



A Study on Creative Drama in the Content of In-service Training with the Culture Teachers: Qualitative Analysis of the Participants' Views *

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Abstract

The teachers giving lectures on such subjects as arts, physical education, mathematics, philosophy, English apart from the professional courses at the Vocational High Schools are defined as the culture teachers. This research was conducted with 102 culture teachers who had taken a drama course in the content of in-service training. Before and after the practical drama course of 30 hours which included the characteristics of creative drama and its use as a method, open-ended questions were asked for content analysis to the teachers and four of the teachers were interviewed six months after the course. It was found out that the culture teachers' awareness of the definition, dimensions, stages, general characteristics and purposes of creative drama increased and most of the teachers desired to make use of creative drama in their classes after the course and in addition to these, the course met the expectations of the majority. Besides these, the teachers made some suggestions about the drama courses like increasing the number of such courses, making it gradual and extending its time. Other suggestions may include the identification of the general framework of the drama courses to be given within the context of in-service training on the basis of the views of experts and teachers, the organization of drama courses to be given by experts through practical processes, conducting more studies about the personal development of the culture teachers, their professional motivation and its relation to the creative drama.

Keywords

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Introduction

In-service training includes the training of people working at the central and rural organizations of the Ministry of National Education for their professional development, for minimizing the deficiencies of the pre-service education, imparting information, skills and behavior required by innovations and developments in education to teachers, supporting the development of education system (Regulation on In Service Training of the Ministry of National Education, 1995). The teachers' opinions and suggestions about the in-service training are needed to ensure that the in-

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service training reaches its objectives. Studies show that teachers encounter problems in in-service training. These problems may be relevant to such factors as the period of in-service training, its schedule, venue and frequency as well as the content of the trainings and the method and people who teach these contents. One of the outstanding problems is that in-service training is conducted theoretically. The teachers state that the theoretical trainings are less efficient and they have difficulty in understanding, them and in-service trainings should be more practice-oriented (Sargöz, 2011, p. 1028). Another issue is the demand of the teachers for the selection of contemporary subjects for in-service trainings (Baştürk, 2012, p. 104). The teachers think that in-service training is required for being aware of the innovations and learning the current practices in education (Ülker, 2009, p. 54). The courses oriented for developing the creative, reflective and critical thinking skills in addition to those focusing on contemporary subjects are among their primary requests (Uşun and Cömert, 2003, p. 132; Küçüktepe, 2013, p. 39). Some studies also revealed the expectations of the teachers for their personal development. The teachers think that in-service trainings do not support them to develop their skills and professional competencies (Baz, 2010, p. 45). However, some of the teachers also think that in-service trainings may serve important functions in terms of contributing to their personal development and self-confidence (Arslan and Şahin, 2013, p. 64).

There are many studies conducted to explore in-service trainings offered oriented for teachers from different branches, age groups and years of teaching experience. Such studies generally focus on the expectations of the teachers from these in-service training programs and contribution of these programs to the personal and professional development of teachers. Inclusion of creative drama in these programs may help to meet the expectations of teachers. Though creative drama was introduced to educational and instructional environments in 1990s, and it is still popular, many teachers and accordingly many students are still not familiar with the concept. During the processes of drama, students find opportunities not only to socialize but also to acquire valuable skills conducive to their personal development such as gaining greater self-confidence and self-esteem, developing communication and problem solving, being active rather than passive, being independent rather than dependent, making decisions and being more democratic (San, 1991, p. 580). On the other hand, there are many teachers graduating without having taken drama courses during their undergraduate education. These teachers, to a large extent, can be introduced to creative drama through in-service trainings. Teachers' embracing drama will not only contribute to their personal development but also reduce the need for drama teachers to a large extent and lead to adaptation of drama by teachers from every subject area of education as an effective instructional method. Learning by experience, interdisciplinary interaction, inter-personal communication, effective role play and improvisation techniques will be commonly used in our education system. Moreover this will lead to creation of students arguing and questioning, thinking critically and avoiding reciting (San, 2010, p. 23). One of the reasons for creative drama not being widespread at schools and not being effectively implemented is insufficient in-service training programs (Bertiz, 2011, p. 52). However, as a popular field of education, creative drama can be incorporated into in-service trainings so that important contribution can be made to both personal and professional development of teachers.

Creative drama can be described as the improvisation of a purpose or a thought on the basis of the experiences of the members of a group by making use of the improvisation and role playing techniques (Adıgüzel, 2014, p. 43). In this definition, it is obvious that the concepts of improvisation and role playing are the most important issues and regarded as the fundamental part of creative drama. Impersonation is role playing by taking the place of someone and his/her personality, to provide him/her to come to an active situation, to undergo activity, to keep alive by demonstrating a past event or situation. (Adıgüzel, 2014, p. 109). Impersonation is built on improvisation and role playing techniques. Therefore, together with impersonation, role playing and improvisation make up the basic components of creative drama. Play is another component because creative drama draws on play and its properties. These components of creative drama indicate that active participation of group members is a necessary component. In this regard, it can be argued that creative drama is a learning method enabling to learn by doing and experiencing. In this respect, existence of a qualified teacher who will conduct drama activities is of great importance. The teacher in the position of a guider organizing and implementing activities during the process is an important element of creative drama.

Another important component of creative drama pointed out in its above-given definition is the subject or thought; that is, the topic. Here, it should be noted that creative drama can be made use of at every stage of all the lessons or subjects (Üstündağ, 2009, p. 38). The in-service training processes held with the teachers are also included in this issue. Tekin (2010, p. 185) conducted a study with 120 teachers undertaking drama courses in the scope of in-service training provided for different branches like Turkish, science, mathematics, English, chemistry. In Tekin's study, it was indicated that practical teaching through role playing, improvisation, animation, still image and dramatization attracted the teachers' attention, the teachers experienced the lives oriented for creative drama and at the end of the process they realized, the theoretic basis, stages of creative drama, and the deficiencies in their practices before the course.

As stated above, creative drama contributes to the development of the individual's creativity and imagination, self-knowledge and self-actualization (Adıgüzel, 2014, p. 66). The teachers who had undertaken drama lessons and in-service drama course stated that creative drama contributed most to their creativeness and their self-confidence (Yönel, 2004, p. 100). In addition to this, there is limited research dealing with the incorporation of creative drama into in-service trainings. The existing research mostly focuses on the attitudes and competencies of teachers and those having creative drama training in relation to creative drama (Karadağ, 2012, p. 75). On the other hand, learning teachers' opinions about in-service trainings is of great importance because, it might offer insights about how to develop in-service training programs and how to make use of creative drama in these in-service training programs. Though there is a great deal of research focusing on in-service trainings, they are quite similar in nature. Conducting researches looking at the issue from different perspectives will be effective in enhancing the quality of trainings (Çelikkilek, 2012, p. 107).

Another topic which was not adequately researched in the literature is the needs, expectations and problems of culture teachers. Teachers teaching courses other than vocational courses such as English, history, Turkish language and literature, mathematics at the Vocational High Schools are defined as culture teachers. There are not adequate studies looking at how the needs and problems of culture teachers are addressed within in-service trainings. Yet, the culture teachers experience many problems in their professional life such as being considered less important compared to vocational course teachers, students not interested in their lessons and lack of environmental conditions to use their creativity (Ersoy, 2007, p. 79). Besides, culture teachers are confronted with problems such as feeling the sense of not being able to improve. Their decreasing motivation was due to students attitudes indifferent to their courses, laziness emerging as a result of decreasing motivation, lack of desire for learning and researching and not viewing the indifference of students as their own problems (Aslan, 2008, 218). Therefore, it is obvious that culture teachers' problems should be recognized and their personal development should be supported with in-service trainings. Moreover, they should be encouraged to participate in courses, seminars etc. to continue their professional development and to adopt new methods and techniques to make their classes more interesting and attractive (Aslan, 2008, p. 231). Thus, it can be maintained that if culture teachers are informed about creative drama by means of in-service trainings, this might contribute to solution of their problems. Given the explanations and reasons above, the current study was aimed at investigating samples of creative drama, improvisation, impersonation, role playing and play and use of creative drama as a teaching method within the context of in-service training with the participation of culture teachers.

Purpose and Significance of the Study

As stated before, it is of great importance to introduce teachers who were not introduced to creative drama during their pre-service education to creative drama through in-service trainings. Various studies need to be conducted to determine the place and quality of creative drama in in-service training programs. It is believed that this research study on this neglected topic in the literature and on culture teachers who think that their voice is not heard adequately will make important contributions to the literature. In this connection, this study intends to explore the place and quality of creative drama in in-service training programs on the basis of the opinions of culture teachers about creative drama. In this way, it can be possible to discuss how creative drama should be integrated into in-service trainings, the place of creative drama in the personal and professional development of culture teachers and its contribution to the solution of their problems. In this regard,

the current study is an attempt to elicit the opinions of culture teachers about the drama course integrated into a 30-hour in-service training program. The research problems of the study are as stated below:

1. What are the opinions of culture teachers about creative drama before and after the drama course?
2. What are the opinions of culture teachers about the extent to which the drama course met their expectations?
3. What are the opinions of culture teachers about making use of creative drama in their lessons after the course?
4. What are the suggestions of culture teachers for in-service trainings and drama courses?

