

BAŞKENT UNIVERSITY
INSTITUTE OF EDUCATIONAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGE EDUCATION
MASTER'S DEGREE PROGRAMME IN ENGLISH LANGUAGE
TEACHING WITH THESIS

ATTITUDES OF 1ST TO 4TH GRADE ENGLISH TEACHERS
WORKING AT A PRIVATE SCHOOL TOWARDS THE USE OF
CREATIVE DRAMA

PREPARED BY
BERİL ÖZDEMİR

MASTER THESIS

ANKARA - 2022

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THESIS ADVISOR
ASSOC. PROF. DR. SENEM ÜSTÜN KAYA

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BAŞKENT ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ

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Ankara 2022

ÖZET

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Özel Okulda Çalışan 1-4. Sınıf İngilizce Öğretmenlerinin Yaratıcı Drama Kullanımına Karşı Tutumları

**Başkent Üniversitesi
Eğitim Bilimleri Enstitüsü
Yabancı Diller Eğitimi Anabilim Dalı
İngiliz Dili Öğretimi Tezli Yüksek Lisans Programı**

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Öğretmenler için yaratıcı drama, öğrenme aşamasının her aşamasında öğrencilerin ihtiyaç duyduğu bilgi ve iletişimi iletmek için sınıfta sahip olması gereken en güçlü araçlardan biridir. Dolayısıyla, bu çalışmanın temel amacı, Ankara’da bulunan onaylı eğitim programı olan fakat drama dersleri olmayan bir özel okulda 1.- 4. sınıf İngilizce öğretmenlerinin drama kullanımına yönelik tutumlarını incelemektir. Araştırmaya 65 öğretmen gönüllü olarak katılmıştır. Bu çalışmada, drama kullanımına yönelik tutumları ölçmek için Yaratıcı Drama Derslerine İlişkin Tutum Ölçeği uyarlanarak kullanılmıştır. Araştırmanın verileri ise Covid-19 pandemisi ve yoğun çalışma program ve diğer okulların katılım göstermemesi nedeniyle katılımcılardan e-posta yoluyla toplanmış, SPSS veri analizi programı ile analiz edilmiştir. Çalışma verileri IBM SPSS Statistics 26 ve IBM SPSS Statistics Amos 23 programlarına aktarılarak veri analizi tamamlanmıştır. Veriler tanımlayıcı istatistikler kullanılarak analiz edilmiştir. Çalışmanın sonucunda ise öğretmenlerin tutumları ile sınıf mevcudu arasında anlamlı pozitif bir ilişki bulunmuştur. Fakat öğretmenlerin mesleki tecrübe sürelerinin ve tutumlarının arasında anlamlı negatif bir ilişki görülmüştür. Mesleki tecrübesi fazla olan öğretmenler bilindik, geleneksel yöntemleri kullanmaya daha yatkınken, genç öğretmenler yaratıcı dramaya ve yeni yöntem ve tekniklerin kullanımına açıktırlar. Ve öğrencilerin yaşı ile drama sınıfta drama kullanımı etkileri arasında anlamlı pozitif bir ilişki görülmemiştir, drama aktivitelerinin farklı yaş gruplarına da uygun olduğu sonucu görülmüştür.

Anahtar Kelimeler: Drama, yaratıcı drama, yabancı dil öğretimi, öğretmen tutumları

ABSTRACT

Beril ÖZDEMİR

Attitudes of 1st to 4th Grade English Teachers Working at a Private School Towards the Use of Creative Drama

**Başkent University
Institute of Educational Sciences
Department of Foreign Language Education
Master's Degree Programme in English Language Teaching with Thesis**

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For teachers, creative drama is one of the most powerful tools to have in the classroom for conveying the knowledge and the communication that the learners need in every step of learning stage. Hence, the main purpose of this study is to examine the attitudes of the 1st to 4th grade English teachers towards the use of creative drama in one of the private schools in Ankara which has its own approved curriculum without any drama course. Sixty-five teachers voluntarily participated in the research. In this study, The Attitude Scale towards Creative Drama Lessons was adapted and used to measure attitudes towards the use of drama. The data of the research were collected from the participants via e-mail due to the Covid-19 pandemic era, the busy work schedule of the teachers and the restriction of other private schools to participate. The data analysis was completed by transferring the study data to IBM SPSS Statistics 26 and IBM SPSS Statistics Amos 23 programs. The data was analysed using descriptive statistics. As a result of the study, there was a statistically significant positive relationship between teachers' attitudes and class size. However, it was concluded that there was a statistically significant negative relationship between the professional experience and attitudes of the teachers. While teachers with more professional experience are more inclined to use familiar and traditional methods, young teachers are open to creative drama and the use of new methods and techniques. And there was no statistically significant positive relationship between the students' age and the impacts of using drama in the classroom, and it shows that drama activities are appropriate for different age groups.

Key Words: Drama, Creative drama, foreign language teaching, teachers' attitudes

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ABBREVIATIONS

GTM	Grammar Translation Method
ELT	English Language Teaching
ESL	English as a Second Language
EFL	English as a Foreign Language

CHAPTER I

INTRODUCTION

This study investigates the attitudes of 1st to 4th grade English teachers working at a private school towards the use of creative drama. The introduction part of the paper holds the background of the study, statement of the problem, the purpose of the study containing research problems, the significance of the study, limitations and further directions of the study and the definition of key terms.

1.1.The background of the study

The world we currently live in consists of social beings who tend to use language as a means of effective communication. The language that exists and develops with humanity day by day is the most important touchstone of society. Education and language teaching are inevitable parts of life and need enormous significance. Today, language learners make great efforts not only to increase their communication skills in the target language but also to use language more effectively and more frequently in real life. For this reason, creative drama has a great place in language learning and the teaching process. To have good communication is one of the most significant skills that individuals should have. It is emphasized that creative drama technique is preferred for in-class activities in order to improve that individuals learn languages more effectively when they interact with each other. Learning a foreign language in Turkey has become vital to keep pace with developments in the world, to communicate with people from other nations and merely to have a better job. Communication, on the other hand, is one of the most important means that is used among human beings. To express themselves effectively people should know the importance of having impressive communication and speaking skills. To achieve this, it is essential to teach the learners drama techniques in English lessons.

Gündoğdu and Adıgüzel (2016) examined the effects of stress-coping through creative drama with university students whose stress-coping skills are very low. The study was conducted as a quasi-experimental search. In the study, it is found that creative drama has a positive effect on students with a low level of stress-coping skills.

Another study was held to analyse the impacts of creative drama on pre-service instructors' writing anxieties (Erdoğan, 2018, p.6). The study was carried on as a mixed qualitative and quantitative method with 21 pre-service instructors. It was revealed that

creative drama diminished the level of writing anxiety of pre-service instructors (Erdoğan, 2018, p.167). Creative drama is used not only in foreign language education, but also in other basic lessons and it is intended to improve the problem-solving skills of students with the situations which are given to students. As speaking is a vital means of communication, it takes an important place individually and socially in humans' lives. Thus, to improve this skill, creative drama as a student-centred tool may break the ice towards language learning while drafting students into learning procedure.

Saraç (2007) conducted a study about the use of creative drama in developing the speaking skills of young learners. It is centered on examining the positive impact of creative drama on young learners' speaking skills. The paper was conducted with eight lessons that include creative drama activities. Besides, it is asked learners to keep a journal to mark the impacts of creative drama. As a result, it is stated that learners' speaking skills gradually improved and students' journals also showed that creative drama has a positive impact on learners (Saraç, 2007).

Despite all these advantages, creative drama is still not used effectively in classrooms (Mattevi, 2005). However, according to Royka (2002), it is possible that teachers are responsible for the reluctance about drama usage in the educational environment. In this study with teachers, Royka investigated why teachers do not want to use drama in the classroom and found that many teachers were afraid to look unprofessional while using drama in the classroom, some are not drama specialists, and some traditional teachers do not use drama in the class because they consider drama as a tool of the game. Tsoukala (2020) examined the beliefs and attitudes of Greek teachers towards drama as an educational tool in foreign language teaching. The researcher used a mixed method to collect data. 94 questionnaires were completed by English teachers, and also 14 EFL teachers were interviewed. In the paper, the benefits that the teachers acknowledged stemming from the use of classroom drama were highlighted, it was also seen that teachers' general belief about the drama was not related to student age (Tsoukala, 2020, p.51-52).

Many teachers apply different techniques and methods for effective language teaching and teachers use creative drama to guide their students. Therefore, teachers should understand and internalize the importance and necessity of creative drama. Sextou (2002) aimed to explore the attitudes of teachers towards drama teachers in schools. It was intended to find preschool and primary school teachers' attitudes and asked if drama teachers are necessary for the schools. As the result of the research, it is stated that working with drama teachers related to teachers' increased the knowledge about theatre education, experience

and speciality. It is also found that most of the participants thought drama experts are necessary for the schools.

Kaya (2010) investigated a study about the self-efficacy of pre-service teachers of the classroom teacher and preschool teachers according to creative drama and the study was carried out with the participation of preservice teachers of preschool and classroom teaching programs at Marmara University in 2009 and 2010 (p.4533). In the study, the quantitative model is used. As a result of the study “it is stated that there is a meaningful difference in terms of department and class level, but there is no difference according to gender variable” (Kaya, 2010, p.4533).

Yumurtacı (2019) conducted a study about “investigating and comparing the effectiveness of creative drama and traditional instruction of vocabulary development and creative thinking skills of young learners” (p.4). As the result of the study which was held with the participation of 45 young learners, “it is stated that creative drama integrated instruction had a positive effect on young learners’ vocabulary development and creative thinking skills” (p.87). Özcan (2019) aimed to examine a study about “determining how the teaching process which is created by the creative drama method affects students’ reading and writing skills” (p.13). In the study, “it is found that the teaching process created by creative drama improved reading and writing skills and it is applicable” (p.163).

Creative drama appeals to students with different learning styles. With a range of different types of activities, creative drama develops the problem-solving skills of students with different learning styles. With given various creative drama activities, students may be able to gain different points of view and recognize their sense of self to develop creative thinking skills. Micallef (2015) conducted a study about the “understanding of multiple intelligences, come together in the classroom to enhance the educational experience of the learners and it is stated in the study that primary school teachers are willing to take creative drama and multiple intelligences into the consideration as a fundamental part of Maltese language teaching process” (p.25-38).

Taneri, Arca and Akduman (2015) conducted a study to determine the impacts of multiple intelligence and creative drama with disadvantaged learners and examine the perspectives of teachers and students. The study is conducted with 80 students, 30 teachers and 40 parents. The data was collected with a questionnaire, semi-structured interviews and document analysis and unlike the experimental group, the control group was lower in practice. As the result of the study, “it was found that teachers had negative attitudes towards using multiple intelligences and creative drama activities in the classroom” (p.1). It shows

that MI and creative drama has an effect on students' development as it is an effective and helpful tool to use in education. Teachers should be aware that social problem-solving skills and academic success can be achieved through creative drama activities.

1.2.Statement of the Problem

Creative drama provides a peaceful and active atmosphere based on communication for learners that they can simply reveal their creativity and enjoy themselves while doing and learning. Also, as it is a vital tool for language teaching and communication, it is seen as a motivating instrument by many language teachers. Therefore, it is essential to bear in mind that learning occurs best where learners connect their real life experiences with the academic atmosphere that they are in. Providing real-life situations and practising them with creative drama activities assists students to have different viewpoints. Since language teaching is intertwined with other cultures creative drama supports teachers and students to analyse and internalize the language and the culture. In a world that changes day by day, learners, as they face some situations to figure out in real life, may develop their problem-solving skills with the help of creative drama activities in the classroom.

In the literature, it is widely known that creative drama has some impacts on both teachers and students during the language teaching and learning process. Moreover, several studies examine the effects of creative drama on other subjects, attitudes of teachers and students towards the use of it in the classroom. However, there is a gap in teachers' attitudes who work in the primary department at private schools. Therefore, this study was conducted with teachers of 1st to 4th grades who work at a particular private school to contribute to this limited part of the literature.

1.3.Purpose of the Study

In this study, it was aimed to find out the attitudes of English teachers who teach 1st to 4th graders towards the use of creative drama which involves a great significance in second language teaching. What are the attitudes of English teachers, who are teaching from 1st grade to 4th grade in private schools, towards creative drama techniques? The problem sentence is the research question of the study. In order to mention the problem, the following sub-questions will be answered.

1.4. Research Questions

- 1) Is there a correlation between English teachers' attitudes towards the use of creative drama and number of the students in the classroom?
- 2) Is there a correlation between English teachers' attitudes towards the use of creative drama and their teaching experience?
- 3) Is there a correlation between the students' age and the impacts of using drama in the classroom?

The hypotheses listed below will be tested while answering the questions which are mentioned above.

- 1) There is a statistically significant and positive relationship between English teachers' attitudes towards the use of drama and number of the students in the classroom.
- 2) There is a statistically significant and positive relationship between English teachers' attitudes towards the use of creative drama and their teaching experience.
- 3) There is a statistically significant and positive relationship between the students' age and the impacts of using drama in the classroom.

1.5. Significance of the Study

There is a great need for education over the world and it has been rising day by day. Having a good education policy in a country offers well-educated, qualified and strong teachers and leads to a successful society. Analysing and observing the problems that teachers face during the education terms will assist them to feel comfortable with their classroom atmosphere and learners. It can be said for students as well, giving them a safe atmosphere to participate is another key for education. Raising and teaching individuals with good communication abilities, problem-solving and creative thinking abilities should be a must for educational and cultural development. Hence, teaching a subject or a language with the help of creative drama activities may open many doors to success. The importance of creative drama is undeniable. The goals that are set may be achieved with creative drama. Language teachers use creative drama in almost every way they can to motivate students and teach the target language efficiently. Moreover, the very vital part of using creative drama is to meet students' needs and wants with multiple intelligence. Since language teachers may appeal to those students with the help of creative drama activities, students will surely feel free and encouraged to participate in the classroom. This research may contribute in some important ways. First, it is important for examining the attitude of English teachers who

work in private schools. Second, teachers will have a chance to question themselves about using creative drama in language teaching. Finally, they will have a chance to take a deeper look at the creative drama and improve themselves in the way of adapting and using creative drama in primary school as language teachers.

1.6. Definitions of Key Terms

Creative Drama is a different art branch with its own components and elements (Adıgüzel, 2006).

Creative Drama in Education is showing a subject or an experience of a group of people with some improvisation and role-playing activities.

Attitude: “the way that you behave towards somebody/something that shows how you think and feel” (Attitude, n.d.). In other words, it expresses passions and hates, likes and dislikes.

Multiple Intelligence is a theory by Gardner that states there are multiple types of human intelligence and each of them symbolizes different ways of working.

Language is a device that humans use to communicate orally or written.

Foreign language is a device that is used by humans besides their mother tongue to communicate.

Motivation: feeling eager to do something.

CHAPTER II

LITERATURE REVIEW

Drama, which has a major impact on English learning, is part of many educational programs. In addition, to improve students' language skills, drama techniques are frequently used by teachers in developing students' critical thinking and problem-solving skills for situations that may or may not be faced in real life. Sıvacı (2021) explains ‘‘drama as an activity in which the participant has the opportunity to express himself in an imaginary place or time or pretend as if he is someone else’’ (p.13). Additionally, ‘‘drama plays stimulate imagination, promote creative thinking skills, enhance language skills, strengthen listening and reading abilities, foster group activities and provide teachers with a communicative approach’’ (Üstün Kaya, 2021, p. 177). Many studies related to the use of drama have been done and the benefits of using drama are also represented within the studies.

