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## The Effect of Body Language-Centered Drama Activities on Students' Speaking Skills in Secondary School Turkish Teaching\*

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### Abstract

The body is undoubtedly the first language of communication in human history. Body language, which dates back to the first human, was the first language with which humans communicated with each other. Human being is a social being; just as it needs nutrition, shelter, security, knowledge, respect and love, it also needs communication. Therefore, speaking skill has become one of the language skills that individuals use most in daily life throughout their lives. Drama method is a method that can be used to help people get to know themselves and their environment, improve their relationships, gain different perspectives, and increase social harmony. The aim of this research is to determine the effect of body language-centered drama activities on the development of students' speaking skills in secondary school Turkish teaching. The participants of the study consist of 55 7th grade students studying in a secondary school in Battalgazi district of Malatya province. In this research, mixed research method sequential explanatory design was used. A semi-experimental design was used in the quantitative part of the research, and the quantitative data of the research was collected using the Speaking Skills Attitude Scale (2017), and the phenomenology design was used in the qualitative part, and the data were collected with student diaries, semi-structured interview form and observation form. In the quantitative part of the research, a control and an experimental group were created. Experimental and control groups were determined according to the students' pre-test results from the attitude scale. According to the results of the Mann Whitney U test, the groups were found to be equivalent. In the experimental group, body language-centered drama prepared in the context of Turkish language teaching program achievements was taught, and in the control group, lessons were taught taking into account the current Turkish course curriculum. At the end of the research, a semi-structured interview was conducted with 9 experimental group students, and observations were made by taking pre- and post-videos of the students' body language-centered speaking skills. A reliability and validity study was conducted on the applied quantitative and qualitative data collection tools. Analysis of the post-tests in the experimental and control groups was made with the Mann Whitney U test. Qualitative data were analyzed with codes and categories created by content analysis and descriptive analysis.

When the results of the research were examined, it was concluded that the Turkish lesson taught with body language-centered drama activities was more effective than the normal Turkish lesson in terms of giving speaking skill gains. Similarly, it was observed that the interest and love of the students participating in the study regarding speaking skills increased after the body language-centered drama activities, and their anxiety decreased. In addition, it was observed that students began to use body language easily both in the classroom and in daily life. Looking at the results of the qualitative data of the research, it was seen that the students started to use body language in and outside the classroom, their speaking skills improved and even their existing speech disorders improved.

The study results were examined in the literature and compared from both similar and different perspectives. Looking at the results, researchers can make variations in their studies in order to obtain rich data; for drama practices, they should conduct pilot exercises before implementing the created drama workshops and pay attention to the physical characteristics of the place where the drama will be implemented; recommendations were made for institutions to give teacher candidates the opportunity to practice in drama classes in faculties of education and to provide drama training to teachers in in-service courses opened within the Ministry of National Education.

**Keywords:** Body language, speaking skill, creative drama, drama activities, secondary school student.

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## Introduction

Communication, which is as old as human history, is the transmission of news, information, a request, a conversation from one person to another, or from one center to another, through a primitive or advanced sign system (Türkçe Sözlük, 2013), and is a condition for a person to continue his life in health by allowing him to establish both internal and external balance (Ağca, 2001). The way for individuals to convey their views, thoughts and ideas to each other through speech, to mutually explain themselves and even introduce themselves, to convey information and skills to the other party in the form of a message, to relate the parts of a living universe, to share various events or situations that people have experienced with someone else, to convey them to others (Zillioğlu, 1998) is through healthy communication. Communication is the process of people mutually sharing their thoughts, feelings, knowledge and understanding each other. In this process, it is to convey to the other person in the way we intended and to create the expected reaction by getting what is wanted (Aytaş and Kaplan, 2019, p.1). Although it is generally thought that speaking is the most effective way to communicate, just talking does not mean that you are communicating with the other person. The speech must consist of meaningful and complementary words, be planned and contain the right messages (Bayraktar, 2006). The fact that our conversation is in this manner does not fully meet the communication. Because people do not communicate just by talking. Body language, called non-verbal communication, is also an important part of communication. Sometimes facial expressions, body posture, a look or gestures can easily convey what is intended (Işık, 2008). The body is the first language of communication in human history. The history of visual codes used in non-verbal communication dates back as far as human history (Zillioğlu, 2010). It can be said that body language, used with non-verbal communication, is the set of changes in gestures, facial expressions and body postures used by the individual to share emotions and ideas with the other person (Tayfun, 2009, p.133). In body language, which is supported by the tone of voice that gains value with successive movements in living conditions (Baltaş and Baltaş 1997, p.7), the main actor is the person himself and what supports the body language is what is felt at that moment. The change in an individual's face reflects his or her mood (Fast, 1999). Like all other languages, body language should be considered to consist of words, sentences and even punctuation marks; each gesture should be considered and examined as a single word and the different meanings it contains should be revealed (Pease, 2003). Ergin (2010) divided body language into six parts: head movements, facial expressions, gestures, facial expressions, space, clothing and touch. In his study, Güngör (2014) claimed that body language can be examined in two groups: attention-seeking and intention, and classified the elements that make up body language as facial and eye movements, hand and arm movements, clothing and voice. Zillioğlu (2010) mentioned factors such as silence, color and music of the voice, body language, space and time characteristics, color and clothing code, which play an important role in non-verbal communication, and also stated that body language includes facial expressions, use of the head, hand and arm, foot and leg, and body posture, etc.

When we look at the research on body language, in the 18th century in the work called “Marifetname”, “Ibrahim Hakkı from Erzurum” examined body language in detail in the person of his son while explaining the conclusions that the reader will draw from the work and the lessons he will learn. In the 19th century, “Charles Darwin” published the book “The Expression of the Emotions in Man and Animals” and this book was used as a source for body language studies for a long time. In the 20th century, Mümtaz Tarhan's various studies, Doğan Cüceloğlu's studies on emotional expressions in facial expressions, and Ayhan Lecanep's studies on emotional facial expressions related to clinical psychology (Bağcı, 2008). When we look at all the research on body language, it can be said that body language is a subject of curiosity not only in our age but in every age, despite Reza stating that it is the magical communication language of today (Reza, 2017, p.13). When we look at the history of creation of people, we see that they exist with the body and communicate with the body. For this reason, the first language of communication in human history is their body. Being a social being, human beings need nutrition, shelter, security, knowledge, respect and love, as well as communication. To meet this need, people used verbal and written channels. In daily life, people use these channels mostly for speech. Arıkan stated that people need to talk to show their existence, to be accepted by society and to meet their needs (2011). Speaking, which is a language skill, is the process of transferring the emotions, thoughts and desires occurring in the mind to the other party through sounds. During this transfer, many organs and mental processes work together in an orderly manner. Speech is a complex process that includes many mental and physical factors. Speech is the transfer of the thinking feature that distinguishes human beings from other living creatures through sounds (Yaman, 2007). The verbal transmission of an individual's wishes, feelings and experiences is defined as speech (Özdemir, 2004). According to Vural, speaking is the beginning of mental formations, transferring these formations to language patterns and transforming them into sound with the help of gestures and facial expressions (2007). It is possible to raise speaking skills to the desired level by teaching the principles of meaningful, accurate and effective speaking through education and training. The speech used to express feelings, thoughts, wishes, dreams, etc. to other people around us and to understand them (Temizyürek et al., 2007, p.266) should not be random. Accurate, effective and meaningful speech can be counted as a skill so that

it does not remain only as a feature that distinguishes humans from other living creatures (Sağlam, 2010, p.14). The fact that this skill is not something that a person can use on his own, but that he can share with others (Yalçın, 2002, p.97) makes speaking skill training important.