Assumptions and Limitations of the Study

The questionnaire and interview forms developed for the current study are believed to be enough to elicit the participants' opinions about creative drama. Moreover, it is assumed that the data provided by the participants reflect the truth.

The current study was conducted during the drama course given within the context of an in-service training program in 2014. The participants of the study are 102 culture teachers working at vocational high schools and teaching culture courses. The study is limited to five days and 30-hour research period. The current study investigates creative drama within the context of its use with basic communication, trust activities and its basic components (play, improvisation, role playing, impersonation, topic, leader) as a method.

Method

In this research, which was conducted in order to obtain the opinions of the culture teachers who attended the drama course, the content was analyzed using a survey method. The views of the culture teacher who attended the drama course were qualitatively analyzed. Content analysis can be defined as summarizing and interpreting the basic content of the written information and the messages it includes (Cohen, Manion and Morrison, 2007, p. 284). According to Yıldırım and Şimşek (2013, p. 259), while analyzing the data qualitatively, the collected data should be conceptualized and then compiled in a logical way according to the concepts obtained and then the themes explaining the data should be identified. In the research, the mentioned method was applied and the content of the data was analyzed in detail. As the data was collected from the participants in writing and there were no face-to-face interviews, this research is a non-interactive qualitative research. Information about the participants, research procedure, researchers, data collection instruments, sampling and data analysis process of the study are given below.

Participants

The teachers teaching courses other than vocational courses at vocational high schools (literature, mathematics, English, fine arts etc. teachers) are defined as culture teachers. This research started with 101 teachers working as culture teachers at the vocational high schools and one more teacher was also included in the process later and in total 102 teachers formed the population of the research. Information relevant to the sex, education status, years of teaching experience and creative drama experience of the teachers is summarized in Table 1:

Table 1. The Distribution of the Teachers Attending the In-Service Training according to their Gender, Education Status, Years of Teaching Experience and Previous Experience in Creative Drama

Sex	f	%
Female	53	52.4
Male	48	44.6
Total	101	100

Table 1. Continue

Education status	f	%
Associate degree	1	1.0
Bachelor's Degree	65	64.3
Master's Degree	33	32.7
PhD	1	1.0
Empty	1	1.0
Total	101	100
Years of teaching experience	f	%
1-5 years	31	30.7
6-10 years	20	19.8
11-15 years	32	31.7
16-20 years	14	13.9
21-25 years	3	2.9
26 years and over	1	1.0
Total	101	100
Experience in creative drama	f	%
Experienced	6	5.9
Inexperienced	95	94.0
Total	101	100

When Table 1 is examined, it can be concluded that the numbers of the male and female participants are quite close to each other. Most of the participants hold bachelor's degree and did not have an experience related to creative drama before this course. When their length of service is considered, it is seen that more teachers with 1-5 year-working experience and 11-15 year-working experience participated in the study. Information relevant to the branches and place of duty of the teachers are given in Table 2:

Table 2. Distribution of The Teachers Attending the In-Service Training according to their Branches and Place of Duty

Branches	f	%
Turkish Culture and Literature	43	42.5
English	15	14.8
Mathematics	9	8.9
Physics	5	4.9
Counseling	5	4.9
Philosophy	5	4.9
Physical Education	5	4.9
History	4	3.9
Geography	2	1.9
Religious Culture and Moral Knowledge	2	1.9
Electrics	2	1.9
Chemistry	2	1.9
Fine Arts, Biology, Child Development	3	2.9
Total	101	100
Regions	f	%
Marmara	28	27.7
Aegean	21	20.7
Black Sea	18	17,8
Central Anatolia	15	14,8

Table 2. Continue

Regions	f	%
Mediterranean	12	11,8
Southeastern Anatolia	4	3,9
Eastern Anatolia	3	2,9
Total	101	100

It is seen from the Table 2 that most of the teachers participating in the drama course are Turkish Culture and Literature teachers and most of the teachers came from the Marmara Region and the fewest participants came from the East Anatolian Region.

Process

The drama course organized by the Ministry of National Education was conducted in September 2014 and lasted for five days and totally 30 hours, six hours per day. The teachers were divided into four groups randomly by the Ministry of National Education before the course, and one leader/person in charge managed the course in each group. In addition to the creative drama techniques like role playing, improvisation, still image, learning techniques like the station technique adapted to the drama processes were also included. In addition of the organization of activities to promote the acquaintance with the components of creative drama such as communication, interaction and elements of dramatic fiction, sample lessons plans for the use of creative drama as a method were also presented and then the participants were asked to design some activities making use of creative drama. The subjects handled during the training process are presented in Table 3:

Table 3. Subjects Handled in the Drama Course and the Periods

Issues	Period
Preparing activities	3 hours
Communication, interaction practices	3 hours
Trust practices, harmonization practices	3 hours
Sensation practices, play and creative drama	3 hours
Improvisation and role playing, components of dramatic fiction	3 hours
Drama techniques, painting, photos, music, sculpture and creative drama	3 hours
Story, fairytale, poem and drama subject knowledge	3 hours
Using creative drama as a teaching methodology	3 hours
Process of preparing a lesson plan using creative drama method	3 hours
Process of applying a lesson plan using creative drama method	3 hours
Total	30 hours

The people determining the content of the drama course and conducting it are academicians having completed drama leader training course. They are experts in their own fields and teaching drama courses in their education faculties. These instructors administered the same program to each group. Some of these instructors are also the researchers of the current study.

Data Collection Tools

The data collection tools of the current study are questionnaire and interview forms. The questionnaire items to be responded by the culture teachers before and after the drama course were developed by the researchers. The questionnaire items aim to elicit the demographics of the participants, and their opinions and suggestions about creative drama and the drama course. The questions addressed to the culture teachers in the first application were as follows:

1. What is creative drama in your opinion? Please explain.
2. Have you ever experienced creative drama before this training?
3. Have you ever used creative drama in your classes? If so, how? Please explain.
4. What are your expectations from this drama course? Please explain briefly.

These following questions were also addressed to the teachers after the drama course:

1. What is creative drama in your opinion? Please explain.
2. Would you think of using creative drama in your classes as a method after this course? Why? Please explain.
3. Have your expectations been met by the drama course? How?
4. What are your suggestions for the future drama courses?

Another data collection tool of the current study is interviews. The interviews were conducted six months after the study was completed through a social networking site. One school term was given to the teachers to form their opinions and to evaluate their experiences and then the interviews were conducted. The following questions were asked to the teachers during the interviews:

1. What is the definition of creative drama in your opinion? Please explain.
2. What do you think about the drama course? Please explain.
3. Have your expectations been met by the drama course?
4. Do you use the creative drama as a method in your classes after the drama course? How? Please explain.
5. Have you made use of the information and experiences you got from the drama course? How?
6. What are your suggestions for the future drama courses?

Sampling

The questionnaire was administered to all the participants. In the first application, the questionnaire was administered to 101 participants and in the second application; it was administered to 102 participants. In order to conduct the interviews, 30% of the participants were reached and their opinions were taken in the written format on a social networking site. The interviewees were selected from among the volunteers who could present information necessary for the purpose of the study. Demographics of the interviewees are given in Table 4:

Table 4. The Demographical Features of the Teachers Who Were Interviewed

	Sex	Education status	Seniority	Branch	Region	The grade he /she teaches	Previous drama experience
T 1	Male	Bachelor's Degree	1-5	English	Eastern Anatolia	High School	None
T 18	Female	Bachelor's Degree	1-5	English	Black Sea	High School	None
T 19	Female	Bachelor's Degree	1-5	Turkish Language and Literature	Central Anatolia	High School	None
T 11	Female	Master's Degree	6-10	Philosophy group	Eastern Anatolia	High School	None

Data Analysis

First, the data collected from the questionnaires were transcribed into computer and all the data were included. During this process, some notes were taken next to the raw data to be used during the analysis. By including the researchers' informal observation notes, all the data were subjected to content analysis. The data obtained from the interviews and the questionnaire were analyzed separately. The data were subjected to descriptive and content analysis and all the data were encoded in accordance with the research problems. For the descriptive analysis, the themes identified earlier for the research were summarized and interpreted. For this purpose, the themes were identified to be the analysis unit and the codes and themes were arranged. The themes were formed making use of the conceptual framework. The fundamental components, principles, concepts and stages of creative drama were made use of and preliminary codes were created on the basis of these and it was seen that the preliminary codes were consistent with the codes obtained in the research. Both inductive and deductive data analysis methods were used during the analysis process. The findings obtained from the interviews and questionnaire data support each other.

