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Evaluation of prospective teacher's attitudes regarding creative drama courses

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Abstract

The aim of this study is to examine the attitudes of prospective teachers attending the teaching department in universities in North Cyprus according to various variables such as gender, age, department, class, place of residence of families and type of high school they graduated from. For this purpose, attitude scale towards creative drama course was applied to prospective teachers who took creative drama course in preschool teaching and hearing impaired education programs of Near East University. Before and after creative drama education and attitude scores of prospective teachers were examined according to independent variables. At the end of the study, it was seen that the prospective teachers' attitude scores towards creative drama differed significantly in favour of women before education, but this difference disappeared after education. In addition, it was found that the attitude scores of the prospective teachers did not show a statistically significant difference according to the variables of age, department, class, place of residence of families and type of high school they graduated from.

Keywords: Age, attitude, class, creative drama, prospective teacher.

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1. Introduction

If it is necessary to make a general definition, education can be defined as the accumulation of knowledge, skills and behaviour acquired by the person during the training process.

The role of the teacher in today's education system is more than just giving information to the students, but it is also to help them explore their interests, desires and abilities, to develop problem solving skills, to help them to establish cause and effect relationships, to direct them to collaborative studies to express their feelings and thoughts in different ways and to provide students with a critical and creative perspective. In this context, in today's education system, it is possible for teachers to teach such skills to students with drama or creative drama which is one of the effective teaching methods (Başçı & Gündoğdu, 2011; Kosucu & Hursen, 2017).

Drama is the definition of a sentence as an act, an idea and the revival of the subject within the time frame using theatrical methods and techniques (San, 1996). The main purpose of drama or creative drama in education is to develop all cognitive, affective and psychomotor skill behaviours of an individual (Adıgüzel, 2010).

San (2002) states that drama is used in education, the information during learning is reevaluated from different perspectives and prepared for the new structuring. Therefore, it states that creative drama must be used in education (Çetingöz, 2012). Okvuran (1994) emphasises that creative drama exercises which can be applied to individuals at every educational level and from all age groups will be integrated with the contemporary education system by leaving the routine and thus educating educators and students who feel the need to advance themselves.

Güneysu (2002) treats creative drama as an educational method and defines it as a form of discipline for creative drama to develop oneself by empathy, to express itself creatively and critically and to develop a sense of curiosity.

Drama is thought to increase students' motivation towards learning, makes the learning process more fun and engaging and makes learning more permanent (Başçı & Gündoğdu, 2011). One of the benefits of drama is the development of confidence (Yurdakul & Demirel, 2007).

Duatepe and Akkuş (2006) stated that creative drama enables students to develop their thoughts and express their feelings more easily. Drama provides intellectual abilities, self-expression, communication skills with people and reading and writing skills (Chiriga, 1997). In addition, drama is thought to be useful for gaining concepts such as courtesy, tolerance, artistic development, group work, self-expression, development of decision-making skills and empathy (Ülker Erdem, Aydos & Gönen, 2017).

As a method, it can be seen that learning is more meaningful and lasting when drama is applied correctly in working places with subject and concept analysis appropriate to all disciplines (Üstündağ, 2007). To be successful in the desired level of creative drama education and to use creative drama as a discipline or method in the profession, it is important for the students to take creative drama course or education and gain experience in this field. In this case, the attitudes of the faculties of education towards the creative drama course of the students who are educated in the teaching program should be positive. Attitude is routine behaviour in every way (Sherif & Sherif, 1996). For an individual's attitude to develop, he/she has to have experience on the subject (Temizkan, 2008).

To use creative drama, which is an effective method for learning process, by teachers in a more functional way, it is considered necessary to know and develop the attitudes of the students in the teaching program of education faculties about creative drama lesson. In this context, the positive attitudes of the prospective teachers about the creative drama course which is thought to have high persistence indicate that they have adopted this method and will use it in their courses. The problem

of this research is to determine the changes in the attitudes of prospective teachers towards this course after taking drama course.

1.1. Aim of the study

The aim of this study is to examine the attitudes of the students in the education program of the Turkish Republic of Northern Cyprus (TRNC) universities towards creative drama course in terms of the following variables. Accordingly, the following research questions were sought.