During the education process, the behavior change that is desired to be deliberately made in the individual's behavior should be planned in advance, at what stage, how, with which method/technique and with a certain plan program. This design is very important in order for the skill to be imparted to result in the correct behavioral change. Drama, which has been one of the most used activities in education recently, is important in the development of speaking skills. In his study in 1999, Phillips also mentions that drama activities give students the chance to both speak and communicate, because the aim of drama, which is used as a method in education, is to change the perceptions and concepts that guide students' behavior through the experiences and experiences they have gained by doing (Bolton 1984; cited in Sağlam, 2006, p.94). It is known that drama, which began to be frequently used in education, was introduced into literature thanks to the methods that Harriet Finlay Johnson tried at Little Sompting School in Sussex, England, between 1897 and 1910. Finlay Johnson (1913) was accepted as the first person to use dramatic methods, and while talking about the many benefits of drama, he also specifically mentioned that it improved self-expression and communication skills (cited in Sapmaz, 2010, p.146-156). Similarly, it is stated in the drama course curriculum that drama will improve students' self-expression skills (MEB, 2018, p.7-8). In addition, drama, which is suitable for school education in every sense, is independent of tools such as an audience, a special place or costume, is easy to apply in the classroom, and combines learning with play are among the reasons why it is preferred. Finlay Johnson, one of the first teachers to use drama, used drama as a learning tool without reference to the audience (Sapmaz, 2010, p.162). Slade, on the other hand, stated that there is no need for a special place to perform drama and that drama should be done in classes where the current education process continues, and that drama should be a discipline in the same way that it is possible to accept history, geography and religion courses as disciplines in primary school (1969, p.150). Slade said that drama is both healing for children and sees drama as a therapeutic tool for them (1995). In drama activities carried out to improve speaking skills, students are in constant interaction, but focusing only on verbal interaction during this interaction will be contrary to the spirit of drama and the non-verbal dimension of communication will be overlooked. Body language, which appears as the projection of thinking onto the body, making its presence felt at every moment of life, also increases success in the learning environment. While listing the factors that increase learning success in his study, Sönmez drew attention to the importance of body language by saying the student's learning needs, the characteristics of the subject and material, the environment in which learning takes place, the use or non-use of technological developments, budget, duration, methods used in education and body language (Sönmez, 1994, s.107-108). In a study conducted by Mahrebian and Ferris (1967), it was stated that words have a 7% impact on people during communication, voice has a 38% impact, and body language used has a 55% impact. Özbent also supports the power of body language in communication by reaching the conclusion that the effectiveness of verbal language in communication is 35%, while body language, also referred to as non-verbal language, is effective in 65% (Özbent, 2007, p.266). Body language also attracts attention in that it supports verbal communication for a better understanding of the message and helps reveal the messages in the background (Dökmen, 2005).

Constructivism, which has an important place in education systems, is named in different ways such as "integrative, constructivist, constructivism" in the literature, and the name constructivist approach is used in this study. The constructivist approach started as philosophy and was used in fields such as sociology and anthropology, and then took its place in the educational sciences literature. Constructivist approach is defined as a theory of knowledge that explains philosophically about the nature of knowledge (Açıkgöz, 2003). Although constructivism is a theory that examines the ways that individuals acquire knowledge, over time it has become a theory that examines how learners structure knowledge rather than how they learn knowledge (Perkins, 1999). In the constructivist approach, the basic principles are that knowledge is learned rather than taught, the individuality of the student, the experiences that occur during learning, and the acceptance of knowledge as a process of interpreting and creating meaning (Charles, 2003). In this approach, each individual uses their prior knowledge, understanding and past experiences, and reconstructs new information in their own unique way (Pritchard & Woollard, 2010). In the constructivist learning process, the teacher takes into account the individual differences of the students and offers them appropriate options, gives instructions and helps the individual make his or her own decision. Instead of solving students' problems, the teacher enables the student to find his or her own solution (Aykaç & Ulubey, 2008). In this context, a method that makes it easier to access the individual's own past experiences and the lives of those around him and allows the information to be re-evaluated and interpreted with past information is the creative drama method. Creative drama is defined as the enactment of playful processes in which improvisation and role playing occur, and in which individuals review a life, an event, an idea, an abstract concept or behavior, and observations, emotions, experiences and experiences by rearranging pre-existing cognitive patterns through group interaction. (San, 2002). When the literature was examined, no study was found on the effect of body language-centered drama activities on

speaking skill, one of the basic language skills in the Turkish curriculum. It is thought that both body language and drama will be very useful in speaking skills, based on the supporting effect of success in the course.

## Method

### Model of the Research

The purpose of this research is to determine how body language-centered drama activities affect students' speaking skills in secondary school Turkish teaching. In this regard, mixed method was used in the research, in which both qualitative and quantitative research methods were used together, and a sequential explanatory design was used as a design. Quantitative and qualitative data obtained in mixed methods research can be used to check each other's accuracy, to support each other, to better explain situations where one of the data collection tools is inadequate, and to alternate with each other during the research. In the sequential explanatory design, first the quantitative data of the research are collected, analyzed, and then the quantitative data are supported by qualitative data and explained in detail (Creswell & Creswell, 2018).

The quantitative dimension of the research was designed with a quasi-experimental design with a pre-post test control group. Quasi-experimental research is the type of research that yields the most definitive results among scientific research. Because the researcher applies some comparable procedures and then examines their effects, the results obtained in this type of research are expected to lead the researcher to the most definitive interpretations (Büyüköztürk, Çakmak, Akgün, Karadeniz, & Demirel, 2011). Experimental research can generally be carried out with two groups, a control and an experimental group, or with one, two, three or more groups. In the experimental group, the application whose effect will be measured on the dependent variable is carried out, while in the control group, either no application is made or a different application is made than the experimental group. In all experimental designs, comparison for the experimental group, that is, the control group, is very important. Because the control group allows the researcher to determine whether the application whose effect is measured on the dependent variable is effective or more effective than the other application (Büyüköztürk et al. 2011, p.17). There is a certain order of stages during the implementation of the pretest-posttest control group design. First of all, the participants are assigned to the experimental and control groups impartially, then a pre-test is applied to the experimental and control groups before starting the application, after the independent variable is included only in the experimental group, a post-test is applied to both groups, and finally, it is compared whether there is any difference between the experimental and control groups (Gall, Borg and Gall 1996; Cohen et al. 2000 cited in Bozpolat, 2012: 93). In this study; there is one experiment and one control group.

**Table 1.**

#### *Quantitative model of the research*

Group	Before application	Process	After application	Permanence Test
Control Group	Application of the speaking skill scale as a pre-test	Implementation of the regular lesson	Application of the speaking skill scale as a post-test	-
Experimental Group	Application of the speaking skill scale as a pre-test	Implementation of body language-centered drama activity teaching	Application of the speaking skill scale as a post-test	Application of the speaking skill scale as a permanence test

In the qualitative part of the research, the phenomenology design was preferred. Phenomenology focuses on phenomena that we are aware of but do not have an in-depth and detailed understanding of. Phenomenology can be used for studies that aim to investigate these phenomena that we cannot fully understand (Yıldırım & Şimşek, 2008). Phenomenology focuses on how people define and perceive phenomena. Phenomenological study defines the common meaning of several people's lived experiences of a phenomenon or concept (Creswell, 2013, p.76) and deals with how people define phenomena and perceive them through their senses (Hursell, 1993, cited in Merriam, 2014, p.9), the main purpose at this point is to reduce personal experiences about a phenomenon to a universal explanation (Van Manen, 1990, p. 177, cited in John W. Creswell, p. 76). In this research, this qualitative design is preferred since the experiences of the students participating in the study regarding the applications are examined.

### Participants



## Collection of Data

In this section, information will be given about the quantitative and qualitative data collection tools used in the research.

### *Quantitative Data Collection Tools*

In the quantitative dimension of the research, the "Speaking Skills Attitude Scale" developed by Topçuoğlu-Ünal and Özer (2017) was used to measure students' speaking skills. The KMO value of the Speaking Skills Attitude Scale is .816. This value is between 0.80 and 0.90, which allows the obtained value to be interpreted as perfect. The applied scale has 27 items and 2 sub-dimensions. It is a 5-point Likert type scale. 20 of the items contain positive judgments and 7 contain negative judgments. An internal consistency study was conducted to determine the reliability of the scale and the Cronbach Alpha Internal Consistency coefficient of the scale was found to be .812. The internal consistency coefficients of the scale were measured as .865 for the "Interest and Love for Speaking Skills" dimension and .730 for the "Anxiety for Speaking Skills" dimension. In this context, it is possible to say that the items in the scale are consistent with each other and reflect the attitude intended to be measured.

### *Qualitative Data Collection Tools*

The qualitative data collection tools of the research consist of observation, interview and documents. Diversification was made in the research using observation, interviews and documents. Using multiple data collection tools in qualitative research is a frequently used way to collect more accurate data on the determined topic and to increase the validity and reliability of the data (Maxwell, 2018).

### **Observation**

The first of the qualitative data collection tools used in the research is observation. Observation is used as a direct and powerful way to learn about people's behaviors and the context in which they occur (Maxwell, 2018). While observing, vision and hearing are used to collect information about the specified event. During the observation, the researcher can examine the physical environment, the emotional and physical state of the participant, and the interaction of the participants and take notes (Çelebi & Orman, 2021). In this research, observation was made using a structured observation form in two separate time periods. While preparing the observation form, speaking achievements in the curriculum of the Ministry of National Education (2018) and observation form items in the Speaking Skills Attitude Scale (2017) were used. After the interview form was prepared, it was sent to three different Turkish education experts and as a result of the feedback, the observation form was given its final form (ANNEX-3). Before the application, the students in the study group were given the "Donkey in the Well" story text, prepared by the researcher after taking the expert opinions of two academicians and a Turkish teacher, and they were asked to tell the stories. Participants took turns telling the stories in front of the camera in a quiet room. Each student's narrative was recorded separately by the researcher. 4 students who were not at school on the day the stories were told did not participate in the storytelling activity. The story prepared by the researcher was told to the students again 8 weeks after the applications were completed. Participants took turns retelling the stories in a classroom with the researcher present. In the second narration, the stories were recorded and later analyzed through the observation form prepared by the researcher.