Validity and Reliability

For the validity of the questionnaire used in the study, before the study, the participants were informed about the purpose and its anticipated contributions to the field and thus, they were encouraged to willingly respond to the all questions. The participants were given enough time fill in the questionnaire. All of the questionnaire items were developed by the researchers together and then expert opinions were taken for the questions; thus, content and construct validity was tried to be established. The findings of the research were evaluated in compliance with the environment in which they were collected in order to ensure the internal validity. The findings are consistent and meaningful. The findings obtained are supported by different data sources. Four volunteer people selected from the participants were interviewed after the research. The findings are consistent with the previously formed conceptual framework. Besides, while the data was being collected, it was taken care not to direct the participants.

In order to ensure the internal validity of the research, different data sources, the interviews and the questionnaire, were used. The data were separately analyzed and the theme and sub-themes emerging from each data source were seen to support each other.

In order to ensure the external validity of the research, the method of the research was tried to be defined in detail. The raw data of the research were kept to enable the other to review. Furthermore, the inter-rater reliability coefficient of the research was estimated as 91 % by using this formula $P(\text{Agreement percentage \%}) = [\text{Na}(\text{Agreement}) / \text{Na}(\text{Agreement}) + \text{Nd}(\text{Disagreement})] * 100$. It was seen in the data analysis that there was a high level of agreement among the encoders.

Findings

The findings obtained from the questionnaire and interviews will be presented separately and in line with the order of research questions. Under each research question, sample statements from the constructed themes and sub-themes, teachers' excerpts and percentages and frequencies related to the themes are given.

Findings Relevant to the Questionnaire Data and Interpretation

Findings Relevant to the 1st. Question and Interpretation

Here the purpose is to find an answer to the question "What are the opinions of the culture teachers about the creative drama before and after the drama course?". For this purpose, the opinions of the teachers were asked before the drama course. The themes were formed on the basis of the conceptual frames of the creative drama like "Concepts in the Definition", "General Purposes", "General Features", "Components" and "Dimensions". In Table 5, the distribution of the opinions of the participants about creative drama before the drama course was taken and examples for their opinions are given:

Table 5. Distribution of the Opinions of The Participants about Creative Drama Before The Drama Course and Exemplary Quotations from Their Opinions

Themes	Sub-themes	Exemplary quotations for sub-themes	Quotations from participants' opinions
Concepts in the definition	Technique	Creating a scenario, staging, experiencing different roles, relaying messages using gestures and facial expressions, generating the product without depending on the scenario, dependence on the role, performance without preparation , identity creation ...	<i>A method of presentation enriched by mimics and gestures without preparation (T 53).</i> <i>Thinking on and animating a given subject with mimics and actions (T 71).</i>
	Animation	Dependent on animation, impersonation, animating the life / state in a different way ...	
General Purposes	Discovery of oneself	Knowing oneself	<i>Discovery of oneself (T 66).</i>
	Developing creativity and imagination	Distancing oneself from stereotypes , being creative, improving imagination, uncovering new ideas, developing different perspectives ...	<i>Gaining the skill for looking at the events and states from different perspectives (T 23).</i>
	Independent and collaborative working	Distribution of tasks, making individual and group work ...	<i>An entertaining activity supporting the individual to better know oneself and the surroundings, improving communication skills, increasing interaction with the environment and providing a new identity from time to time (T 37).</i>
	Developing communication skills	Effective communication method, understanding the other person / empathy, using the body language effectively ...	
	Developing problem solving skills	Problem solving	<i>Expression of feelings, thoughts and dreams (T 36).</i>
	Tool for expression	Self-expression of individuals, reifying an abstract state, manifestation of feelings and thoughts ...	<i>A way of expressing oneself freely.(T 16).</i>
General Features	Relation to theatre	Unlike performing arts, similar to theater, supports the topic with the theater, natural theater	<i>Reaching the desired aim in plays (T 48).</i>
	Play	Expression with the plays, taking advantage of techniques such as plays, play in the center	<i>Expressing one's feelings and thoughts with actions, but it is independent of a certain text or scenario (T 46).</i>
Components	Topic	Starting with the person's experience, reflecting the life, handling the status, concepts, ideas, events, case studies	<i>Way of expressing a state, case or idea with the body, with mimics and actions (T 56).</i>
Dimensions	Method Dimension	Teaching methods, shape, form, training approach, technique, learning by experience, permanent entertaining learning ...	<i>Role based teaching method in education (T 68).</i> <i>A method used for ensuring permanent and transferrable knowledge through learning by experience (T 72)</i>
	Artistic dimension	Artistic expression	<i>A method of reflecting the life artistically (T 69).</i>

The teachers mostly consider the creative drama a tool for improving creative thinking and self-expression. Although the teachers did not use the concept of improvisation included in the definition of creative drama, they used terms connoting improvisation. The statements “Generating a product independent of a scenario” and “Performance demonstrated without preparation” are the examples for this. A similar situation is also true for role playing. The teachers use such expressions as “creating an identity, personality” and “experiencing different roles” to mean role playing. In addition, some teachers also used the term “animation” which is already included in the definition of creative drama.

Besides some teachers explaining creative drama considering its contribution to the development of such skills as communication, creative thinking, problem solving, there are also some other teachers emphasizing its relation with play and theatre. The topics addressed, artistic and method dimensions are also among the preliminary information of the teachers about creative drama. The teachers defined the creative drama as learning by experience, learning by having fun, as a method, way, technique for permanent learning. In Table 6, the frequencies and percentages of the themes derived from the teachers’ opinions about creative drama before the drama course are shown:

Table 6. The Frequencies and Percentages of The Themes of Teachers’ Opinions about Creative Drama Before the Drama Course

Themes	Sub-themes	f	%
Concepts in definition	Technique	25	16.4
	Animation	15	9.8
Total		40	26.3
General Features	Relation to theater	4	2.6
	Play	3	1.9
Total		7	4.6
General Purposes	Tool for expression	16	10.5
	Improving creativity and imagination	14	9.2
	Improving communication skills	5	3.2
	Discovering oneself	3	1.9
	Improving problem solving skills	3	1.9
	Independent and collaborative working	2	1.3
Total		43	28.2
Components	Topic	12	7.8
Total		12	7.8
Dimensions	Method dimension	33	21.7
	Artistic dimension	1	0.6
Total		34	22.3
No idea (person)		16	10.5
Grand Total		152 (*)	100

(*) The grand total is more than 102, because the teachers may indicate more than one term.

It can be stated that most of the teachers have preliminary knowledge about creative drama. Teachers generally explained the creative drama in terms of its contribution to individuals, that is, in terms of its purposes. And, it can be said that among these purposes, creative drama is mostly considered to be a tool for expression (feelings, thoughts, abstract cases, oneself etc.). This is followed by the culture teachers’ explaining it in relation to its execution as a method in instruction. The words connoting the terms of improvisation, role playing and animation used in the definition of creative drama took the third place among the most frequently uttered terms. After the drama course, the knowledge and opinions of the teachers about creative drama were asked once more. In Table 7, the

themes that came out and the exemplary expressions of teachers after the drama course are presented together with the quotations from the teachers' opinions:

Table 7. The Themes That Come Out and The Exemplary Expressions of Teachers After The Drama Course and The Quotations of Teachers' Opinions

Themes	Sub-themes	Exemplary expressions about the themes	Quotations from participants' opinions
Concepts in the definition	Technique	Instant expression of thoughts and feelings, expressing fiction with instant creativity, improvisation and other drama techniques, with improvisation, ways / techniques like role playing, improvisation, including conflicts ...	<i>Instant sharing expressing oneself, thoughts or recommendations without acting but through role playing, (T 67).</i> <i>Exhibiting certain issues identifying the place, time and space with instant improvisations. A kind of role playing. Transferring the emotions and thoughts independent of a text (T 65).</i>
	Animation	Animations, animating, animating according to oneself, specific animations ...	<i>The process where an event, state or problem is animated in the classroom or in daily life through role playing, improvisation or adding something from oneself (T 65).</i> <i>Producing ideas, creating stories from the pictures, words and animating them. Producing new ideas from the conflict of ideas (T 24).</i>
General Features	Play	Accompanying with play/through play, educational play, play	<i>Animating an object or event according to oneself. Make believe play. (T 62)</i>
	Relation to theatre	Not a theatre, independent of a text, unlike theatre ...	
	Group dynamics	Understanding, trust, interaction, unity, sincerity / hearty ...	<i>I saw that drama was similar to and different from the theatre, and can be applied for each branch (T 40).</i>
	Focusing	Focusing spiritually and physically ...	
	Make believe play	Make believe play	
General purposes	Discovering oneself	Knowing oneself, discovering one's feelings...	<i>A method for knowing oneself. I think it helped me to find what I was interested in, liked (poetry, songs ...) as a result of activities (T 97).</i>
	Improving imagination and creativity	Developing different perspectives, being out of molds, generating new ideas, improving creativity and imagination ...	
	Independent and collaborative working	Cooperating/thinking together/ brainstorming, exchanging ideas	<i>Collection of activities strengthening personal development, developing self-confidence, unearthing creativity and expressing oneself better (T 42.)</i>
	Improving communication skills	Improving empathy feeling, using body language	<i>Drama is an activity making the person think, question, express ideas, create (T 72)</i>
	Improving problem solving skills	Finding solutions to cope with problems	
	Expression tool	Embodying thoughts, dreams, showing the inner worlds, transferring as concrete or abstract ...	<i>Concrete form of ideas, thoughts, dreams (T 7).</i>
	Feeling good	Happiness itself ...	<i>Living the emotions from every aspect, unlimited creativity, happiness itself, taste of life (T 17).</i>
	Ensuring awareness	Raising awareness, of events, individual differences,	<i>A process through which a person can go beyond his/her routines, , becomes more aware of differences, diversifies his/her perspectives (T 23).</i>
	Critical thinking	Questioning...	
	Personal development	Strengthening personal development, expressing oneself better / in multiple aspects	
			<i>Being aware of the changes in oneself (T 93).</i>

