenfalvy, 2020; Gallagher et. al., 2020). The joint use of drama and digital technologies in online environments can increase the willingness of participants (Davis, 2010), planting the seeds of a learning process that is interesting, imaginative, and creative (Cameron, 2009). As with these studies, in the COVID-19 process, where in-person training is not available, strategies that can be used in the performing arts, theater, and drama are tried out by drama trainers/leaders to eliminate the confusion and uncertainty about online learning.

Various games are played in drama activities based on role-playing and improvisation; activities based on communication and interaction, aimed at providing group dynamics are carried out. During the COVID-19 process, changes have been made to the drama curriculum, drama activities have been adapted to the digital environment, and a variety of digital platforms were used to give lessons on drama, and communication-interaction in the digital classroom has been delivered through the use of microphones and cameras (Karaosmanoğlu and Metinnam, 2021). Digital experiments succeeded in this process, which can be described as a laboratory environment for drama teachers, participants, and the drama field, which may be used to increase the sustainability and continuity of online drama studies, to transform negative conditions into positive, or to identify helpful examples for potential future situations. Even though the belief about the feasibility of drama events in the digital environment was negative before COVID-19 pandemic, it has become necessary to reflect on how drama studies can be carried out in a digital environment with COVID-19 (Metinnam and Karaosmanoğlu, 2021). In other words, online drama studies provide a variety of opportunities to reflect on the field of drama and consider how drama is used in different environments (Gallagher et al., 2020). At the same time the COVID-19 pandemic provides artists, educators, teachers and students working in the fields of theatre, drama, and education with different areas to discuss "innovation" and "adaptation". The sudden pressure to innovate and adapt has left little time for drama teachers to "pause and reflect on what is missing," the researchers say. The aforementioned pressure is also imposed in the form of adapting the existing drama curriculum to the online environment "as soon as possible". According to Gallagher et. al. (2020), thinking about "loss" (loss of community or co-production) in teaching drama during the COVID-19 pandemic encourages drama educators to reflect on the issues where new pedagogical approaches, practices, leaders/trainer so be used in drama studies may be employed, forced to develop solutions. This new way of thinking also allows us to focus on issues deeply rooted in the fluid and online world of education in general and drama education in particular.

According to Metinnam and Karaosmanoğlu (2021), the pandemic conditions in which face-to-face drama education is impossible to have led drama teachers to consider adapting to the dynamics of the new normality. Before COVID-19, drama teachers believed that the use of technology in drama field only with the use of technological tools such as projectors, music players, videos, and cameras in drama studies, began to think in-depth about how digital media could be used to make drama more educatively and aesthetically effective as a result of the pandemic. As drama educators considered how to improve their digital skills, they began to learn how to make effective use of digital pedagogy in drama.

This research essentially reflects the changes made by drama teachers under the pressure that they may compromise on quality while tailoring their creative drama programs, activities, and course content to the online environment. From this perspective, it is about revealing which

digital platforms, applications, or Web 2.0 tools they use for which purposes. In this context, the purpose of this research is to determine the changes to the drama lessons, the used digital platforms, and Web 2.0 tools during the COVID-19 pandemic in terms of the opinions of the drama teachers. The research, which is generally based on the COVID-19 pandemic, has been carried out in drama studies in particular online environments. It would be helpful to consider the research findings in that context. Consistent with the purpose of the research, answers to the following questions will be addressed:

- What changes have drama teachers made to drama lessons/programs during the COVID-19 process?
- What digital platforms are drama teachers using in online drama classes?
- Which Web 2.0 tools are drama teachers using during online drama classes and for what purposes?

## **1.2 Importance of Research**

With the emergence of the COVID-19 pandemic, in March 2020, face-to-face studies were terminated in many drama teaching institutions in Turkey. The inability to perform face-to-face drama lessons caused the participants not to receive drama education, and the activities of drama teaching institutions could not continue. After searching for some solutions to this problem, it was decided to conduct drama lessons online. In June of 2020, drama courses have started to be implemented online by using digital platforms in drama teaching institutions. These lessons were made using some digital platforms without adapting the drama activities and improvisations to the online environment. These theoretical lessons were not very productive, so it was decided to adapt the drama lessons to digital platforms. One of these studies was carried out by Contemporary Drama Association (Çağdaş Drama Derneği). In order to transfer face-to-face drama lessons to digital platforms, a commission consisting of drama teachers who are experts in drama field was established. This commission has taken the following steps in adapting the drama education program to digital platforms:

- Face-to-face drama teaching program was reviewed.
- It was decided on which platform the online drama lessons would be held.
- With the applications and experiments online, the features of the digital platform, how the drama activities and improvisations will be made have been decided.
- The drama teaching program has been adapted to the digital platform.
- At this stage, features of digital platforms such as waiting room, breakout rooms, camera and audio usage were taken into consideration. Games and physical activities are adapted in accordance with these characteristics. Instead of activities based on physical contact, movement or sound, activities based on words, in which the participants will use their mimics effectively, were preferred.
- A pilot study of the online drama teaching program was carried out with certain groups, and changes were made regarding the deficiencies identified.

Researchers directly contributed to the online drama teaching program and made various suggestions on the subjects such as reviewing and accomplish the objectives of the program, determining the suitable activities for the digital platform, and using the digital platform effectively. Finally, the online drama teaching program was implemented on the digital platform by drama trainers. After these practices, drama trainers came together and gave feedback on drama activities and improvisations, and the program was reviewed with these

feedbacks. Researchers have supported the online education program in planning, designing, implementing and evaluating, and the program has become more qualified with various applications.

The COVID-19 pandemic has been quite challenging for both various educational institutions and drama institutions. Pandemic conditions have caused performance-based disciplines such as theatre, creative drama, and dance to review their teaching programs. These institutions have thought about what can be done when they cannot work face to face, and they have made various suggestions. This research focuses on determining what can be done about creative drama and how online tools can be used in such extraordinary times. It is thought that the research will contribute to both the field of creative drama and other performance-based fields.

## **2. Method**

### **2.1. Research Model**

The reality in which we live is not a fixed, single, agreed-upon or measurable phenomenon as in positivist research designed with a quantitative perspective. On the contrary, reality has a layered structure and multiple interpretations, in which it is flowing, changing over time and from person to person. The COVID-19 pandemic is one of the most significant indicators of the evolution of that reality. The training and lessons implemented in this process have been adapted to the online environment in a variety of ways by trainers and the institutions in the drama field. The key to unlocking qualitative research is the consciousness that meaning is socially constructed by the interacting participants. Qualitative interpretive research, which seeks to discover and understand a phenomenon, a problem, a process, the perspectives of participants, worldviews and past experiences, was used in this study. (Merriam, 2002; Merriam, 2009; Merriam & Grenier, 2019). Research has focused on how drama teachers have adapted drama lessons to the online environment, which apps or programs they used, and their experiences with online drama lessons were reflected in the findings. At the same time, it was expected that participants would associate online drama lessons with in-person drama lessons or previous experiences in attempting to reveal their perspectives and worldviews about the online drama process.