### **Semi-Structured Interview**

The second qualitative data collection tool in the research is semi-structured interview. Interviewing is used to learn about unobservable behaviors, emotions, or how people express the world around them. Semi-structured interviews help to open the subject with different questions during the conversation process, examine it from various angles, and reach new ideas about the subject (Merriam, 2018). In this research, participants were interviewed in order to examine the data obtained from their documents and observation notes from various perspectives and to reveal different issues than those stated in the documents. While preparing the interview questions, the speaking achievements in the curriculum of the Ministry of National Education (2018) and the Speaking Skills Attitude Scale (2017) were used. After the interview questions were prepared, they were sent to three different Turkish education experts and after the feedback, the semi-structured interview form was finalized and interviews were conducted (ANNEX-2).

### **Data Collection Process**

This section contains information about the data collection process and application process. The implementation process of the research was carried out by the researcher and lasted 8 weeks. Each drama workshop lasted approximately 2 hours (120 minutes). Detailed information about the content of the workshops, their timing and the times when data collection tools were used are given in Table 4:

**Table 4.***Application process of the research*

<b>Date</b>	<b>Time</b>	<b>Content</b>
18.11.2021	10:00-12:00	Meeting / program information / pre-test application
21.11.2021	10:00-12:00	Telling first stories for observation
22.11.2021	10:00-12:00	Drama workshop / diary collection
30.11.2021	10:00-12:00	Drama workshop / diary collection
07.12.2021	10:00-12:00	Drama workshop / diary collection
14.12.2021	10:00-12:00	Drama workshop / diary collection
21.12.2021	10:00-12:00	Drama workshop / diary collection
28.12.2021	10:00-12:00	Drama workshop / diary collection
04.01.2022	10:00-12:00	Drama workshop / diary collection
11.01.2022	10:00-12:00	Drama workshop / diary collection
12.01.2022	10:00-12:00	General evaluation/post-test application
13.01.2022	10:00-12:00	Telling last stories for observation
14.01.2022	10:00-12:00	Conducting interviews
05.04.2022	10:00-12:00	Performing a permanence test

*Collection of Quantitative Data*

In this study, the Speaking Skills Attitude Scale developed by Topçuoğlu-Ünal and Özer (2017) was used as a quantitative data collection tool. For the implementation of the scale in question, an ethics committee was taken by the Firat University Social Sciences and Humanities Research Board with the date of 25.12.2020, meeting number 27 and decision number 7. The scale was applied to 7th grade students at Hayriye Başdemir Secondary School in Battalgazi District of Malatya Province. During the application, the researcher was in the same environment with the students and made explanations about the scale. First of all, the scale was applied as a permanence test before the semi-experimental application, which was based on the voluntariness of the students, after the application and 2 months after the end of the application.

*Collection of Qualitative Data*

The qualitative data of the research are of two types: observation and interview. Each of the qualitative data was collected by the researcher at separate time periods. In the research, observation data was first collected. After the pre-test, data was collected for observation by having the participants tell stories before starting the application. Observation data were collected from each student separately before and after the application. In order to examine the observation data more accurately, camera recording was taken while the participants were telling their stories. The duration of participants telling their stories varied between 1-2 minutes. The same story was told by the students before and after the application and recorded by the researcher.

The interview, which is the secondary data collection tool of the research, was conducted after the applications were completed. Nine students who participated in the interview were interviewed in turn, and the interviews were recorded with a camera and voice recorder. Interviews with participants varied between 10-20 minutes. The interviews were recorded digitally to prevent data loss.

**Analysis of Data**

In this section, explanations are made about the analysis of quantitative and qualitative data.

*Analysis of Quantitative Data*

A computer package program was used to analyze the data obtained by applying the "Speaking Skills Attitude Scale". In all analyzes performed in the computer package program, the significance level was accepted as  $p < .05$ .

Normality assumptions were checked to determine the test types to be used in terms of pre-application, post-application and permanence application regarding the sub-dimensions of the "Speaking Skills Attitude Scale". For this purpose, whether the data regarding the sub-dimensions of the scales showed a normal distribution was examined with skewness and kurtosis coefficients. In the current study, it was determined whether the groups showed normal distribution. Skewness and Kurtosis values were checked for normality test. It is accepted that there is a normal distribution when Kurtosis and Skewness values are -1.00 to +1.00 (Tabachnick and Fidell, 2013; cited in Erbay and Beydoğan, 2017). In the context of this criterion, since the kurtosis and skewness values of the data in the sub-dimensions of the pre-test, post-test and permanence applications of the "Speaking

Skills Attitude Scale" are greater than -1.00 and +1.00, the analyzes were performed non-parametrically, the tests "Mann Whitney U and Wilcoxon Signed Rank Test" were used.

### ***Analysis of Qualitative Data***

In order to analyze the qualitative data of the research, transcripts of the student interviews were made. The data obtained from student diaries and interviews were subjected to content analysis in order to be processed more deeply and to discover concepts and themes that were not noticed with a descriptive approach. Content analysis aims to describe the data and reveal the facts that may be hidden in the data (Yıldırım & Şimşek, 2008). Descriptive analysis was preferred for the observation data of the research. In descriptive analysis, the data obtained in the research are interpreted according to predetermined themes (Yıldırım & Şimşek, 2008). In the study, the transcribed interview data were transferred to the Word program and analysis was started after the students' approval was obtained. The approved data were divided into codes, categories and themes by the thesis advisor and the researcher. Codes, categories and themes were classified taking into account their similarities and differences and presented in tables. The data obtained from the interview were analyzed under the theme of speaking as categories of future goals for speaking skill, in-class speaking skill, out-of-class speaking skill, body language and speaking skill. The analyzes were presented in tables and a (+) sign was placed under the code name to indicate that the participants expressed their opinions about the relevant code.

### **Validity and Reliability**

In this section, information about the validity and reliability of qualitative and quantitative data is given.

#### ***Validity and Reliability for Quantitative Data***

Validity and reliability data regarding quantitative data are summarized in the table below.

**Table 5.**

*Reliability coefficient table*

			Cronbach's alpha
Control	Pre-test	Interest and Love	0,821
		Anxiety	0,730
	Post-test	Interest and Love	0,885
		Anxiety	0,799
Experimental	Pre-test	Interest and Love	0,833
		Anxiety	0,642
	Post-test	Interest and Love	0,880
		Anxiety	0,880
Permanence	Permanence	Interest and Love	0,707
	Test	Anxiety	0,880

Looking at the table above, it is seen that the lowest value of the reliability coefficient is 0.645 and the highest value is 0.88. When these values are examined, it is concluded that the scale is reliable in the context of the data obtained as a result of the application.

#### ***Validity and Reliability for Qualitative Data***

In qualitative research, an answer is sought to the question of whether our interpretations of the findings obtained in the research reflect the truth in internal validity (Yıldırım & Şimşek, 2008). Whether the data obtained in the study is compatible with the current reality is related to whether the data reflects the truth (Merriam, 2018). The measures taken to increase the internal validity, i.e. credibility, of the study are explained in detail in the data collection section. The data obtained from the participants were sent to the participants and confirmed, and the transcribed texts were analyzed after participant approval. The answers obtained from the participants' interviews and diaries are given directly in the findings section. An environment of trust was created to reassure the participants before the interviews, and a conversation atmosphere was created with the participants before the interviews started. In the research, method diversification was made and quantitative and qualitative methods were used together. Additionally, it was aimed to increase internal validity by using interviews, observations and diaries as qualitative data collection tools. The researcher frequently consulted expert opinions from the moment they created the data collection tools to the time they wrote the results discussion section. As a result of the measures taken, it was aimed to increase internal validity.

External validity relates to the generalizability of research results. If the research results can be generalized to similar environments and situations, that is, can be transferred, it can be said to have external validity (Merriam, 2018). In order to increase external validity, the research design, study group, data collection tools, application process, analysis of the data obtained, how the findings are organized and the role of the researchers are explained in detail in the relevant sections.

In order to increase the internal reliability, that is, the consistency, of the research, the data obtained from the interviews, diaries and observations were coded separately by two separate researchers, and the codes and categories were matched and revised. It was then presented to three Turkish education experts to check the consistency of the codes related to the categories, and the feedback was given to ensure internal reliability by reaching a consensus among the researchers.