1. Is there any change in the pre- and post-training of prospective teachers' attitude scale towards the creative drama course?
2. Prospective teacher's attitudes towards creative drama were compared to the pre-training and post-training scores; have there been any changes according to gender, age, departments, classes they study, place of residence of families and type of high school they graduated from?

1.2. Importance of the study

The aim of this study is to investigate the attitudes of prospective teachers attending education faculties of universities in TRNC towards drama course from different aspects. Based on the principle of Dewey's learning by doing, for students to actively participate in the learning process, prospective teachers should have positive attitudes towards creative drama course to apply creative drama as a method in their professional lives (Courtney, 1968; Duatepe & Akkuş, 2006). This research is thought to be a resource for the instructors who teach this course to reveal the attitudes of prospective teachers about creative drama course. Investigating student's 'attitudes towards creative drama course in universities' educational program are important in terms of determining whether prospective teachers will use creative drama as a method in their professional life after graduation and whether they can be functional in this field. In addition, no study was conducted on the attitudes of prospective teachers in North Cyprus, Nicosia, towards creative drama. Therefore, this study will be a first for the TRNC and will be the source of further studies in terms of creating new ideas in the field of creative drama.

2. Method

2.1. Research model

In this study, descriptive research of the screening model was used to determine the attitudes of prospective teachers towards creative drama course before and after taking creative drama lesson.

2.2. Study group

The study group consisted of the second, third and fourth grade students attending the departments of special education teaching and teaching of the hearing impaired in the faculty of education in the Near East University of the TRNC, Nicosia. Scale was not applied to the 1st year students because they did not take this course.

To determine the attitudes of the educated youth about the educational drama activities, 84 students were interviewed before and 77 after the training.

Table 1. The distribution of students according to their characteristics

Features	Before training		After training	
	n	Percentage	n	Percentage
Gender				
Female	62	73.81	58	75.32
Male	22	26.19	19	24.68
Age				
16–20	21	25.00	15	19.48
21–25	56	66.67	59	76.62
26–30	7	8.33	3	3.90
Department				
Preschool teaching	61	72.62	57	74.03
Hearing impaired teacher Education	23	27.38	20	25.97
Class				
Second grade	46	54.76	49	63.64
Third grade	31	36.90	26	33.77
Fourth grade	7	8.33	2	2.60
Place of residence of families				
Metropolis	19	22.62	29	37.66
City centre	15	17.86	14	18.18
District/village	37	44.05	21	27.27
Town/village	13	15.48	13	16.88
Type of high school graduated from				
Vocational high school	41	48.81	35	45.45
Anatolian high school	27	32.14	26	33.77
General high school	16	19.05	16	20.78

2.3. Data Collection Tools

The questionnaire, which is used to collect the research data, consists of two parts; personal information and attitude scale towards creative drama course.

Personal information form

The questionnaire included six questions regarding the gender, age, educational department, class, place of residence of family and type of high school the prospective teachers graduated from.

Attitude scale for creative drama course

To determine student's attitudes towards creative drama studies, 'attitude scale towards creative drama course developed by Adıgüzel (2007) was used. In the above transactions, a 5-point rating system is applied and it is a scale consisting of 50 items.

2.4. Data collection

The pre-test phase of the study was conducted in March 2017–2018 academic year. Personal information form and attitude scale were administered to prospective teachers who were studying in

preschool teaching and hearing impaired teaching programs within a 30 min period. The data of the last test application of the research were obtained by applying the personal information form and attitude scale to the same students in May.

2.5. Statistical analysis of data

In the study, the Statistical Package for the Social Sciences 24.0 data analysis program was used in the statistical analysis of the information obtained from the questionnaire. To understand the descriptive characteristics of the students, frequency analysis was performed and the obtained results were presented with frequency distribution tables.

The mean and standard deviation values were found based on the results obtained from each proposition in the attitude scale towards creative drama course. In addition, depending on the results obtained from the students' attitude scale towards creative drama course, average standard deviation and minimum and maximum results were obtained. To determine which kind of hypothesis tests will be used to compare the results of the study with the students, the results obtained from the scale according to the descriptive characteristics of the students were found to be compatible with the normal distribution by the Shapiro–Wilk test. As a result of the test, it was found that the attitude scale scores for the creative drama course did not fit the normal distribution according to the descriptive characteristics of the students and non-parametric hypothesis tests were used in the research. The results obtained from the attitude scale towards the creative drama course according to the departments in which the students were educated were compared using the Mann–Whitney U-test, and the scale scores according to the age group, class, place of family residence and high school types they graduated were compared using Kruskal–Wallis test.