### **2.2. Research Group**

In Turkey, there are plenty of drama teachers who give drama courses with different age groups in different institutions. During the COVID-19 process, some institutions have chosen not to apply online drama courses for several reasons (the thought that the drama course would not be held online, pressure on the budget, etc.), and some institutions have decided to continue the courses by making them adapted to the online environment. In the context of the research, in which criterion sampling, one of the targeted sampling methods, was used to determine the sampling group, 58 drama teachers who continued their online drama courses in their institutions were joined. The link address for the form prepared according to the research objective was shared in online communication groups with drama teachers and via social media. The drama teachers involved in the research responded to the questions in the Evaluation Form for the Online Drama Training. The online form did not contain any questions that could reveal the privacy of individuals.

The findings of the research were created from data obtained from the online drama training evaluation form completed by the participants. In the interview form, the fields reflect the demographic information of the participants such as gender, age, level of education, and the drama teaching experience were expressed with numerical values. It was found that 81% (47)

of the drama teachers involved in the research were women and 19% (11) were men. The average age of drama teachers involved in the research was found to be 36.6 years. The age of the youngest drama teacher involved in the research was found to be 23 years old, while the most experienced drama teacher is 62 years old. When the educational levels of drama teachers were reviewed, it was determined that 40 participants had an undergraduate degree, 11 participants had a graduate degree, 4 participants had an associate diploma and 1 participant had a Ph.D. The professional experiences of drama teachers (the time they spent as drama teachers) are shown in Table 1. It can be seen that drama teachers involved in research in various cities in Turkey work mainly as drama teachers in Istanbul (27), Izmir (7) and Ankara (5). Outside of these cities, two participants from Aydın, Isparta, Konya and Trabzon, and one participant from Ağrı, Eskişehir, Gaziantep, Hatay, Kocaeli, Manisa, Mersin, Muğla responded to the questions in the *Online Drama Education Evaluation Form*.

Table 1. *Professional experience of drama teachers*

Value	Frequency
1-5 years	27
5-10 years	15
10-15 years	11
15-20 years	4
20-25 years	1

Table 1 shows that 16 of the drama teachers involved in the research have at least 10 years of experience. Almost half of the participants had between 1 and 5 years of experience in drama teaching and 15 had between 5 and 10 years of experience in drama teaching. It can be said that the experience of teaching drama lessons is effective in tailoring drama activities to the online environment, by conducting drama studies in the online environment and the use of different methods and techniques when faced with problems. In this regard, it may be said that the sample group is experienced in answering questions in the interview form and giving full feedback on the drama studies.

### 2.3. Data Collection and Analysis

Before the research, a literature review was conducted on how the online drama lessons were taught, and feedback was received from the teachers who teach drama online. Next, draft questions were created for the research and experiences of drama teachers teaching drama online. Following the revised draft questions, the Online Drama Education Evaluation Form was finalized. It was expected that those involved in the research would be drama teachers and that they would have given an online drama course, and accordingly, a consent form was created and shared with the evaluation form in the relevant environments. In the form prepared for to collect data, first, questions containing the demographic information of drama teachers (age, gender, city, drama education status, etc.) were determined. And then some questions included the institutions and age groups where they gave drama lessons. Finally, the participants were asked questions about the drama lessons given online, and they were expected to express what they did in adapting the drama lessons to the online environment, what steps they took, which applications or Web 2.0 tools they used during the COVID-19 pandemic. In the research, the data collected with the Online Drama Education Evaluation Form were

transferred to the Maxqda program, which is frequently used in qualitative analysis studies, and analyzed with descriptive analysis. The codes obtained from the participant opinions were divided into the themes determined before the research, the codes were categorized according to the relationships between them and explained in detail (Miles & Huberman, 1994). Codes and categories have been tried to be made understandable with various tables, graphics, and figures. Themes and categories were supported by direct quotations expressing the feelings and thoughts of the participants.

#### **2.4. Ethical Procedures**

Prior to the research, permission was sought from the Ankara University Ethics Committee. The purpose of the research was explained to the participants, information and assurance were given that the participation was voluntary and that they had the right to withdraw from the research at any stage. The participants were told that the information they provided would be protected and would only be used within the scope of a scientific research study. The research process was carried out under the ethics committee decision numbered 85434274-050.04.04/130045 taken on 24/05/2021 by Ankara University Ethics Committee.

### **3. Results**

A descriptive analysis of the research data was made, and the findings were presented under the categories and themes created. Tables, figures and graphics were used to support the findings, and direct quotations from the participants were used to support the themes and categories. In order to support the research findings, various comments were made, and analyzes of the drama studies carried out in the online environment were included in the comments.

#### **Drama education of the participants**

When drama teachers apply to the institutions where they teach drama, they have to demonstrate that they have some qualifications in drama and that they are competent in teaching drama. Drama teacher education, which does not have an undergraduate program in Turkey, is carried out by different institutions. In these courses, known as creative drama teaching/leadership, and the main purpose of which is to provide drama trainer training, the participants take theoretical and practical courses on drama. The 320-hour Creative Drama Leadership/Training Program carried out by institutions providing drama education in our country stands out as the most comprehensive training that provides drama teacher training. Although it is not compulsory today, many institutions expect the people they will assign to teach drama lessons to complete this program and to take the Creative Drama Leader/Instructor title by taking the exam organized by the Ministry of National Education. Apart from this comprehensive, practical drama education, in-service drama education provided by the Ministry of National Education, drama education provided by Public Education Centers, or drama courses given at undergraduate, graduate, and doctoral levels at universities can be given as examples.