In this context, Erdogan (2013) conducted a study with preparatory class students to reduce anxiety of foreign language and increase motivation by using drama. In the study, quantitative and qualitative techniques were used, and data were collected by anxiety and motivation questionnaire, student feedback, teacher observation and focus group interviews. It is found that drama activities reduce foreign language anxiety and increase motivation. Karatokuş (2019) conducted a study with English language lecturers to investigate the lecturers' general understanding towards using drama. In the research, a questionnaire that is formed with 10 open-ended questions, which is a qualitative data collection method, was applied. By the virtue of the research, it is stated that lecturers had a very positive perception towards drama. Uzun (2016) conducted a study to determine ‘‘intended attitudes and self-sufficiencies of class teachers in the city of Kırşehir to creative drama and their views related to using creative drama method under the scope of life science lessons’’ (p.4). It's found that there is a positive significant relationship between attitude perceptions and self-sufficiency perceptions of class teachers. It is mentioned that the majority of class teachers use creative drama in life science lessons and believe that creative drama eases learning. Class teachers developed mid-range positive attitudes aimed to use creative drama. Also, Çırkan (2019), examined the problem of Turkish students' speaking anxiety to be overcome by using improvisation which is a drama technique. The paper was implemented as a mixed research method. The students were given an anxiety questionnaire and some real-life situations in

the speaking sessions to collect data. At the end of the paper, the researcher stated that using improvisation can decrease the level of anxiety of most students. Farrah, Halahla and Sider (2021) investigated the attitudes of English language teachers towards using drama, advantages, problems and teaching techniques in the learning process in Palestinian schools. 51 ESL teachers participated in the study. Participants were asked to take a questionnaire and 2 of the participants were interviewed. Results show that there is a need to make changes and development for using drama in the classroom. It is also found that drama usage ensures satisfactory results for students and teachers to improve their language skills. Eğerci (2018) held a study to analyse the level of self-efficacy and attitudes of science teachers and classroom teachers towards the use of drama in their classes (p.4). ‘‘It was noted that the proficiency of teachers to use creative drama in the science class was moderate and generally sufficient. Moreover, it was seen that the drama method helped students to become more active and self-confident during the lessons to maintain the durability of the lesson’’ (Eğerci, 2018, p.117).

No matter the differences in the lessons, the impact and benefits of drama both on teachers and students have been carried out by many studies however it has not been emphasized enough in the education system of Turkey. Tutuman (2011) conducted a study investigating the competence of Turkish teachers in using the creative drama method and levels of the application of this tool. 131 teachers participated in the study. In the study, it is stated that teachers do not use creative drama in the lesson because of the lack of creative drama training. It was also stated that Turkish teachers use creative drama in speaking, grammar and understanding the parts of the lesson to draw attention. Aydeniz (2012) determined the impact of creative drama on French preparatory class students’ academic success and attitudes towards speaking French. The study revealed that there is a difference in French achievement of the learners however there is no difference in the students’ attitude towards speaking French. Creative drama is believed to have a positive impact on the learners’ achievement of learning French. Kars (2018) looked into the effect of creative drama in teaching philosophy. 52 high school students participated in the study. The paper was formed as a quasi-experimental study. In the study, it is found that many of the students demand creative drama to be also used in other lessons as a teaching tool. Akbulut (2019) investigated the opinions of the students related to the use of drama in English classes to improve their English skills and attention to English classes. The paper was fulfilled as a qualitative study. In the research, the students were given forms and interviewed and asked

to write letters to collect data. It is highlighted in the paper that the use of drama increases the motivation of the students and makes the learning process enjoyable.

Through drama activities, students put themselves in the position of others in the situation or scenes that are given to them and develop their learning skills to be able to establish the connection between the scenes and situations. Drama is diversified according to the activities to be used by the teacher in the classroom. As drama has a significant function in improving the students' speaking skills, the activities should be created to explore students' inner worlds and reveal their social skills. Değirmenci (2020), studied the impacts of the activities which are conducted with drama technique on the level of preschool learners' problem solving and social skills. It was formed as a semi-experimental study with pre and post-test control groups. 36 students between the age of four and six participated in the study. It is found that the activities based on the drama technique had a notable impact on developing the students' problem-solving skills. İkinci (2019), studied to see whether using a drama technique or using a traditional method will give better results along with examining the role of drama on powerful teaching by introducing the real-life situations in the learning environment. The researcher concluded that by using drama, students' communication skills were improved the learners used new language structures. The students removed prejudice against foreign languages.

It is impossible to raise and teach individuals with clichéd education tools that have been used for a long time without any powerful change. Teaching individuals with the tools to develop problem-solving, social and communication and creative thinking skills is a must in the education system around the world. Yılmaz (2010), investigated the impacts of creative drama on the acquisition of vocabulary of young learners. The study was conducted with 78 students who were split up into treatment and control groups. As a result, it was found that creative drama activities had a significant effect on enhancing the vocabulary acquisition of young learners. It was also stated in the study that vocabulary enhancement levels of the students were higher when students were exposed to new vocabulary items by using creative drama then traditional methods to introduce new vocabulary words.

Although it is also linked to the language skills of the students, creative drama contributes a lot to students in and out of the classroom. Bayrak and Akkaynak (2020), examined the effect of creative drama education on emotion regulation and social problem-solving skills in preschool education. The study was conducted with four years old and five years old preschool students. The findings of the research showed that 'there is a significant difference between the emotion regulation levels of the students who were exposed to

creative drama activities. It also showed that creative drama activities caused a significant development in the emotion regulation levels of the students. It is stated in the paper that there is a difference in the social problem-solving skills of female students in the experiment group'' (Bayrak & Akkaynak, 2020, p.1376).

As creative drama activities set no boundaries for learners to speak, they become more productive and active. It also offers a good opportunity for introverts to reveal characteristic features and the inner world implicitly. Göktürk, Çalışkan & Öztürk (2020), analysed ''the effect of creative drama activities used in 7th grade English course to improve speaking skills'' (p.1). The quantitative data was obtained from an inductive approach. In the study, creative drama activities were applied for eight weeks. As a result of the study, activities based on creative drama improved the speaking abilities of learners and affected their attitudes towards the lesson positively. Hişmanoğlu & Çolak (2019), examined ''K-12 teachers' perspectives and knowledge on the use and effectiveness of creative drama to develop students' speaking skills'' (p.187). The study was conducted with 42 EFL teachers. Participants were asked to fill out a questionnaire in the study. The findings revealed that ''EFL teachers generally have a high awareness for using drama to improve students' speaking skills. Also, it is revealed that teachers who had drama courses in their department had a higher level of perspectives than those who did not for the use of drama for developing students' speaking skills'' (p.201). Dündar (2018), investigated the relationship between the efficiency in using educational drama and attitudes towards drama course of social studies pre-service teachers (p.2). To collect data 183 participants were asked to complete 2 different questionnaires. ''Results showed that there is a significant relationship between the teachers' attitudes towards creative and educational drama'' (Dündar, 2018, p.54).

Torrico (2014), investigated how students' speaking skills are able to be improved by using drama-based activities. The study was conducted with a control and experiment group. In the paper, the findings revealed that the experiment groups' motivation has been improved as well as their speaking skills through drama activities. Köse (2018), analysed the use of creative drama as a method to develop the speaking skills of primary school students. The study was conducted with 15 primary students. It has been stated that the study was carried out with a single group to examine the effect of creative drama on speaking skills. Pre-test and post-test were applied in the paper. The findings of the paper revealed that the creative drama method has been beneficial for developing the students' speaking skills. Kavaklı (2016), conveyed a study to address the question of whether the drama course contributes to the attitudes of pre-service English teachers together with classroom activities.

The paper consists of a quantitative analysis of the attitudes of third-grade pre-service ELT students. Data were collected using an attitude scale of 25 questions. Findings highlighted that there are positive attitudes towards drama courses. Berntsen & Riis (2020), studied to “explore Norwegian EFL teachers' attitudes towards drama-based activities in teaching English” (p.4). Participants were interviewed for gathering the needed data. As the result of the study, “it is submitted that all the participants used drama in their teaching since they consider drama has a vital value in TEFL. It is also stated that using drama depends on teachers' nature and interest in the classroom” (Berntsen & Riis, 2020, p.62). Aşık (2019) determined the self-efficacy levels and perceptions of English instructors at the school of foreign languages in terms of integrating creative drama into EFL classes. The paper was conducted with 84 instructors as a quantitative study. It was found that self-efficacy levels of the instructors were high and their perceptions towards drama were positive yet the instructors were not able to use creative drama due to external factors. Akkoç (2019), examined the preschool teachers' drama application proficiency perceptions and attitudes towards drama in terms of some variables. The paper was conducted with 193 preschool teachers as a screening model. The researcher stated that preschool teachers' drama application proficiency perceptions were quite high and teachers' attitudes towards drama very positive.

Also, Özgür İşyar (2017) investigated “elementary school teachers' competency perceptions of drama in education and examined their metaphors towards drama concepts and opinions” (p.3). The researcher implemented the paper as a survey type descriptive study. It is found that drama in education helps the personal development of the students. The researcher also stated that it is found to be enlightening. Sayim (2021) investigated the effects of creative drama activities on primary school students' social skills and emphatic tendency levels. In the study which was conducted with 20 students, it was found that creative drama activities were more effective in increasing the social skills and emphatic tendency of primary school learners. Balaban (2019) aimed to investigate “the effect of creative drama shaped on the centre of communicative methods on the process of teaching English as a foreign language” (p.10). It is stated that creative drama was found positive, interesting for learning and found to be decreasing anxiety levels and improving the English speaking skills of learners. The researcher also stated that after creative drama activities, students chose appropriate vocabulary and tried to create grammatically correct sentences in their speech. Gültekin (2018) investigated teaching English to students who are taking English classes for the first time both in private and state schools via enjoyable activities.

The study aimed to provide permanent learning by using drama events and games. As the result of the study, it was concluded that the activities related to drama and storytelling had a positive influence on students learning the English process.

As it can be seen with the studies which have been conducted that creative drama provides great convenience and various opportunities for the teachers to raise individuals who are creative, confident and successful enough to communicate effectively and solve the problems they may face in the outer world of the classroom.

2.1.Creative Drama

According to Adıgüzel (2006), “creative drama is making animations based on subjects, role plays, improvisations and group members’ experiences” (p.29). Creative drama is a different art branch with its own components and elements. Lewis (2009) states “creative drama is an educational process designed to develop self-expression, using bodily action and language” (p.22). Creative Drama is a tool to represent or reproduce the situations and real-life experiences of a group of people in an atmosphere where they observe and learn the subjects by improvisation and role-playing activities. In creative drama, the subject or the theme can be any event, fact, an abstract - concrete situation, a newspaper article, a cartoon, all types of writing (literature), a literary text, a life, a memory or a photograph. A course subject can easily form the theme of creative drama. Creative drama does not necessarily require a script, because the structure of the creative drama coincides with playing a ready-made script. Creative drama can make use of many written texts as a subject; however, this use should be suitable for improvising and role-playing, or the leader should adapt the texts to be used (Adıgüzel, 2006).

Rızaoğlu (2016) stated that “creative drama is an active process, in which an idea, concept, story, poem or a situation is enacted by the learners without any preparation, as it happens to themselves during the enactment” (p.116). Since it disposes of the monotony and boredom of the classroom with the help of its link to real-life creative drama is seen as one of the most effective tools in the language learning and teaching process. As it gives several options to the students, creative drama sets students free from boundaries and limitations. According to Pinciotti (1993), “creative drama is a specific type of dramatic learning activity that is guided by a leader and allows the participants to imagine, enact, and reflect upon human experiences, real or imagined” (p.24). Also, creative drama is a technique that is used to make learners realize their socially and individually difficulties and overcome these issues.

The creative drama aims to guide students to have self-accomplishment in the language learning process with the help of some theatrical techniques and games. Despite using theatrical techniques, it is underlined that creative drama focuses on students' academic achievement rather than their performance during the activities. It can simply be said that creative drama is a technique that is used to improve students' academic and social skills in the learning environment. Besides, in detail, creative drama is a tool used for academic purposes in the education area with some theatrical games that are led by a teacher or creative drama leaders to create awareness for learners who are in the period of learning and self-identification. It is used by teachers or leaders to raise students' curiosity, interest and awareness and creativity for academic subjects and success.

2.1.1. Educational Drama

Educational drama is a social and universal concept and a drama technique that is used in the education of students in every subject. According to Kratochvil (2006), educational drama refers to informal classroom activities that are participant and process-centred, as opposed to theatre, which is audience and product-centred. The first goal in educational drama is not playing games for students. Educational drama is for educational purposes and is a technique directed by the teacher. It can be understood that educational drama makes learning easier and permanent and the learners interact more during the lesson. Although educational drama contains techniques of theatre, it is an educational-based tool and does not require an audience for students' performance. It helps students adapt to the understanding of subjects by being mentally and physically active to explore others' ideas and feelings. The key point of educational drama is being very useful for students to change their attitudes and broaden their viewpoint through these real-life based experiences. As it is a group activity, students should be allowed to work with everyone in the classroom so that they will be able to create trust in each other so eventually their cooperative skills will be improved. In language learning, with educational drama students go beyond reading the dialogues on the book, they experience and internalize those dialogues, convey real messages with real feelings and thoughts.

The other important part of the educational drama is to develop students' oral communication skills while learning the structure of the language and language itself. Rather than having theoretical lessons, educational drama offers to have practical learning process for both students and teachers in the learning environment. Another point to keep in mind in educational drama is the teachers. The teachers should also be taking part in the drama

activities with their learners to encourage and communicate with all of them. Seeing their teachers participating and performing will make students relieved and eager to interact. Instead of leaving the learners with tough and confusing subjects in a dull and exhausting classroom having educational drama activities will become common in the curriculum and give teachers a chance to teach individuals who have positive self-criticism.

The benefits of educational drama can be listed below:

- having a healthy relationship with others,
- learning to listen effectively,
- learning to understand others' views
- learning to cope with others
- gaining self-esteem and self-respect,
- earning the ability of self-expression and self-discipline,
- having the skill of searching and criticising new knowledge,
- ensuring critical thinking skills,
- activate the learners' problem-solving skills,
- monitoring the learners to find alternative ways of getting information,
- improving the communication and oral skills of the students (MEB, 2014).

As it can be listed more and more, educational drama should always take an important place both in the curriculum and in the classroom to give learners permanent success in their lives.

2.2.Creative Drama in Education

Since the importance of the connection between the language and culture in foreign language teaching is not well comprehended by the teachers, they see the foreign language as just as rules of vocabulary and grammar, teaching activities are carried out in this direction (Güllü, 2009). However, every language is a kind of a living creature that has its own culture and world, and creative drama uses the opportunity of having the language and the culture in the class as an integrated and effective way of teaching. Creative drama is a technique that has been used in education programs to raise learners' positive behaviours. It contributes to creative thinking and learning by doing the ability of individuals to be more productive during the learning process. It is usually used in the classrooms to develop all skills of learners. Creative drama is a different field of art with its own components and elements. It is also a method that intertwines with the features of theatre to be used beneficially and effectively in education programs.

In one aspect, using creative drama as a method in education is related to whether improvisation and role-playing are used (Adıgüzel, 2006).

- 1) **Preparation-Warming Studies:** Warming up is done to make someone feel closer to something, to get used to it, to adopt it, to be indifferent, and to exercise it. The main purpose of this phase is to prepare the next stage as well as to create a group dynamic. Thus, with the help of this stage of creative drama, the teacher observes students' needs and wants by acting a little warm-up activity. It is an important procedure to see the interaction and communication among the group members. To create a group and have efficient drama activities, drama teachers must internalize the importance of this stage. At this stage, it is aimed that the students communicate and get to know each other. The teacher should manage this process so that the other stages will be sufficient and easy for students.
- 2) **Animation:** Animation, which means getting it to an active state, putting it into action, keeping it alive by showing a past event or situation, or playing it into someone's clothing, personality and playing it; is the stage in which a subject is shaped, emerged, determined, formatted and all formation studies are done. Students become more active at this stage and teachers have a chance to observe students taking roles and relieving the stress. The students mostly learn by having fun and internalize what is given to them as animation or role-play activity. Students become productive by using their imagination with the animation activities. This stage of creative drama is vital for students to express themselves in the target language effectively. In this part of creative drama students become more productive by using their imaginations with the role-play activities and this part should not be skipped.
- 3) **Revision- Discussion:** This is the stage in which the outcomes and the importance of the drama activities are discussed and evaluated. "In general, discussions on educational achievements or emerging formations are held at this stage" (Adıgüzel, 2006, p.26). This part can be arranged during or after the students' performance. Self-evaluations and criticisms play an important role here. The drama leader should consider that the critics need to be addressed to students' roles or characters in the activity rather than the students themselves. The drama teacher should also give feedback about students' oral skills such as accuracy and fluency during the performance. Besides, students can give feedback to other participants and evaluate themselves after the play.

These parts of the creative drama are extremely helpful to develop students' ability to be more open to criticism and to put themselves imaginatively in others' places. Hence, the students will be in a safe and natural atmosphere to act out and personalize the situations. A natural learning environment where the students learn by living, doing, producing cannot be gained with the teachers who directly teach.

