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DRAMA
AS A COMPULSORY COURSE
IN EDUCATION FACULTIES

M.A. THESIS

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Özgür BOZDOĞAN'a ait "" Drama as a Compulsory Course in Education Faculties"" adlı çalışma, jürimiz tarafından İngilizce Öğretmenliği Bilim Dalında Yüksek Lisans tezi olarak kabul edilmiştir.

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ÖZET

Bu çalışma Özgür BOZDOĞAN tarafından, Gazi Üniversitesi, Eğitim Bilimleri Enstitüsü, İngiliz Dili Öğretmenliği Yüksek Lisans programında yapılmıştır. Tezin adı 'Eğitim Fakültelerinde Zorunlu Ders Olarak Drama'dır'. Tez danışmanı Yrd. Dc.dr . Bena Gül PEKER'DİR. Çalışma 2003 Haziran'da tamamlanmış ve toplam 135 sayfadır.

Çalışmanın amacı dramanın zorunlu bir ders olarak Eğitim Fakültelerinde programlanmasına ihtiyaç olup olmadığının araştırılmasıdır. Bu amaçla öncelikle dramanın kullanılabileceği dört öğretim alanı : İngiliz Dili Öğretmenliği; Sınıf Öğretmenliği; Okulöncesi Öğretmenliği ve Matematik Öğretmenliği tespit edilmiştir. Bu alanlarda dramaya yaklaşımı ve gereksinimi tespit edebilmek için öğretmenler ve öğrencilerle mülakat yolu ile veri toplanmaya çalışılmıştır. Ayrıca Eğitim Fakültelerinde görev yapan Öğretim Üyeleri ile de görüşülmüştür. Geliştirilen mülakat soruları ile yapılan yüz yüze görüşmeler sonucunda elde edilen veriler yorumlanarak sonuçlar çıkarılmaya çalışılmıştır. Öğretmen , öğrenci ve akademisyenlerin aynı kanıda oldukları ve farklılaştığı noktalar anlamlı olarak değerlendirilmiştir.

Sonuç olarak, dramanın zorunlu ders olarak programlanmasına gereksinim olduğu ve bu yolla ayrıca kişisel gelişim sağlandığı bu araştırmanın sonucunda ortaya çıkmıştır.

ABSTRACT

This study was done by Özgür BOZDOĞAN at Gazi University, Institute of Educational Sciences, English Language Teaching Department and is entitled "Drama as a Compulsory Course in Education Faculties". Assistant Prof. Dr. Bena Gül PEKER is the supervisor of this study. This study was finished in June 2003 and it is 127 pages.

The purpose of this study was to investigate whether there is a need to programme drama as a compulsory course in education faculties. For this purpose, four fields of teaching: English Language Teaching; Primary School Teaching; Pre-school Teaching; and Mathematics Teaching were chosen. Data were collected from these fields by means of interviews. In addition, the academicians from the education faculties were interviewed. The data gathered from the interviews were analysed and compared with the findings of the interviews with the academicians. The points where the teachers, students and academicians became similar and became different were analysed as meaningful points.

This study has two major results. The first result of this study is the need to programme drama as a compulsory course in education faculties. Participation in drama process leads to personel development and this is the second major result of this study.

PREFACE

Due to the changes in the perception of education and 'What Education is for', there has been significant changes. From education technology to school buildings' architecture constructions, there have been changes. There has been political, economical and social changes all of which can affect education. Due to all these changes, new programmes and new definitions should be made.

Teachers and students have traditionally been assigned certain roles in the classroom: Teacher has been seen as the transmitter of knowledge and student as the receiver of this knowledge transmitted by the teacher. This frame for education has limits in itself both for the teacher and the student. Both parties do not have the opportunity to become aware of and improve their skills; improve their creativity; construct concepts for understanding reality. Everything is designed for only knowledge transmission. This does not mean that knowledge transmission is unnecessary in education processes.