In order to increase the external reliability of the research, the research data were discussed appropriately in the results section. Whether the results and findings section provides consistency was discussed among the researchers and a consensus was reached. A qualitative research expert confirmed whether the results discussion section and the findings section were consistent.

## Findings and Comments

### Findings and Comments on Quantitative Data

#### *Findings and comments regarding the first hypothesis*

**Hypothesis 1:** There is a significant difference between pre-application and post-application in the control group.

Regarding this hypothesis, the findings obtained as a result of the Wilcoxon Signed-Rank Test, which was conducted to determine the difference between the pre-attitude and post-attitude score averages of the students in the control group, are given in the table below.

**Table 6.**

*Wilcoxon Signed-Rank Test results between pre-application and post-application in the control group*

	Application	Mean	SS		N	Mean Rank	Sum of ranks	z	p
Interest and love	Pre	70,71	9,23	Negative rank	13	13,85	180,00	-0,216	,829
	Post	70,75	13,72	Positive rank	14	14,14	198,00		
				Equal	1				
Anxiety	Pre	18,57	5,25	Negative rank	9	9,22	83,00	-1,415	,157
	Post	20,17	6,15	Positive rank	13	13,08	170,00		
				Equal	6				

When the table in question was examined, differences were observed between the score averages between the pre-application and the post-application in the interest and love sub-dimension ( $\bar{x}_{pre} = 70,71$ ;  $\bar{x}_{post} = 70,75$ ). According to the results of the Wilcoxon signed-rank test, which was performed to determine whether the observed differences in the mean scores between the pre-application and the post-application in the control group were significant, the Z value in the interest and love sub-dimension was -0.216. ( $p > 0,05$ ). Therefore, the differences between the average scores of the pre-application and post-application scores in the control group in the interest and love sub-dimension are meaningless. When we look at the averages, although there is an increase from 70.71 to 70.75 between the pre-application and the final application, this numerical increase can be interpreted as no change in the interest and love for speaking skills in the control group.

Differences were observed between the mean scores in the anxiety subscales ( $\bar{x}_{pre} = 18,57$ ;  $\bar{x}_{post} = 20,17$ ). According to the results of the Wilcoxon signed-rank test, this difference was not significant. ( $Z = -1.415$ ;  $p > 0,05$ ). It was observed that the difference in the mean scores in anxiety was not significant, but while the mean of the pre-application was 18.57, the mean of the post-application was 20.17. Students' anxiety about their speaking skills have increased. The increase in these differences is not significant enough. In this context, it can be interpreted that there is no change in anxiety regarding speaking skills in the control group.

#### *Findings and comments regarding the second hypothesis*

**Hypothesis 2:** There is a significant difference between pre-application and post-application in the experimental group.

The results of the Wilcoxon Signed-Rank Test, which was conducted to determine whether there was a significant difference between the pre-application and the post-application in the experimental group, are summarized in the table below.

**Table 7.**

*Wilcoxon Signed Rank Test results between pre-application and post-application for the experimental group*

	Application	Mean	SS	N	Mean Rank	Sum of ranks	z	p
Interest and love	Pre	71,00	12,23	Negative rank	2	2,75	5,50	-4,410 ,000
	Post	86,85	6,73	Positive rank	25	14,90	372,50	
				Equal	0			
Anxiety	Pre	20,62	5,60	Negative rank	25	13,62	340,50	-4,195 ,000
	Post	12,11	4,99	Positive rank	1	10,50	10,50	
				Equal	1			

When the table in question was examined, differences were observed between the score averages between the pre-application and the post-application in the interest and love sub-dimension. ( $\bar{x}_{pre} = 71,00$ ;  $\bar{x}_{post} = 86,85$ ). According to the results of the Wilcoxon signed-rank test, which was performed to determine whether the observed differences in the mean scores between the pre-application and the post-application in the experimental group were significant, the z value in the interest and love sub-dimension was -4.410 ( $p < 0,05$ ). Therefore, the differences between the averages of the pre-application and post-application scores in the experimental group in the interest and love sub-dimension are significant. When we look at the averages, it was seen that there was an increase from 71.00 to 86.85 between the pre-application and the post application. Interest and love increased in the experimental group. In the research, body language-centered drama activities applied to the students in the experimental group resulted in a significant increase in the students' attitudes towards their interest and love in speaking skills. In this context, it can be said that body language-centered drama activities are effective in creating positive attitudes in students.

Differences were observed between the mean scores in the anxiety subscales ( $\bar{x}_{pre} = 20,62$ ;  $\bar{x}_{post} = 12,11$ ). According to the results of the Wilcoxon signed-rank test, this difference was significant ( $Z = -4,195$ ;  $p < 0,05$ ). The difference in mean scores in anxiety was found to be significant. Students' anxiety and concern about speaking skills have decreased. In this context, with body language-centered drama activities, students' anxieties about their attitudes towards speaking skills were clearly and significantly reduced.

**Findings and comments regarding the third hypothesis**

**Hypothesis 3:** In the last application, there is a significant difference between the control group and the experimental group.

The Mann Whitney U Test results, which were performed to determine whether there were significant differences between the control group and the experimental group in the final application, are summarized in the table below.

**Table 8.**

*Mann Whitney U Test results between the control group and the experimental group in the post application*

	Group	N	Mean Rank	Sum of Ranks	Mann-Whitney U	Z	p
Interest and love	Control	28	18,16	508,50	102,500	-4,644	,000
	Experimental	27	38,20	1031,50			
Anxiety	Control	28	37,30	1044,50	117,500	-4,401	,000
	Experimental	27	18,35	495,50			

When the table above is examined, in the post application, differences were observed in the mean ranks of the control group and the experimental group in the interest and love sub-dimension ( $\bar{x}_{control} = 18,16$ ;  $\bar{x}_{experimental} = 38,20$ ) and according to the results of Mann Whitney U Test to determine whether these differences are significant or not ( $Z = -4.401$ ;  $p < 0.05$ ), this difference was found to be significant. Considering the average of the ranks, it was seen that the experimental group's interest and love for speaking skills increased significantly and clearly compared to the control group. In the light of this information, it was observed that the Turkish lesson

taught with body language-centered drama activities increased the students' attitudes of interest and love towards speaking skills compared to the regular Turkish lesson.

Differences were observed between the mean ranks in the anxiety sub-dimensions. ( $\bar{x}_{\text{control}}=37,30$ ;  $\bar{x}_{\text{experimental}}=18,35$ ). According to the results of the Mann Whitney U test, which was performed to determine whether these differences are significant or not, this difference was statistically significant ( $Z=-4,401$ ;  $p<0,05$ ). When the mean ranks are examined, it is seen that the anxiety of the experimental group is much lower than the control group. In other words, it can be said that body language-centered drama activities significantly reduce students' anxiety and concerns about speaking skills.

#### *Findings and comments regarding the fourth hypothesis*

**Hypothesis 4:** There is a significant difference between the post application and the permanence application in the experimental group.

The results of the Wilcoxon Signed-Ranks Test, which was conducted to determine whether there was a significant difference between the post application and the permanence application in the experimental group, are summarized in the table below.

**Table 9.**

*Wilcoxon Signed-Rank Test results between the post application and the permanence application in the experimental group*

	Application	N	Mean	SS		N	Mean rank	Sum of ranks	z	p
Interest and love	Post	27	86,85	6,73	Negative rank	9	7,83	70,50	-1,182	,237
	Permanence	27	86,62	6,10	Positive rank	5	6,90	34,50		
					Equal	13				
Anxiety	Post	27	12,11	4,99	Negative rank	3	12,00	36,00	-,672	,501
	Permanence	27	12,03	3,35	Positive rank	10	5,50	55,00		
					Equal	14				

When Table 9 is examined, differences were observed in the mean scores of the post application and the permanence application. ( $\bar{x}_{\text{post application interest and love}}=86,85$ ;  $\bar{x}_{\text{permanence interest and love}}=86,62$ ;  $\bar{x}_{\text{post application anxiety}}=12,11$ ;  $\bar{x}_{\text{permanence anxiety}}=12,03$ ). According to the results of the Wilcoxon Signed-Rank Test, these differences were not significant. ( $Z_{\text{interest and love}}=-1,182$ ;  $p>0,05$ ;  $Z_{\text{anxiety}}=-0,672$ ;  $p>0,05$ ). It was observed that student attitudes towards speaking skills did not change 2 months after the semi-experimental procedure was completed. In other words, it can be interpreted that the success achieved in the increased interest and love in speaking skills of body language-centered drama activities applied to seventh grade students in Turkish lessons continues, and the decrease in their anxiety is permanent. It is clear that body language-centered drama activities have a positive effect on speaking skills. Teaching by doing and experiencing, due to the nature of drama, ensured the permanence of students' gains in speaking skills.