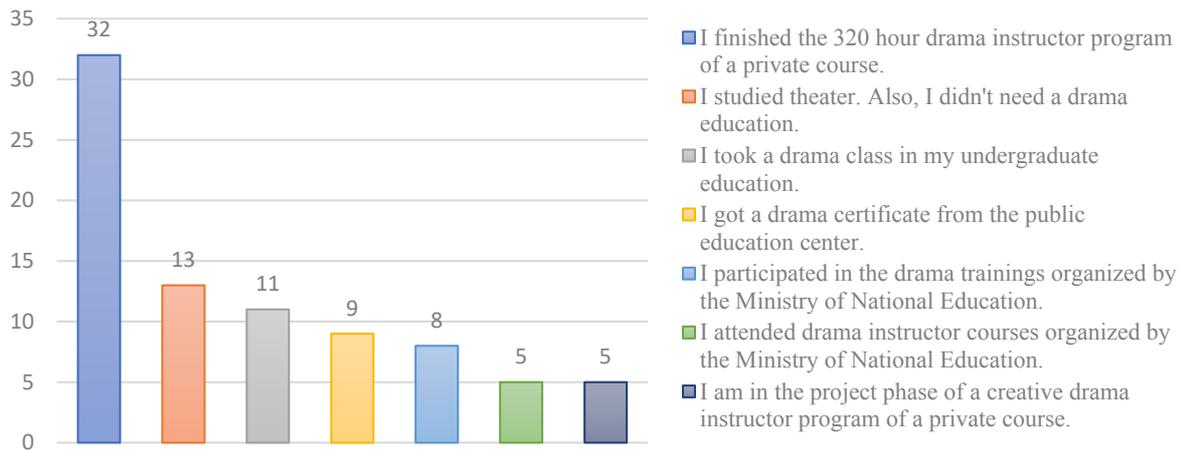


Figure 1. Findings regarding the drama backgrounds of the participants

It is seen that 32 of the 58 people who participated in the research completed the 320-hour drama instructor program. Apart from these people, it is seen that there are participants who have theater education, who take drama lessons at the undergraduate level, who have various certificates in the public education center or in-service training organized by the Ministry of National Education, and who work as drama teachers with these certificates. At this point, P50, who works as a dancer and figurant at the State Theater, said that he attended drama education at the Public Education Center and took drama lessons during his undergraduate education. P5, on the other hand, emphasized that she practiced drama studies with different age groups, took drama lessons during her acting education, and increased her knowledge about drama with various books and articles. P27 stated that she took drama lessons in primary education at the Open Education Faculty.

I took drama class in my undergraduate education. I studied acting in the theater department. Our drama class was a comprehensive one. After school, I participated drama activities of the group, which took place between the ages of 7-15 within the scope of the Children's University, which was also organized by our conservatory. Then I increased my knowledge with various books and articles on drama with my enthusiasm. (P5)

I completed the 320-hour drama teaching program of a private course. I received a teaching certificate from Anadolu University Open Education Faculty drama in primary education, inclusive and combined classes. (P27)

I got a certificate from the public education center. I took a drama class in my undergraduate education. I worked as a dancer and extra in the state theater for five years. (P50)

Unlike other participants, P53 stated that by watching a drama expert, she developed her drama knowledge and came to a level to practice. Books, videos, communication groups such as WhatsApp, and groups created in social media helped P53 to improve drama knowledge and skills. In this informal learning style, in which a certain drama education program or planning is not followed, and drama methods and techniques are not presented in a certain system, P53 seems to benefit from different opportunities in order to improve himself.

I improved myself by watching and by observing an expert without my drama education. I have reached the level of making applications by using books and videos without any drama training. I received informal short-term training from different institutions or individuals (Various WhatsApp, Zoom, Instagram, Facebook groups, etc.). (P53)

### Institutions or age groups where participants teach drama

There are drama teachers who teach drama to different age groups in different institutions in Turkey. Drama contributes directly or indirectly to the education program as a compulsory

or elective course at different levels, as a club work or as an activity time where students from different classes come together and perform various activities.

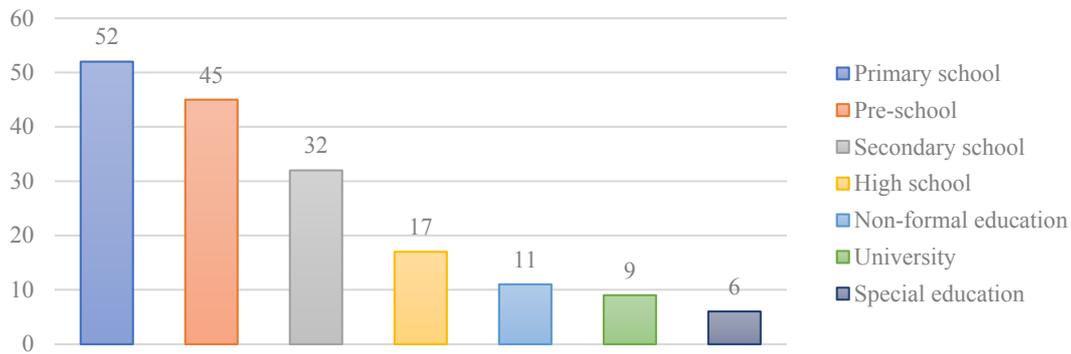


Figure 2. *The groups in which the participants give drama lessons*

It is seen that most of the drama teachers in the research teach drama at the basic education stage, which is expressed as pre-school, primary school and secondary school. It can be said that drama teachers do not give drama lessons to only one age group, but they work with different age groups in the institution they work in. 43 of the participants said that they work as drama teachers in institutions such as pre-school, primary school, secondary school and high school. Nine of them emphasized that they teach drama in an institution providing adult education such as a university, public education center, private course, and association, and five of them emphasized that they do drama lessons by opening a part-time exercise or course at the school they work. In the research, it was observed that the age of the students in the drama classes also affected the course materials, digital applications or Web 2.0 tools used. At the same time, it can be said that the ages of the students are effective in determining the drama techniques, in the selection of drama activities and in the determination of the classroom management styles.

### **Belief in making drama lessons online**

In the field of creative drama, where face-to-face studies were carried out until the COVID-19 pandemic emerged, different studies were carried out for the online environment, and the reaction of some experts working in the field of drama was negative. The belief that creative drama is based on physical contact, communication, or interaction lies at the core of the negative reaction to these works. Contrary to this belief, according to experts who think negatively, the online environment is a place where there is no effective communication and interaction, where face-to-face work and physical activities cannot be adapted. In this context, it can be said that before COVID-19, the attempts of different universities or institutions on online drama education in Turkey were generally non-interactive and the activities were not effectively adapted to the online environment.<sup>2</sup> The drama teachers in the study have experience of teaching drama online. It can be said that there is a change in the beliefs of the drama teachers who adapt the drama activities to the online environment, and that the experience shapes the belief in online drama education. Participant responses can be evaluated in this context. In the study, 24 of the participants had a negative belief in the successful performance of online drama lessons, while the same number of drama teachers had a positive

<sup>2</sup> Distance creative drama education in Turkey is sometimes supported by books, and sometimes various videos on drama have been prepared and uploaded to a website. People who want to take drama education have tried to improve themselves in drama by reading these books or watching videos. In both cases, the interaction was one-sided, people used various learning materials on their own and tried to learn new information about drama.

belief. Nine drama teachers stated that they were undecided on this issue, and one drama teacher stated that she had not thought about this subject before.