Transmission of knowledge; cultural and social values; and moral values and attitudes are the basic aims of education and this is the same in all the societies and education systems. However, there should be some other dimensions in education. If people are educated only for receiving the knowledge, then there would be no development. Another important factor is the individual in this respect. Due to the changes in the social and political structures, individual became more important in all aspects of life and also in education. For this reason, their reactions to the traditional educational approach are built on these two bases: Not only transferring knowledge but also the other aspects, like creativity, improvement, personal development and the individual in the centre of the education.

All these changes lead to changes in the roles of the teachers and students. This study is focused on the teachers' roles. The new perception of education and the functions of education have altered in many ways from the traditional one and for that reason it can be claimed that teacher training should also be changed. 'Change'

as a concept without a frame does not mean a lot for that reason the things which would be changed and which things would be designed in their places should be determined. This study was made with an intention like this.

Teachers use a lot of skills in the classroom and these skills have also changed. However, a lot of skills can be listed here, there are no specific courses in the education faculties which is programmed with this function. Teachers , usually gather and improve these skills during their professions. Teachers are trained in a formal and traditional way graduated from the universities with full of knowledge. However, forming an effective classroom, observing and communicating with students, planning and reaching educational objectives; employing techniques which includes participation and results in easy learning; self-confidence and improving the creativity and social aspect of the students and finally observing personel development are problematic areas in our education life.

Drama cannot solve all these problems; however, with an educational content, a well-planned drama lesson can help the teachers in the classroom. As it was stated, the reaction to the traditional approach arose from the bases of individual and creativity and drama is one of the outcomes of these reactions. Collobration, motivation , creativiyy and socialisation are the most important aspects of drama in education. Students with drama , learn by doing and living. Drama causes individuals to become aware of their skills, their strength and weaknesses. As a result it is claimed that it causes personel development.

For all these reasons , this study was done to determine whether there is a need for a course like drama in the education faculties. This means that drama fits in a place in the formation of a teacher. With drama education, it is claimed that, teachers should have improved skills and personality and this will cause to affective classrooms.

Özgür BOZDOĞAN

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CHAPTER 1

INTRODUCTION

Drama, as a concept, was used for defining tragic and painful events in theatre. Macmillan Contemporary Dictionary (Halsey , 1988) gives the definition as follows, " **1.a. Literary composition telling a story and written to be performed. b. such a composition dealing with a serious subject in a serious manner. 2. branch of literature composed of such compositions. 3. art or profession of writing, acting, or producing plays. 4.situation or series of events having dramatic qualities. 5. dramatic state , quality,or effect ."** This definition shows that drama is something about the theatre and expresses tragic events but in the field of education drama has gained a different meaning. In the literature of education it has been used for the techniques which make students improvise. It is said that students with the drama technique learn how to behave in certain situations by living (Demirel , 1999). Drama improves problem solving strategies and communication skills. Demirel claims that the drama technique is one of the oldest teaching techniques that is known and also it is widely used in schools because it is practical and useful. In addition drama, in the last few years, has been improving for becoming an independent academic field and has been referred to and dealt with in scientific studies and articles. Faculties of Education have begun to work on drama , especially the usage of it in the field of education.

Both creative and educational drama was programmed by Yüksek Öğretim Kurumu (The Higher Education Council) as undergraduate and post graduate selective courses in 1997. In the primary school teacher training programmes, drama is a seventh term compulsory course. In preschool teacher training programmes, drama is a sixth term compulsory course and in English Language Teacher training programmes, it is a seventh term compulsory course. Ankara University has a post-graduate programme on creative drama in the faculty of education since 1999. Undergraduate drama courses in the faculties of education are only for one term and

their curriculums seem to be limited . In the Higher Education Council's documents, the programmes of this drama course are defined as: " The concept of Drama, the differences and similarities of different Drama Types, The History of Pedagogic Drama , The place and importance of Drama and Game in Child Development , Drama Technique , Pedagogic Drama and Its Types, Programming and Applying Drama Games in the Daily and Weekly Plans in Primary School Education , Using Drama in Some Other Primary School Education Lessons ."