Table 7. Continue

Themes	Sub-themes	Exemplary expressions about the themes	Quotations from participants' opinions
Components	Topic	any subject, social problem, pictures, words, emotions and thoughts, complex events and cases, abstract concepts, literary products, life / facts	<i>A way of expressing the ideas and thoughts about an issue or social problem instantly (T 84).</i>
	Group	Group, tips, group members and experiences, learning in groups, everyone can attend ...	<i>Relay of an emotion, thought through role playing or animation that is improvised by a person in a group in an abstract or a concrete way. Improvisation and group work are the clues (T 57).</i>
Dimensions	Method dimension	Learning by having fun, teaching techniques, teaching methods, learning by doing, not learning by heart, for teaching the abstract concepts to the students, creating awareness, using different techniques such as brainstorming, process-oriented not the result, can be used in all areas of education, ensuring active participation to make permanent...	<i>One of the best methods to be used in teaching abstract concepts... with this method, the concepts are taught more easily and in a permanent way (T 31)</i> <i>An entertaining method applied for making the students get the desired affective and cognitive targets (T 76).</i>
	Artistic dimension	Expression in concrete or abstract terms, information processing, art of expressing oneself ...	<i>A teaching method allowing people to reveal their inner worlds, creativity, giving an opportunity for collaboration, being a group, share experiences. In this manner, learning by heart is prevented and learning by experience is achieved (T 102).</i> <i>The art of expressing an event, state, through improvisation, animation and other techniques of drama (T 74).</i>
Stages		Warming up, animation, evaluation (consists of 3 stages), evaluation stage ...	<i>Animation or performance technique consisting of three stages, warming up / animation / evaluation processes, using techniques like improvisation, role playing etc. for a certain purpose (T 47).</i>

The creative drama was defined in more detail including more dimensions by the teachers after the drama course. While defining the creative drama, the teachers started to directly use the terms of improvisation and role playing. Besides, improvisation and role playing were expressed as techniques. There were people having stated that creative drama was different from the theatre.

Unlike their expressions before the course, the teachers used the general features of the creative drama like group dynamics, make believe plays, benefit from play etc. In addition, the term of group, one of the components of creative drama came to the fore; opinions indicating importance of the group were put forward. At the end of the process, some stated the awareness of the stages of creative drama.

Again different from the statements uttered before the course, general purposes of creative drama such as personal development, feeling better, awareness raising were mentioned. This might have resulted from the contribution of the process to the teachers and their observations. The teachers approached the method dimension of the creative drama from different perspectives such as creative drama being process-oriented, providing motivation, being oriented to affective targets, making use of different techniques such as brainstorming and its applicability in every branch. The reason for this may be the lessons where creative drama was used as a method and the discussions and sharing on this issue. There were explanations stating that the topic or source of creative drama are social problems, literary genres, newspapers, abstract concepts etc. and the reason for this may be the different sources or lessons where different literary genres or social problems are discussed.

Some misconceptions are observed in relation to the use of terms such as role playing and role acting and method and technique. Some teachers used the word technique instead of method and some used acting instead of role playing. Apart from these, it can be said that their knowledge and awareness about the creative drama increased. In Table 8, the frequency and percentages of the relevant themes are given:

Table 8. The Frequency and Percentage of the Themes Regarding the Opinions of Teachers about Creative Drama After the Drama Course

Themes	Sub-themes	f	%
Concepts in its definition	Technique	39	15.0
	Animation	34	13.0
Total		73	28.0
General features	Play	8	3.0
	Group dynamics	6	2.3
	Relation to theatre	5	1.9
	Make believe play	2	0.7
	Focusing	1	0.3
Total		22	8.4
General Purposes	Improving imagination and creativity	28	10.7
	Expression tool	12	4.6
	Raising awareness	6	2.3
	Discovering oneself	5	1.9
	Personal development	5	1.9
	Independent and collaborative working	4	1.5
	Improving communication skills	3	1.1
	Critical thinking	3	1.1
	Feeling good	2	0.7
	Improving problem solving skills	1	0.3
Total		69	26.5
Components	Topic	34	13.0
	Group	6	2.3
Total		40	15.3
Dimensions	Method dimension	53	20.3
	Artistic dimension	3	1.1
Total		56	21.5
Stages		4	1.5
Total		4	1.5
Grand total		260 (*)	100

(*) The grand total is more than 102, because the teachers may indicate more than one term.

The concepts of animation, improvisation and role playing, that are included in the definition of creative drama were more frequently used compared to the first application. Different and more features regarding the general purposes of creative drama were mentioned. The number of teachers mentioning the relation of creative drama with plays and its artistic dimension increased, the method dimension was more emphasized. It can be said that the number of the expressions used to define creative drama increased to a great extent because of the drama course. Thus, the contribution of the process of learning by doing rather than presentation of theoretical information should be emphasized.

Findings and Interpretation about the 2nd Research Questions

Here the purpose is to find an answer to the research question “What are the opinions of the culture teachers about the extent to which the drama course met their expectations?”. For this purpose, the expectations of the teachers from the drama course were asked before the course. The teachers stated expectations not only for their professional development such as students’ not feeling bored with lessons, ensuring their active participation in lessons, establishing effective communication with them, making the information permanent, providing opportunities for students to learn by experiencing, staging plays and learning new techniques but also for their personal development such as expanding their horizon and gaining different points of view. Examples from the opinions of the teachers are given below:

I want my viewpoint about life, events, students, humans to change and to broaden my horizon (T 70).

I think my lessons will be more enjoyable. This might help to understand the students better (T 46).

Using creative drama efficiently in my classes and making the acquisitions of the students from mathematics permanent for the students (T 48).

My expectations are performing such activities with my students after the drama course. Being able to carry out some theatrical activities at school because my students of the previous year are more successful and more self-confident, I saw that their self-confidence was higher. I also want to be useful for them (T 14).

I hope I can acquire skills for using this method more efficiently. I hope we are informed about what to do to eliminate the negative things hindering us from using that method (T 7).

Using it as a method that I can apply in my branch, creating a more entertaining atmosphere in my classes with drama, making my students like and be more interested in my classes (T 99).

After the drama course, the culture teachers were asked whether their expectations had been met or not and they were requested to explain the reasons. The frequencies and percentages related to the extent to which the drama course met the teachers’ expectations are given in Table 9:

Table 9. The Frequencies and Percentages related to the Extent to which the Drama Course Met the Expectations of the Teachers

Answers	f	%
Yes my expectations have been met	83	81.3
Partially met	7	6.8
No answer	7	6.8
No, have not been met	5	4.9
Total	102	100

Considering the above given data, we can say that expectations of most of the teachers from the drama course were met. In Table 10, the themes relevant to the reasons stated by the teachers to effective in meeting their expectations and quotations from the participants’ opinions are provided.