3. Results and Interpretation

1: Pre- and post-education scores of the prospective teacher's propositions in the attitude scale towards creative drama course were examined.

The mean and standard deviation values of the scores obtained from the pre-education and post-education scores of the propositions in the attitude scale towards creative drama course were given. When Table 4.1 is examined, it was seen that students responded to positive propositions of the attitude scale applied to creative drama course before as 'I agree' and 'I totally agree' and negative propositions as 'I disagree' and 'I totally disagree'. Negative items are indicated as (*) in the table.

Table 2. The scores of the students before and after the education on the attitude scale towards creative drama course

Application	Scale	n	\bar{x}	s	Min.	Max.
Pre-education	Creative drama attitude scale	84	191.98	32.41	78	246
Post-education	Creative Drama attitude scale	77	186.64	30.29	129	249

The students who participated in the study scored $\bar{x} = 191.98 \pm 32.41$ from the attitude scale towards creative drama course before education. The minimum number of students obtained from the pre-education scale is 78 and the maximum number is 246.

2.a: Did the prospective teacher's attitudes towards creative drama change before and after education according to gender?

Table 3. Comparison of the scores of the student's attitudes towards creative drama course before and after education according to their gender

Implementation	Gender	n	\bar{x}	s	Median	Average	Z	P
Pre-education	Female	62	197.39	27.76	197.50	46.13	-2.290	0.022*
	Male	22	176.73	39.79	173.50	32.27		
Post-education	Female	58	187.71	30.55	189.00	39.81	-0.555	0.579
	Male	19	183.37	30.04	178.00	36.53		

$p < 0.05$

Female students received $\bar{x} = 187.71 \pm 30.55$ points and male students received $\bar{x} = 183.37 \pm 30.04$ points from the attitude scale towards creative drama after education.

When the numbers of students obtained from the attitude scale towards creative drama course before education were compared, it was found that there was no statistically significant change ($p > 0.05$). When the gender was examined, the results obtained from the post-training scale were similar.

2.b: Did the prospective teacher's attitudes towards creative drama change before and after education according to age?

Table 4. Comparison of the scores of student's attitudes towards creative drama course before and after education according to age groups

Implementation	Age	n	\bar{x}	s	Median	Average	X^2	p
Pre-education	16–20	21	201.00	20.29	199.00	48.86	1.919	0.383
	21–25	56	189.84	31.48	189.00	40.52		
	26–30	7	182.00	60.25	164.00	39.29		
Post-education	16–20	15	183.60	31.79	183.00	37.37	1.700	0.427
	21–25	59	186.19	29.87	187.00	38.58		
	26–30	3	210.67	30.99	217.00	55.33		

The students in the 16–20 age group participating in the research were found to have $\bar{x} = 201.0 \pm 20.29$ points from the attitude scale towards creative drama course before the education, the students in the 21–25 age group received $\bar{x} = 189.84 \pm 31.48$ points and the students in the 26–30 age group $\bar{x} = 182.00 \pm 60.25$ points. It was found that the difference of the results obtained from the attitude scale towards creative drama course before the education according to age groups was not statistically significant ($p > 0.05$).

2.c: Did the prospective teacher's attitudes towards creative drama change before and after education according to their departments?

Table 5. Comparison of the scores obtained before and after the education from the attitude scale towards creative drama course according to the departments of study

Implementation	Department	n	\bar{x}	s	Median	Avg.	Z	P
Pre-education	Preschool teaching	61	190.44	33.06	189.00	41.58	-0.562	0.574
	Hearing impaired teaching	23	196.04	30.95	200.00	44.93		
Post-education	Preschool teaching	57	185.61	29.08	183.00	38.39	-0.401	0.689
	Hearing impaired teaching	20	189.55	34.11	189.50	40.73		

It was seen that preschool teaching students received $\bar{x} = 190.44 \pm 33.06$ points from the attitude scale towards creative drama lesson before education, and the students studying in hearing impaired received $\bar{x} = 196.04 \pm 30.95$ points. According to the comparison of the numbers obtained from the attitude scale towards creative drama course before the education of the students according to the departments they studied, it was found that they were not found to be statistically significant ($p > 0.05$). Although the scores of preschool teacher's attitudes towards creative drama lesson before education were low compared to the participants who were studying in hearing impaired teachers, this difference was not statistically significant.