2.2.1. The Importance of Creative Drama

As stated by Shakespeare,

All the world's a stage,

And all the men and women merely players:

They have their exits and their entrances;

And one man in his time plays many parts,

His acts being seven ages. (As You Like It, Act II, Scene VII, 139- 143.)

As drama is a strong communication tool, it stands in the middle of the existence. (Üstündağ, 1997). ‘‘Drama has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual’’ (Boudreault, 2010, para.3). It is widely known that learning a foreign language is a journey that takes time and effort. In this life-changing journey, most often learning or teaching the structure of a foreign language comes first. At this point in a dull teaching environment meaning tags after the structure. In order to demolish the side effect of traditional language learning or teaching, creative drama can be advantageous to bring emotion and fun to boring, ordinary and structure-based language learning atmosphere. Creative drama is a tool to practise language skills by doing and experiencing, has a great impact on language learning. Using creative drama activities in the classroom gives individuals an opportunity to express themselves in the target language easily and clearly. At this stage, creative drama is an essential and helpful tool to have in the classroom to improve the learners' vocabulary skills to use as expressing themselves.

Creative drama enables improving the language skills and contributes to the development of teachers as well. There are some important features of creative drama that helps the development of creativity, imagination and decision-making power. It also increases the ability to communicate positively with individuals and self-confidence. As they have impressive communication skills by practising with creative drama, the students will also have a well observation skills to watch and learn in the classroom, comprehend the real-life conversations and others' reactions. It boosts the social awareness of the learners, and creative drama gives every individual opportunity to explore different backgrounds, cultures

and others' inner worlds. As individuals create those bridges with others, they create empathy to broaden, enlighten the ability to put themselves in others' shoes and gain different emotions, reasons and views.

Moreover, creative drama provides experience about different situations and events to experience, understand yourself and others by having a different point of view to respect people with different characteristics. Thus, people have values and positive attitudes towards different beliefs, morals and ideas. Having self-dependence and problem-solving skills are other important features of creative drama. As creative drama contributes to language learning, it improves to express individuals' feelings and thoughts verbally and physically. Increasing these skills provides self-control ability and the ability to be ready for other situations in life (MEB, 2004). Since the learners take part in creative drama activities intellectually and physically as a whole person, they become more sensitive and open to outer world situations. In order to handle the situations of the external world, the learners know full well working cooperatively. With the aim of gaining this ability, the learners should develop the imagination to find several ways to deal with real-life problems. The individuals realize undetectable relation between language and communication.

Besides, by doing that, individuals will have the ability to personalize the language in every aspect. As they get used to using language in real-life communication, the students will also realize the importance of using some communication items such as facial expressions and body movements, words, errors and silence while having a conversation and conveying the messages. According to Altaş (2021), to gain insights into how users of target language react to an issue by using their gestures, mimics and facial expressions or to understand how and why they benefit from subtle language through the use of figures of speech or rhetoric to express their latent feelings, drama is a fruitful method that gives birth to understanding how language is used by the members of the target community. They also notice the importance of practising the language in a meaningful context, having healthy communication and how it affects others at the end of the creative drama sessions.

2.2.2. Concepts in Creative Drama

In order to understand the goals of creative drama and apply it more effectively in educational environments, it is necessary to emphasize some basic concepts of creative drama. More specifically, to comprehend and using role plays and improvisations are important methods in teaching. They develop creativity, thinking and speaking skills and let students practice the language. These concepts do not only improve students' speaking skills

and creativity, but they also improve problem-solving and communication skills, the confidence of the students and give them opportunities to put themselves in others' shoes to see and understand the outer world clearly. These concepts can be seen below.

- 1) **Creativity:** In general, creativity is the ability to establish relationships that have not been established before, thus it is the state of creating new experiences, new thoughts and new products in a new mindset. It is also imagination that gives people original thought and ideas about the concepts in life. It is the art of the way people see life. Having creativity in the education atmosphere will surely remove the borders for learning effectively and freely, make students independent and give students high self-esteem. Creativity is another way for individuals to think outside of the box, criticize, analyse and clarify the things in their inner journey. Today's most significant skill can be certainly creativity and it is an extraordinary thinking power that may be used to develop and discover unusual things. Since the educators refer to the learners as creators, it can be mentioned that there is a creator in every person. Some individuals have the ability to figure out how to use creativity yet some of them need support to find this hidden blessing. Consequently, to prepare students for beyond, the teachers should start how to be creative simply by giving them the time, space and flexibility they need in the education climate.
- 2) **Dramatic Game:** "It is a game played in a free environment where children imitate all the characters and movements that they discover in their environment" (Adıgüzel, 2006, p.19). The duration of the game depends on the imitation time. Dramatic games could be used in warm-up stages as ice breakers. By giving dramatic games based on imitation students will be able to be ready for other activities physically and emotionally. These games are more simple, social and communicative. As dramatic games can be used for warm up activities, they can be also used for ending a lesson. A teacher can go over the details or summarize the lesson with the help of dramatic games to make it memorable. In contrary to role plays, dramatic games are shorter and become enjoyable for young learners. To foster the creative thinking and communication skills of the learners, dramatic games will be supportive and remarkable when the games are strengthened with costumes or preparations.
- 3) **Dramatization:** It is an act like similar to drama. It is also a visualization of interior dramas with the role-playing method. The learners dramatize the written text to get a deeper insight to the lesson and internalize the situations so that they can build a bridge between their inner world and the external world. Teachers can take part in

dramatization activities or can be supportive. Meanwhile, in order not to have chaos in the classroom, teachers should always have eyes on their eyes on the learners and monitor them during the activities as following the curriculum. Students who physically do not take part in dramatization activities participate emotionally. Dramatization gives chance students to learn through activities because the students involve physically and mentally in the process of learning.

- 4) **Role-Playing:** It is not the same portrayal of characters in a movie or theatre play. It is getting prepared for the later stages of life which have not been lived yet by taking roles. In other words, role play activities stimulate real-life scenarios and give a meaningful language learning process. According to O'Shea and Egan (1987) 'role-playing is another means of self-revelation that involves students physically and verbally to interpret another's ideas'' (p.53). With that being said, learners reveal their own reality and characteristics. In role-playing activities, it is important to identify the learning objectives, decide on the context and the roles of the students. Teachers should have a well-designed lesson plan that addresses the outcomes of the lesson. Moreover, giving students the necessary information and enough time to prepare will enable the students to take part in the activities and contribute during the lesson. It is also essential to organize the role-play activity with plenty of time. However, it should be considered that some learners may have a lack of social skills and unwillingness to participate. These students may participate as observers and share their ideas at the end of the activities, but they should not be forced to participate in the role-playing activities. Teachers also should consider the guidelines that are restricting. Role-play activities should be open-ended and students feel free and comfortable to apply their knowledge to their roles. To overcome the challenges, it is necessary to have a caring and safe atmosphere during the role-play activities. It is believed that role-plays are masks for every student to come out and speak easily in front of other people. These activities boost students' communication skills for using language creatively and fluently. Dağtaş (2021), explains that 'with the help of this drama technique, learners actively use the language which makes them gain various abilities such as problem-solving, creativity, and group work skills'' (p.89). Role-play increases motivation as it urges the body and mental functions of learners. The more students get involved in the activities in the classroom the more they feel motivated to use the language meaningfully. Since it erases boredom and ordinariness out of the classroom, individuals feel relaxed and the atmosphere in the

class become less formal. When role-play activities are chosen wisely, they meet students' needs, interests and wants to raise successful individuals in life.

- 5) Improvisation:** Improvisation, which generally includes a certain preparation process, is consisted of role-plays and games by utilizing large groups of dynamics. Contrary to role-playing, improvisations are used by giving situations or roles and asked learners to communicate and react. Hence, ‘‘ they are asked to extend, expand, to extrapolate from the basic storyline, to develop a scene or series of scenes themselves’’ (Stewig, 2009, p.193). It is a fact that improvisation activities encourage learners to communicate, gain confidence and be creative with the language. It is also important to have a free and safe atmosphere during the improvisation activities. It is worthy to start improvisation with simple, familiar situations to draw students' attention. Students are given common situations, dialogues or scripts to recall the vocabulary during the language learning process. Moreover, as they practice the structure, they also improve their listening skill as they should follow what is told in the class. Since they get into the skin of the characters they can be seen and heard easily while experiencing other views and ideas and collaborating better together. The learners start to gain the ability to think outside of the box and become less judgemental even beyond the classroom. In addition to that, since they meet new situations and gain experiences, they at the same time, discover to learn the language. In other words, they begin to discover the language itself.
- 6) Mime:** It is described as a way of expressing an idea, a situation or a feeling in a nonverbal way. It's performing actions without using words (Uzer, 2008). The performances use their gestures and body language to demonstrate events more than they usually do. It can also be said that people show emotions mostly with facial expressions when they communicate with others verbally. Thus, mime is an important way to convey messages effectively, and it is also a significant part of communication without using words. Due to the body movements and facial expressions, young learners volunteer in mime activities since it requires movements, and it may be easy to explain some vocabulary items to explain for young learners. On the other hand, if adults are encouraged enough to participate in mime activities, they will be able to break the chains and enjoy the lesson process without feeling embarrassed. With the help of mime activities, students do not feel shy because they are not forced to talk in the target language in front of the class since it can be

performed individually or in groups. This technique might be beneficial and helpful for introvert students to feel safe and ready to participate. Mime can also be used for ice breaker activity or in warm-up stages of the lessons. Besides, mime activities can be used at the end of the lesson to practice and go over what has been learnt in the classroom.

- 7) **Simulation:** In simulation activities, students mostly take parts in roles to solve problems or have responsibilities or duties to complete in the given context. Dağtaş also explains ‘‘simulation is a drama technique that allows learners to take part in realistic communicative environments where they try to bring solutions to problems’’ (p.90). They practice communication and problem-solving skills to express their thought and emotions properly. The language which is used in these simulation activities is related to the context or the scene itself. Language structures are set for specific situations so that the students will be able to recognize and use those structures in a familiar atmosphere in their daily life. To visualize this, a group of students acts a scene where they go to a hospital and talk to a doctor. The conversation and the language are based on this scene.
- 8) **Script:** In script activities, students read and practice the context which is written in groups or individually. After practising it several times students memorize and perform it. Script activities can be seen as dialogues in the textbooks. These activities can be useful for learners to build confidence and discipline since it is based on the writings. As learners take part in the activities, they will eventually feel successful and confident enough to be more fluent and accurate.
- 9) **Communication:** It is the way of exchanging information by putting sounds or signs together. Communication is a process in which attendees produce information symbols and communicate to each other and try to understand and interpret these messages (Fenli, 2010). As it is a vital part of drama activities, having good communication skills will surely be key for an enjoyable yet educational ambience. Since it is significant to share emotions and ideas and to get experiences from the activities, having good communication ability is life-changing support for the learners. Giving this skill to students enables them to connect with others dignifiedly. Some learners may have it naturally yet to improve, some should discover and meet this skill and develop it in the progress of time. Without efficacious communication, students may fail to success. As they earn the skill as days pass they will be able to

create a better version of themselves to show both inside and outside the classroom.

While they gain this skill students will be:

- clear to convey the message
- confident
- active learner
- decent observer

to occur and be a part of thriving stages of the activities and real-life situations.

- 10) Place:** The place where the creative drama activities will be done is as important as the activities. Having a proper environment will be supportive for students to focus on the work. The place will be heated and lightened enough to make students eager for the activity. The place should not be too big or too small to be distracted.
- 11) Storytelling:** Since stories are one of the oldest ways of sharing emotions, ideas and messages in history when they are used in the classroom to teach a foreign language it becomes one of the most effective tools to convey the information. Storytelling can be described as the art of telling stories with the help of body movements, gestures and words. When it comes to using it in the classroom it becomes a vital instrument for learners to share their feelings and ideas, face and solve daily struggles, learn different cultures, beliefs and values both in the class and out of the class. While having storytelling activities with the chosen material, the students personalize the story and benefit from others' inner worlds. In other words, storytelling is a way of presenting the story by using the target language rather than a reading one.
- 12) Puppetry:** Even though puppets are widely known as toys for children, they can play an important role in teaching a foreign language. With the help of puppetry in the learning process, individuals hide behind them to reveal their inner self and overcome the problem of expressing themselves in front of others. Also, the students feel relaxed and comfortable in the classroom as they practice the language. It is a pace changing tool for a dull teaching environment. Teachers' dominance can be demolished from the class because it gives a chance to have an informal and relaxing atmosphere for learners to have student-student interaction. It is also an encouraging and motivating tool to use since it is valuable to practice the language. To have different materials and activities with puppets, it creates an effective setting, makes the learning journey interesting and entertaining for the students.

2.2.3. Goals of Creative Drama

Today's understanding of education aims not only to gain critical thinking skills but also to develop students' cognitive skills and internalize what they learn. Creative drama activities provide enjoyable language practice and students will have the ability to discover the real world through these activities in their language learning process. Creative drama fosters students' imagination, brainpower and develops their skills to use them throughout their lives. Since it is a productive and revealing activity, it can be considered as one of the most effective ways of language learning tools. The intended learning outcomes will be highlighted, clear and realistic when creative drama activities are used in the class. Specifically, teaching learners with creative drama is a key to raise open-minded, successful and fair individuals. As it is a vital teaching tool, it also helps raise learners who have emphatic thinking skills, the ability to be open to criticism and have objective perspectives for the incidents in their lives. Besides teaching effectively, creative drama is a friendly tool for educating individuals to respect differences, environment to keep up with the new world and different points of view.

Furthermore, students want to learn and produce while having fun in the classroom so creative drama allows them to have experiences with language and enjoy the process. Mostly, in teaching English, teachers focus on using books and some activities which are less communicative in the classroom. Although the books are good for highlighting the structure of the language, they are not enough for students to practice and express themselves. However, creative drama activities guide students to make a discovery to gain different and individual perspectives and understand the importance of differences and backgrounds that others may have. Since it raises social awareness creative drama also promotes empathy and understanding of values, beliefs, morals and attitudes in the community. The learners encounter the problems in a safe place and find solutions to solve those real- life conflicts in the classroom. Through these instruments of creative drama students will be able to increase emotional intelligence and nurtures their friendship to take parts in the activities and communicate and therefore creative drama assists concentration.

When learners are given a chance or an opportunity to decide on saying and expressing things freely, they immediately go beyond the ordinary and remove the inner barriers for learning. Based on this context, Üstündağ (1998) listed the goals of creative drama as follows:

- creating creativeness and artistic improvement,
- to earn critical thinking ability,

- to gain social progression and work manner,
- building up self-esteem and decision-making skills,
- to ensure language and communication abilities by enriching vocabulary,
- developing imagination power, feelings and thoughts,
- developing the ability to understand and feel others,
- to gain experience in different events, cases and situations,
- enabling the development of moral and moral values,
- problem-solving and examining the problems encountered with a new perspective,
- informing the individual about the behaviours gained, changed or corrected,
- demonstrate how to deal with disliked situations, events or facts,
- to provide a more concrete view of the world in which it is lived,
- embody abstract concepts or experiences,
- to provide tolerance to the differences between individuals (Üstündağ, 1998).

Considering all of these, creative drama is used to break the monotony in the teaching environment, explore themselves, practice the language in a real-life context and raise motivated, creative and successful individuals. Additionally, with the help of these goals, the use of creative drama in education programs is effective in raising individuals who are productive and self-confident to find a place and fit in society.

2.2.4. Traits Attributed to Teachers Using Creative Drama

It is known that creative drama teachers should give free atmosphere to individuals to and act in a freeway. It is expected from a creative drama teacher to use her voice, facial expressions and body language correctly and effectively. To have a grasp of the learners' feelings and thoughts is a key point of knowing the participants well. Thus, the teachers should be able to have good communication skills and relationships with the learners to gain their trust. As a teacher having a creative drama ability is necessary to make activities and other topics effective, efficient and entertaining in other words it can be stated that creative drama teachers should be creative. Besides, the teacher can be considered as a brain in the classroom. The teacher finds and adopts materials, observes and analyses the students and the activities and evaluates what has been brought up by the learners. For that reason alone, the teachers need to have a strong educational background of education to establish a bond with the students in order to be aware of their emotional necessity and emotional values. Hence, teachers should be well educated to create a bridge among the different disciplines.