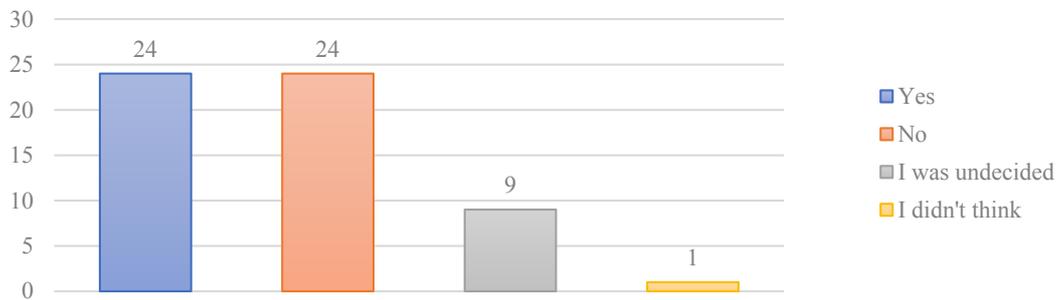


Figure 3. Beliefs of drama teachers towards online drama before COVID-19

It can be said that there are different reasons behind the disbelief of drama teachers in online drama studies. Some drama teachers, referring to the playful processes of drama, stated that it is more difficult to be in a circle and to communicate in online drama studies. Participants P41 and P57 expressed their views on this issue as follows.

It's possible to do drama online, but it doesn't feel like it's in a circle. More limited studies suitable for the educational environment are carried out. I prefer face-to-face training. In the new process, it is necessary to plan from the beginning to adapt everything to the digital environment. (P57)

It is very difficult for me not to be able to touch and not to make one-to-one eye contact in online drama works. (P41)

### Changes to drama lessons during the COVID-19 pandemic

Online drama lessons have significant differences from face-to-face drama lessons. The sense of space, time or reality in the online environment has forced drama teachers to adapt the activities they have been using since the beginning of the pandemic and to use them in different ways. As it is known, the exact same activities used in face-to-face studies cannot be used in online drama lessons. Drama teachers and drama education institutions made different drama practices during the COVID-19 pandemic, made changes in the content and form of the drama in accordance with the online environment, and used drama strategies and activities in different ways. In the institutions where drama education is given, some policies have been determined depending on the COVID-19, and it has been observed that these policies vary according to the course of the pandemic. The changes made by institutions and drama teachers in drama lessons due to COVID-19 and their reasons can be seen in Table 2:

Table 2. Changes to online drama studies

Categories	Codes
What changes have been made to drama education programs during the COVID-19 pandemic?	<p>A program suitable for social distancing has been designed.</p> <p>The drama education program has been adapted to the online platform.</p> <p>Physical activities, games and improvisations have been adapted to the digital platform.</p> <p>Various changes and improvements were made during the implementation.</p>

Which digital platforms do they use in their online drama classes? <sup>3</sup>	Zoom, Teams Sebit-Vcloud, E-Doğa Google meet
Why are they using these digital platforms?	It was determined according to the possibilities of the educational institution. Easy to use. It has different features. Free. The broadcast quality is pretty good. Easily accessible.
Which Web 2.0 tools and applications were used in the online drama lessons?	Padlet, Menti, Kahoot Canva, Learning apps Wordwall, WordArt Powerpoint, Google drive
Why do they use these Web 2.0 tools and applications?	To evaluate Getting or giving feedback To reveal preliminary information, readiness. Developing thinking skills Sharing information Have fun, amuse To follow the progress of the students

### Changes in drama teaching programs during the COVID-19 pandemic

With the COVID-19 pandemic, it has been a big question whether face-to-face drama activities in educational institutions will continue. Since face-to-face activities were not possible, drama activities could not be carried out in the first weeks. Various discussions have been made on whether online work can be done in performance and interaction-based fields such as drama and theater. As a result of these discussions, some of the drama experts thought that face-to-face drama lessons could be adapted to the online environment in order to maintain the existence of the drama field and to enable the participants to reach drama studies. Some drama experts also stated that the online environment is not suitable for the nature and essence of drama, communication and interaction cannot be provided in the online environment, and many games cannot be adapted to digital platforms. It would be more meaningful to read the discussions on drama studies in the COVID-19 pandemic in this context.

It has been observed that since March 2020, when the COVID-19 pandemic emerged, drama teachers and the institutions where they teach drama have taken some precautions regarding the realization of drama lessons face-to-face or online. At this point, it can be said that some changes have been made in drama education programs and various studies have been carried out in order to continue drama lessons. In other words, there was no direct transition to online drama studies during the COVID-19 pandemic, and gradual changes took place in drama studies. In this process, drama teachers often came together online and shared their online drama studies and other experiences. It has been observed that the drama teachers were influenced by each other during this whole process, and they learned new information about the online drama lesson. Drama teachers often came together online, had the opportunity to collectively try the games and other activities they learned on the digital platform, and gave

<sup>3</sup> With the COVID-19 pandemic, face-to-face drama classes have started to be held online. The digital applications used in this period are called by different names. In this research, the term "digital platform" was used when talking about applications such as Zoom and Teams, where online classes are made. The digital platforms and Web 2.0 tools used in online drama lessons are written from frequently used to less used. In this case, the most frequently used digital platform is Zoom and Teams, while the most frequently used Web 2.0 tools can be expressed as Padlet, Menti, Kahoot and Canva.

each other feedback. Drama teachers came together to share their experiences on online drama lessons, and contributed to the formation of effective peer learning and teacher solidarity on drama.

First of all, an informative training plan about COVID-19 was prepared, and then drama contents were integrated into the online system. Finally, observation-based improvement studies were planned during the implementation process. (P4)

At this point, the statements of P4 clearly summarize the process. P4, who said that an informative training plan was prepared about the COVID-19 pandemic first, stated that the drama contents were adapted to the online environment and observation-based improvement work was carried out during the implementation process. In this context, the steps taken towards the drama education program can be read as follows:

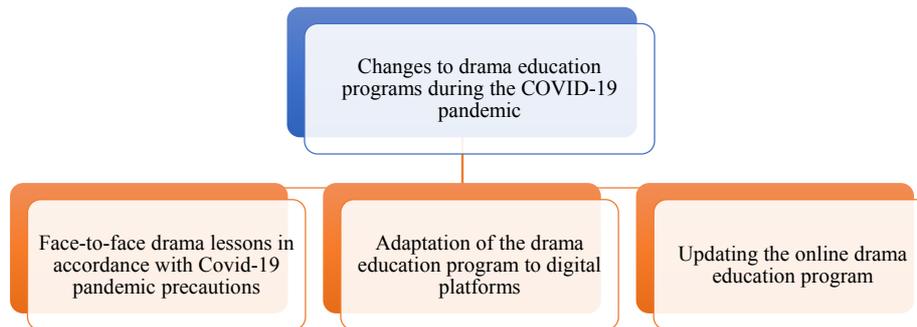


Figure 4. *Studies on the drama education program in the COVID-19 pandemic*

### Step 1: Face-to-face drama lessons in line with the COVID-19 pandemic

Before adapting the drama education program to digital platforms, it is seen that some institutions prepare drama content in accordance with social distance. Drama teachers preferred activities with less physical contact and interaction in these studies. However, many drama teachers have shared games and physical activities in a digital environment, where there is little or no physical contact. Institutions such as the Ministry of National Education, the Istanbul Provincial Directorate of National Education Teachers Academies, and the Contemporary Drama Association have given drama workshops and online training to drama teachers and teachers who use drama as a method. These activities, known as non-contact games, are sometimes seen to include games with rules and sometimes physical activities. During the COVID-19 pandemic, teachers needed activities to observe social distance in order to use them in their lessons. Online meetings were held by different institutions for this need; and experience was exchanged on how to play socially distanced games on social media devices such as Instagram, YouTube or digital platforms such as Zoom. The most distinctive feature of this period is the use of games and physical activities, which are defined as drama, but generally in a way that observes social distance. In these studies, it can be said that the features of drama based on role playing and improvisation are not used very often.

In the light of the findings, it can be said that the drama teachers also prepared a training plan on COVID-19 in the face-to-face drama classes held in accordance with the social distance and informed the students about this issue. Drama teachers gave face-to-face drama lessons before implementing the online drama education program or on the days when schools were officially opened. When schools were closed due to COVID-19 and face-to-face education could not be done, they taught drama on digital platforms. During this period, drama teachers continued their drama lessons on digital platforms, and at the same time they tried to make drama education program suitable for the online environment. P17, one of the participants, stated that the first step to the COVID-19 pandemic is to perform drama activities in face-to-

face education, without contact, and in accordance with social distance. According to P17, online drama lessons were planned together with these studies, drama lessons were held by paying attention to masks, distance and cleaning rules, drama and theater performances and activities in crowded places were canceled or postponed. During the COVID-19 pandemic, schools in Turkey were gradually opened. P12 said that during this period, they did drama activities by paying attention to hygiene and distance in the classrooms. P52 similarly stated that they do not use drama classes and toys, and that they do drama lessons using masks in the classrooms during the face-to-face education process. Drama teachers emphasized that in face-to-face drama lessons, they and students do not touch each other, materials used in classes, costumes or toys. In other words, it can be said that the main requirement in this period is to perform a drama lesson that pays attention to social distance and hygiene rules. Based on the opinions of the participants, it can be said that the institutions and drama teachers make an effort to continue the drama lessons, and the students come to the drama lesson by taking the necessary precautions and paying attention to the social distance. Drama teachers also said that the activities in the drama courses are suitable for social distance and they pay attention to hygiene and cleaning rules. At the same time, it is possible to say that drama lessons are given in the classrooms of the students, not in the drama classrooms in the institutions.

When schools opened gradually, we taught our lessons by paying attention to hygiene and distance in the classrooms. We did our lessons by choosing games suitable for social distance. (P12)

In the COVID-19 pandemic, first of all, games and activities that will take place without contact in face-to-face education were planned. Crowded shows and events were cancelled. The lessons were taught in accordance with the mask, distance and cleaning rules in the classrooms. Then the online system was switched. The online drama training program was revised. (P17)

We are doing online lessons. Even if it is face to face, there is no lesson in the drama classroom. We teachers visit all the classrooms for drama lesson. Thus, students only attend classes in their own classrooms. (P41)

During the face-to-face education period, we did lessons with masks in the classrooms, without using the drama classroom and toys. (P52)

## **Step 2: Adapting the drama education program to the digital platform**

Participants stated that at the beginning of the pandemic, they held face-to-face drama classes in accordance with mask, distance and hygiene rules, and then they adapted their drama education program to the digital platform. Drama teachers or the institutions they work for have followed different strategies while adapting the drama education program and drama lessons to the digital platform. For example, P32 acted with their friends at the institution where they teach drama, and they tried to adapt their online drama lessons to the digital platform as a team. During this time, P32 and his colleagues discussed online applications and their suitability for drama, made the drama program more qualified and designed a program to be successfully implemented on the digital platform. Similarly, P19 said that as teachers in the drama department, they practiced new games and activities together outside of school hours, shared their experiences in online drama education, and revised the drama activities with the contribution of these exchanges of experience. P28, who carried out drama lessons in a private school and also worked as a drama teacher in an art center, expressed that they adapted the drama education program to digital platforms. P28 stated that before this adaptation, they reduced the number of participants in face-to-face drama classes and preferred non-contact games. In this context, it can be said that face-to-face games or physical activities are tried online by drama teachers, the appropriate features of the games and activities are determined, and they are used by teachers in online drama lessons.

As all the drama teachers of the drama department, we met on the digital platform. We came together in different sessions and created new games and plans for online education in order to achieve many goals such as communication and empathy. We tried it by playing the games among ourselves, and revised it with our experiences and opinions. (P19)

We have prepared an online drama education program in a private school. We reduced the number of groups in the art center and continued on our way by creating non-contact games. We also adapted storytelling and theatrical activities. (P28)

As the drama department, we discussed with the team, shared our experiences and made various applications. Finally, we created a curriculum for the online drama class and it was very successful. (P32)

First of all, drama teachers determine the games and physical activities that are used in face-to-face drama studies and that can be used in the online environment. Afterwards, they came together and tried the determined games online and reviewed whether they were suitable for the digital platform. Finally, they used games or physical activities that were successfully implemented on the digital platform in their online drama lessons. It can be said that all these steps take place simultaneously, there is a solidarity and cooperation between drama teachers, and these studies progress more healthily with peer feedback.

### **Adapting warm-up activities and improvisations online**

A drama lesson consists of warm-up activities, improvisations and evaluation phases. The biggest limitation in the online environment in terms of drama lessons is for physical activities and games. A drama teacher usually starts the lesson with a game or physical activity associated with the purpose of the lesson. This is perhaps one of the most powerful tools the drama teacher has. The thought that games or physical activities cannot be adapted to the digital platform means that one of the most powerful tools in the hands of drama teachers has been taken. The most important point that drama teachers underlined during the research is the difficulties in adapting games and physical activities to digital platforms. Perhaps that is why the most important changes made in online drama lessons are changes to games, physical activities, in other words, warm-up activities. One of the participants, P49, said that face-to-face activities cannot be done on digital platforms and that digital activities are not as effective as face-to-face activities. P49 stated that in order to cope with this situation, students use physical activities such as eye opening and closing when they cannot use their sense of touch. P53 similarly said that he included more talking in games and physical activities, and preferred activities where students would focus on the subject.