Whatever the other problems are, there is still a serious question to be answered: Who will give these courses? Who will be the drama teacher? What kind of qualifications should a drama teacher have? The answers to all these questions are still under discussion and it seems that they will continue to be under discussion in the near future. The main purpose of this study is to find out some probable answers to these questions and formulate perspectives to the discussion.

The most important component of the process in which drama is used for educational purposes is the drama teacher or the leader. The drama teacher is the person who makes the activities more than a game and directs them according to the results planned to be gathered at the end. In Turkey, it is very difficult to talk about an adequate number of drama teachers with appropriate qualifications. There are some courses which train students as drama teachers. The problem that should be solved is to find or to form a process in which an adequate number of teachers with high qualifications will be trained. In a rapidly changing world, the expected qualifications of the teachers are also changing at the same time and for that reason what kind of qualifications the teachers of this century need and which of these qualifications can be developed are other important questions to be answered .

This study claims that drama can help teachers to gather basic skills which are used everyday in the classrooms. These skills are valid for all the fields of education and for that reason drama should be planned as a compulsory course in the Education Faculties. The second claim of this study is more personal. Drama process helps the

individuals to gain some personal skills. Participants become more self-confident, they begin to express their feelings and opinions. They become more social. Finally, it can be claimed that drama leads to personal development. One of the main purposes of this study is to determine the qualifications that a drama teacher should have to achieve pre-determined educational objectives. The importance and effects of drama were studied in reaching the objectives of an education system. Each educational activity has objectives and the reason why that activity is practiced is the need to reach these objectives. For reaching the objective, some tools are used and the effective use of drama and the other techniques need some skills to be used by the teacher. What are these skills and how teachers learn to improve their skills? This study will investigate the answers to these questions. In the first part of this study, a brief description of drama and drama in education will be given. In this part the qualifications a drama teacher should have will be studied. In the second section of the study, different branches of education and how drama can be used in these branches will be studied. Four branches were compared. Namely Primary education, Language teaching, Mathematics and preschool education which will then be studied extensively.

These four different branches were chosen for the purposes of this study. This study claims that, drama as a compulsory course, can develop certain skills of the teachers and these skills are used by all the teachers in the field of education. This study attempts to prove that, teaching as a profession has some qualifications valid for all the branches and teachers can have and develop these skills by drama and for that reason drama should be a compulsory course in the faculty of educations.

CHAPTER 2

LITERATURE REVIEW

2.1. EDUCATION IN THE TWENTIETH CENTURY: Turning to the individual

At the beginning of the 20th century, not only technology was developing and changing its route but also there were great changes in another academic field: education. Change was at the heart of the process. Since the beginning of the century the main focus of education was on the teacher. However, after the 'First World War' and especially after the end of the 'Second World War', academicians worked on how children learn better and forget less. On the results of these studies a new approach to education was formed. This new approach, 'the progressivists' view of education' began to determine the education life. Since the beginning of the 20th century, two contrary views of education have been dominant and in conflict. The first approach, the traditional view of education focuses on the transmission of knowledge. The second approach, on the other hand, the progressivist view of education emphasises the uniqueness, importance and sacredness of the individual (Bolton, 1984:3).

The traditional approach focuses on the transmission of knowledge, cultural and social values and behaviours; however, the progressivist approach focuses on the individual and development of the individual's skills. '**Human Relations**' and '**Individualization**' are the two concepts which have great effect on this new education movement. Stern (1987:110) explains the importance of these two concepts from the perspective of language teaching: "**Another reaction to the inconclusive teaching method debate of the sixties was to focus more on the learner as an individual and as a person.**"

It is obvious that, the education of the creative modern citizen, who solves problems and believes in democracy, is impossible with a style based on memorising

the knowledge without questioning. So, it is obvious that new methods, techniques and strategies should be developed for the education of the modern pupil (Doğanay, 2000:172). The traditional approach is due to its nature, teacher centered. In this approach, teacher represents the dominant authority in the society. Teacher knows everything, determines the objectives, chooses the content, gives orders, makes decisions instead of his students, does the applications and evaluations. Due to this perspective, students do not know anything, come to school for learning, there is no need for them to think, listen to the teacher and obey his / her orders. In other words, students are objects directed by the teacher (Şimşek, 2000:47).