#### **Findings Obtained Regarding Qualitative Data**

In the qualitative dimension of the study, in order to answer the sub-problem "What are the students' opinions in the Turkish course where the effect of body language-centered drama activities on students' speaking skills in secondary school Turkish teaching is applied?", after 12 sessions, 24 hours of practice, drama diaries and interviews filled out by 23 students at the end of each session and the data obtained from the interviews of 9 students were evaluated and interpreted.

#### *Findings from the Interview*

A structured interview was used to determine the opinions of the students who participated in the research about the creative drama method at the end of the applications. The findings obtained from the interview were examined in this section under the theme of speaking skills, through the categories of speaking skills, in-class speaking skills, out-of-class speaking skills, body language and future goals for speaking skills.

## Findings Regarding the Speaking Skills Category

Table 10.

*Participant opinions regarding the speaking skill category*

Codes	f	Aslı	Ahmet	Lina	Murat	Merve	Metin	Tomris	Göktuğ	Esin
Improving speaking skills	9	+	+	+	+	+	+	+	+	+
Gaining self-confidence in speaking	7	+	+			+	+	+	+	+
Gaining expression skills	6		+	+	+			+	+	+
Improving sentence making	5		+	+	+			+	+	
Being able to speak in public	3			+			+		+	
Correcting oral use	2				+	+				
Fixing stuttering problem	1	+								
Improving impromptu speaking skills	1							+		
Learning new words	1								+	
Understanding others	1						+			

When Table 10 is examined, all participants stated that drama practices improved their speaking skills. While Murat, one of the participants who stated that his speech was more fluent and smooth, said his thoughts on this subject: "Uh, but I started speaking better. I mean, normally I wasn't ashamed, it's just that it's beautiful... I couldn't pronounce it, but now I can pronounce it better, let me put it that way.", Göktuğ stated that using gestures improved his speech by expressing as follows: "For example, erm, for a few days, before I started this drama, I could not communicate properly with my friends, so I was hanging out when asking sentences, but now I am more comfortable and I can be more clear and concise when I use my hands and arms.". While Lina, one of the participants, stated that body language-centered drama practices gave her self-confidence in speaking and that she was able to speak without fear, adding her thoughts as follows: "For example, before, I was very nervous when speaking. There was a fear that I would make a mistake or be disgraced, but now there is no such fear, so I can speak more freely. ...As I said, I overcame my fears and I want to go even further.", one of the participants, Esin, said: "Well, now we talk in drama activities, we use our body language, and I think this is very useful for my speaking skills. Well, I don't hesitate to talk as much as I used to. For example, erm, I used to be so hesitant to say something to my mother, but now I say everything freely. When I speak, I never accept the things I wonder if I said something wrong. I used to be very excited, but now I'm not that excited because we already have a very friendly environment in the classroom and I feel like I have to be like that everywhere. That's why you contributed as much as possible.". While Lina, one of the participants who stated that the practices provided gains in self-expression while speaking, said: "...for example, some of my friends might not understand what I was telling erm, before the drama activity. After the drama activity, I can explain what I want to say better and the other people can understand it better. Also, when I talk, my friends can immediately understand what is happening and give a different answer.", Ahmet expressed his thoughts as follows: "Um, sir, mmm... What did it bring to me? It has increased erm, my speaking ability and ability to construct proper things. I even saw it.". Göktuğ, one of the participants who stated that body language-centered creative drama practices improved their ability to form sentences, said: "For example, when I am going to explain something, I stand like this, thinking about how to express it, but now I can construct my sentences better.". While Metin, one of the participants who stated that his public speaking skills improved after creative drama practices, said: "I was doing a math project hmm, the other year. Mmm, I still laughed at my project, I wasn't comfortable. I did my social project, this time I felt comfortable, talked and explained. So I didn't hesitate like that. I spoke by looking at everyone, looking into their eyes.", Lina stating that she overcame her stage fright, said: "I was afraid when I went erm, on stage, and thanks to this process erm, I overcame it and I am not afraid anymore hmm, and also, I do not get excited when I go on stage.". Murat, one of the participants who used dialect in his speech but stated that he corrected this after body language-centered creative drama practices, said: "While I used to speak with a Malatya accent, now I speak with standard Turkish. For example, when talking to the teacher, sometimes we say it in the Malatya dialect, for example, with the gym teacher, for example, in football, we say "diving" in the neighborhood dialect, but we use it as defense now, it works in that sense.". Aslı, one of the participants who stated that she had a stuttering problem before the body language-based creative drama workshops, but that this problem decreased afterwards, expressed her opinion as follows: "Uh... What it has given me (extends) is that I don't stutter. Because uh, my stuttering is uh going away. And it passed, erm, which made me happy. For example, when I read something, I would stutter every minute. After that... I mean, how should I say it, I mean, in the meantime, I noticed that it had decreased like this. I said, maybe my stutter won't go away. I was always this sad. Some time, erm, I read an audio book. After that, I realized that, uh, my stuttering erm, is go-going away (stutters). I felt happy after that. That's it." Stating that she was able to make

impromptu speeches after body language-based creative drama workshops, Tomris expressed her opinion as follows: “During a sudden conversation, thanks to this drama, I can, erm, how should I put it ... make a good speech.” Metin, one of the participants who stated that he understood others better in speech thanks to body language-centered drama practices, said: “When I improvised, I understood what I improvised better, and then what other people wanted to understand. I realized how difficult the body language of those who cannot speak is.”

### Findings Regarding the Classroom Speaking Skill Category

**Table 11.**

*Participant opinions regarding the classroom speaking skill category*

Codes	f	Aslı	Ahmet	Lina	Murat	Merve	Metin	Tomris	Gökтуğ	Esin
Feeling comfortable	7	+	+	+			+	+	+	+
Increasing class participation	7	+	+	+	+	+	+		+	
Taking the teacher as a role model	7	+	+	+	+		+	+		+
Improving peer communication	6		+	+	+		+	+	+	
Contributing to communication with teachers	4		+	+					+	+

When Table 11 is examined, while Esin, one of the participants who stated that she expressed herself more easily in the classroom after the body language-based drama practices, said: “So, now we are all one in the classroom, hmm so we know. Well, when we talk about something, everyone understands me, I think, because we got used to each other in the classroom. Then, when I say something, for example, we can laugh, and when I say something funny, everyone understands it easily. I think I expressed myself well, too. That's why it occurs to me that I can be like this in any environment. So, whenever there is sincerity, I become more comfortable thanks to these drama activities.”, Ahmet expressed his opinion as follows: “For example, the teacher asked me a question. I was asking that question with hesitation before drama class. Well, now, after drama class, I said it without hesitation. I say it comfortably.”. While Gökтуğ, one of the participants who stated that drama practices made it easier for them to participate in other courses, said: “Um, this usually happens when the teacher is asking questions, sometimes directly, for example, even if I don't raise my hand, he will raise me, that is, he would do such things. I was always afraid of what to say, but now I have more knowledge about them... I attend classes more now. Normally I was standing still, but now I raise my hand to every question the teacher asks. I already knew, but I never raised my hand, I was ashamed, now I can speak better and I'm not ashamed at all.”, Lina said, “Well, for example, hmm, sometimes before the drama activity, I wasn't sure about the question I was asking. So I wasn't sure if the answer was correct or not. That's why I didn't want to say it to myself, I didn't say it, but now that I've said it, I can express myself more and participate more.” While Esin, one of the participants who stated that the creative drama instructor takes body movements as a role model and uses them in the classroom, said: “Well, for example, when you do it, I like it too, because the movements you make are very beautiful and your body language has such sweet shapes. That's when I feel like I can do it too, why not? Then I try to do it myself, sometimes in class. I think what you do becomes a target for many of your friends.”, Murat, one of the participants, said: “You showed us your body language as an example. We took this example and used better body language.”. While Gökтуğ, one of the participants who stated that body language-based drama practices contributed to his conversations with his peers, said: “So, I learned that the things I told my friends would be more clear and understood better, and then hmm, I learned what would happen if I did not use body language, and what I would be faced with by society if I used my body language.”, Murat expressed his thoughts as follows: “For example, erm, when I was talking to my friends, sometimes when I was talking to Ege, especially Ege, they would understand it as nonsense because I spoke in a Malatya dialect, but now they understand it as normal because I speak more effectively.” While Esin, one of the participants, stated that she could talk more comfortably to other teachers after the practices and said, “For example, when I was talking to the teacher or making a comment about a subject, I realized that I could express everything with my body language. So it's actually an effective thing.”, Lina stated, “... Before doing drama, for example, when I was explaining something to my teacher, erm, I did not use body language, and thanks to drama, erm, now, erm, I can explain it more easily and use body language.”.