Unfortunately, some face-to-face activities cannot be done remotely and without contact. In games that require touch or physical contact, I make certain changes by putting in physical activities like blinking an eye. (P49)

I preferred activities involving more movement in face-to-face drama classes. Students were moving in these games or physical activities, trying to catch each other. However, at the moment, I prefer activities that involve more talking and focusing on the subject. Because it is not easy to do activities that involve movement on the digital platform. (P53)

The changes made by the drama teachers during the warm-up phase, where games and physical activities take an important place, point to the solutions they found against the limitation caused by the online environment. For example, it is not possible to be physically in a circle in online drama lessons, but drama teachers tried to find a solution to this problem by giving the participants numbers and getting them in line. Drama teachers such as P49 and P53 used activities involving eye opening or closing in order to solve the contact-based limitation. In situations requiring movement, they tried to solve the problem by using activities based on speaking and focusing on a subject. Drama teachers made some changes in their improvisation activities in the process of adapting the drama education program to the online environment.

They also used methods similar to the solutions they found for the warm-up activities while doing improvisation activities. With these changes, they tried to adapt to the digital environment, which is an important limitation for them, and to use the possibilities of the digital environment in the best way. For example, P16, who stated that they adapted Ahmet Hamdi Tanpınar's novel "The Time Regulation Institute" for radio theater with the students, said that radio theater is a useful method in an online environment where it is difficult to use the course content that requires contact. P57, on the other hand, asked the students to improvise in pairs by giving certain space and time elements in their improvisation activities.

Since it is very difficult to use games and physical activities online, I started using radio theater. With the secondary school group, we analyzed Ahmet Hamdi Tanpınar's The Time Regulation Institute by making a radio drama with the students. (P16)

The students decided on some roles and improvised in pairs. I gave them space and time and asked them to improvise. (P57)

### **Step 3: Review and update the online drama education program**

The findings of the study reveal that improving online drama lessons is not just a change made by drama teachers. At the same time, people who teach drama in an institution came together, reviewed the online drama education program, or came together with drama teachers outside the institution and adapted the drama activities to the digital platform. Drama teachers made some changes in the online drama education program over time and updated the program considering these changes. P18 has adapted his drama plans to the digital platform since March 2020 in the institution where he works, and made the necessary changes in the plans together with his experience in online drama classes. The statements of P18 show that online lessons have moved to different stages with his online drama lesson experiences. The expression "different stages" here can be interpreted as changes made on the drama education program in line with the evaluations made in online drama lessons.

All face-to-face drama lesson plans were rewritten in accordance with the digital platform. In the pandemic that started in March 2020, we prepared the drama lesson plans weekly. As we gained experience over time, we tried to take the writing and application of drama lesson plans in the digital environment to different stages. (P18)

Well, of course we adapt everything. We have a group. We get together there and play games with each other with constant adaptations. We produce completely new games. We use Web 2.0 tools. (P22)

What P22 said reveals that before the online drama lessons, the drama teachers came together in a different place and time, they tried the activities on the digital platform beforehand, checked the failing parts of the activities, and then applied them in the online drama lessons. This situation is very important for drama teachers who cannot do enough online drama lessons. Drama teachers can prepare for online drama lessons in advance with these exchanges of experience. P22 stated that in the process of adapting the games to the digital platform, they also produced new games besides the familiar ones.

Teaching drama online is both a new skill for drama teachers and something they are unfamiliar with. Drama teachers also acquired new skills such as adapting drama activities to the online environment, using digital platforms, conducting online drama lessons, and online classroom management in the COVID-19 pandemic. Drama teachers came together with their colleagues and exchanged ideas on issues such as drama education, online lesson planning, online classroom management, use of digital platforms, and the use of Web 2.0 tools. Such solidarity of drama teachers has been very effective in coping with this foreign process they are facing. The questions in the minds of the drama teachers about how the online drama lessons will take place show how important the mentioned exchange of ideas is. At this point,

it is seen that discussions on online drama, in-depth thinking and sharing experience are important requirements.

### Digital Platforms Used in Online Drama Lessons

Digital platforms with features such as screen sharing, sending messages, and simultaneous voice and video communication are needed to conduct online drama lessons. Different digital platforms have been used in online drama lessons since the first day of the COVID-19 pandemic. It can be said that the most frequently used digital platform by drama teachers is Zoom. Some participants stated that they do not use the digital platform used institutionally in their online drama classes in their external courses, they generally prefer Zoom. P22, who uses Microsoft Teams at the school where he teaches drama, stated that this digital platform is not very useful. P26, on the other hand, stated that although she used the same application as P22 at her school, she used Zoom in her external drama lessons.

The most useful digital platform in terms of its possibilities is Zoom. It's a more interactive tool and easier to adapt to our face-to-face activities. Microsoft Teams' interaction is very low and not useful. (P22)

Microsoft Teams is provided by the school where I work. Outside of the school I use Zoom. (P26)

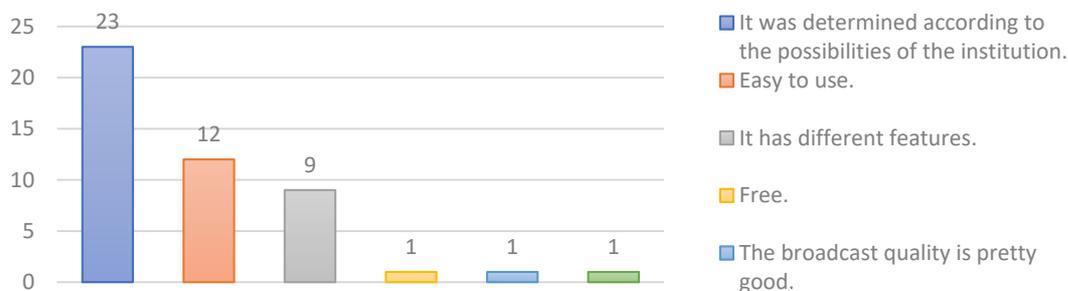


Figure 5. *The reason for using the digital platform*

There are different reasons why drama teachers choose the digital platform they use. One of these reasons is that the institution where they teach drama takes such a decision. In addition, drama teachers did not experience any problems while using these digital platforms. They stated that digital platforms have different opportunities compared to others and make their work easier while teaching online drama. The following features can be seen as the main reasons for drama teachers to use these applications:

- Having breakout rooms
- Multiple people can be seen on the same screen
- Having a waiting room
- Allowing group work
- Ability to share

Drama is based on group work. For this reason, participants in online drama classes need to be a group and develop some products collectively. Participants sometimes make preparations to improvise in groups, sometimes they need to discuss and reflect on a question. It is very difficult to fulfill this requirement on the main screen where all the participants are present. In this context, it can be said that it is important to use breakout rooms and to develop products or make preparations in a different room as a group. Similarly, it seems quite functional to use

the waiting room in order to take some participants out of the room during the games<sup>4</sup> played in the drama class.