Teachers need to be well educated not only in the other disciplines but also in psychology and drama education. The teacher should know the developmental characteristics of her students well and meet their needs in a logical way. Creative drama teachers should be positive, honest and good observers for learners who can have problems with others in the group and prevent any negativity during the activities in the classroom. Some learners desire to dominate the activities during the lesson the teacher should also be balancing the energy of the class. The drama leaders must accept the students as they are and let them to express themselves freely and fearlessly. Especially for the young learners who meet creative drama and learn a language in their classes, Cameron (2003) states that “ if children are to be kept attentive and mentally active, the teacher must be alert and adaptive to their responses to tasks, adjusting activities and exploiting language learning opportunities that arise on the spot” (p.111).

Furthermore, it is significant for teachers to perform in front of the whole class so the teacher can motivate the learners to participate but the teacher should pull herself away from the activity slowly and leave it to the students completely. According to Yıldırım (2021) “during drama activities, teachers should be facilitators who guide and support students rather than being an authority, which also contributes to creating a learner-centered classroom atmosphere” (p.39). Seeing the teacher performing in the classroom without hesitation encourages the learners to loosen up and get in the mood for learning. Yıldırım (2021) also states that “ teachers should choose appropriate drama activities and plan their lessons effectively considering several things such as the aim of the activity, the pace of the lesson, age, characteristics and abilities of the students, or classroom size” (p.40). The teachers can also bring different kinds of beneficial materials to be used during the activities to move the students’ senses and feelings in the classroom. By doing that, students will be more eager and focused to learn. Having qualified teachers in the classroom to teach the learners with drama activities could be a vital milestone in a learner’s life.

Based on this context teachers need to:

- be well-educated and have a strong background
- be open to communication with the learners
- be creative to give authentic scenarios
- have good observation skill
- be an analyser

- perform in the class with the learners
- monitor the activities when needed
- support and motivate the learners to make them active
- be honest and friendly for the learners
- bring authentic materials related to the content of the drama activities

Considering all these details, as the teachers become more flexible about using drama in the teaching process and gaining these features, they will be able to have a bond with the learners to personalize what the learners are actually doing in the classroom in the learners' learning process.

2.2.5. Problems that Teachers May Face

Difficulties that are experienced in foreign language teaching, crowded classrooms, unequal physical environments of the schools, lack of qualified teachers, attitudes towards, foreign language education policy and having difficulties in material selecting can be some of the problems that teachers may face during the education process. Also, having insecurities about drama activities and believing that it will turn out as a chaotic practice is one of the most major problems. Teachers who think that will lose control of the class and who teach with traditional methods avoid using creative drama activities. Teachers should plan drama activities well and use them in the classroom. Teachers do not use creative drama because of being unfamiliar with it but the aim is here to achieve meaningful and permanent learning. The lack of effective and sufficient materials to use during the activities steers teachers away from using creative drama, however, the most important point here is that creative drama is rested upon the imagination of the participators rather than the material itself. Teachers occasionally do not realize the fact that everything humans experience in real life can be beneficial topics for creative drama activities thus they complain about not being able to find effective drama activities. According to Köylüoğlu (2010), ‘‘ The success of creative drama as an educational tool and its continued inclusion as an art form in schools is dependent upon teachers’ ability to identify, articulate, and ultimately assess what children are learning when they are engaging in dramatic activity’’ (p. 88).

Additionally, teachers from time to time worry and make a complaint about the size of the classroom yet to end this grouping the learners will prevent the possible chaos from breaking out. Teachers, who are not well aware of their students, ignore their needs or bring ineffectual materials to make learners reluctant to the activities so the teacher’s role is

important here to change this reluctance into improving and motivating mood and avoid unwillingness. To avoid these potential problems, teachers should know what they will be facing and dealing with and have a deeper look at the problems.

These potential problems are summarized as follows:

- wrong timing of activities,
- unclear instructions,
- some dominant learners,
- wrong size of the classroom,
- demotivated students,
- use of higher or lower-level language,
- lack of materials,
- fear of losing control of the class,
- irrelevant materials for the drama topics,
- lack of drama background,
- not being well educated,
- having anxious learners to take parts,
- being accustomed to using a textbook,
- wrong foreign language policy,
- limited facilities in state schools.

To be able to see and face these problems will surely make the teachers' work easier in the classroom only if the teachers are genuinely willing to use drama and create an appropriate atmosphere for both students and themselves. Beyond the shadow of a doubt, teachers do not have the ability to clear these problems up without being supported. When some conditions are provided by the school administration with the help of the teachers, there will be an appropriate environment for drama activities.

2.2.6. Students Experiencing Creative Drama

“Creative drama provides a rich learning environment by activating the cognitive, affective and psychomotor areas of the participants simultaneously” (Akbulut, 2019, p.12). Since it is a learner-centered teaching activity, students should be informed and ready for creative drama activities beforehand so that they can perform and be involved in the activities physically and mentally as a whole person in the learning process. To activate students' schemata their wants, needs and interests should be implemented in the creative drama

activities. Even if all the learners do not take part in the activities, they will watch, observe, and comment on the activities so both sides of the classroom will participate. A positive classroom environment will always encourage students and boost their motivation to feel secure and cooperate with others in the activities. The individuals should also keep the classroom rules in their minds to respect others to avoid negativity. As they become active, feel secure and appreciated, the students will become more eager and open to communicate and have effective social skills. Introvert students will become calm and open, extroverts will be able to wait and take turns at the end of the creative drama activities. In other words, the individuals will have the skill of balancing their personality traits with those activities. To achieve the goals of creative drama activities, students' level of language is also significant and should be appropriate for carrying out a play in the classroom. The pupils who have a higher level of language are most likely the ones who can have more communication during the lesson. To balance this, the individuals follow and listen to the others carefully. Hence, as it is important to have a qualified teacher in the class, having ambitious students take part in the activities is also a vital part of successful drama activities. "Although the differences between individuals may seem negative at first, it is a positive factor that enriches drama studies" (Aksu, 2019, p.35). To have an effective language learning process with the help of drama the students should:

- use their imagination,
- be respectful in the class,
- be creative to build up a character,
- be calm and relax to get into a role,
- have good communication skills with others,
- be ambitious to take parts in the activities,
- be an observer,
- be active by participating or commenting on the plays,
- use their body movements and gestures,
- be a good listener to follow the flow of the course.

Keeping these features in mind, students may take roles, get into characters' skin to experience, and learn the outcome of the lesson at the end of the drama activities. By taking turns and listening to the partners cautiously and remembering all the rules of the class, there will be a successful, peaceful, and enjoyable drama atmosphere in the classroom.

2.3. Foreign Language

In this demanding and growing world, most people at least know a language to express themselves, be understood by others and communicate. Yet, language is not just a speech, it is a personalization ability to produce every single knowledge of the language. The importance of the language has been changing day by day with the emphasized focus on the need for obtaining and sharing information globally. To achieve that point people simply communicate and share ideas, thoughts and feelings however being able to do it with only a language does not seem effective hence, here in the importance of knowing another language arises. Humans learn a foreign language for various reasons. They may simply be interested in different cultures, backgrounds, and languages or to have a better career. Thus, it can be pointed that wherever people are there is at least a foreign language. A foreign language is a language that is not spoken in a certain area but comes from another country to communicate. Today in Turkey, knowing and being able to use a foreign language in an effective way is being sufficient. Thus, in the schools of Turkey especially in the private schools, foreign language lessons are paid huge attention in the curriculum. Starting from this point, the curriculum of the Ministry of Education aimed to teach English at an advanced level. In the state schools, foreign language education starts in the second year of primary school and lasts until higher education yet in private schools teaching English starts earlier. To teach a foreign language it is essential to focus on four basic language skills to achieve a successful learning period for the learners.

2.3.1. The Importance of Learning English as a Foreign Language

Proficiency in English and using it as a second language is not only a choice but also a necessity for the aimed success for humans in the 21st century. The continual growth and globalization of the world are constantly bringing various cultures and societies together to communicate with each other. Today, in numerous fields employers are looking for appliers who can negotiate globally by using English as it is a lingua franca. To prepare learners for the future, teaching English is a vital key in the education process. There are surely benefits of learning English beyond number yet some of them can be highlighted below.

- gives better memory,
- enhances better communication skills,
- boosts brain capacity and power,
- gives countless opportunities to a better career,

- improves decision-making ability,
- makes mankind open-minded,
- provides a broader set of minds,
- enables humans to experience diverse cultures,
- provides an opportunity to gain perspective,
- boosts self-confidence.

As the list can be extended and with all those limitless benefits, having a strong foreign language policy in the countries will surely increase the success, social and global awareness, and communication of the societies for a better future. In order not to stay away from all these changes and innovations, giving the necessary value to language teaching is one of the most important steps that can be taken for the education policy in a country. According to MEB (2018) ‘‘foreign language education will be held with student-centered approaches using methodologies suitable for students’ cognitive levels’’. To reach this level of success, it is substantial to follow the language teaching techniques and methods, keeping up with the scientific innovations related to the language, focusing on the four basic language skills, using authentic materials in the teaching environment as well as focusing on the creativity, background, needs and wants of the students.

2.3.2. Four Basic Language Skills

The globalisation of the English language and English skills has created a massive focus on English language teaching. It has been tried to find effective language teaching methods throughout history. Many methods have been tried and used in language teaching and they have been replaced with new methods. By leaving the traditional methods and having the new approaches and methods in the class made English teaching more effective, productive, and permanent. With all these innovations, the teachers realize the importance of personalization the knowledge and improving language skills. Designing and utilizing the activities that are based on practising language skills increase the students’ success, creativity and make language learning a comfortable process. Integrating all the skills promote the students’ accuracy and fluency during language development. To master these skills teachers must always keep in mind that the skills work in pairs. Four skills activities enable students to comprehend and produce with the target language. Although these four skills are different, they cannot be inseparable from each other as they work together. However, the four basic skills can be called receptive and productive skills. Listening and

speaking skills are called receptive skills since they receive the information and writing and speaking skills are called productive skills as they are based on the production of what has been received in the language learning.

1) Reading Skill

It is a complicated cognitive procedure which is also decoding the written language to comprehend. Reading skill is a means of language acquisition, communication and sharing information. Since it is an interaction between the reader and a text, the learners should activate their background information about the topic of the text to get the idea of the text. "To get the maximum benefit from their reading, students need to be involved in both extensive and intensive reading" (Harmer, 2007, p.283). The students choose what they read for pleasure generally outside of the classroom and by doing that they practice their extensive reading skills. In the classroom with the encouragement of the teacher, students read a chosen material to understand the text and develop their intensive reading skills. To teach reading skills teachers also play an important role here. Selecting the correct task, motivating students, allowing them to scan, skim and predict the topic of the text provides students successful development of reading skills.

2) Listening Skill

It is the idea of hearing and understanding the message to interact with people. It is key to have a wealthy communication. According to Harmer (2007), "students can improve their listening skills through a combination of extensive and intensive listening materials" (p.303). As the learners listen for pleasure extensive listening happens. It occurs outside of the learning environment when the learners decide what to listen to personally. In other words, while the learners listen to a podcast or any other audio material extensive happens and it gives a dramatic change for listening skills. On the other hand, intensive reading happens in the learning atmosphere with the purpose of studying and hearing English as it is spoken. As the learners are having intensive listening activities, they intend to get information from what they listen to. The teacher's role is also significant here to bring suitable listening materials, boost students' confidence and support them to improve their listening skills.

3) Writing Skill

Writing is to produce ideas and create a readable text which can turn into a productive activity. To develop writing skills Harmer (2007) states some important aspects of it. Although people use electronic writing nowadays, handwriting activities can be beneficial

to internalize and practise writing skills. While practising, spelling may also be another issue to focus on. According to Harmer (2007), ‘one of the reasons why spelling is difficult for students of English is that the correspondence between the sound of a word and the way it is spelt is not always obvious’ (p.303). To develop writing skills, teachers should make the learners aware of the various spelling, and the students improve their skills with the help of extensive reading. Genre is another key here to improve writing skills as it is an illustration of different kinds of writing. As the teachers bring concrete texts related to the topic students can recognise the format of what they are going to write. Moreover, creative writing can be an imaginative journey for the learners to discover themselves while producing. The learners feel more motivated to create correct and appropriate language as they practice writing skills.

4) Speaking Skill

Balaban (2019) states that speaking is an interactional meaning-making procedure in which information is received, processed, and produced. The learners are expected to speak the foreign language clearly verbally and physically. It is not also producing the sounds, words, structure of the language correctly but also conveying the message effectively by using the proper gestures. The teachers help their learners develop their speaking skills by giving them activities such as some role cards or acting out activities. Preparation and supporting the students is a helping hand for learners. Preparation and practising in pairs could be safer for some reluctant students instead of speaking directly in front of the whole class. Giving learners topics and asking for them to make presentations and sharing their ideas are also fluency and speaking skill-developing activities. Information gap games, television and radio games and discussions are some communication activities to have in the classroom to improve the learners’ speaking skills. The learners are expected to improve their conversational skills while their English develops. As speaking skill is one of the most difficult skills to gain and teach, using creative drama activities will provide students communication environment without being hesitant and the students will have the ability to speak what they think of. Moreover, creative drama activities broaden the world of speaking outside of the classroom thus the learners will have wider language forms than the other speaking activities. Drama activities are vital to have since they bring the outer world and classroom environment together as teaching speaking skills.

Using creative drama in the class and blending it into the classroom atmosphere might boost students’ learning motivation and help practicing these four skills to gain success.

2.3.3. Techniques and Methods in English Language Teaching

The methods and techniques that are used throughout the history of language teaching have been a way that was taken in the process of students. Educators have done various research to find an effective way of teaching in the field of language learning. The research and the developed methods and techniques also shed light on today's language learning. Many methods and techniques have been tried and replaced with new ones over time. At this point, it is crucial for teachers to have a good grasp of the methods and techniques, and to decide which of them will be helpful to use in the classroom. As they are the base of teaching procedures, it is important to keep with the communicative methods and techniques since it is the era of communication. However, there are some traditional techniques that were used in the classrooms which avoided improving the four skills concurrently. Using these methods in the class might not appeal to the students with different learning styles. These traditional methods can be explained as follows;

1) Grammar Translation Method

The grammar-translation method (GTM) has been used constantly by many teachers in the classroom to teach the structure of the language. "At one time it was called the Classical Method since it was first used in the teaching of classical languages, Latin and Greek" (Larsen-Freeman & Anderson, 2013, p.13). It was focused on vocabulary teaching, grammar and translation of the target language. It was hoped that the students can be taught by having them translate the texts from their mother tongue to the target language. Therefore, it mostly allows usage of the native language, and the target language usage is very little. Thus, there is a little amount of oral production and pronunciation practice. The focus is on accuracy and errors are corrected immediately. If a learner answers a question incorrectly, the teacher corrects the answer directly or picks someone else to give the correct answer. Since GTM does not let learners master four language skills, the students produce unnatural and incorrect pronunciation while using the target language. GTM also focused on teaching grammar deductively and since it gives a rare opportunity to learners to practice speaking skills today in the classes teachers avoid using this method.

2) Direct Method

The direct method is simply a reaction to GTM. Since the grammar-translation method was not adequate to prepare learners to communicate with the target language, direct method became popular to use in the classrooms. "Most recently, it was revived as a method when the goal of instruction became learning how to use another language to communicate" (Larsen-Freeman & Anderson, 2013, p.25). Unlike GTM, the direct method does not allow

translating in the classroom. In other words, the direct method does not allow using the mother tongue in the classroom. The meaning of the language is conveyed with visuals in the target language with no usage of the native language. Dissimilar to GTM, the direct method focuses on improving the oral skills and pronunciations of the learners. As it is a reaction to GTM, grammar is taught inductively, and rules are avoided.

3) Audio-lingual Method

Since it has its origins during World War II, audio-lingual method is also called the army method. It is another reaction to GTM but has similarities with direct method. As direct method, audio-lingual method also focuses on improving speaking and listening skills. Yet the main focus here is on the pronunciation and the grammar to produce correct speech situations. According to Demirel (2013), to teach the grammar, this method focuses on making use of repetitive drills. The activities based on dialogues, repetition, and drills are used in this method to practice speaking and listening. As in the direct method, there is no usage of mother tongue in the audio-lingual method. Another focus of this method is to teach speaking and listening skills before teaching writing and reading so the target language is represented orally. Audio-lingual method claims that language is learned better if it is learned with drills since it also claims language learning is habit formation. On the other hand, using drills and repetition activities in the classroom can cause boredom since they are teacher-oriented activities. The learners have little control of their learning procedure, and their mistakes are avoided in this method.