### Findings Regarding the Out-of-Class Speaking Skill Category

**Table 22.**

*Participant opinions regarding the category of speaking skills outside the classroom*

Codes	f	Aslı	Ahmet	Lina	Murat	Merve	Metin	Tomris	Gökтуğ	Esin
Being able to talk to foreign people	5				+	+	+	+		+
Using it in family environment	5	+	+		+		+			+
Being appreciated by others	2					+				+

When Table 12 is examined; while Metin, one of the participants who stated that he could talk to strangers more easily after body language-based drama activities, said: “There is a man in the neighborhood opposite us who is disabled, he goes to the market every morning and buys bread, but he cannot speak. I didn't understand his body language, he had an errand once, he asked me something. It finally came to my mind. For example, he asked “Is there free bread?” and I understood with his body language. And I told him there was.”, Esin expressed his opinion as follows: “Well, now, I will learn repair work with my father during the semester break, as a development, in order to get started in life. My father is a telephone repairman. Well, now he has a lot of customers, on a daily basis. Of course, treating customers well makes us more profitable. That's why I collected these drama activities and all the things to use in my daily life. "I plan to use it against customers because my father also said, of course, it is good to socialize with customers, socialize with people, even if you have experience in this, it is better." Merve said: “Well, for example, in the past, when I went to the market, I could not say good luck. I mean, I couldn't say 'have a good day' or anything like that, but now I've gotten used to it so much that I can say it clearly.”. While Ahmet, one of the participants who stated that he used body language more easily in the family environment after the creative drama practices, said: “Sometimes with my friends, hhm, I have a cousin, for example, we talk with my cousin with body language like that, with hand and arm gestures. I am happy with him, and we try to improve ourselves by doing things like this... Erm, we try to increase body language.”, Metin said, “I use my body language after dramas. For example, when we play with my brother at night, we make something out of the shadow and I guess. ... As in the previous example, for example, we play games with my brother and when we are bored, we do things related to body language and explain them to each other. For example, it is like charades, but with body language...”. Merve, one of the participants who stated that the development in her speaking skills was appreciated by her family, said: “For example, my mother says; “Your speaking has improved a lot and you speak very well.”.

### Findings Regarding the Body Language Category

**Table 3.**

*Participant opinions regarding the body language category*

Codes	f	Aslı	Ahmet	Lina	Murat	Merve	Metin	Tomris	Gökтуğ	Esin
Increasing usage	9	+	+	+	+	+	+	+	+	+
Using gesture	5		+	+	+			+	+	
Using it when explaining a case study	4		+		+	+			+	
Understanding the importance of body language	4			+	+		+			+
Increasing eye contact	2	+					+			
Being able to express emotions	1							+		

When Table 13 is examined, While Esin, one of the participants who stated that body language-centered drama practices increase the use of body language, said: “Well, now we talk in drama activities, we use our body language, and I think this is very useful for my speaking skills.”, Ahmet said, “It has increased a lot now. Now, talking to my mother like this at home has increased a lot. It increased while talking to Efe.” While Lina, one of the participants who stated that she used her gestures more effectively after the creative drama practices, expressed her thoughts as follows: “For example, erm, when we explain in our homework, erm, I make gestures, yes, for example, I indicate when I am happy (showing with her body)”, while Gökтуğ said, “For example, we

will go somewhere with my friends, but I say my right side, but it doesn't work for him... I normally never used my arm, but now I use it more. They can understand it when I show them and they can understand it better when I tell them which side it is". While Merve, one of the participants who stated that she increased her use of body language when telling a case study after body language-based drama practices, said, "I use it now (meaning body language). Erm, I can now use it when explaining something, for example, an event. In life, for example, erm, I used it effectively while giving a speech or telling a story.", Murat, one of the participants, said: "In life, for example, erm, I used it effectively when giving a speech or telling a story... Erm, I have a little brother, my younger brother, it is more enjoyable when I use body language like this when telling stories to him.". While Murat, one of the participants who realized the importance of using body language after the body language-based drama practices, said: "We realized that body language is actually the most important part of speaking. We realized that when we use body language, our listeners or friends understand us better. Learning and applying this made me feel better.", Esin said, "I cannot express some things by speaking. We can show, we can use our body language, in fact, I think body language is something that all people should learn... We express some things with our body language because, as I said, we may not be able to fully express some things by speaking.". Metin, one of the participants who stated that they were able to make eye contact in their conversations after the creative drama practices said, "When I express myself to someone, eye contact... Normally, I would never make it." Now (he extends it), I am making it.". Tomris, who thinks that she can express her emotions better by using body language, says her thoughts on this subject: "I learned to express my emotions better with my body language."

### Findings Regarding the Future Goals Category for Speaking Skills

**Table 14.**

*Participant opinions regarding the category of future goals for speaking skills*

Codes	F	Aslı	Ahmet	Lina	Murat	Merve	Metin	Tomris	Göktuğ	Esin
Desire to take the stage	5	+		+		+	+		+	
Developing a desire to teach others	4	+		+					+	+

When Table 14 is examined, Metin, one of the participants who stated that they wanted to take the stage outside of school after body language-centered drama activities, said: "In my dreams, I would like to make a scene like this with body language on a big theater stage and play like theatre. Do it like shadow play. Making Hacivat Karagöz sounds.". While Göktuğ, one of the participants who stated that they wanted to teach the skills they learned in creative drama practices to others, said: "I am thinking of choosing this profession as well. Hmm, I liked it very much, I loved it very much, so I want it to be my profession. I don't have any other thoughts on that subject, so it could be my profession. I also want to teach others. Until you taught me (meaning body language) I thought why I was missing something like this. Let me teach others so that they don't miss out.", Esin said, "Yes, now you have come before me as a profession. So, when I grow up in the future, I plan to do a job like you. I am thinking of creating such a group, that is, with children, especially young people, and doing the same activities as you do."

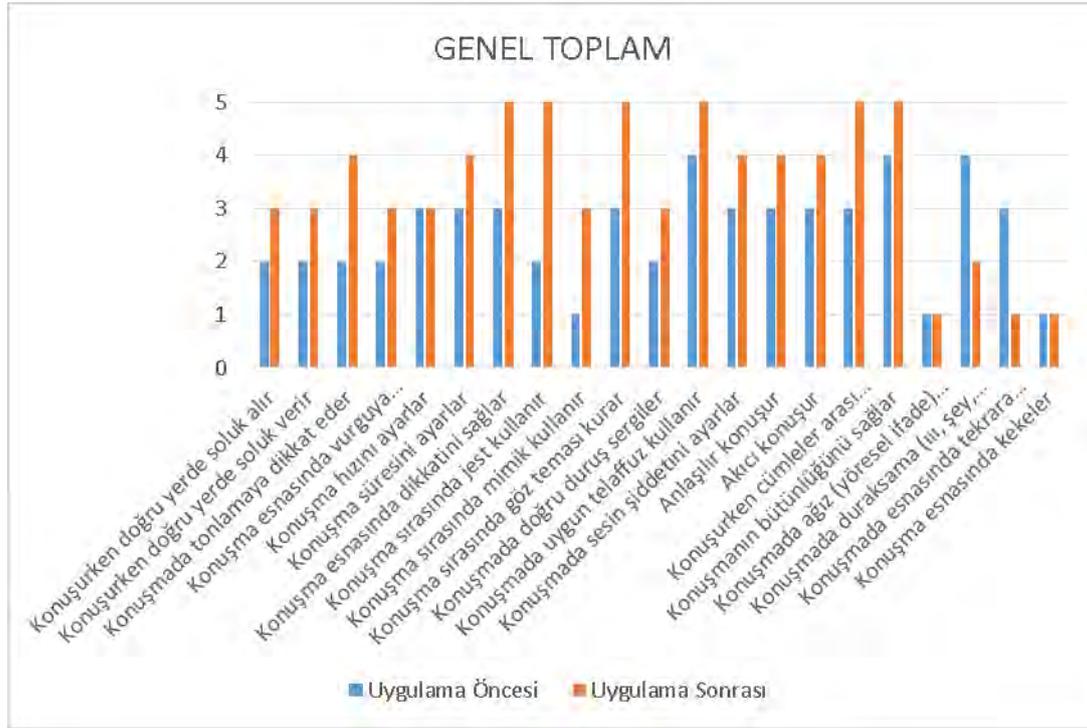
### Findings Obtained from the Observation Form

In this section, the speaking skills of the students who participated in the research were examined in the stories they told before and after the applications. As a result of the review, the preliminary speech and the post speech were analyzed and the findings were included.

## Findings Obtained for All Participants

Graph 1.