### Web 2.0 Tools Used in Online Drama Lessons

When the research findings are reviewed, it is seen that drama teachers use different applications and Web 2.0 tools in order to support online drama lessons and to teach drama more effectively in the online environment. In this process, in which the drama program adapted to digital platforms was supported by digital tools, drama teachers determined various Web 2.0 tools in accordance with the age groups and developmental characteristics of the participants. The most frequently used Web 2.0 tools by drama teachers are Padlet (22), Menti (13), Kahoot (12) and Canva (6) applications. Drama teachers stated that apart from these applications, they chose applications that can be used functionally on the digital platform such as WordWall, WordArt and LearningApps. In addition, although it is not defined as a Web 2.0 tool, it is seen that Google Drive application and Powerpoint program are used in online drama lessons.

One of the most important advantages of online drama lessons is that the programs or tools available online can be used effectively. These programs, which can be defined as Web 2.0 tools, increase the interaction between students by removing some of the limitations of the online environment. It is also possible to get a quick assessment with Web 2.0 tools, which are useful for online drama lessons. While determining the online tool, the drama teachers considered the suitability of these features to the structure of the drama as well as the features of the tool and the extent of its contribution to the realization of the online drama lesson. While choosing the Web 2.0 tool, they reviewed the aims of the drama lesson, the features of the digital platform used, the suitability of the tool to the structure of the drama lesson, and the age group of the participants.

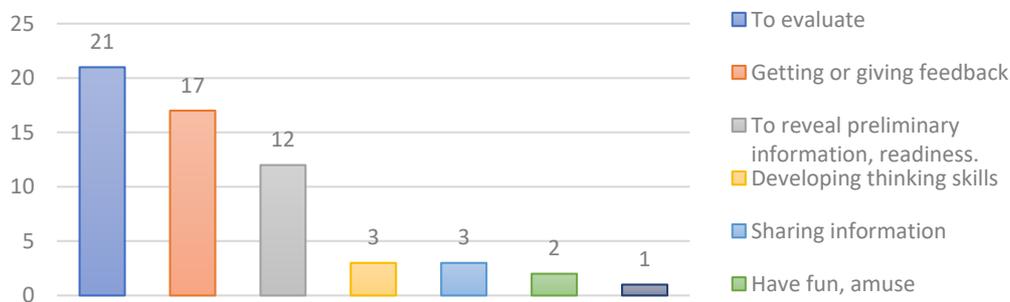


Figure 6. *The reason for using Web 2.0 tools*

It is seen that drama teachers use Web 2.0 tools for different purposes. When the Web 2.0 tools used and the reasons for their use are reviewed, it will be better understood why they are used. For example, P2 said that he frequently uses tools such as Padlet, Menti and Kahoot at any stage of his online drama course. P2 states that he uses these tools to examine students' prior knowledge, to give or receive feedback from them, to make assessments, to enable students to do group work or presentations, or to share their views on the subject of the lesson. Another reason for using the tools is to check the students' prior knowledge and readiness at the beginning of the lesson. It can be said that Web 2.0 tools are used at every stage of online

<sup>4</sup> In games such as “Chinese Whispers”, “Who is the leader?” it may be necessary to identify it and physically go out of the classroom or move to an area where it cannot hear the conversations of the participants. The waiting room feature used in digital platforms is used in these games as one of the features that facilitate the work of the drama teacher.

drama lessons. For example, P28 stated that during the warm-up phase, at the beginning or the end of the lesson, she used these tools to evaluate or get feedback.

I use Web 2.0 tools to examine students' prior knowledge, to give feedback and to evaluate. Students also use these tools while doing group work and presentations. (P2)

I use Web 2.0 tools to develop creative and quick-thinking skills in students, to increase their attention and concentration towards the lesson, to check their prior knowledge and to enable them to acquire new information, to give feedback and to evaluate. (P4)

In every aspect of the drama lesson, warm-up, beginning, ending, evaluation, feedback, activity, etc. I use it at every stage. (P28)

Drama teachers also use Web 2.0 tools to follow the progress of students, support their development and give them feedback on these issues when they need it. K8 stated that she took notes about the students with Web 2.0 tools, followed the progress of the students and supported them. Web 2.0 tools helped P8 to support students in their development and to do this easily online. P20, on the other hand, stated that he met Web 2.0 tools during the COVID-19 process. P20 stated that she uses these tools to have voting, design animations, posters and invitation cards, and that she plans activities that will contribute to the creativity of the students in this way.

I use it to take notes about students, to follow their progress and to support them. (P8)

In this process, I met with Web 2.0 tools such as Menti, Canva, Padlet. I try to plan activities that will improve the creativity of students such as applications, voting, animation, posters, invitation cards related to these. (P20)

#### **4. Discussion, Conclusion and Suggestions**

This research aims to determine the changes in drama lessons during the COVID-19 pandemic, the digital platforms where online drama lessons are held, and the Web 2.0 tools used to take the opinions of drama teachers. For this purpose, information such as the cities where the drama teachers are located, the types of institutions they are working, how many years they have been teaching drama, and the age groups where they teach drama have been determined. Based on the research findings, social distance and online changes were determined in the drama class during the COVID-19 pandemic. In addition, digital platforms used in the online environment, Web 2.0 tools and why drama teachers use these applications are presented with examples.

Drama teachers tried to adapt their face-to-face drama studies to the online environment and to make some changes in drama education programs during the COVID-19 pandemic. In this context, it can be said that the main problems in online drama lessons are related to the adaptation of games and physical activities to digital platforms. Changes, adaptations made by drama teachers or making the drama education program suitable for the digital platform can be evaluated in this context.

Research findings show that nearly half of the 58 people who teach online drama believe that online drama studies are effective. Drama teachers compared the face-to-face drama lessons with the online lessons and made some determinations. Drama teachers stated that drama studies cannot be fully performed in an online environment where it is difficult to be in a circle, communicate, interact, and play various games. It has been seen that the belief or disbelief of drama teachers that drama can be performed online also affects the way they struggle with any problem they encounter and their efforts to find solutions to problems. For example, drama teachers, who believe that drama is successfully performed on digital platforms, have made an effort to solve problems arising from technology or internet infrastructure. At the same time, they tried to make games or physical activities suitable for digital platforms by considering these problems.