4) Silent Way

This is a teaching method which is based on the idea of learning can be done by students. It is also stated in Silent Way teachers should be silent as much as possible, yet students should play an active role and produce in the target language as much as possible. Silent Way focuses on learners to discover and create during their learning. It is helpful and easier when physical objects are used to give the meaning and support the lesson in the teaching process. Even though it gives an opportunity to students to become autonomous and responsible for their learning process it may be strange and frightening to control, especially with the young learners using this method might be a risky step to have in the class. Although some students happen to enjoy controlling and monitoring the learning process, some students need teacher's scaffold and support during the activities and learners may struggle concentrating. Since teachers are just observer who do not give feedback, learners may feel they are not getting enough feedback and may need more guidance. Yet, as they are in the control, they should be the problem-solver, supporter and teachers which

can lead them having challenges in the class. However, silent way has some extraordinary parts as a teaching method, but it still can be considered as less communicative and less helpful when it comes to students' needs.

5) Suggestopedia

It is a method of teaching a foreign language that focuses on providing learners a relaxing learning atmosphere to make students more receptive, interested to learn the target language. To achieve that the teacher's role is here to eliminate the barriers and increase the student's mental capacity to communicate while learning a foreign language by giving the students positive reinforcement and making language acquisition easier. This method suggests learning can occur in an enjoyable bright and colourful atmosphere that is covered with visuals such as posters (Demirel, 2013). The learners peripheral learning ability will be focused even though the focus is not on the visuals. Suggestopedia aims to increase learners' communicative skills, yet it fails at this point because the focus is mostly on vocabulary. Another reason for that is the teacher is the authority in the class. The teacher leads the class with several activities such as dialogues, repetition, and translation activities. Thus student-students interaction is at its minimum level.

Moreover, suggestopedia might not be appropriate to use in the class with advanced level since the students can feel as if they are treated immature in the colourful class and covered with visuals. Also, in developing countries as Turkey classes consist of 20- 30 students where it can be difficult to apply this method since it claims there should be fewer students to deal with in the class. Besides, some schools may not be supported economically enough to create classes with various materials. Although it seems like a secure and enjoyable method there is less communication than is expected.

With all the traditional parts of these methods, communication was avoided most of the time in the learning environment as the focus was mainly on grammar, vocabulary or translation however with the other methods that are developed after these methods which are explained above, communication among the students became the key point to take into consideration. Identifying students' deficiencies, developing materials, and applying techniques and methods in the line with their needs and wants has become a crucial part of language teaching in a globally growing and developing world.

2.3.4. Creative Drama and Multiple Intelligences in Foreign Language Teaching

As each student has different characteristics, their intelligence, learning styles and learning procedure also differ. The intelligence of humans is extremely complex and all about the ability of their minds. Intelligence has always juxtaposed with academic success in the education environment but in the modern era of the world today there is more than academic success when it is about intelligence. Since every single human being is unique, the intelligence potential that humans carry to the next generations is also unique. However, it is not something that can be carried by genes to the next generations, it is something that develops and emerges with environmental factors. It also turns out as a gift when it is given attention in the learners' education journey. Every student has different talents, needs and different levels of comprehension and personalization since not everyone learns the same subject in the same way. At this point, learners' multiple intelligence capacity works to comprehend what is taught in the learning atmosphere. As the drama has a huge influence on the learning journey of the students it supports students' creativity, problem-solving skills, and personal development both inside and outside of the classroom. With the help of drama activities, students may blend real-life experiences and knowledge and personalize it. Taking all the good aspects of creative drama and the multiple intelligences, when a class activity is designed in the line of students' multiple intelligences and drama activities, the teacher may have an opportunity to develop learners' intellectual capacity. To achieve this a teacher should know the students' strengths and differences and adapt activities dwelling on multiple intelligence theory. Moreover, a teacher must know the theory well and observe the dynamism of the classroom. To make it clear multiple intelligence theory can be explained as a theory by Gardner that states there are multiple types of human intelligence and each of them symbolizes different ways of working. Gardner (1999), explains them as;

- Logical/ mathematical: the ability of using numbers effectively and observing logical reasons.
- Spatial: creating mental and abstract visuals of the outer world, a delicacy for colors, shapes and visual patterns.
- Bodily/ kinesthetic: using body movements along with logic to perform, solve a problem or explain oneself or things.
- Musical: sensitivity to rhythm, understanding pitch, melody and perhaps creating musical pieces.

- Interpersonal: sensing and being aware of other individuals' emotions and acts.
- Intrapersonal: understanding and being aware of oneself.
- Linguistic: using spoken or written language in an original and effective way.
- Naturalistic: connecting with nature and classifying what is observed. (Gardner, 1999, p.143).

Since humans cannot have and develop all these eight intelligences, with the correctly designed activities, teachers can develop and bring the existing intelligence and reveal the potential of the students during their academic life. Allowing students to be themselves and having a say in learning processes and noticing their self-awareness will also make the use of activities designed with multiple intelligence in the classroom effective while teaching a foreign language. It can be useful to recognize the qualities of the multiple intelligence and the students' differences to balance the diversity in the class and achieve a successful classroom atmosphere.

2.3.5. Difficulties of Teaching English as a Foreign Language

Teaching English as a foreign language has always been compelling work where English is not preferred to communicate by the speakers. To demolish this barrier and make it effective, teachers should not only teach the language and the structure but also teach how to gain confidence and use the language communicatively. Although supporting, encouraging and helping students to be successful with the language learning process, there might be some challenges while teaching English in the classroom. In other words, teaching English is a demanding process for both students and teachers when it comes to teaching where English is not the first option of the learners to use. Yet, somehow in developing countries, there might be challenges about the policy of teaching foreign language. The policy might not be based on communicative and developing strategies. To put it differently, the education system might be focused on teaching the structure of the language rather than improving students' communication skills. Also, government support may not be sufficient to take all the steps to renew the teaching strategies. Even though language teaching starts in primary schools in Turkey, it does not meet the achievement that the education policy set. Besides, there could be some difficulties for teachers or students. The teachers are the ones who are responsible for teaching and implementing the language in the learning environment

however if they are not well qualified to teach English it would be a waste of effort, investment and time for learners and teachers.

On the one hand, learners cannot be aware of the importance of learning a foreign language and only focus on the other school subjects. They may not be eager to play an active role in the learning process and ignore language learning. Lack of source, limited support for the teachers, lack of self-confidence and inadequate background of the learners can be other parts of the difficulties of teaching a foreign language. With a lack of sources, teachers will not be able to bring material to the class to practice what has been done which is a great loss in the process of learning. Classroom size can be mentioned as another difficulty of teaching English, the classroom size and the number of students should be well-balanced to have a healthy teaching process. Materials should be prepared accordingly to the learners' level, needs and backgrounds to practice and fulfil the acquisition of the language, with wrong syllabuses teaching period would be purposeless. Overall, there might be countless difficulties happened to be in the classroom during the teaching procedure and it is always fundamental to consider the possible solutions to those possible difficulties.

CHAPTER III

METHODOLOGY

The methodology which was used to test the hypothesis is demonstrated in this chapter of the paper. The chapter is categorized into the following sections: design of the study, participants, data collection, data analysis and limitations.

3.1.Design of the Study

The paper was conducted within the context of teachers who work at a private school located in Çayyolu/ Ankara. The aim of the study is to investigate the attitudes of 1st to 4th grade English teachers towards the use of creative drama. In addition, it was aimed to investigate the relationship between the creative drama usages and teachers' attitudes, their teaching experience and students' ages. The research was collected with the specified scale. For this purpose, quantitative method was used in the research. Quantitative research involves experimental studies, quasi-experimental studies, and correlational or descriptive studies. It also involves explanatory studies to analyze existing issues and have a clear comprehension of limited information. "Quantitative research can be used in response to relational questions of variables within the research" (Williams, 2007, p.66).

"Quantitative research is an approach for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analysed using statistical procedures" (Creswell, 2002, p.32). Additionally, "quantitative research is based on the survey, experimental methods that emphasize quantification in the collection and analysis of data that denotes amounting to something" (Panthee, 2020, p.10). Moreover, Muijs (2004) stated that "quantitative research is good at providing information in breadth from a large number of units" (p.9). Furthermore, "quantitative research is, then, a genre which uses a special language which appears to exhibit some similarity to the ways in which scientists talk about how they investigate the natural order—variables, control, measurement, experiment" (Bryman, 2003, p.12). "Quantitative techniques are particularly strong at studying large

groups of people and making generalizations from the sample being studied to broader groups beyond that sample” (Holton& Burnett, 2005, p.30).

Goertzen points out the six key features of quantitative research below:

- It deals with numbers to assess information.
- Data can be measured and quantified.
- It aims to be objective.
- Findings can be evaluated using statistical analysis.
- It represents complex problems through variables.
- Results can be summarized, compared, or generalized. (Goertzen, 2017, p.12-13).

So generalized data for the paper will be able to reduplicate over time since population, variables can be changed. Besides, the study will be held as a descriptive research model that measures participants' interests, competencies, and attitudes. Descriptive research uses surveys to gather information about people, groups, organizations and so forth. Its purpose is simply to describe the characteristics of the domain. “Descriptive research is essentially a fact-finding procedure with an interpretation of how the facts relate to the problem under investigation” (Espenschade & Rarick,1973, p.271). Also, “descriptive studies are those that describe outcomes, scores, etc. using statistics such as frequencies, percentages, statistics (including the mean, mode, median, midpoint, low, high, range, standard deviation etc.)” (Brown, 2011, p.192). Atmowardoyo (2018) states “descriptive research is defined as a research method used to describe the existing phenomena as accurately as possible” (p.198). As descriptive studies collect information about variables, data will be clarified with a questionnaire. Hence, by using a questionnaire the research problems that are mentioned in the paper will be investigated.

3.2.Participants

The study was carried out in a private school in Ankara, whose main aim is to provide English education. The research consisted of 1st to 4th grade English teachers working in that private educational institution. The sample of the research consisted of 65 English teachers. Attitude towards creative drama scale was applied to the participants. The scales were applied to the same participants at the same time and the study was carried out with the feedbacks that are received from the scales. Due to the closure of schools because of COVID-19 pandemic, there was a decrease in the number of the participants and the researcher had

to collect the questionnaires via e- mail. Participants' answers and personal information would be kept confidential in the paper.

3.3.Data Collection

“Attitude towards Creative Drama Course Scale” (Adıgüzel, 2007) was adapted and applied in the research. It was applied as 5 Likert type scale. The number of items in the scale are 20.

“For the reliability analysis of the scale, the internal consistency coefficient, (the Cronbach Alpha) was calculated for the entire scale. The internal consistency value was 0.94. After the scale was taken its final form, it was re-applied and the internal consistency for the scale was found as .90. Based on findings it was seen that the scale was valid and reliable (Adıgüzel, 2007, p.12)”. The survey was applied in teachers' mother tongue. The items in the questionnaire were scaled as:

- Strongly disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly agree (5)

3.4.Data Analysis

The data analysis was completed by transferring the study data to IBM SPSS Statistics 26 and IBM SPSS Statistics Amos 23 programs. In the evaluation stage of data, frequency distributions for categorical variables and descriptive distributions for categorical variables and descriptive statistics (mean \pm sd) for numerical variables are given.

The construct validity of Attitude Towards Creative Drama Course Scale was adapted and reduced to 20 items to be used as a measurement tool in the research for the study data. For 20 questions, exploratory factor analysis was first applied to the results of 100 samples and then confirmatory factor analysis was applied. As a result of the construct validity, 4 items were removed from the scale and the reliability of the scale which took its final form with 16 items, was examined with the Cronbach Alpha internal consistency

coefficient. In the second stage, Attitude Towards Creative Drama Scale which was confirmed with 16 items, was carried out by 65 teachers and the analyzes were started after the scale was found to be reliable.

Teachers' attitude scores were obtained by taking the sum of 16 items. Thus, Kolmogorov Smirnov normality test ($n > 50$) was applied to the attitude score in order to choose the analysis to be applied. Since the scores met the assumptions of the normality test, parametric tests were applied to compare them. The independent sample T-test was used to determine whether there was a difference in scores between the two independent groups. One-way analysis of Variance (ANOVA) was applied to detect the difference in scores between more than two groups and Tukey test was carried out to see the groups that have differences. The validity and reliability process of the scale is summarized below.

3.4.1. Construct Validity

“Construct validity is used to determine the degree of the measurement tool whether it can accurately and fully measure the feature it aims to measure” (Büyüköztürk et al, 2014, p. 245). In order to examine the construct validity of the scale, factor analysis was used to collect a large number of variables under small groups or structures (Kleine, 2000, p.113). Factor analysis is a general name used mainly for reducing and summarizing data. The general aim of factor analysis is to summarize the relationships among the data in an easily interpretable and understandable way and to regroup the variables. Construct validity can be used to decrease variables into a small set to save time and make interpretations easier.

- **Exploratory Factor Analysis**

Exploratory factor analysis is to show the basic structures or factors underlying a large number of variables. Based on the relationship between variables, a variable or item can be related to a factor and take a load from any factor. In exploratory factor analysis, the data is determined on the basis of factor weights without a specific preliminary expectation or trial. Confirmatory factor analysis, on the other hand, is founded on testing a preliminary expectation that certain variables will weigh heavily on predetermined factors on the basis of a theory. For this reason, the variables to be included in the analysis are selected in line with the hypotheses and it is checked to what extent those variables take place in the desired factors. As it is not known how many factors are expected in EFA, this is tested by specifying the exact number of factors in CFA.

- **Confirmatory Factor Analysis**

Confirmatory factor analysis (CFA) is one of the multivariate statistical processes. CFA performs the function of examining the validity of the structures identified by exploratory factor analysis (EFA) or checking/ validating the previously made scale determination results with new data structures. In confirmatory factor analysis, there is a deductive strategy and also there is a suggestion with which variables the research will factor in. In the statistical process initiated in this framework, it is tried to determine to what extent the variables fit the assumed theoretical structure (Alpar, 2013, p.289). The explanations of the model fit indices reported in the confirmatory analysis results are examined in detail below.

3.4.2. Model Fit Indices

The goodness of fit indices that are used in the research analysis and their usage of them to increase the goodness of the fit model is highlighted below.

- **Model Fit Indices**

The usage of absolute indices shows how sufficiently the lead model fits sample data (McDonald, & Ho, 2002, p.72). It indicates which of the suggested models has the best fit. These indexes are considered as the most basic indications of the fit of the model with the data. This category includes the Chi-square test, RMSEA, GFI, AGFI, RMR and SRMR indices.

- **Chi-square Test (X^2)**

As a well-known measurement tool, the chi-square test is used to fit the whole model. It is also used to evaluate the level of discrepancy between the fit covariance matrices and the sample (Hu, & Bentler, 1999, p.2). The chi-square statistics is also called load fit or lack of fit (Kline, 2005; Mulaik et al, 1989). Although it goes by the name of a fit statistic, some limitations can be faced when using it, firstly, it is based on the assumption of multiple normalities and when there are serious deviations from the normal distribution, even if the model is very determined it gives the result that is rejected (McIntosh, 2006). Second, it is a statistical test of importance and is susceptible to the sample size. Then again, it shows a lack of power in small samples and therefore may not be able to distinguish between a well-fitting and poorly-fitting model. (Kenny, & McCoach, 2003). Due to these limitations, chi-square alternatives have been sought. An example of a statistic which diminishes the effect of sample

size on the model's chi-square is the comparative/ canonical chi-square. Although there is no consensus on the acceptance threshold for this statistic, it is recommended to be between 5 and 2 (Wheaton et al, 1977; Tabachnick, & Fidell, 2007).

- **Root Mean Square Errors of Approximate (RMSEA)**

The second reported fit statistic is called RMSEA. It measures the fit of the model to the universe covariance matrix by examining the unknown but optimally selected parameter estimates. It is seen as one of the most informative indexes since it is susceptible to the number of parameters calculated in the model (Diamantopoulos and Siguaaw, 2000, p.85). RMSEA chooses the model with fewer parameters as it supports tightness. Threshold values of 0.05 and 0.10 were accepted as a good fit. Values bigger than 0.10 shows poor fit. Calculating the close confidence intervals is one of the most consequential advantages of RMSEA. (MacCallum et al, 1996, p.134). It might be possible to distribute the statistical values and it also provides more precise testing of the null hypothesis (bad fit). In a good model fit, the lower RMSEA value must be close to 0 and the upper value must be less than 0.08.