2.d: Did the prospective teacher's attitudes towards creative drama change before and after education according to grades they are attending?

Table 6. Comparison of the scores of the students before and after the education from the attitude scale towards creative drama course according to the grades they are in?

Implementation	Grade	n	\bar{x}	S	Median	Average	X ²	p
Pre-education	Second grade	46	190.91	29.19	188.50	40.63	0.738	0.691
	Third grade	31	193.84	36.89	197.00	45.47		
	Fourth grade	7	190.71	36.18	200.00	41.64		
Post-education	Second grade	49	186.80	29.00	183.00	39.39	1.502	0.472
	Third grade	26	184.50	33.06	177.50	36.90		
	Fourth grade	2	210.50	27.58	210.50	56.75		

It was seen that the second grade students received $\bar{x} = 190.91 \pm 29.19$ points from the attitude scale towards creative drama course before the education, the third grade students $\bar{x} = 193.84 \pm 36.89$ points and the fourth grade students $\bar{x} = 190.71 \pm 36.18$ points. When the results of the participants' attitude scale towards creative drama course were compared according to the grade level they studied, it was found to be statistically insignificant ($p > 0.05$).

2.e: Did the prospective teacher's attitudes towards creative drama change before and after education according to the place of residence of families?

Table 7. Comparison of the scores of the student's attitudes towards creative drama course before and after the education according to the place of residence of families?

Implementation	Place of family residence	n	\bar{x}	s	Median	Avg.	X ²	p
Pre-education	Metropolis	19	195.58	35.52	193.00	45.16	1.749	0.626
	City centre	15	193.73	42.15	200.00	46.77		
	Town	37	192.95	27.96	192.00	41.82		
	District/village	13	181.92	28.62	189.00	35.62		
Post-education	Metropolis	29	187.59	26.96	188.00	40.00	0.106	0.991
	City centre	14	186.43	32.37	179.50	38.18		
	Town	21	185.57	30.42	183.00	38.81		
	District/village	13	186.46	37.83	174.00	37.96		

It was seen that students whose families live in metropolis received $\bar{x} = 195.58 \pm 35.52$ points from the scale of attitude towards creative drama course before the education, students whose parents lived in the city centre received $\bar{x} = 193.73 \pm 42.15$ points, students whose families live in towns received $\bar{x} = 192.95 \pm 27.96$ points and students whose families lives in villages/district received $\bar{x} = 181.92 \pm 28.62$ points. When the regions in which their families live are examined, no statistically significant difference was observed when the attitude towards creative drama course was compared with the results obtained before the training ($p > 0.05$).

It was seen that students whose families live in metropolis received $\bar{x} = 187.59 \pm 26.96$ points from attitude scale towards creative drama after education and students whose parents lived in the city centre received $\bar{x} = 186.43 \pm 32.37$ points, 15 students whose families live in towns received $\bar{x} = 185.57 \pm 30.42$ points and students whose families live in villages/district received $\bar{x} = 186.46 \pm 37.83$ points. Regardless of the settlements in which their families lived, student's scores obtained from the attitude scale towards creative drama course after education are similar ($p > 0.05$).

2.f: Did the prospective teacher's attitudes towards creative drama change their scores before and after education according to the type of high school they graduated from?