Hishon (2020) thinks that teaching drama online is difficult due to the physical disconnection between students and teachers during the Covid-19 pandemic. But despite this, students should continue to take art classes. During this period, teachers who could not perform drama or theater lessons in a physical environment had to adapt their existing education programs to digital platforms (Broadfoot, 2020; Donohoe and Bale, 2020; Hishon, 2020; Sezgin, 2020). Due to the Covid-19 pandemic, it can be said that drama classes are held face-to-face or online by taking some precautions. In this process, drama education institutions or drama teachers have carried out some applications that are expressed as "distance education" and online activities are designed. According to Sezgin (2020), teachers who use digital platforms such as Zoom have enriched their drama or theater content with video conversations, presentations and videos, and transferred them to students. The results of the research reveal that institutions and drama teachers have taken some steps to continue the drama course on a digital platform or with face-to-face studies during the Covid-19 pandemic. At this point, it can be said that the changes made in the drama education programs for COVID-19 took place in three different ways. These steps can be expressed as preparing a drama lesson plan suitable for social distance, adapting the drama education program to a digital platform, and making improvements in the drama education program during the implementation process. It is seen that the changes in drama education programs were made for the implementation of drama lessons on digital platforms, and the digital platforms and Web 2.0 tools used in this process made online drama lessons more effective. At this point, drama teachers made the biggest changes in plays, physical activities and improvisations. Drama teachers, who faced some difficulties in adapting drama education programs to digital platforms, tried to solve these difficulties by adapting drama activities.

Cziboly and Bethlenfalvy (2020), who are experts in performing drama work on digital platforms during the COVID-19 pandemic, say that most drama teachers face serious difficulties in this process. Researchers think that in the field of drama based on communication, interaction and live action, drama teachers should work together socially and exchange ideas in a common area. According to the researchers, drama teachers had to do drama studies by trying to reach the participants from an isolated room during the pandemic. During this period, the drama teachers and participants found themselves in a situation where they sat by themselves and saw the others only on a screen. While all the work was done on laptops or smartphones, many people thought that drama was impossible in such situations. Researchers adapted face-to-face drama studies in two different countries to the process drama practice they carried out in the online environment during the COVID-19 pandemic. In this process, the role of the teacher, techniques such as storytelling, framing, and distancing made the online drama studies of the researchers more effective. Gallagher et al. (2020) similarly underline that there has been a transformation in online drama lessons in this period when the world is more complex and incomprehensible. Online drama classes have been taking place remotely since the beginning of the pandemic and artistically reflect the digital interaction between people. At such a time, access to physical space and interpersonal connection was necessarily restricted, and drama teachers and drama continued to exist or re-create themselves in different forms. It can be said that this new state of uncertainty has more than practical effects, and that drama practices may take place in different forms over time. The COVID-19 pandemic has invited drama teachers and experts to reflect on very human questions of art, solidarity, identity, distance building, interaction, learning and teaching, the influence of participants, creating new collaborations and research. In this context, drama experts need to think about current and future drama practices and approaches.

According to Donohoe and Bale (2020), using the Zoom program in performance-oriented online works such as theater and drama allows to determine different scenes that will support

the dramatic fiction, to use special graphics or different backgrounds, and to play videos. According to the researchers, it is possible to share live, interactive content in artistic and educational studies with the Zoom digital platform. The findings of the research reveal that the most frequently used digital platforms in online drama lessons are Zoom and Teams. The institutions where drama teachers work decide which digital platform will be used. Drama teachers stated that although they use a different digital platform in their lessons at school, they use the Zoom application in their individual studies or when they work with different groups. Drama teachers decide which digital platform to use according to features such as ease of use, having breakout rooms and waiting rooms, number of people displayed on the screen, sharing and enabling group work. According to Best, Guhlemann and Guitart (2020), connection speed, technical infrastructure and computer hardware are effective in deciding the digital platform to be used in online studies. Broadfoot (2020) says that the Zoom application is preferred because of its features, such as having breakout rooms, allowing the participants to move, speak and role playing. Broadfoot underlines that the lessons should be divided into certain sections, and stages, such as warm-up, discussion, group show/performance or improvisation can be used in the theater or drama studies to be done on Zoom. In this process, it is very important for students to give feedback to each other. Broadfoot states that participants can play different roles or do physical activities not only on screen but away from the screen. Sezgin (2020), on the other hand, states that drama teachers, who teach online drama through video chat, share desktops on Zoom, write on the online board, use videos or use comments in the chat section.

The results of the research reveal that the most frequently used Web 2.0 tools in online drama lessons are applications such as Padlet, Menti, Kahoot and Canva. Drama teachers stated that they frequently use Web 2.0 tools in online drama lessons. They underlined that these tools remove some of the limitations of the online environment, increase interaction with students, and contribute to the planning of the drama lesson. On the other hand, Donohoe and Bale (2020) state that more design-based tools such as Canva, Toonly and iMovie can be used in online performance-based studies. Drama teachers explained that they use Web 2.0 tools in the evaluation of the drama lesson to receive or give feedback at any time during the lesson, to check the students' prior knowledge and readiness, or to improve their thinking skills. In addition, it can be said that drama teachers use Web 2.0 tools while planning, implementing or evaluating online drama lessons. In face-to-face drama lessons, it is not always easy to get feedback, peer assessment, and preliminary information. On the contrary, in online drama lessons Web 2.0 tools can facilitate the work of drama teachers. Most importantly, Web 2.0 tools increase the quality of the online drama course, positively affect the participation of students in the online drama course, and eliminate some of the disadvantages arising from the course's online environment. Web 2.0 tools also make the feedback process more effective, make the storage and evaluation of information more permanent, and allow students to observe each other.

It may be more meaningful to read the results of the research considering the adaptation of online drama lessons, games, activities or improvisations to digital platforms, the design of the online drama education program, and the effect of the restriction caused by the online environment on the form and content of the drama due to the COVID-19 pandemic. Along with the question "Can drama course be taught online?", which was asked at the beginning of the research, it is also necessary to think about the questions "Which digital platforms or Web 2.0 tools can be used in the online environment? Which digital tools are the most suitable for drama?" Adapting drama activities to digital platforms requires not only discussing the features of existing programs or Web 2.0 tools, but also thinking deeply about whether these applications are suitable for the purpose, characteristics and nature of drama. Considering the findings and results of the research, the following suggestions can be made:

- The digital platforms where online drama lessons are held significantly affect the quality of the lesson, the participation of the students in the lesson, communication and interaction. Research that makes comparisons between these digital platforms can be done.
- Drama teachers face some problems in online drama lessons. Research can be conducted to reveal how they solve these problems.
- Student participation in online drama lessons is considered important in terms of the quality of the lesson. Research can be conducted to reveal the participation of students in online drama lessons and their participation in drama activities.
- One of the research results is the difficulties in adapting face-to-face drama activities to the online environment. Drama teachers often explained with examples the difficulties in adapting plays, physical activities or improvisations to the digital platform. Research can be conducted focusing on how the mentioned activities are adapted in different age groups or on the differences between age groups.
- Research can be conducted on the effects of improvisations in online drama classes and the performance-oriented products of students. The effect of digital platforms and their features on the quality of these products can be investigated.

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