- **Goodness of Fit Statistic (GFS) and Adjusted Goodness of Fit Statistic (AGFS)**

An alternative has been developed to the chi-square test has been developed and it is called the goodness of fit statistics. It calculates the variance ratio over the universe covariance estimation (Tabachnick, & Fidell, 2007, p.457). It expresses how close the model is to the examined variance matrix by looking at the model's variances and covariance (Diamantopoulos, & Siguaaw, 2000). As the sample grows, its value increases and takes values between 0 and 1. If the level of freedom is large compared to the sample size, the GFS borders on decreasing and increasing as the number of parameters or sample size increases (Bollen, 1990; Miles, & Shevlin, 1998). The recommended threshold value is 0.90. As factor loads and simple decrease, 0.95 is more appropriate.

The AGFS is the corrected version of the GFS according to the levels of freedom in saturated models with decreasing fit (Tabachnick, & Fidell, 2007, p.457-458). AGFS is biased to raise the sample size. In that case, the values to be taken on must be between 0 and 1. Compatible models are required to be greater than 0.90. Both indices are not considered sufficient on their own, but they are used from past to present in covariance structure analysis (Chau, & Hu 2001).

- **Root Mean Errors (RMR) and Standardized Root Mean Errors (SRMR) Indices**

The square root differences between observed and estimated covariance are RMR and SRMR. The significance of RMR is evaluated on the scale of each indicator. If the questionnaire has values between 1 and 5 and 1 and 7, then the explanation of the RMR becomes difficult (Kline, 2005). SRMR solves this problem and simplifies the explanation SRMR takes values between 0 and 1. 0.08 is an acceptable value, but it is less than 0.05 in a well-fit model. A value of 0 for SRMR means perfect fit.

3.4.3. Marginal Fit Indices

They also go by the name of comparative or relative fit indices. Marginal Fit Indices are with the base model of chi-square without using chi-square or its crude forms. In these models, the null hypothesis is accepted as having no relationship between all variables (McDonald, & Ho, 2002).

- **Normed Fit Index (NFI) and Non-normed Fit Index (NNFI)**

The model, which was created as a result of theory and whose parameter values are produced, evaluates to what extent the baseline is good when compared to the worst possible model (usually the independence model).

It is delicate to sample size. Since it demonstrates low compliance in the samples less than 200, it is not suggested to be used. (Kline, 2005). NNFI (TLI) which prefers simpler models, corrects this problem. ‘‘Yet, NNFI might enable poor fit in small samples even though other indices fit well’’ (Bentler, 1990, p.239).

- **Comparative Fit Index (CFI)**

CFI is the improved verse of NFI that estimates the sample size well when the sample size is utterly small (Bentler, 1990, p.245). It is based on the decentralized chi-square distribution. CFI takes a value from 0 and to 1. A value which is close to 1 points at a model inconsistency. Values above 0.95 show a good fit of the model, values above 0.90 represent an acceptable fit of the model (Bentler, & Bonnet, 1980).

- **Indexes to be Reported**

It is known that the most reported fit indices in the results of DFA and SEM analysis are CFI, GFI, NFI and NNFI (McDonald, & Ho 2002, p.73). However, there

is no unchanging rule in the selection of indexes to be reported. It should be considered that the index reflects a difference rather than being widely used (Crowley, & Fan 1997). It is assumed that indices reflecting aspects will look at model fit from different aspects and point to a more robust fit.

All threshold values are summarized in the table below.

Table 1.1. Goodness of Fit Values of the Model

	Good Fit	Acceptable Fit
χ^2/sd	≤ 3	4-5
GFI	$\geq 0,90$	(0,89-0,85)
AGFI	$\geq 0,90$	(0,89-0,85)
NFI	$\geq 0,95$	(0,94-0,90)
NNFI (TLI)	$\geq 0,95$	(0,94-0,90)
CFI	$\geq 0,95$	$\geq 0,90$
RMSEA	$\leq 0,05$	(0,06-0,08)
SRMR	$\leq 0,05$	(0,06-0,08)

(Meydan, & Şeşen, 2015; Şimşek, 2007; Kline; 1998; Joreskog, & Sorbom, 1993; Bagozzi, & Yi, 1988; Bollen, & Lennox, 1991)

- **Reliability Analysis**

To evaluate the features and reliability of tests, questionnaires or scales which are used as a measurement, a method called reliability analysis was developed. Thanks to the reliability process, information about relationships between the questions can be gained, also the coefficients that define the reliability of the Likert like scales with total scores can be counted.

- **Internal Consistency**

Cronbach Alpha Coefficient (Method)

When the sum of the variances of the k problems in the scale is divided by the general variances, the alpha coefficient which is a weighted standard change average will be found. The Cronbach Alpha coefficient varies from 0 and to 1. The

alpha method helps in making use of correlations or covariance across the scale (Özdamar, 2002, p.663). This method examines whether the k questions on the scale represent a whole showing a homogeneous structure. It is a weighted standard mean of change and is obtained by dividing the sum of the variances of k in a scale to the general variance. ‘‘Depending on the alpha (α) coefficient the reliability of the scale is as follows:

If $0.00 \leq \alpha \leq 0.40$, the scale is unreliable.

If $0.40 \leq \alpha \leq 0.60$, the reliability of the scale is low.

If $0.60 \leq \alpha \leq 0.80$, the scale is quite reliable.

If $0.80 \leq \alpha \leq 1.00$, the scale is highly reliable’’ (Kalaycı, 2010 p.405).

3.5. Construct Validity of the Attitude Scale towards Creative Drama Course

For all data structures, having factor analysis might not be accurate. Kaiser- Meyer-Olkin coefficient and Barlett sphericity test can be used to analyze the suitability of the factor analysis. The KMO coefficient gives information about whether the data matrix is suitable for factor analysis or whether the data structure is suitable for factor extraction. ‘‘While KMO is expected to be higher than 0.60 for factorability, the Barnett test examines whether there is a relationship between the variables on the basis of partial correlations’’ (Büyüköztürk, 2011, p.126).

The exploratory factor analysis results of the scale are presented in the tables below.

Table 2.1. KMO Value of the Scale and Barlett Sphericity Test Results

Kaiser Meyer Olkin (KMO)		0,856
Bartlett Sphericity Test	Chi- Square	1002,673
	df	136
	p	0,000 ***

*** $p < 0,001$ df=Degrees of Freedom p= P-value

When table 2.1. is examined, the KMO value was discovered as 0.856. While it is acceptable for this value to be greater than 0.50, it is normal for it to be between 0.50 and 0.70, between 0.70 and 0.80 is fine, if it is between 0.80 and 0.90, it is very good and if it is greater than 0.90, it can be interpreted as the excellent sample size (Kaiser, 1974, p. 35).

Thus, it is seen that the results of factor analysis to be applied to the data will be useful and usable.

In the sequel of the Barlett sphericity test, the significant high correlations between the variables and the data can be seen and the data were also found to be suitable to apply factor analysis ($p < 0,001$). The principal Components Method was applied to the scale consisting of 20 items. The scale consisting of 20 items was divided into one dimension as a result of the analysis and the scale was reduced to 17 items by removing 3 items (M2, M8, M15) that did not contribute to the scale. The factor loadings and explanation ratio of the scale items are presented in the tables below.

Table 3.1. Variance Explanation Table of the Scale

	Initial Eigenvalues			Total Factor Loads (Rotated)		
	Total	Explained Variance %	Cumulative %	Total	Explained Variance %	Cumulative %
Factor 1	7,082	41,661	41,661	7,082	41,661	41,661

As table 3.1. is examined, it was given that a single factor explained 41.66% of the total variance. The fact that the rate of explaining the total variance is above 40% is seen as an adequate rate for social sciences.

Table 3.2. Factor Load Values for the Items of the Scale

Items	Statements	Factor Loads
M4	Yaratıcı drama dersi katılımcıların sözlü iletişim becerilerini geliştirir.	0,770
M3	Yaratıcı drama dersi katılımcıların hayal gücünü geliştirir.	0,770
M6	Yaratıcı drama dersi bireyin empatik becerilerini geliştirir.	0,730
M5	Yaratıcı drama dersi kişinin kendine güven duygusunu geliştirir.	0,705
M18	Yaratıcı Drama dersi “biz bilinci” oluşmasını sağlar.	0,701
M11	Yaratıcı drama dersi bireyin kendini tanımasına katkıda bulunur.	0,681
M12	Yaratıcı drama eğlenceli bir derstir.	0,678
M9	Yaratıcı drama dersinin insanlara toplumsal duyarlılık kazandırdığını düşünüyorum.	0,661
M13	Öğretmen adaylarının yaratıcı drama dersi almaları gereklidir.	0,657
M16	Yaratıcı drama dersinin insan ilişkilerini olumlu yönde etkilediğini düşünüyorum.	0,642
M20	Yaratıcı dramanın farklı disiplinlerle ilişkisini önemli bulurum.	0,625
M17	Yaratıcı drama dersinde yapılan canlandırmaların gerekliliğine inanıyorum.	0,618
M19	Yaratıcı Drama başlı başına bir disiplindir.	0,581
M7	Yaratıcı drama dersi bireylerin olaylara çok yönlü bakmasını sağlar.	0,564
M10	Yaratıcı drama dersi bireyin hoşgörülü olmasını sağlar.	0,548
M14	Programlarda, yaratıcı drama dersine bir yarıyıl değil, birkaç yarıyıl verilmelidir.	0,497
M1	Yaratıcı drama dersinden hoşlanmam.	0,440
*M2	Yaratıcı drama dersinin katılımcıların davranışlarında olumlu değişikliklere neden olduğunu sanıyorum.	-
*M8	Yaratıcı drama dersinde insanlar doğaçlama/ canlandırma yapmaktan çekinirler.	-
*M15	Yaratıcı dramaya ayrılan sürenin zaman kaybı olduğunu düşünüyorum.	-

** Items marked in red have been removed from the scale.*

In table 3.2. the factor loading values of the scale items were examined. The factor loads, as it was found, diversify between 0.440 and 0.770. M2, M8, M15 items were to be removed from the scale for not holding a factor load.

3.5.1. Confirmatory Factor Analysis

The measurement model was established to confirm the structure consisting of 17 items and one dimension was examined with primary level CFA. Since the model did not fit enough, studies about model improvement were implemented. Firstly, the items' factor loading was analyzed and an item found to be not contributive to the model was taken off from the scale (M1). In the next stage, the table of modification indices and chi-square reduction values ("M.I." values=Modification Indices) were examined for possible changes to be made in the model. The highest M.I. pointed out by the value is connected when conceptually appropriate (e2<->e3, e4<->e8, e5<->e6, e7<->e8, e8<->e12, e8<->e15, e11<->e12, e16<->e17) model was executed.

The fit index values of the model were also investigated to see if the measurement model was confirmed (Table 4). As a result, the validated measurement model is presented below (Fig. 1). When the measurement model validated in Figure 1 is examined, it can be observed from which items the model is made of, and on the other hand, the standardized regression coefficients, which belong to the paths on the simplex arrow i.e., factor loads. The factor loadings that belong to each item were examined thoroughly (Table 6) and it was seen that the factor loads ranged from 0.460 to 0.753.

Table 5 demonstrates the fit index values of the measurement model. In first place, the chi-square (χ^2) goodness of fit test, which is known as the most generally used fit index, was studied. However, since the chi-square value is extremely sensitive to the sample size, this value simply is not sufficient to evaluate the fit between the model and the data. Hence, other fit values were examined. When the fit index value are investigated, it can noted that the χ^2/sd value fits well, and the GFI, AGFI, NFI, NNFI (TLI), CFI, RMSEA and SRMR values provide an acceptable fit.

Table 3.3. Fit Index Values of the Measurement Model

	Fit Index Values of the Model	Good Fit	Acceptable Fit	Fit
χ^2/sd	2,366	≤ 3	4-5	Good Fit
GFI	0,875	$\geq 0,90$	(0,89-0,85)	Acceptable Fit
AGFI	0,861	$\geq 0,90$	(0,89-0,85)	Acceptable Fit
NFI	0,889	$\geq 0,95$	(0,94-0,90)	Acceptable Fit
NNFI (TLI)	0,891	$\geq 0,95$	(0,94-0,90)	Acceptable Fit
CFI	0,897	$\geq 0,95$	$\geq 0,90$	Acceptable Fit
RMSEA	0,080	$\leq 0,05$	(0,06-0,08)	Acceptable Fit
SRMR	0,071	$\leq 0,05$	(0,06-0,08)	Acceptable Fit

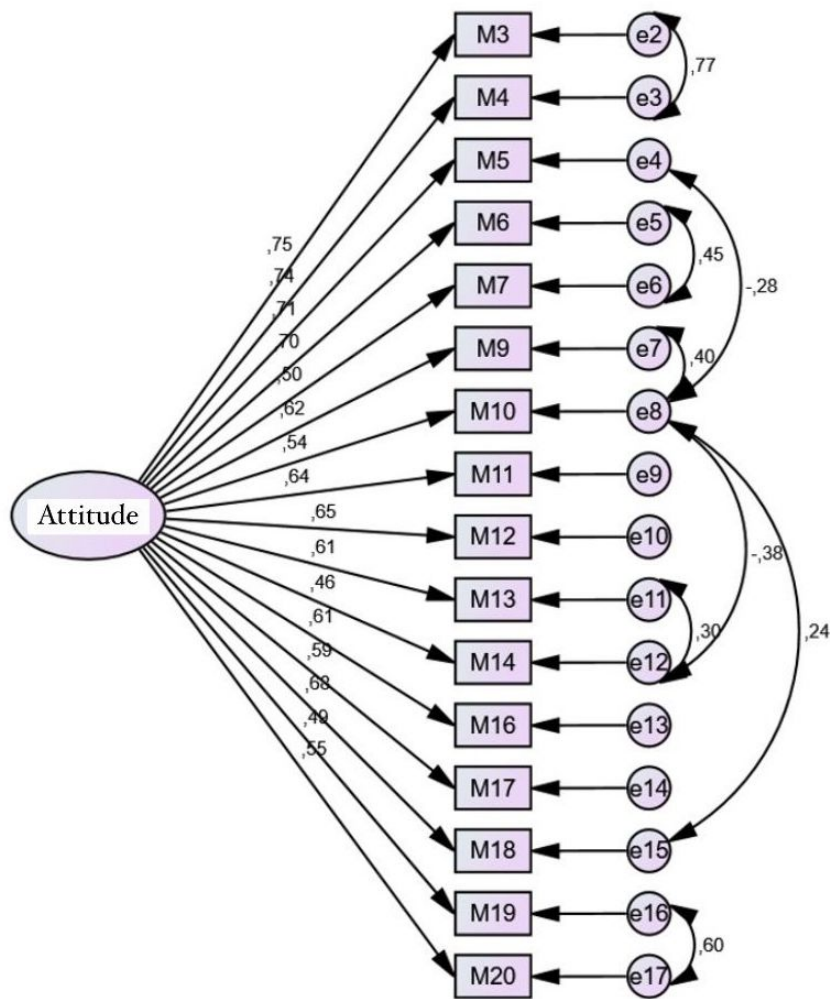


Figure 1.1. Measurement Model of the Scale

Table 3.4. Factor Loads Values for the Items of the Scale

Items	Statements	Factor Loads
M3	Yaratıcı drama dersi katılımcıların hayal gücünü geliştirir.	0,753
M4	Yaratıcı drama dersi katılımcıların sözlü iletişim becerilerini geliştirir.	0,745
M5	Yaratıcı drama dersi kişinin kendine güven duygusunu geliştirir.	0,710
M6	Yaratıcı drama dersi bireyin empatik becerilerini geliştirir.	0,705
M7	Yaratıcı drama dersi bireylerin olaylara çok yönlü bakmasını sağlar.	0,503
M9	Yaratıcı drama dersinin insanlara toplumsal duyarlılık kazandırdığını düşünüyorum.	0,623
M10	Yaratıcı drama dersi bireyin hoşgörülü olmasını sağlar.	0,541
M11	Yaratıcı drama dersi bireyin kendini tanımasına katkıda bulunur.	0,640
M12	Yaratıcı drama eğlenceli bir derstir.	0,652
M13	Öğretmen adaylarının yaratıcı drama dersi almaları gereklidir.	0,605
M14	Programlarda, yaratıcı drama dersine bir yarıyıl değil, birkaç yarıyıl verilmelidir.	0,460
M16	Yaratıcı drama dersinin insan ilişkilerini olumlu yönde etkilediğini düşünüyorum.	0,608
M17	Yaratıcı drama dersinde yapılan canlandırmaların gerekliliğine inanıyorum.	0,588
M18	Yaratıcı Drama dersi “biz bilinci” oluşmasını sağlar.	0,684
M19	Yaratıcı Drama başlı başına bir disiplindir.	0,491
M20	Yaratıcı dramanın farklı disiplinlerle ilişkisini önemli bulurum.	0,546
M1*	Yaratıcı drama dersinden hoşlanmam.	-

** Items marked in red have been removed from the scale.*

3.5.2. Reliability Analysis

The reliability of the Attitude Towards Creative Drama Course, which was finalized as a consequence of confirmatory factor analysis, and the Cronbach Alpha internal consistency were examined (Table 3.5.). According to the reliability analysis, it was found that the scale of 16 items was highly reliable ($\alpha=0,905$).