Total Speaking Skill Development Chart



The graph shows the findings regarding the speaking skills of all participants. The participants' *inhales in the right place while speaking* score was 2 before the application, but it was measured as 3 after the application. The score of *exhales in the right place while speaking* was 2 before the application and 3 after the application. While the score of *pays attention to intonation in speech* was 2 before the application, it increased to 4 after the application. The score of *pays attention to stress while speaking* was measured as 2 before the application and 3 after the application. The *speech rate adjustment* score was 3 both before and after the application. *Sets the talking time* was measured as 3 before the application and 4 after the application. The score for *ensuring attention during speaking* was 3 before the application and 5 after the application. While the score for *using gestures while speaking* was 2 before the application, it increased to 5 after the application. While the score for *using facial expressions while speaking* was 1 before the application, it was measured as 3 after the application. The score of *making eye contact while speaking* was measured as 3 before the application and 5 after the application. While the score of *exhibiting correct posture in speaking* was 2 before the application, it increased to 3 after the application. The score of *using appropriate pronunciation in speaking* was measured as 4 before the application and 5 after the application. While the score for *adjusting the volume of the voice in speech* was 3 before the application, it became 4 after the application. While the score for *understandable speaking* was 3 before the application, it was measured as 4 after the application. The score for *fluent speaking* was 3 before the application and 4 after the application. The score of *establishing semantic connections between sentences while speaking* was measured as 3 before the application and 5 after the application. The score of *ensuring the integrity of speech* was measured as 4 before the application and 5 after the application. *The use of dialect* score in speaking was measured as 1 before and after the application. While the score of *hesitates in speech* was 4 before the application, it was measured as 2 after the application. While the score for *repetition during speaking* was 3 before the application, it decreased to 1 after the application. The score for *stuttering during speaking* was measured as 1 before the application and again as 1 after the application. Looking at Graph 23, it was seen that body language-centered creative drama activities had a positive effect on all participants. Looking at the table, it can be said that the students made positive progress in speaking skills in the Turkish course taught with body language-centered drama activities.

## Conclusion, Discussion and Recommendations

Examination of the results obtained from qualitative and quantitative data in line with the method and design chosen in the research was carried out under separate headings in this section. The results of each scale tool applied to qualitative and quantitative data are also expressed separately. In this section, the qualitative and quantitative findings obtained in the research and the sub-problems of the research are discussed, taking into account the relevant literature.

### Results and Discussion on Quantitative Data

As a result of the statistical analysis, love and interest and anxiety sub-dimensions were examined.

#### *Results and Discussion Regarding the Love and Interest Sub-Dimension*

While no significant difference was observed in the pre-application and post-application in the control group in the love and interest sub-dimension, a positive change was observed in the attitudes of the students in the experimental group towards speaking skills at the end of the process. With this result showing that body language-centered drama activities in the experimental group increased students' love and interest in speaking skills, it can be said that there will be a positive change in students when the right method is chosen. The lack of change in the control group can be considered as an indication that there should be practice-based activities in the MEB Turkish program that will allow students to learn by doing and experiencing. In this way, the quality of communication skills can be increased by encouraging students to be active, and their motivation for speaking can be increased by using games combined with a communicative approach (Dewi, Kultsum, & Armadi, 2017). At the same time, it liberates students to speak on behalf of the character they play, rather than speaking as themselves in drama activities. This aspect of drama makes drama superior to other methods that bore the child and distract him from the lesson (Kara, 2007) and increases students' interest and love for the lesson.

#### *Results and Discussion Regarding the Anxiety Sub-Dimension*

Another sub-dimension, anxiety, while there was no significant difference in the control group, it was observed that anxiety in speaking skills decreased in the experimental group. The anxiety that occurs at the beginning may be due to factors such as students' perspectives on drama activities and their hesitation about the roles they assume in the role-play process. Every student who is not given sufficient opportunity to speak and who does not feel himself/herself in the process has difficulty in sharing his/her thoughts with the society, and this reveals the anxiety that manifests itself in speech (Bozpolat, 2017). Drama has an important place in developing effective speaking skills by relieving speaking anxieties (Aykaç and Çetinkaya, 2013, p.675). Ahmed (2019) shows in his study that applying a drama-based program in acquiring English speaking skills reduces students' speaking anxiety. Supporting the results, the study by Dewi, Kultsum and Armadi (2016) shows that communicative games have a positive effect on the development of speaking skills and reduce distress and anxiety in the educational environment. The study data reveal that students' existing anxiety decreases and they feel less anxiety while speaking in the course where body language-centered drama activities are used, compared to the normal Turkish course. Similarly, Kardaş and Akın (2019) found that drama activities reduced speaking skill anxiety. In this regard, various studies (Kardaş & Koç, 2017; Kardaş, 2016a) concluding that drama reduces speech anxiety also support this result.

#### *Conclusion and Discussion Regarding the Permanence Effect*

After the test applied to see whether the change in the experimental group was permanent or not, it was seen that the success achieved in the increased interest and love of body language-centered drama activities in speaking skills in the Turkish lesson continued, and the decrease in anxiety was also permanent. Baldwin (2020, p. 5) also mentions in his study that children establish a real emotional bond with the subject and other events while acting, and that the connection between this bond and drama makes learning permanent. Maden and Dinç (2017), who studied drama in Turkish teaching, also concluded that drama positively affects permanence. Similarly, there are many studies (Gürbüz and Ilgaz, 2021; Öztürk and Sarı, 2018; Sarı, 2017; Gümüş, 2017; Aksüt, 2016; Durusoy, 2012; Güven, 2012; Arıkan, 2011) that concluded that the drama method is effective on permanence.

### Conclusion and Discussion on Qualitative Data

Interviews, drama diaries and observation forms were used to obtain findings regarding qualitative data.

#### *Conclusion and Discussion on the Findings from the Interview*

#### **Conclusion and Discussion Regarding Speaking Skills**

According to the findings of the study, it is seen that students' speaking skills improve and they express themselves better thanks to drama activities that center on body language. Speaking skills, which can be developed with appropriate methods without being considered as an already acquired skill when you start your education life, can be supported with drama. In Kesici's (2021) study, it is seen that the method/technique used most by researchers to improve speaking skills is drama. Sevim and Turan (2017) concluded in their study that drama activities are more effective in developing students' speaking skills than activities carried out according to the current curriculum. In this case, teachers are expected to include activities and practices in their lessons that will enable them to achieve the objectives in the curriculum and to choose the appropriate method and technique. Marschke (2005) also mentions in his study the positive effects of lessons taught with drama on students' communication and language skills. The study of Akdaş et al. (2007), who concluded that children who participated in drama activities were more advanced in terms of language development than children who did not participate, and the study of Maden and Dinç (2017), who found that the drama method gave more successful results in speech compared to the traditional method, coincide with the research in terms of results. Again, in Uysal's (2014) study, the contribution of drama-based language education to speaking skills was revealed, and in Turan and Semim's (2017) study, the contribution of drama to speaking skills was revealed. This result is similar to the results of many studies in the literature and reveals that drama positively supports children's language skills (Acarlıoğlu, 2020; Pat, 2017; Eti and Aktaş 2016; Yalçınkaya and Adıgüzel, 2019; Iamsaard and Kerdpol 2015; Erdoğan, 2013; Ünsal, 2005; Kuimoval et al., 2016; Galante and Thomson, 2017).

According to the interview findings, it is seen that the students are able to speak in front of the community thanks to the self-confidence they gained through body language-based drama. Guida (1995) found that even students who were not confident in speaking in public were willing to participate in drama activities. Adıgüzel stated in his study that drama has the feature of sub-goals such as trust and self-confidence (2019, p. 100-101). Drama increases children's self-confidence by encouraging interaction with the group (Švábová 2017, p. 119), and even shy students gain confidence thanks to the social qualities of drama (Philips, 2003). However, the result of the current research coincides with the results of various studies conducted at home and abroad (Umdanş 2019, Karaosmanoğlu 2015, Jindal-Snape et al., 2011; Freeman et al., 2003; Larsen-Freeman, 1986; Yassa, 1999).

It is observed that dialect use, which is one of the common problems in speaking skills, decreases after the activities. It was stated that after the feedback received from students who had stuttering problems, this problem decreased. Again, it was observed that students with stuttering problems felt less anxiety while speaking, which supports the quantitative data. Positive feedback obtained from the data after drama activities reveals that speaking skill is a skill that develops with practice and training (Yalçın, 2002).

### **Conclusion and Discussion on Classroom Speaking Skills**

Feeling comfortable with their in-class speaking skills positively affected their participation in the lesson, and there was an improvement in both peer communication and communication with the teacher. This result may be due to the fact that students take on various roles in the role-plays, communicate with their friends, and establish positive peer and teacher relationships as a result of processes such as sharing and helping each other about dramatic situations. This result coincides with the study by Pinciotti (1993). In the study in question, it is seen that students express themselves more easily at every stage of creative drama.