Table 10. Themes Relevant to the Reasons Stated to be Effective in Meeting the Expectations of the Teachers and Quotations from the Participants' Opinions

Themes	Exemplary statements about the themes	Quotations from participants' views
Contribution to the professional development	Relating with the subjects of my lesson, applying in my branch, applying at high school, drama as a method, learning by experience, awareness of drama, knowing drama better, introduction to drama, learning by having fun ...	<i>I understood the difference between the real creative drama and the thoughts in my mind (T 99). On the final day, we learnt how to enliven the class with creative drama that was really nice (T 62). I think it's possible to learn the lives of sportspeople or terms about my branch in an easier and enjoyable way (T 88).</i>
Contribution to the personal development	Enjoyable, not boring, awareness of oneself, contributed to myself, leadership potential, imagination, my horizon extended, multidimensional viewpoint, expressing oneself, expanding borders, gone beyond my boundaries, self-confidence, not shy any more, creativity, communication with the group, knowing the group	<i>I saw which characteristics the group leaders should bear and my shortcomings about this issue (T 43) Absolutely YES. My self-confidence really increased. I was introduced to nice people (T 4) ...I have not spent such a rich week in experiences until now. It is as if we passed from two dimensional life into a three, four, even five dimensional one (T 21). I came for a holiday actually, and got incredible experiences here, it has been a new perspective for me." (T 64).</i>
Program content	Planned, scheduled, efficient, intensive, teaching.	<i>It was more instructive and effective than I expected (T 53). ... prepared in a certain plan and schedule (T 23)... Of course! It was great! Much impact in a short time and so much proficiency, how could it be possible, I cannot believe! I achieved more than I expected and there are many things beyond my expectations (T 18)</i>
Planning the in-service training	More time was needed, time was limited, time was insufficient, more activities were needed	<i>We had limited time. It would have been better if more time had been allocated (T 74). The program would have been more efficient if it had been created with more activities in a longer time." (T 102). ... I understood the insufficiency of time and the comprehensive context better when I understood the event better (T 16) ... the time could be extended one more week (T 13)...</i>
Leader	Equipped leaders, hardworking, smiling, self-sacrificing leaders	<i>I can say that an incredible synergy was created with the effect of our leader (Ö 56). I was introduced to an expert, equipped, smiling, self-sacrificing, hard-working drama leader (T 15).</i>
Applying the drama program	Not theoretical but practical, applied without delay, the content was full, uninterrupted classes every day, the method and techniques were good.	<i>Lessons were held every day, in an uninterrupted way. There was always an action... (T 1) Before the course, I had been prejudiced that the course would be theoretical. Many practices were really nice for me (T 13). My expectations were not many. I was expecting a seminar with classical slide presentation. It was a student centered seminar and I really enjoyed it (T 28).</i>

The teachers evaluated the drama course in terms of meeting their expectations, contribution to professional development, content of the program, in-service training plan, leader and implementation of the schedule. The teachers mentioned better knowledge gained about the creative drama as a method to be used in their classes, contributions for their personal and professional development and raising awareness, content of the drama course and efficiency of implementation. In Table 11, the frequencies and percentages of the themes regarding the reasons effective in meeting the teachers' expectations are provided.

Table 11. The Frequency and Percentage of The Themes about Meeting The Teachers' Expectations

Themes	f	%
My expectations from the course have been met because... (n:83)		
Contribution to professional development	39	38.2
Contribution to personal development	30	29.4
Content of the program	12	11.7
Planning of the in-service training	12	11.7
Leader	5	4.9
Implementation of the program	4	3.9
Total	102	100
My expectations from the course have been partially met because ... (n:7)		
Planning of the in-service training	5	55.5
Content of the program	3	33.3
Partial (No explanation)	1	11.1
Total	9	100
My expectations from the course have not been met because ... (n:5)		
Content of the program	3	42.8
In-service training program	2	28.5
No (No explanation)	1	14.2
Total	7	100
Grand total	118 (*)	

(*) The grand total is more than 102, because the teachers may indicate more than one term.

The drama course can be said to have met the expectations of the teachers to a great extent. In this regard, the multi-dimensional and functional course program played an important role. There were activities to make the participants acquainted with creative drama, a lesson where the creative drama was used as a method and a session where the teachers created their activities. All these overlap with the expectations of the teachers before the course. Besides, the satisfaction of the groups due to the plans prepared and implemented by the leaders was another factor for meeting the expectations.

The teachers stated that the course especially contributed to their professional and personal development. The teachers who expressed that the course partially met their expectations criticized the content of the drama course program and in-service training plan. The following expressions are the examples for the statements of these teachers:

Lack of integration with all the branches (T 84).

There were not activities appropriate for the secondary schools (T 87).

It would have been more efficient if the class population had been less (T 68).

The time was limited. I wish I could digest the activities. and if we had been given materials to be used at the beginning or at the end of the course, , the things we learnt here would be permanent (T 43).

As for the planning of the in-service training, insufficiency of the course time and density of the program content were emphasized by the teachers whose expectations had not been met. Some examples for the expressions of these teachers are given below:

I was expecting theatre. My expectations were different (T 81).

No, I was thinking that drama was theatre, I was wrong. My expectations were in that direction (T 83).

... I realized that I wished it had lasted longer (T 97).

On the last day of the week, the drama course was very intensive and short and I have to leave the course with many ambiguities in my mind. As a result, I think I will not be able to remember many things I have seen here. (T 79).

The teachers who stated that their expectations were not met criticized the limited time of the course. The teachers who stated that their expectations were not met focused on the time of the course and the teachers who stated that their expectations were met focused on the other factors like the course program, leader besides the time of the course.

Findings about the 3rd Research Questions and Interpretation

In relation to the third research question "What are the opinions of the culture teachers about using creative drama in their lessons after the course?, the teachers were first asked whether they used drama in their classes in any period before this drama course. In Table 12, the answers of the teachers for this question are provided:

Table 12. Frequencies and Percentages About the Usage of Creative Drama as a Method Before the Drama Course

Answers	f	%
Did not use	43	42.5
Used	40	39.6
Perhaps, without knowing it, I do not know ...	17	16.8
No answer	1	0.9
Total	101	100

The rates of the teachers who used and did not use the creative drama in their lessons were similar. Some of the teachers said that they did not know the creative drama, they did not know enough about it so they did not use while some said that they might have used without being aware. Some of the teachers specified that they used creative drama from time to time, or tried to use it. And some teachers also explained why they used or did not use drama and how they used it. The examples for these expressions are as follows:

In fact, I have no idea about creative drama and how it is used in the lessons. I took part in this program to learn and improve it (T 74).

Perhaps I am using it. I do not know whether I am using or not as I do not know the concept and content of the creative drama (T 81).

I cannot use creative drama as a method in my classes. I am teaching at vocational high schools. The physical conditions of the schools and the readiness of the students prevent me from using this method (T 87).

I try to dramatize in history classes. I try to explain the eras by making the students live the era but I do not know the technique exactly and I want to learn (T 32).

I do not think I use creative drama consciously. But, as a literature teacher, I try to use this method to give the sense of text (T 36).

From time to time according to the suitability of the subject. I do not find myself adequate for this (T 73).

Yes. It is an effective method especially in the lessons about communication. In literature classes, I requested the student to animate an experience about the issue in the class. In this way, it is possible to attract the attention of the students. Besides, this method provides more permanent learning as there is visuality (T 69).

I wanted to use. But I find myself inadequate for this (T 17).

The culture teachers expressed the reason for not using creative drama as not having adequate knowledge or lack of interest on the part of the students and negative physical conditions. The teachers who used the method emphasized its contributions to the students. Some stated that they did not find themselves competent enough despite using it. Some teachers who did not know about creative drama stated that they might have used in unconsciously. At the end of the drama course, the culture teachers were asked whether they wanted to use creative drama in their classes or not. Their answers are presented in Table 13:

Table 13. Frequency and Percentages Regarding Using Creative Drama After the Drama Course

Answers	f	%
Yes I want.	79	77.4
Yes, I was already using.	14	13.7
Yes I would but ...	8	7.8
No	1	0.9
Total	102	100

After the drama course, most of the teachers stated that they wanted to use creative drama in their classes. The themes and exemplary statements about the reasons are provided in Table 14:

Table 14. The Themes of The Reasons for Using Creative Drama As A Method After the Course and Quotations from Teachers' Opinions

Main themes	Sub-themes	Exemplary statements about the sub-themes	Exemplary quotations
	Permanent teaching	Permanence, providing permanent learning I realized that learning is permanent. I think I won't forget the cubists (T 55). "It is an effective method, learning by doing and experiencing will not be forgotten lifelong and facilitates learning." (T 85).
	Learning by having fun	Learning by having fun, learning without being aware, fun, enjoyable, without getting bored, makes difficult topics fun, kills boredom, eliminates monotony.	I saw that it is a method teaching the students with these gradual participation, motivating the students and providing learning with fun instead of a monotonous and boring education in this course (T 23). ... I believe that the subject learnt with drama do not bore the students and ensure permanent learning (T 84).
Features as a method of teaching	Effective learning	Effective learning, internalizing the lesson, better learning, better assessing, better understandingthese methods make the lessons more fun and allow students to perform better evaluation of topics r (T 45). I can use them to teach the philosophic and psychological concepts to the students. (T 38).
	Effective participation	Active participation of all students, being a part of the content ...	The students at the vocational high schools generally have difficulty in learning and are uninterested. For them, drama is much more needed than the other student groups (T 6). The students actively participate in the class with some methods and the students learn without being aware (T 27)
	Learning by experiencing	Adding sensory organs, learning by doing and experiencing...	For me, drama deserves to be a purpose rather than being a tool. We live with drama. Therefore, all of the lessons can be the material of drama. Indeed, all the lessons should be used to place drama in our lives(T 21)

Table 14. Continue

Main themes	Sub-themes	Exemplary statements about the sub-themes	Exemplary quotations
Features as a method of teaching	Providing motivation	Motivation, interest aggregation, increasing interest, making attractive, endearing lesson, attracting attention to the lesson It ensures that the attention and motivation of the students are attracted to the lesson (T 11). ... I can use it to make the lesson more attractive (T 13).
	Effective class management	Reducing discipline problems ...	It would minimize the discipline problems in the class (T 31). They will learn without being aware. Besides, it will facilitate my work because the students will find the lesson more attractive and be more interested and participative (T 73).
Contribution to the students	Improving communication skills	Communication, socialization, tolerance, empathy, destroying prejudices	Most important of all, it reminds people of being human and removes the selfish feelings (T 15). Increasing the communication among the students, gaining empathy ... (T 8)
	Personal development	Providing self-confidence, it removes inhibitions, expressing oneself better ..	The person realizes one's own potential (T 61). Allows students to discover their hidden skills (T 88).
	Improving thinking skills	Creativity, gaining different perspectives	I may face some problems, but I need to try it first. Why do not I open the gates of a new world for them? Why do I deprive them of the real life? (T 17)
	Awareness	Increasing awareness it raises students' awareness (T 76).