Table 8. Comparison of the scores of students before and after education from the attitude scale towards creative drama course according to the type of high school they graduated from

Implementation	Type of high school	n	\bar{x}	S	Median	Average	Z	p
Pre-education	Vocational high school	41	192.15	33.49	194.00	42.62	1.923	0.382
	Anatolian high school	27	197.15	27.63	195.00	46.35		
	General high school	16	182.81	36.88	178.50	35.69		
Post-education	Vocational high school	35	186.77	30.01	191.00	39.19	0.036	0.982
	Anatolian high school	26	185.50	30.65	180.50	38.37		
	General high school	16	188.19	32.18	175.50	39.63		

It was seen that students who graduated from vocational high schools received $\bar{x} = 192.15 \pm 33.49$ points from the attitude scale towards creative drama course before education, students who graduated from Anatolian high school received $\bar{x} = 197.15 \pm 27.63$ points and students who graduated from a general high school received $\bar{x} = 182.81 \pm 36.88$ points. Looking at the type of high school graduations of the students participating in the research, it was seen that the numbers obtained from the attitude scale towards creative drama course before education did not have statistical difference ($p > 0.05$).

It was seen that students who graduated from vocational high schools received $\bar{x} = 186,77 \pm 30,01$ points from the attitude scale towards creative drama after education, students who graduated from an Anatolian high school received $\bar{x} = 185.50 \pm 30.65$ points and those who graduated from a general high school received $\bar{x} = 188.19 \pm 32.18$ points. Looking at the type of high school graduations of the students participating in the research, it was seen that the numbers obtained from the attitude scale towards creative drama course before education did not have a statistical difference ($p > 0.05$). The students obtained similar scores from the attitude scale towards creative drama course regardless of the type of high school they graduated from.

Looking at the type of high school graduations of the students participating in the research, it was seen that the numbers obtained from the attitude scale towards creative drama course before education did not have statistical difference ($p > 0.05$).

4. Discussion

There was no significant difference between before and after training. However, there was an increase in the attitudes of the students taking the course. Pre-education attitude scores of female teacher candidates were higher than male students. When literature is examined, Başçı and Gündoğdu (2011) and Altıntaş and Kaya (2012) showed that the prospective teacher's attitudes towards creative drama differ according to gender and this difference is in favour of women. Accordingly, this finding of the study coincides with literature. There was no significant difference in the attitudes towards the creative drama course according to gender. Bertiz (2005) examined the attitudes of prospective teachers studying in the science teaching program towards creative drama. As a result of the study, it was found that there was a significant difference in the attitude scores of students according to gender difference in the pre-test application of creative drama attitude scale, but there was no significant difference in post-test scores. Furthermore, according to the results of Oğuz (2016) and Şahin (2017), it was found that gender had no effect on the attitude scores of creative drama. Accordingly, this finding of the study is in line with the literature.

Bertiz (2005) and Oğuz (2016) and Şahin (2017) coincided with the results of the study. There was no difference between the attitude scores based on creative drama course before and after education according to the age groups. When literature is analysed, it is consistent with the studies of Güven (2001), Yönel (2004) and Yıldırım (2011).

Karabağ (2014) found that there was a positive change in the attitudes of prospective teachers during the drama education process. The reasons for the difference between the two studies may be due to the fact that the course covers a short period of 3 months and that there are not enough applications in drama activities or the teaching method of the drama educator.

5. Conclusions and Recommendations

The average scores of the study group on the attitude scale before creative drama education were lower than the average scores obtained after creative drama education. Although this decrease in scores between pre- and post-training is not statistically significant, the reasons for this decrease should be investigated. It may be suggested to examine the effectiveness of the creative drama program given for the decrease in attitude scores from pre-training to post-training. It may be suggested to change the content of creative drama course and increase the course hours. It is suggested that faculty members who teach drama course should work in a way to ensure the participation of students. It should be ensured that the instructor who will teach drama course has drama education and is cumulative competent in this field. Students may be encouraged to provide gain hops or seminars.

Table 9. Pre- and post-training scores of student's propositions in attitude scale towards creative drama course

	Pre-education		Post-education	
	\bar{x}	s	\bar{x}	S
1. I do not enjoy creative drama lessons*	2.14	1.30	1.83	1.16
2. I think that the creative drama lessons lead to positive changes in the behaviours of the participants	3.83	1.17	3.71	1.28
3. I do not think the creative drama lessons made any difference form me personally*	2.32	1.15	2.08	1.10
4. Expression of emotions in the creative drama lessons is disturbing*	2.00	1.04	2.06	1.07
5. Creative drama course develops the imagination of the participants	4.46	0.77	4.06	1.20
6. Creative drama course improves the oral communication skills of the participants	4.20	1.12	4.05	1.07
7. Creative drama course improves participants' self-expression skills	4.32	1.01	4.06	1.06