### **Conclusion and Discussion on Speaking Skills Outside the Classroom**

It is understood from the answers given to the interview questions that body language-centered drama activities have a positive impact on speaking skills outside the classroom as well as in the classroom. The skills gained through drama studies are transferred not only to the school environment but also to daily life (Acarlıoğlu 2020). It is seen that students who previously had problems in family communication and were unable to express themselves improved themselves at the end of the process. Similarly, students who avoid talking in communication with strangers can communicate more easily by getting rid of their anxiety over time. It can be said that it characterizes the student's ability in the process of adapting to society, interacting and establishing relationships with others through drama. Yang (2007), who stated that children communicate more easily with those around them because drama is interesting and requires participation, reached a similar conclusion in his study. The positive effect of drama on communication is similar to the results of many studies in the literature (Baldwin, 2020; Ökten and Gökbulut, 2015; Aslan, 2008). Being appreciated by others for a student whose communication skills improve is also among the student's achievements.

### **Conclusion and Discussion Regarding the Body Language Category**

According to the research findings, there is an increase in the use of conscious body language after body language-centered practices in Turkish lessons. Research shows that approximately 60% of the communication process occurs through body language expressions (Dinçer, 2012), revealing the importance of non-verbal

communication. In his research, Maden (2010b) mentioned the positive effect of drama on the development of students' non-verbal communication skills. Faculty members who participated in Nalçacı's (2019) research stated that the drama method improved individuals' verbal and non-verbal communication skills and self-confidence. It is seen that students who realized this importance during the research process and understood what body language is, how it is used and its role in communication, started to benefit from body language while speaking. Students discovered how to speak with gestures and body movements without words, thanks to body language (Karadağ and Çalışkan, 2005, p.107-109). At the same time, discovering the aspect of body language that fosters communication, which is a critical element of exhibiting and perceiving behaviors, is important as it reveals that it strengthens interpersonal relationships and increases success in communication. Bulut and Korkmaz (2005) mention that the fact that body language is not seen as a language activity among speech activities causes it to be evaluated as a non-linguistic activity. However, studies show that body language-centered drama activities make speaking skills practical, entertaining and permanent.

### **Conclusion and Discussion Regarding the Future Goals Category for Speaking Skills**

When the study results were examined, it was seen that students' desire to be on stage outside of school increased in the category of future goals after body language-centered drama activities. Similarly, it is seen that the students who participated in McLauchlan and Winters' (2014) research want to go on stage by improving their theater performance skills. At the same time, students who have increased awareness of body language want to share what they have learned with others. By supporting communication in and out of the classroom, drama improves the social aspect of the student, allows him to empathize with others and supports all kinds of sharing (Sternberg, 1998).

### **Conclusion and Discussion Regarding the Findings Obtained from the Observation Form**

It is seen that drama practices have a positive effect on the use of gestures and facial expressions, which are important elements of body language. Again, the increase in body posture and eye contact can be interpreted as body language-centered drama practices achieving their purpose. Similarly's (2015) study on the use of body language in teaching Turkish also mentioned the positive effect of making eye contact while speaking on learning and attitudes. It is seen that students have achieved the acquisition of breathing in the right place at the end of the process regarding speaking skills. Another positive effect on speech gains is evident in stress and intonation, which are very important in speech. No memorization in drama enables the student to make an effort to use his/her speech effectively and to pay attention to the pronunciation features of the words, stress and intonation (Kara, 2007, p.98). The student who learns to pay attention while speaking also improves his ability to speak clearly and fluently during the process. Yılmaz (2000) shows in his study that speaking skills can be improved with creative drama in teaching Turkish. Another data in the observation form shows that hesitations, which are undesirable situations of speaking skills, have decreased. Positive effects were observed in the speech of students (P2, P18) who had stuttering problems while speaking, after body language-centered drama activities. A similar situation is seen in the student (P8) who uses the local dialect. Observation form data generally shows that body language-centered drama is of great importance in helping students gain the ability to express their voice, body, emotions, thoughts and themselves correctly (Yılmaz, 1999) in drama activities.

### **Conclusion and Recommendations**

This section contains the results of the research and recommendations.

#### **Conclusion**

In this study, it was aimed to observe the effect of body language-centered drama activities on students' speaking skills in secondary school Turkish teaching.

The results of the research are listed below.

- 1- In the control group, there is no statistically significant difference between the pre-application and the post-application in the interest and love sub-dimension.
- 2- In the control group, there is no statistically significant difference between the pre-application and the post-application in the anxiety sub-dimension.
- 3- There is a significant increase in the interest and love sub-dimension in the experimental group between the pre-application and the post-application.
- 4- There is a significant increase in the anxiety sub-dimension in the experimental group between the pre-application and the post-application.
- 5- It is seen that the Turkish lesson taught with body language-centered drama activities increases the students' attitudes of interest and affection towards speaking skills compared to the regular Turkish lesson.

6- It is seen that the Turkish lesson taught with body language-centered drama activities significantly reduces the students' anxiety about speaking skills compared to the regular Turkish lesson.

7- It is seen that the student's increased interest and love for speaking skills continues in the body language-centered drama activities implemented in Turkish lessons, and the decrease in anxiety observed in the student is permanent.

8- As a result of the interview and diary data, it is seen that body language-centered drama practices improve speaking skills.

9- As a result of the interview data, it was observed that body language-centered drama practices improved self-confidence.

10- As a result of interview, diary and observation form data, it was observed that body language-centered drama practices reduced stuttering.

11- As a result of the interview data, it is seen that body language-centered drama practices improve students' speaking skills in and outside the classroom.

12- As a result of the interview data, it is seen that body language-centered drama practices positively affect the use of body language in daily life.

13- As a result of the data obtained from the observation form, it is seen that body language-centered drama practices have a positive effect on both speaking skills and body language use.

### ***Recommendations***

Suggestions regarding the results obtained in line with the sub-problems of the research are listed below.

#### **Recommendations for Researchers**

-The diversity in the qualitative data collection tools of this research was positively reflected in the research findings. The codes that were not obtained from the diaries were obtained from the interview, interview form or observation form, and similarly, the findings that could not be obtained from the interview and interview form were obtained from the diaries. In this context, it can be suggested that researchers who will use creative drama in their research should benefit from different data collection tools.

-Researchers who will use cameras may be advised to consider any technical malfunctions they may experience during recording and use a spare device.

-Students in the middle school age group may occasionally exhibit careless behavior while filling out their diaries. It is recommended that researchers explain to students the purpose of using diaries in the face of such behavior and provide detailed explanations in order to obtain reliable data.

-Although it is seen in the quantitative findings of the research that drama has a positive effect on speaking skills throughout the scale, the findings obtained with quantitative data do not adequately express how drama affects speaking skills. In qualitative findings, data revealing how drama affects speaking skills were obtained. In this context, it may be recommended that the mixed research method, in which quantitative and qualitative research methods are used together, be preferred in in-depth research using the drama method.

-The fact that no interviews were conducted after each workshop in this research can be stated as a limitation of the study. In studies where drama will be used, interviews can be held at the end of each workshop and the gains achieved in the workshops can be examined in depth.

-The fact that only seventh grade secondary school students were included in this study can be stated as a limitation of the research. Similar research can be conducted with different groups at various levels of education.

-It may be recommended to use body language-centered drama activities not only on speaking skills but also on other language skills, speech disorders and speech defects, and examine their effects.

#### **Suggestions for Drama Practices**

-Researchers who will use the drama method in their research can test the weaknesses and strengths of the workshops they have prepared by piloting them before doing the actual study. In particular, it may be recommended to pay attention to the dramatic fiction of the role-play section, which forms the framework of the drama, to be understandable by age groups.

-Since the participants are frequently on the move during drama practices, attention can be paid to the hygiene in the environment, the structure of the floor, ventilation of the classroom, and warning students about personal hygiene before the workshops.

-Since the middle school age group coincides with adolescence, it may be suggested that students in this age group who do not want to participate in the same activity as boys and girls should be given the necessary explanations and encouraged to work in groups.

-In drama workshops aimed at improving speaking skills, techniques such as correct pronunciation, word limitation, speaking against time, and sentence limitation can be used in the role-play section.

### Recommendations for Institutions

-Drama practices aimed at improving speaking skills in schools can be recommended to be used in out-of-school learning environments.

-It may be recommended to prepare different drama workshops to improve speaking skills in various age groups, turn them into a module and distribute them by the Ministry of National Education.

-Training on the preparation and implementation of drama can be expanded in in-service training programs prepared for teachers.

-It may be recommended to increase the hours of compulsory or elective drama courses in education faculties and to provide students with the opportunity to practice drama workshops they have prepared themselves.

### Ethical Approval

Ethical permission (25.12.2020, 27/7) was obtained from the Firat University Social and Human Sciences Scientific Research and Publication Ethics Committee institution for this research.

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