The culture teachers stated that they could use creative drama in their lessons as a method and for its contribution to the students. The teachers stated that they could use creative drama as it allows learning by having fun, increases motivation, effective learning and effective participation, allows learning by doing and experiencing and also improves thinking skills, promotes personal development, raises awareness. Some teachers expressed the special need of the vocational high schools students for such practices. In Table 15, the frequencies and percentages of the relevant themes are provided:

Table 15. Frequencies and Percentages of Themes about The Reasons for Using Drama As a Method After the Drama Course

Main themes	Sub-themes	f	%
Features as a teaching method	Ensuring permanent learning	35	20.8
	Learning by having fun	28	16.6
	Effective learning	27	16.0
	Effective participation	13	7.7
	Learning by doing and experiencing	12	7.1
	Motivating	11	6.5
	Effective class management	6	3.5
Total		132	78.5

Table 15. Continue

Main themes	Sub-themes	f	%
Contribution to students	Improving communication skills	13	7.7
	Providing personal development	11	6.5
	Improving thinking skills	5	2.9
	Raising awareness	2	1.1
Total		31	18.4
Other		8	4.7
No explanation (yes)		3	1.7
Grand total		168 (*)	100

(*) The grand total is more than 102, because the teachers may indicate more than one term.

The teachers mostly stated that they would prefer creative drama as a teaching method due to its basic features. The reasons they expressed included the impact of creative drama on the permanence of learning and teaching by entertaining. Some teachers expressed that they were already using creative drama in their lessons but after the course they would use it more consciously and in an enriched way. The opinions of those teachers are provided below:

I was using to some extent, and now I will use it more consciously and with a different perspective (T 42).

I was unaware of using it, now it will be based on a certain discipline (T 35).

I was using, but I will use it more (T 53).

I was already using but I learnt that it should be planned (T 63).

I was already using but I learnt more systematic working (T 50).

I was already using and I will continue as it is an effective method (T 75).

I was already applying but I will apply more (T 98).

I was already using unconsciously, I can use it more (T 86).

I was already using but it has been enriched (T 95).

Eight of the teachers stated that they wished to use creative drama as a method but they cannot. The reasons for that situation were explained as follows:

I do not think I am good at planning. Therefore, I will introduce it through games rather than instruction (T 29).

I cannot, the student profile is not appropriate (T 13).

I need a long time (T 51).

...as long as the physical conditions permit (T 45).

Not suitable for mathematics but can eliminate the prejudices against mathematics (T 5).

As long as the curriculum allows (T 33).

Our work will get difficult as it is based on volunteering. There is limited usage (T 5).

... it will take a long time. It is a waste of time for those wishing to solve problems. Applicable to r the ones disliking mathematics (T 77).

The teachers expressed their hesitations about using creative drama as a method with such reasons as student profile, density of the curriculum, physical conditions, examination anxiety. One teacher expressed that he would not use it in the classes as he was an administrator.

Findings about the 4th Research Questions and Interpretation

The teachers were asked about their suggestions for the course to address the question “What are the suggestions of the culture teachers about the in-service training and drama course?”. The themes about the opinions of the teachers about drama course and the quotations from the participants’ opinions are provided in Table 16:

Table 16. The Themes about the Opinions of The Teachers related to Drama Course and the Quotations from the Participants’ Opinions

Main themes	Sub-themes	Exemplary statement about sub-themes	Quotations from participants’ views
Planning the in-service training	Frequent organization of the drama courses	Should be organized more frequently	<i>I think the drama course is effective but it may last for 2 weeks. Four days’ period is short. That was like a beginning (T 27).</i>
	Increasing the course period	Last for two weeks, more extended, 5 days not enough, extended period	<i>Settings with better physical conditions should be selected. Crowded group activities in small classes affected the performances negatively (T 25).</i>
	Arranging the physical atmosphere	Larger classes, air conditioning	<i>My suggestion is making it compulsory to attend these courses ... (T 21).</i>
	Announcing the program content	Announcing the program content	<i>These courses should be opened in every province rather than in certain regions (T 84).</i>
	Selecting the target audience	Admission of those who will actively participate ,giving such courses to administrators and teachers, all teachers, forming groups of teachers from similar branches	<i>Second or third grade trainings can be provided where different and advanced level activities are done. The teachers can get certificates for attending drama training as it can be applied for each branch. Every teacher needs to learn something about it and some proceed with drama. I will be glad to attend if there is a second grade drama course ... (T 57).</i>
	Issuing certificates for the teachers	Issuing certificates	<i>The course should be presented to the same group by the same people as the second stage course. I think drama is a comprehensive subject and we could not understand whole of it (T 12).</i>
	Opening drama courses in every province	Opening drama courses not only in metropolitans but in every province, not in certain regions	<i>The next step can be another course in which more emphasis is put on using drama as an instructional method in classes (T 55).</i>
	Gradual drama courses	Its being gradual for teachers, inclusion of a stage giving a method dimension, , a stage for branches, this course being the 1st stage, continuing the training up to the leadership level , advanced level courses, continuing by constructing working groups	
For the Drama Course program	Organizing activities	Decreasing the density, more improvisation, relation with every branch, relation with curriculum, activities for the adults ...	<i>The time can be extended. The lessons were intensive and we felt tired (T 1).</i>
	Increasing the theoretical information	Increasing the theoretical information, providing theoretical information before the training ...	<i>It would have been better if handouts had been delivered about the activities or the theoretical information of the day. We forgot some of the activities performed (T 101).</i>
	Supply of materials	Provision of written information about the activities, giving notes	
For the leaders		Working with qualified leaders, working with the same leader	<i>These courses should be opened more frequently and the every teacher should be instructed by qualified leaders (T 15).</i>

The suggestions of the culture teachers were categorized under three headings like planning the in-service training, drama course program and leaders. Among their suggestions, frequently organizing such courses, making them available in every province and improving the physical conditions of the course atmosphere were in the prominent ones. Some other suggestions of the

teachers include making such courses gradual, (1,2,3...), putting more emphasis on the method dimension and making such courses available for all teachers through in-service trainings. It was also stated that the target audience should be volunteer and the similar branches should undertake the courses in the same groups and some teachers emphasized the need for drama courses especially for culture teachers.

As for the drama course program, it was most strongly suggested that intensity of the program should be reduced. Moreover, the course was intended to make the teachers understand creative drama, give clues about how to use it in the class and to evaluate its contributions as a method but as the time of the course was found to be limited, the teachers criticized it as too intense. In addition, the plays, improvisations and discussions about these resulted in teachers being both mentally and physically active and increased the density of the process.

Relating the drama course program to the curriculum and all the branches, giving lesson notes and presentation of courses by the qualified leaders were among the other suggestions made. In Table 17, the frequencies and percentages of these suggestions are shown:

Table 17. The Frequencies and Percentages of Themes about the Drama Course

Main themes	Sub-themes	f	%
About in-service education planning	Increasing the course time	34	22.5
	Gradual drama courses	29	19.2
	Selection of the target audience	27	17.8
	Arranging the physical conditions	8	5.2
	Issuing certificates for the teachers	6	3.9
	Opening drama courses in every province	6	3.9
	Frequently opening the drama courses	2	1.3
	Announcing the program content	1	0.6
Total		113	74.8
About drama course program	Organizing activities	10	6.6
	Supply of materials	7	4.6
	Increasing the theoretical information	4	2.6
Total		21	13.9
For the leaders		4	2.6
Satisfied / no suggestion		4	2.6
No answer		9	5.9
Grand total		151(*)	100

(*) The grand total is more than 102, because the teachers may indicate more than one term.

When the above information is considered, it can be said that suggestions are mostly directed towards the regulation of in-service training courses. And the most strongly uttered suggestion is increasing the course time. This can be explained with the fact that teachers realized their need for more information and experience to use the creative drama. Gradual drama courses and selecting the target audience with certain criteria were the other issues emphasized by the teachers. The suggestions directed towards the content of the drama course were limited.