8. Participants do not like to be asked how they feel at the end of the practices in creative drama classes*	2.67	1.12	2.58	1.26
9. Creative drama lesson does not increase the ability to use body language effectively*	1.87	0.99	2.30	1.20
10. After creative drama, people behave more democratic	3.48	1.17	3.69	1.12
11. Creative drama course improves one's self-confidence	4.36	0.87	4.05	1.06
12. Creative drama course increases self-esteem	4.14	0.97	3.96	1.09
13. Creative drama course develops the empathic skills of the individual	4.29	0.93	4.12	1.04
14. Creative drama course develops the empathic skills of the individual	4.23	0.95	4.09	0.99
15. In creative drama, people are afraid to improvise*	3.04	1.22	2.87	1.23
16. Creative drama provides better recognition of the opposite sex	3.95	1.06	3.68	1.17
17. Creative drama lesson enables the individual to accept the existence of others	4.19	0.95	4.03	0.95
18. People enter the creative drama class very enthusiastically	3.63	1.06	3.77	1.16
19. I think that the creative drama course gives people social sensitivity	4.08	1.03	3.94	1.09
20. Creative drama lesson helps the individual to be tolerant	4.10	0.99	3.88	1.09
21. In the creative drama class, participants find it difficult to focus their attention*	2.89	1.20	2.71	1.27
22. Creative drama course does not contribute to socialization*	2.11	1.22	2.68	1.43
23. Creative drama course contributes to the individual's self-recognition	4.14	0.96	3.94	0.92
24. The creative drama course enables participants to understand the importance of individual differences	4.32	0.91	3.95	1.16
25. I do not believe that creative drama can be used as a teaching method in other subjects*	2.67	1.48	2.64	1.41
26. I think that the studies about the sense of touch in the creative drama class disturb the participants*	2.51	1.15	2.78	1.22
27. Creative drama is a fun lesson	4.20	1.12	4.03	1.12
28. Prospective teachers are required to take creative drama courses	4.29	0.96	4.09	1.07
29. In the programs, creative drama course should be given not for one semester but for several semesters	3.58	1.23	3.84	1.10
30. I think the participants designed original drama sessions right after the creative drama class	3.37	1.04	3.66	1.07
31. I think the time devoted to creative drama is a waste of time*	2.10	1.34	2.47	1.38
32. Creative drama should be included in all levels of education	3.85	1.08	3.88	1.09
33. Creative drama is directly related to life	4.10	1.04	4.03	0.99
34. I think that the creative drama course has a positive effect on human relations	4.15	1.01	3.99	0.99
35. Warm-up work in the creative drama class is not very important*	2.17	1.20	2.30	1.31
36. I believe in the necessity of animations in creative drama class	4.11	1.10	3.83	1.24
37. Sharing in the creative drama class for evaluation purposes is boring	2.36	1.21	2.35	1.18
38. I do not think that the relaxation exercises in the creative drama class are effective*	2.19	1.27	2.62	1.29
39. Collaborating in the creative drama class makes participants uneasy*	2.12	1.23	2.38	1.25
40. I think that the creative drama process does not affect the daily life of the participants*	2.73	1.28	2.64	1.29
41. The creative drama course creates 'us consciousness'	4.15	1.01	3.87	1.13
42. The assignments given in the creative drama class are boring*	2.58	1.35	2.82	1.32
43. Every situation encountered in life can be handled in the creative drama process	3.88	1.10	3.73	1.23
44. Creative drama can be taught as an extracurricular activity and does not need to be a separate course in the program*	2.89	1.27	2.83	1.27
45. Active participation is not important in creative drama*	2.21	1.27	2.49	1.34
46. In the future, I would like to do academic studies in the field of creative drama	3.58	1.21	3.79	1.12
47. I watch/read publications about creative drama	3.38	1.24	3.43	1.23
48. Creative drama practices in different occupational groups do not interest me*	2.55	1.16	2.61	1.25
49. Creative drama is a discipline in itself	3.76	1.12	3.64	1.26
50. I find the relationship between creative drama and different disciplines important	3.95	1.09	3.90	1.18

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