Table 3.5. Internal Consistency Results of the Scale

	Number of Items	Cronbach Alfa (α)	Reliability Level
Attitude Scale Towards Creative Drama Lesson	16	0,905	Highly Reliable

0.00 < α < 0.40 Scale Is Not Reliable

0.40 < α < 0.60 Low Reliability

0.60 < α < 0.80 Quite Reliable

0.80 α < 1.00 Highly Reliable.

3.6.Limitations of the Study

This study has several limitations that should be considered. The first limitation is that the findings are based on the evaluation of one private schools in Ankara. The participants are the English teachers of the 1st to the 4th graders who work in that particular private school in Ankara. Parents of private school students are mostly focused on their children's speaking skills and the lessons and curriculum are mainly based on the activities which are enhancing the students' speaking ability. Although the parents are taken up with the speaking ability of their children, this well-known private school does not include drama activities in their curriculum as it is expected. Thus, this situation is presented as one of the limitations and it is a gap in the area to be searched more. Also, the pilot study was carried out 100 teachers in the same school however the main study was held with 65 teachers in a private school in Ankara since other private school administrations were not taking kindly to research. Thus, this paper was held only in the school where the researcher works.

The second limitation is that this study will be held in a private school so generalization for public schools might be inadequate. Moreover, the study can be held in other private schools to find out the drama concept in those schools. Finally, the participants will only complete a questionnaire. Due to the COVID-19 pandemic and intense working schedule, teachers were not able to be interviewed. (As further research directions, this study might be done in other private schools in Turkey and also in other countries and cultures to compare the findings.

CHAPTER IV

DISCUSSION

Findings and discussion parts of the paper are demonstrated in this chapter below.

4. Findings

The analysis which belongs to the research data was studied under two headings. In the first stage for the construct validity of the 20- item scale, which was intended to be used as a measurement tool over 100 samples, exploratory and confirmatory factor analysis was applied and the Cronbach Alpha coefficient was used to examine the internal consistency. The scale, which took its final form in the second stage, was applied to 65 teachers and the hypotheses of the study were tested. According to this, in the first place, 65 teachers' class size, professional experience and students' age distributions were given and graphs of the distributions were created. Then, the reliability of the attitude scale applied to 65 teachers was examined with the Cronbach alpha coefficient. The total score of the reliable scale was calculated and descriptive statistics were given and the distribution of the teachers' answers to the scale items was examined in detail. In the last stage, the hypotheses were tested.

4.1. Analysis Results Regarding Attitude Scale Towards Creative Drama Lesson Distribution of Teachers by Class Information

The class size, years of professional experience of the teachers participating in the research (n=65) and the ages of the students are presented with frequency and percentage values in the tables below.

Table 4.1. Distribution by Class Size

	Number of Participants (n=65)	Percentage (%)
Class Size (Mean±SD)	20,72±2,781	
15-19	19	29,2
20-21	22	33,8
22 and above	24	36,9

When table 4.1. is analyzed, it is seen that the class size of 29.2% (n=19) of the teachers is between 15-19, 33.8% (n=22) of them is between 20-21, 36.9% (n=24) is 22 and over. Since the nature of creative drama activities require 3 or 5 participants the number of the students in the class were given as shown in the table above.

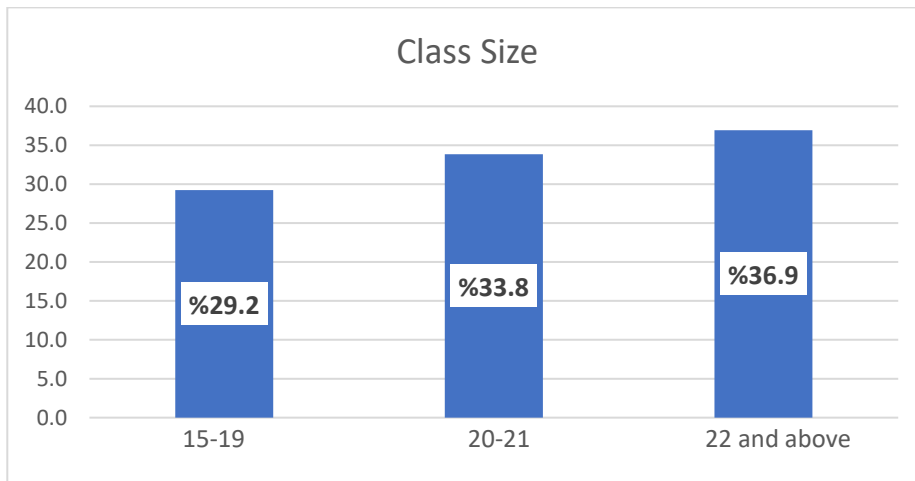


Figure 2.1. Class Size Distribution

Table 4.2. Distribution by Year of Professional Experience

	Number of Participants (n=65)	Percentage (%)
Year of Professional Experience (Mean±SD)	5,55±3,806	
1-3	15	23,1
4-6	24	36,9
7 and above	26	40,0

When table 4.2. is examined, it is seen that 23.1.% (n=15) of teachers' years of professional experience are between 1-3 years, 36.9% (n=24) of them are between 4-6 years, 40.0% of them are 7 years and above.

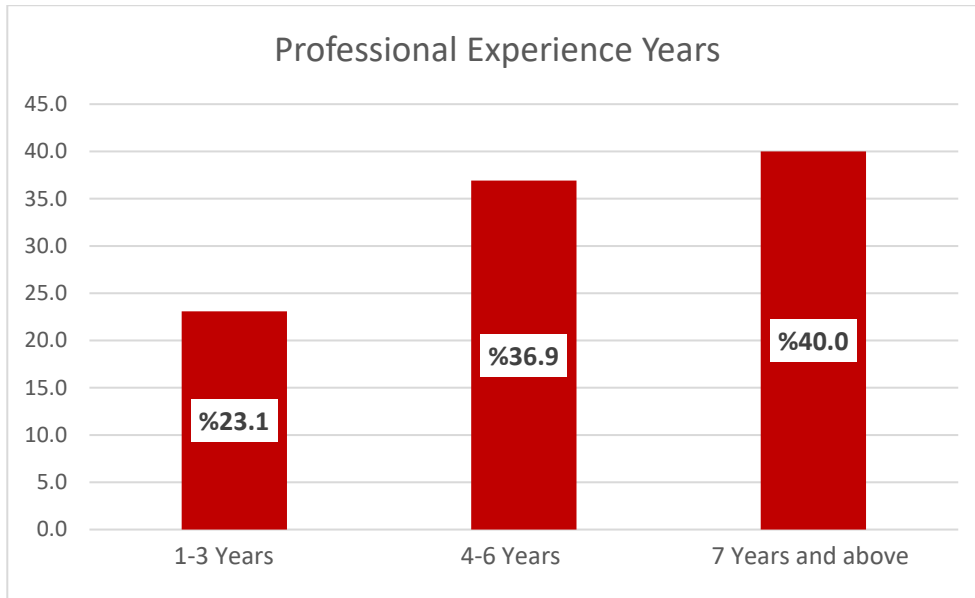


Figure 3.1. Distribution of Professional Experience Years

Table 4.3. Distribution of Students by Age

	Number of Participants (n=65)	Percentage (%)
Age of Students		
6-8	39	60,0
9-11	26	40,0

When Table 4.3. is examined, it is seen that 60.0% (n=10) of the students of the 1st to 4th grade teachers are in the 6-8 age range, while 40.0% (n=26) are in the age range. 9-11 age range. Since the teachers teach either 1st and 2nd or 3rd and 4th graders in the school where the paper was carried out, students' ages were taken into consideration.

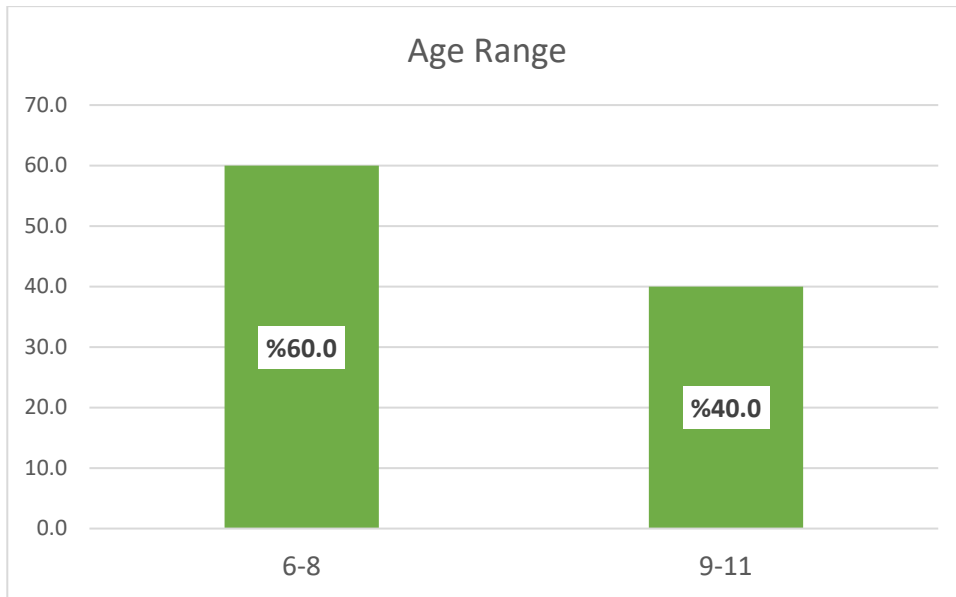


Figure 4.1. Distribution of the Age Range of the Students

4.1.1. Distribution of Scale Items and Descriptive Statistics

The distribution of the teachers' answers and the mean and the standard deviation values of each answer is given in table 4.4. and the descriptive statistics of the teachers' total scores from the scale are presented in table 5.1.

Table 4.4. Distribution and Descriptive Statistics of the Attitude Scale Towards Creative Drama Lesson According to the Items

	Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Mean	SD
	n	%	n	%	n	%	n	%	n	%		
1. Yaratıcı drama dersinden hoşlanmam.	41	63,1	10	15,4	4	6,2	4	6,2	6	9,2	1,83	1,330
2. Yaratıcı drama dersinin katılımcıların davranışlarında olumlu değişikliklere neden olduğunu sanıyorum.	3	4,6	1	1,5	7	10,8	25	38,5	29	44,6	4,17	1,009
3. Yaratıcı drama dersi katılımcıların hayal gücünü geliştirir.	0	0,0	0	0,0	2	3,1	16	24,6	47	72,3	4,69	0,528
4. Yaratıcı drama dersi katılımcıların sözlü iletişim becerilerini geliştirir.	0	0,0	0	0,0	2	3,1	16	24,6	47	72,3	4,69	0,528
5. Yaratıcı drama dersi kişinin kendine güven duygusunu geliştirir.	0	0,0	0	0,0	3	4,6	17	26,2	45	69,2	4,65	0,571
6. Yaratıcı drama dersi bireyin empatik becerilerini geliştirir.	0	0,0	0	0,0	8	12,3	20	30,8	37	56,9	4,45	0,708
7. Yaratıcı drama dersi bireylerin olaylara çok yönlü bakmasını sağlar.	0	0,0	0	0,0	6	9,2	20	30,8	39	60,0	4,51	0,664
8. Yaratıcı drama dersinde insanlar doğaçlama/ canlandırma yapmaktan çekinirler.	5	7,8	7	10,9	34	53,1	14	21,9	4	6,3	3,08	0,948
9. Yaratıcı drama dersinin insanlara toplumsal duyarlılık kazandırdığını düşünüyorum.	1	1,5	2	3,1	11	16,9	31	47,7	20	30,8	4,03	0,865
10. Yaratıcı drama dersi bireyin hoşgörülü olmasını sağlar.	0	0,0	4	6,2	11	16,9	32	49,2	18	27,7	3,98	0,838
11. Yaratıcı drama dersi bireyin kendini tanımasına katkıda bulunur.	0	0,0	1	1,5	5	7,7	32	49,2	27	41,5	4,31	0,683
12. Yaratıcı drama eğlenceli bir derstir.	0	0,0	3	4,7	2	3,1	19	29,7	40	62,5	4,50	0,777
13. Öğretmen adaylarının yaratıcı drama dersi almaları gereklidir.	1	1,5	1	1,5	6	9,2	19	29,2	38	58,5	4,42	0,846
14. Programlarda, yaratıcı drama dersine bir yarıyıl değil, birkaç yarıyıl verilmelidir.	2	3,1	2	3,1	16	24,6	17	26,2	28	43,1	4,03	1,045
15. Yaratıcı dramaya ayrılan sürenin zaman kaybı olduğunu düşünüyorum.	50	76,9	11	16,9	1	1,5	1	1,5	2	3,1	1,37	0,858
16. Yaratıcı drama dersinin insan ilişkilerini olumlu yönde etkilediğini düşünüyorum.	0	0,0	1	1,5	7	10,8	29	44,6	28	43,1	4,29	0,723
17. Yaratıcı drama dersinde yapılan canlandırmaların gerekliliğine inanıyorum.	0	0,0	1	1,6	9	14,3	27	42,9	26	41,3	4,24	0,756
18. Yaratıcı Drama dersi "biz bilinci" oluşmasını sağlar.	0	0,0	1	1,6	16	25,0	24	37,5	23	35,9	4,08	0,822
19. Yaratıcı Drama başlı başına bir disiplindir.	0	0,0	0	0,0	13	20,3	27	42,2	24	37,5	4,17	0,747
20. Yaratıcı dramanın farklı disiplinlerle ilişkisini önemli bulurum.	0	0,0	1	1,5	7	10,8	24	36,9	33	50,8	4,37	0,741

When the answers given to the statements of the attitude scale in table 4.4 are examined, most of the teachers said ‘‘3. Creative Drama lesson develops the imagination of the participants.’’ ($\bar{X}=4,69$), ‘‘4. Creative drama course improves the verbal communication skills of the participants.’’ ($\bar{X}=4,69$), ‘‘5. Creative drama course improves one's self-confidence.’’ ($\bar{X}=4,65$), ‘‘6. Creative drama course improves the empathic skills of the individual.’’ ($\bar{X}=4,45$), ‘‘7. Creative drama course enables individuals to see the events from multiple perspectives.’’ ($\bar{X}=4,51$), ‘‘12. Creative drama is a fun lesson.’’ ($\bar{X}=4,50$), ‘‘13. It is necessary for teacher candidates to take creative drama lessons.’’ ($\bar{X}=4,42$) and ‘‘20. I find the relationship between creative drama and different disciplines important.’’ ($\bar{X}=4,37$) as it was agreed with all the statements,

‘‘2. I think that the creative drama course caused positive changes in the behaviour of the participants.’’ ($\bar{X}=4,17$), ‘‘9. I think that the creative drama course gives people social sensitivity.’’ ($\bar{X}=4,03$), ‘‘10. Creative drama course enables the individual to be tolerant.’’ ($\bar{X}=3,98$), ‘‘11. Creative drama course contributes to self-knowledge of the individual.’’ ($\bar{X}=4,31$), ‘‘14. In the programs, the creative drama course should be given several semesters, not one semester.’’ ($\bar{X}=4,03$), ‘‘16. I think that the creative drama course has a positive effect on human relations.’’ ($\bar{X}=4,29$), ‘‘17. I believe that the animations in the creative drama class are necessary.’’ ($\bar{X}=4,24$), ‘‘18. Creative Drama course provides the formation of "we consciousness".’’ ($\bar{X}=4,08$), statements have been agreed and strongly agreed in the scale.