Findings Derived from the Interview Data and Interpretation

Findings about the 1st Research Question and Interpretation

The teachers who were interviewed for the question “What are the opinions of the culture teachers about the creative drama before and after the drama course?” were also asked the question “What is creative drama in your opinion? Please explain.” The themes about the answers of the teachers and quotations are given in Table 18:

Table 18. The Themes about the Answers of The Teachers related to Their Opinions For Creative Drama and Quotations

Themes	Sub-themes	Quotations from the participants' opinions
Concepts in its definition	Technique Animation	<i>Improvisation is the animation of life oriented reactions through such techniques as role playing (T 18).</i>
General Purposes	Improving creativity and imagination	<i>It is a product put forward by the person after working in a group using his / her imagination (T 19).</i>
Components	Topic	<i>Animation of a purpose, thought, idea on the basis of the experiences of the members of a group by making use of the improvisation and role playing techniques (T 11).</i>
	Group	
Dimensions	Method dimension	<i>Presentation of an idea through improvisation on the basis of the approach of learning by experiencing and doing (T 1).</i>

It can be concluded that the answers of the teachers are consistent with the themes derived considering the results of the questionnaire. The teachers' information about the relation of creative drama with improvisation, relation with role playing, contribution to the creativity and learning by doing and experiencing can be said to be permanent.

Findings about the 2nd Research Question and Interpretation

Within the context of the research question “What are the opinions of the teachers about the extent to which the drama course met their expectations”, two different questions were asked to elicit the teachers' opinions about the course itself and the extent to which the course met their expectations. Distribution of the teachers' answers to this question and quotations from their opinions are given in Table 19:

Table 19. The Theme related to the Teachers' Opinions about the Extent to Which the Drama Course Met their Expectations

Themes	Quotations from participants' opinions
Contribution to the professional development	<i>The course was totally a new training practice, and an enjoyable process opening the gates of a completely new world which I hope will be useful for helping the students to know themselves, f, express their feelings by acting, ,to find solutions, r (T 18).</i> <i>My expectations were little and I was thinking that it would bore me. But those thoughts completely changed because efficient activities were performed. Besides, I learnt a method that I could use as a teacher. That was the most important benefit (T 11).</i>
Contribution to the personal development	<i>The drama course enabled me to make good friends, feel good emotions and develop my communication skills more than I expected (T 18).</i> <i>It improved our social development and communication skills because we got introduced to people we did not know. It contributed to my imagination and listening skill (T 11).</i>

Table 19. Continue

Themes	Quotations from participants' opinions
Implementation of drama	<i>Before attending to the drama course, I was expecting a theoretical and boring setting. On the contrary, it was practical and enjoyable one. I also had the chance to reinforce the things I learnt at university (T 1).</i>
Program	<i>I found more than I expected. Because producing by having fun is possible by drama. That was a real training where we did not think of being ashamed; unable to get bored (T 19).</i>

The teachers interviewed mentioned the contribution of the drama course to their personal and professional development. Their statements may indicate that they are reflecting their gains from the course into their lives. Besides, the teachers also stated that their expectations were met as there was effective interaction in the course.

Findings about the 3rd Research Questions and Interpretation

The culture teachers were asked whether they used creative drama in their classes as a method and made use of the information and experiences obtained at the drama course with the question "What are the opinions of the culture teachers about using the creative drama at their classes after the drama course?". Two of the teachers answered this question negatively. They expressed their opinions as follows:

I tried to implement but could not succeed. The methods I tried at an industrial vocational school in the Central Anatolia Region, where even the teachers were males, were not taken seriously and disappointed me (T 19).

I was assigned to a new school after the course. I started by making use of the introduction techniques. I believed that they would be effective and efficient but the student group I met consisted of individuals hesitating to say even their names and communicating only with their core family members. The students living away from the town and deprived of many opportunities looked at me as if I were a freak. Here, everything is quite difficult while the students do not answer even "How are you?" question (T 18).

Both of the teachers whose expressions are quoted above stated they wanted to use creative drama as a method after the drama course but they also mentioned the problems they encountered at the schools they worked due to student and parent profiles. Those problems hindered them from making use of drama in their lessons. And the two teachers mentioned below stated that they made use of creative drama in their classes and another one stated that he/she used it in his personal life.

Yes I use it, mostly in philosophy classes. We animated a slave living in Ancient Greece, Ionia region and a speech of Socrates. We dramatized the defense of Socrates. In psychology lessons, my students explained their defense mechanisms through drama technique. I made use of drama course. As I am a teacher, I tried to use it as a method and technique (T 11).

I used to think that using creative drama was impossible as I am working at a vocational high school. However, after attending the course I had the chance to apply the warming up and classroom activities I learnt. As the students were accustomed to the traditional methods, the students thought that drama was just a play and not educational but I got good feedbacks. The students had fun while learning and information they learnt was more permanent (T 1).

I could not use it professionally but applied some techniques in my personal life and I found happiness, that is true (T 19).

The teachers made use of the experiences they got at the drama course and said that they used creative drama at their classes. This is an important finding in terms of showing that the objectives of the course have been accomplished. Besides, the contribution of the drama to the personal life of teachers was also seen. This points out , a secondary function of creative drama .

Findings about the 4th Research Question and Interpretation

The opinions of the culture teachers about the drama course in relation to the question “What are the suggestions of the culture teachers about the in-service training and drama course?” were obtained. The themes, sub themes and exemplary quotations of the teachers’ expressions for this research question are presented in Table 20:

Table 20. The Themes for the Suggestions about Drama Course and Quotations from Teachers’ Opinions

Main themes	Sub-themes	Quotations from participants’ opinions
For planning the in-service training	Increasing the course period	<i>In my opinion, drama relates to a very limited section of the society; thus, its scope should be expanded. Although I live in a town 150 km to Ankara, drama courses are not available for me. If seminars are turned into courses that teachers can access and our friends are informed about them, then we could speak the same language with our colleagues. In our country, it is a developing field and the perception among the public is that only theatre is performed and most people refrain from it by simply saying that they do not have the ability. It is important to promote it and make it more accessible (T 19).</i>
	Announcing the content of the program	<i>The drama course should be extended and continued. Especially it should be given to the graduates of Faculty of Science and Letters because I was not informed about drama at the university. But after this course, I am using it as a method in my classes (T 11).</i>
	Selecting the target audience	<i>I think these courses would be more efficient if organized considering the branches (T 1).</i>
	Opening drama courses in every province	<i>The course lasted for 5 days. We did not have high expectations not knowing the content. There should be a 2nd stage because when we began to understand the concepts, the course ended. In the long term, we should be able to attend the courses in a conscious way, perform activities suitable for our branches and learn many things and there should be training so that everyone can make use of it. We should be able to learn what to use, when and how to use clearly (T 18).</i>
	Making the drama courses gradual	

The teachers made various suggestions consistent with their expressions in the questionnaire. Among these suggestions, increasing the time of the drama course, selecting the target audience and making the courses gradual are of great importance. In the discussion and conclusion section, the obtained findings are discussed through references to the literature.

Discussion and Conclusion

Ninety four percent of the teachers did not have any creative drama experience previously but we can state that they had preliminary information about creative drama. That means that most were interested in creative drama. After the drama course, there was an increase in the knowledge and awareness of the teachers about the general features, purposes, stages and method dimension of the creative drama. Here, it is seen that the content of the course program for introducing the creative drama and using it in the lessons has an important role. In addition, practical sessions rather than theoretical may have also contributed to the effective learning process. At that point, the need for sharing discussions including theoretical knowledge particularly about the relationship of creative drama with play and art including its components and general objectives can be emphasized because without theoretical knowledge base, application of creative drama in the class may result in failure. In parallel with this result, in a study carried out by Tekin (2010, p. 185), a hundred and twenty teachers in various branches undertook drama course with practical processes and after the course the teachers better understood the conceptual basis of the creative drama and based their previous experiences on a conceptual information basis. It is important that the culture teachers come from different branches like fine arts, mathematics, literature, philosophy, counseling, physical education, which shows that creative drama can be made use of in all the branches. Following the drama course, the teachers from different branches shared their experiences and that reinforced the idea that creative drama can be used in many subjects for multiple purposes. Karadağ (2012, p. 102) conducted a study on the effectiveness of the use of creative drama in in-service training programs with the participation of 115 adults and reported that the participants found creative drama method more effective than traditional methods.

During the creative drama practices, the teachers had the chance to express and discuss their thoughts, emotions and experiences. The teachers need to interact, share experiences, listen to the others' experiences and explain their troubles; thus, they might feel that they are not alone in-service trainings; in short they need emotional contact. Despite this, it was identified that in the presentation of in-service trainings, the emphasis shifted towards distance education between 2000-2013 and face to face trainings decreased in number (Günel and Tanrıverdi, 2014, p. 88). In light of the findings of the current research, it can be said that efficiency of such applications would be low when the teachers do not attend in person and interact.