While ‘‘8. In the creative drama class, people are afraid of improvising/animating.’’ ($\bar{X}=3,08$) statement was undecided, ‘‘1. I don't like creative drama class.’’ ($\bar{X}=2,76$) and ‘‘15. I think the time devoted to creative drama is a waste of time.’’ statements have disagreed in the scale.

Table 5.1. Mean and Standard Deviation Value of Scale Score

	Minimum	Maximum	Mean	SD	Cronbach Alfa (α)
Attitude Score Towards Creative Drama Lesson	42	80	69,40	7,602	0,901

As table 5.1. is examined, the teachers' attitude towards creative drama course is a minimum of 42 and a maximum of 80. The mean and standard deviation of the attitude score is $69,40 \pm 7,602$. Reliability analysis which was applied to 65 teachers resulted in showing the scale of 16 items was highly reliable ($\alpha=0,901$).

4.1.2. Comparison Results

- Research Question 1: Is there a correlation between English teachers' attitudes towards the use of Creative Drama and the number of students in the classroom?

Table 6.1. Examining the Correlation Between Class Sizes According to Teachers' Attitude Score Averages

	Class Size	N	Mean	SD	F	p
Attitude Score	15-19	19	68,90	6,747	0,796	0,456
	20-21	22	68,18	8,969		
	22 and above	24	70,92	6,909		

SD=Standard Deviation

F=One way Analysis of Variance (ANOVA) p= P-Value

As Table 6.1. is examined, there was a statistically positive relationship between the teachers' class size according to the mean scores of their attitudes towards the Creative Drama course ($p>0,05$). Therefore, teachers who include Creative Drama activities in their teaching process include activities suitable for the class size.

- Research Question 2: Is there a correlation between English teachers' attitudes towards the use of Creative Drama and their teaching experience?

Table 6.2. Examining the Correlation Between Teaching Experience Years According to Teachers' Attitude Scores Averages

	Years of Teaching Experience	N	Mean	SD	F	p	Correlation
Attitude Score	1-3 years	15	72,60	5,409	3,886	0,026*	1-2
	4-6 years	24	66,30	8,185			
	7 years and above	26	70,42	7,312			

**p<0,05 1=under35 2=between 36-50 years old 3=over 51 years old*

SD=Standard Deviation

F=One way Analysis of Variance (ANOVA) Difference=Tukey Test p= P-Value

When Table 6.2. is examined, it was observed that there was a statistically negative relationship between the teachers' teaching experience and their attitudes towards the creative drama according to the mean ($p<0,05$). Therefore, it can be stated the average

attitude score of teachers who have been teaching for 1-3 years towards creative drama lessons is considerably higher than the average score of the teachers who have been working for 4-6 years. It can be concluded that these teachers are more prone to the use of creative drama in the classroom.

- Research Question 3: Is there a correlation between the students' age and the impacts of using drama in the classroom?

Table 6.3. Examining the Correlation Between the Age Groups of the Students According to the Average Attitude

	Age Group of Students	N	Mean	SD	t	p
Attitude Score	6-8 age	39	70,59	6,449	1,564	0,123
	9-11 age	26	67,61	8,900		

SD=Standard Deviation

t=Independent Sample T- Test p=P- Value

When table 6.3. is examined, there was no statistically positive relationship between the age groups of the students according to the mean scores of the teachers' attitudes towards the creative drama course ($p > 0,05$). Hence, this result shows that drama is preferred to every level and age group of students since it contributes to the educational process.

4.2.Discussion

The aim of the research was to see the attitudes of teachers towards the use of Creative Drama working in a private school, whose curriculum does not have involve any drama. Research questions and the findings will be discussed below in this chapter of the paper.

4.2.1. Research Question 1: Is there a correlation between English teachers' attitudes towards the use of Creative Drama and the number of students in the classroom?

The aim of this question was to find the effect of the classroom size on the use of Creative Drama in the lessons. As it is pointed out in the findings part of the chapter there was statistically positive relationship between teachers' attitudes scores and number of the students in the class. Even though the class sizes are similar to each other teachers use drama

activities in compliance with the needs and interests of their students. In this context, it is deduced that using creative drama is proportionate to the classroom size. If the teachers prefer preparing drama activities according to their class size, crowded classes will be disadvantaged when compared to less crowded ones. Akkale (2021) conducted a study with 416 teachers to investigate elementary school teachers' attitudes towards creative drama. "It is aimed to find the significant difference between the number of students in the class and teachers' attitudes towards creative drama" (Akkale, 2021, p.4). In the study, it is pointed out that there is a significant difference between the number of students and teachers' attitudes in terms of using drama activities. Hence, it shows that class size affects the attitudes of teachers towards the creative drama method. It can be stated as teachers with crowded classes tend to use traditional methods rather than using creative drama. In similar cases, teachers with crowded classes might prefer using shorter drama activities. On the other hand, teachers with less crowded classes can teach drama activities as carefully selected and designed for the students' age and level and include the activities in the lesson plans. Hence, this will surely have an important role in helping students to internalize the subject and make learning permanent. Not only acquiring the given knowledge but also behavioural and social aspects of the students will improve, in that case, students will be more advantageous than those who never met Creative Drama.

4.2.2. Research Question 2: Is there a correlation between English teachers' attitudes toward the use of Creative Drama and their teaching experience?

The purpose of this research question was to dig up the effect of teachers' teaching experience on the use of Creative Drama in the classroom. As is given above (see Table 6.2.), there is a statistically negative relationship between teachers' attitudes and experience. Although experienced teachers might have an advantage in classroom management while using drama activities effortlessly, teachers who have less teaching experience or are younger tend to use creative activities to blend with language teaching. Even though experienced teachers can easily manage the class, they are not prone to use drama activities in their classes. Thus, it reveals that experienced teachers are more likely to use traditional teaching activities and methods in their teaching career since they advocate discipline. Most experienced teachers consider creative drama activities a waste of teaching time. The reasons behind this forejudge are the fear of losing control in the class, not having enough knowledge and background for drama activities, having limited time and crowded classes, a heavy teaching schedule or simply not being self-secure to use drama. Particularly, fear of

losing authority and a chaotic classroom environment are the main reasons behind the lack of drama activities in classes. However, Coxwell (1995) analysed the opinions of teachers on the significance of creative drama and the study carried out on the importance of creative drama and reflections of elementary teachers (p.12). It can be deduced from the study there is no relationship between teachers' use of drama and their years of teaching experience, also it is highlighted in the study that teachers' teaching experience encouraged them to use activities that are designed with creative dramatics. Thus, it can be said that even experienced teachers seek and use proper activities that are prepared with creative drama. Saylan (2019) investigated "the attitudes of Turkish teachers about the effect of creative drama" (p.4). In the study, it was pointed out that young teachers had a positive attitude towards creative drama when compared to experienced teachers. It can be inferred from the results that to use creative drama there is no requirement to be a drama expert or a training. Besides, being able to open for drama activities bring peaceful moments and an enjoyable atmosphere into the classroom while teachers and students can create strong bonds and relationships.

4.2.3. Research Question 3: Is there a difference between the students' age and the impacts of using drama in the classroom?

The intention of this research question was to clarify the impacts of using drama in the classroom on the students' age. Since there is no statistically significant relationship between the age groups and teachers' attitudes scores, it can be stated Creative Drama is a proper teaching activity to use with different age groups as it contributes to the teaching process of the teachers during the academic years. As creative drama supports students in their educational life, it is also a role-changer technique for all educators. With carefully selected creative drama activities students could gain a secure and enjoyable teaching experience. Moreover, when the activities are designed according to the students' level and age, they will wipe the dull and boring mood of the classroom and turn it into an extraordinary classroom environment. To point out the effects of creative drama on the students with different age groups (Çiçek et al., 2017) carried out a study on the efficacy of creative drama on highly gifted students who are between seven and twelve to improve their social skills. The results carried out that "creative drama influences highly gifted students with different age groups to gain basic social skills, skills for initiating and maintaining a relationship, emotional skills, skills for executing a task with a group, speaking skills and interaction skills" (Çiçek et al., 2017, p.89). Apart from that Lindberg (2015) aimed to create a curriculum based on creative drama and investigated its effects on the learning of preschool

students. In the study, the academic, emotional and social skills of the students are observed. The results revealed that parents, teachers and the researcher observed the improvement of the preschool students in all of the researched areas as opposed to students who did not take part in the study. Thus, this paper shows that even with preschool students it is effective and significant to use creative drama to create and support students' learning, emotional and social skills.

Creative drama activities are effective and enjoyable to use not only with young learners but also with adults in the learning environment. Karadağ (2012) conducted a study to estimate the opinions of adults towards creative drama during their in-service training. The study was conducted with 115 adults who had twelve-hour of creative drama. An opinion scale was given to be applied to the participants and the results revealed that having creative drama while in-service training has a positive effect on the adults and it was more supportive for the personal development and effective than the other usual methods. It is also highlighted in the study that having creative drama during the in-service training built up the communication skills of the adults.

The use of drama in the classes is beneficial for teachers and learners. To make students focus on the subjects, improve social, academic and communication skills and learn and personalize the knowledge given are the key points of teaching easily with creative drama. With activities that are designed in accordance with the classroom size, students' age and level, lessons become joyful and unusual also the success of the teachers and students will be increased. Therefore, with creative drama, which is outstanding and efficient for all age groups, students learn by doing and experiencing thus the teachers and students can be open to new subjects and activities and teachers will be able to see the learners' different skills. However, most teachers avoid using creative drama for various reasons. While experienced teachers tend to use usual and traditional methods, young teachers had a positive attitude to use creative drama which infers that young teachers are willing to use new and effective methods in classes. It is also seen in the study that teachers had a positive attitude towards using creative drama with different age groups which also means that creative drama is easy and effective to teach learners of different ages. Even it seems difficult to use in crowded classes, with correct creative drama activities students will be engaged in the learning and teachers easily overcome the fear of using creative drama.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

In the chapter of the paper, it is examined the attitudes of English teachers who teach 1st to 4th grade. Also, this part of the study contains the overview, recommendations of the research and suggestions for further studies.

5. Conclusion

The aim of the study was to explore the attitudes of English teachers towards the use of creative drama in classes. Regarding this aim, three research questions were investigated. In the light of the research questions, a questionnaire was first adapted and applied to the participants. The first research question was about the relationship between English teachers' attitudes towards creative drama and the number of students in the classroom. The second research question was about the attitudes of English teachers and those teachers' teaching experience. The third question was about the relationship between students' age and the impacts of using drama.

To find the answers to these three research questions, a questionnaire was applied. The data were collected via e-mail using the questionnaire that was adapted by the researcher. The study was carried out in a well-known private school in Ankara. Main study was carried out with 65 teachers working in the mentioned private school. SPSS program was used for data analysis. In consequence of the data analysis, the following conclusions were drawn from this study.

The results brought out that there was no difference between teachers' attitudes and the classroom size. That means teachers use creative drama activities in the class to teach the language that is suitable for the subject. It was also found that there was a significant difference between teachers' experience and attitudes. It was concluded from the results that experienced teachers are accustomed to using usual, traditional activities during teaching however, young teachers are open to using creative drama in the classes. It means that young teachers are open to new activities, techniques and methods to try and use in the teaching process. Additionally, the results exposed there was no significant difference between the

students' age and the impact of using drama in the classroom. It could be concluded as the teachers use drama activities with different age groups. It might appear as with proper activities and materials, creative drama can be applied to young learners, teen and adult learners by being aware of comprehensive knowledge of the age groups that teachers teach in that case. Although there are no drama classes in the school where the study was conducted, teachers are generally open to using creative drama and have positive attitudes. Teachers who have concerns and question marks in their minds about the use of creative drama can overcome the fear and concern simply by giving a chance to use creative drama in the classes and by being focused on success and teaching rather than failure and feeling anxious.

5.1.Recommendations

Considering the conclusions given above the following recommendations can be mentioned.

- Teachers should conduct creative drama activities to have better communication and teaching skills.
- Due to the changing needs, techniques and methods, creative drama training should be provided for teachers during the academic year.
- Teachers should overcome the fear of using creative drama simply by taking part in creative drama activities to improve student-teacher interaction and communication.
- The use of activities, choice and design of the materials should be related to the topic of the lesson, draw students' interest and motivate learners to participate.
- Materials and an appropriate environment should be given to the teachers so that teachers will not be in the need of seeking when teaching in crowded classes with creative drama activities.

5.2. Suggestions for Further Studies

The aim of the study was to examine the attitudes of English teachers who work in a particular private school in Ankara that has its own curriculum but has no drama classes. To achieve more comprehensive results, this study can be held in other private or state schools. More teachers or students might be included for a deeper understanding of attitudes towards creative drama in English classes. This paper was carried out with primary teachers. For

further studies, it can be applied to the teachers who teach different age groups and different levels. Moreover, this study can be held in other countries and cultures to see the effects of creative drama from another perspective.

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APPENDIX A

The questionnaire is adapted to collect data for a thesis study conducted in Başkent University English Language Teaching Master's Program. The aim of the questionnaire is to find out teachers' attitudes towards the use of creative drama in English lessons. There are no right or wrong answers in the questionnaire. Participants' answers and personal information will be kept confidential in the study.

Thank you for participating in the study.

- ❖ Kesinlikle katılıyorum: 5, Katılıyorum: 4, Karasızım: 3, Katılmıyorum: 2, Kesinlikle katılmıyorum: 1, şeklinde işaretleme yapınız.

Sınıf Mevcudunuz:

Mesleki Tecrübe Süreniz:

Öğrencilerinizin Yaş Aralığı:

Yaratıcı Drama Dersine Yönelik Tutum Ölçeği		1	2	3	4	5
1	Yaratıcı drama dersinden hoşlanmam.					
2	Yaratıcı drama dersinin katılımcıların davranışlarında olumlu değişikliklere neden olduğunu sanıyorum.					
3	Yaratıcı drama dersi katılımcıların hayal gücünü geliştirir.					
4	Yaratıcı drama dersi katılımcıların sözlü iletişim becerilerini geliştirir.					
5	Yaratıcı drama dersi kişinin kendine güven duygusunu geliştirir.					
6	Yaratıcı drama dersi bireyin empatik becerilerini geliştirir.					
7	Yaratıcı drama dersi bireylerin olaylara çok yönlü bakmasını sağlar.					
8	Yaratıcı drama dersinde insanlar doğaçlama/canlandırma yapmaktan çekinirler.					
9	Yaratıcı drama dersinin insanlara toplumsal duyarlılık kazandırdığını düşünüyorum.					
10	Yaratıcı drama dersi bireyin hoşgörülü olmasını sağlar.					
11	Yaratıcı drama dersi bireyin kendini tanımasına katkıda bulunur.					
12	Yaratıcı drama eğlenceli bir derstir.					
13	Öğretmen adaylarının yaratıcı drama dersi almaları gereklidir.					
14	Programlarda, yaratıcı drama dersine bir yarıyıl değil, birkaç yarıyıl verilmelidir.					
15	Yaratıcı dramaya ayrılan sürenin zaman kaybı olduğunu düşünüyorum.					
16	Yaratıcı drama dersinin insan ilişkilerini olumlu yönde etkilediğini düşünüyorum.					
17	Yaratıcı drama dersinde yapılan canlandırmaların gerekliliğine inanıyorum.					
18	Yaratıcı Drama dersi "biz bilinci" oluşmasını sağlar.					
19	Yaratıcı Drama başlı başına bir disiplindir.					
20	Yaratıcı dramanın farklı disiplinlerle ilişkisini önemli bulurum.					

APPENDIX B

Permission for the use of Attitude towards Creative Drama Course Scale

19 October 2020 18:42

Sayın Özdemir,

Ölçeđi kullanmanızda bir sakınca yoktur.
Selamlarımla.

Prof. Dr. Ömer Adıgüzel

Ankara Üniversitesi
Eđitim Bilimleri Fakültesi
Güzel Sanatlar Eđitimi Bölümü.