Eighty one per cent of the culture teachers expressed that the drama course met their expectations. Before the course, the teachers were expecting contribution primarily to their professional and personal development and at the end of the course; they stated that these expectations were met. These findings demonstrate that the teachers attach great importance to the contribution made by in-service trainings to their personal and professional development. It can be argued that creative drama positively affects both personal and professional development of teachers. Other elements influential in meeting the expectations of the teachers are the organization of the in-service training, the qualified leaders and the content of the course program. The other teachers emphasized the limited time of the course, density of the content and lack of material.

The culture teachers mentioned the difficulties of working at vocational high schools, and mentioned the uninterested students, not attracting their attention, students' not taking the culture lessons seriously and lack of motivation caused by these factors. In parallel with these problems, the culture teachers stated that their expectations from the course were to gain insights into the solutions of these problems by attracting students' attention, endearing their courses to their students and making the lesson more enjoyable. It is clear that unlike the other branch teachers, the branch teachers working at vocational high schools encounter problems related to students' perceptions of culture lessons. This result demonstrated the need for conducting more research addressing culture teachers. The students studying at the vocational high schools also expressed the problems they encounter with the culture teachers. In a research conducted by Dede (2008, p. 5) with 300 students of vocational high school, the students stated that they liked the vocational teachers more compared to the culture

teachers, listened to their words, they felt more comfortable in vocational lessons, they were not interested in the problems of culture teachers outside the class , the vocational lessons were more important for them for their future. From this point of view, it can be said that the culture teachers should establish effective communication with their students and persuade them about the importance of their lessons. In this regard, in addition to the results of various studies performed on this issue, the importance of in-service trainings and creative drama courses can also be considered.

When the professional experiences of the participant teachers are considered, the participants of the course have different years of teaching experience ranging from 1 to more than 26 years. This is a very important finding showing that teachers mind the continuation of professional development and being open to innovations and developments and it should be underlined that the teachers with more than twenty one years of teaching experience were also willing to use creative drama. Thirty four per cent of the group was graduates of master's degree and the professional and personal expectations of them from the course can give us some clues about their eagerness for developing themselves. For this reason, the culture teachers can be supported and encouraged through courses suitable for their needs.

Before the drama course, the culture teachers expressed that they did not use creative drama in their lessons as they did not know it, they wanted to use but the conditions were not appropriate, they might have used unconsciously or they used from time to time. Although most of the teachers did not have experiences in creative drama, their efforts for using it in their lessons showed their willingness for using the creative drama and wish for learning creative drama. Hence, the researcher also emphasized that fact that teachers feel themselves ready for using creative drama techniques but they are in need of more information about the application principles and stages and this information can be given to them through in-service training (Maden, 2010, p. 271). In a study conducted by Tutuman (2011, p. 91) with 131 Turkish teachers, it was shown that being educated in drama through in-service trainings influenced their proficiency in this field.

At the end of the drama course, seventy seven of the teachers expressed that they wanted to use creative drama as it is an effective learning method and can contribute to students in many ways. The culture teachers can be said to feel themselves more competent about the skills and knowledge required for using creative drama. In the interviews made with the teachers conducted six months after the course was completed, some teachers stated that they used creative drama in their lessons and made use of the experiences obtained from the course. In a study by Somers and Sikorova (2002, p. 104), similar findings were obtained. They conducted their study on 21 teachers and pre-service teachers within the context of an in-service training program and the participants undertook 20-hour basic drama training. A questionnaire was administered to 10 teachers, 6 months after they completed the program and interviews were conducted with 3 teachers, 18 months after they completed the program to determine whether they use what they learned in the program in their classroom teaching. The results obtained revealed that the teachers used creative drama as a teaching method in their classes comfortably and they realized that use of creative drama made their classes more interesting and attractive for students and they stated that they understand how important creative drama could be for their students. In a study conducted by Yıldırım (2008, p. 217) with the classroom teachers, it was seen that the teachers trained on creative drama through in-service training used the drama techniques and activities, applied the drama stages and prepared drama activity plans like the teachers who undertook drama courses at university compared to the teachers who did not undertake any drama course at all. After the drama course, the culture teachers who stated that they would not use creative drama in their lessons explained such reasons as the physical conditions, class population, student profile and density of curriculum. In the interviews made with the teachers, some stated that they could not use creative drama due to the difficulties they encountered and the student profile. These anxieties of the culture teachers overlap with the results of the studies which showed the troubles of the culture teachers about the curriculum and physical conditions that hindered using creative drama (Aykaç ve Köğçe, 2014, p. 927). These anxieties of the teachers should be taken into

consideration. The main reason for culture teachers to avoid using creative drama in their classes was found to be the student profile. The teachers believe that they cannot make effective use of creative drama as students in vocational schools do not much care about their classes. This finding indicates that conducting drama courses with the participation of culture teachers can be useful.

After the drama course, the teachers made suggestions about the drama course program and the planning of the in-service training. Increasing the theoretical information, relating the activities to all the branches and curriculum, delivering the information in writing are among the suggestions made. The teachers made suggestions mostly about the planning of the in-service training. They found the period of drama course inadequate and criticized that the courses were limited to certain regions. When the distribution of the regions where the participant teachers came from is examined, it is seen that higher number of participants came from the Marmara Region (Balıkesir), which is close to the location where the course was held. It is followed by the Aegean Region. There were few teachers coming from the Eastern Anatolia Region. Therefore, the teachers' suggestion for the organization of such courses in every region should be strongly heeded. Thus, attendance to such courses from eastern regions can be increased. This finding concurs with the results of the research dealing with the problems experienced during in-service training processes (Gürol, 2003a).

The culture teachers expressed that drama course should be gradually presented within groups of teachers from similar branches by relating its content to branches. The suggestions of the teachers are valuable for understanding the importance of creative drama in education, and recognizing that more information and experience is needed. Teachers showed that they needed more experience to use the creative drama in their lessons. In the same way, the demands of the teachers for expert support in in-service trainings about creative drama are reported in many studies (Çetingöz, 2012, p. 138). As applying creative drama requires some information and skills, these demands of the teachers should be taken seriously. Besides, demands of the teachers for a gradual and long term experience are also compliance with the studies in literature. Learning does not instantly occur in creative drama. The beginners of drama focus on communication, interaction action, feelings, emotions and entertaining first. As the experiences in drama increase, the focus shifts towards form, content, subject, technique and method of teaching drama (Okvuran, 2010, p. 471). Restriction of the period of the drama course to 30 hours resulted in the limitation of the content of the course program. As both the general characteristics of creative drama and how it can be used as a method were dealt with in the drama course, both topics could not be explored in detail. This might have affected the teachers' knowledge, skills and opinions about creative drama. This might also have affected the extent to which their expectations were met and have shaped their suggestions.

The culture teachers expressed that drama courses should be more frequent. The teachers who do not undertake drama courses at university have limited options to get introduced to creative drama other than in-service trainings. Studies indicate that most teachers get to know creative drama through in-service trainings and undertake this course only once in their professional lives (Gürol, 2003b, p. 154). The suggestions of the teachers are important for the usage of creative drama in a conscious, efficient and widespread manner in education.

Recommendations

Recommendations for the planning of in-service training in light of the findings of the research:

The drama courses organized by the Ministry of National Education should be more frequent and include many other provinces in addition to the Western provinces. The time of the course should be extended and the course should be given by professionals in their fields. The creative drama courses should be made available for each teacher through in-service trainings. Besides, the content of the drama courses should be announced in advance and the volunteers should be accepted for the drama courses.

Recommendations for the content of the drama course program:

The general framework of the in-service trainings can be discussed and specified by the experts in drama. The content of the drama courses should be arranged to include both the method and discipline dimensions of creative drama. The activities included in the course programs should be practical and from time to time theoretical information can be provided.

Recommendations for the problems of culture teachers:

Introduction of culture teachers to creative drama may help them to use creative drama in their vocational school classes to attract the attention of students so that they can increase their motivation and become more willing to develop themselves professionally, thus, they can solve some of their problems. In this regard, more drama courses should be offered within in-service trainings and more culture teachers should be involved in these courses.

Recommendations for the researchers:

Needs analysis can be performed to elicit teachers' opinions to construct the content of drama courses more effectively. For this purpose, more comprehensive qualitative and quantitative research may be conducted. Research may be performed about the difficulties encountered by the culture teachers and solutions for overcoming these difficulties. Moreover, the impact of the drama courses on the professional motivation of the culture teachers may be the subject of another research. Research aiming to reveal the contribution of the drama courses to the personal lives of culture teachers can be planned as well. In addition to longitudinal studies looking at the state of subject-area teachers' using creative drama in their classes, studies to determine the effect of drama courses on teachers' creativity, communication and thinking skills can be conducted in the future.

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