The previous century faced the change from the conventional approach to the progressivist approach. Creativity and self-expression of the child are the two important aspects of the new education movement and these two aspects are also very important for drama in education applications. Bolton (1984) called New Education Movement romantic. Child centredness and self-expression were not the only catch-words of the New Education movement with which drama was to become associated. There are some other concepts which are very important in this new movement. 'Learning by doing', 'activity method' and 'play-way' were to become absorbed into the teacher's vocabulary. The new education movement that started in the 1870s, although taking many different forms detectable in distinct subsidiary movements, nevertheless collectively represented a reaction to the instrumental view of education (Bolton, 1984:7-8).

Education specialists have been trying to find the best way that the students learn and forget less. In a rapidly changing world, and especially in the world of modern age, these aspects gain more importance. This type of a search, of course, tries to find the answers out of the field of conventional education perspective. There are many problems that conventional education causes. First of all, students forget very easily because they only memorise for the examinations. Secondly, students cannot use the knowledge and information in their real life. These problems caused by the conventional education perspective lead the specialists to find effective and practical ways for learning (Deryakulu, 2000:53).

Education specialists formulated some solutions to the problems faced in the education process. These solutions have been a base for formulating a new approach to the problems occurred in the education life. This new movement has some sub-approaches like humanistic, constructivist, creative learning. The common point for all these approaches is the answer to the question : " What is education for? " Rogers (1969) the theoretician of the Humanistic Approach answer the question by putting the student as an individual in the centre of the process. The purpose of the education should be to facilitate 'learning' and 'change'. Because the educated person is the one who knows how to learn; how to adapt himself/herself to the changes; and who only respects to the knowledge gathered by investigation. The educated modern person should not believe anything without questioning .

The catch-words for this new educational movement were **individual** and **creativity**. This emphasis on the individual was stated by Dorothy Heathcote (1984:18) one of the Drama specialists in ELT: " **For me an excellent teacher is one who knows the difference between relating to things and relating to people. Both need great skills, but the greatest skill lies in how we relate to people. "** This point of view shows the emphasis of the new education movement. In this new movement, the importance is on the individual not on knowledge. Education in this new movement, is for realising the self. The special feature of a person who realises the self are as follows:

- a-To perceive the world as it is,
- b-To deal with the problems of human beings,
- c-To be self-sufficient,
- d-To be independent and autonomous,
- e-To keep his individualism,
- f-To resist to culturisation (Kuzgun, 2000:8-10).

Education is for perceiving the world through the concepts constructed by the individual. Education is being aware of the skills of the self and for improving them. Education is for socialising the individual and for expressing himself/herself. Education is for real communication. Education is for the social life. Drama has

gained an educational content from this point of view: Teachers place students as individuals at the centre of their work and also they should use such techniques and methods which will encourage and reinforce individual's creativity .

Table 1. Learning Theories

Basic Items	Behaviorist	Cognitive	Constructivist
Quality of the knowledge	Based on the objective reality, Independent from the one who knows	Based on the objective reality, dependent on the preknowledge of the person	Dependent on the subjective reality constructed by the individual and the society
Role of the teacher	Transmission of the knowledge	Direction of the knowledge gathering process	Help the student, cooperation
Role of the student	Passive	Semi-active	Active
Learning	Behaviour change due to the conditioning	Processing the knowledge	Discovering individually and constructing the knowledge
Type of the learning	Separation, relating generalisation, Chaining,	Processing the knowledge in the short term-memory and storing in the long-term memory	Problem solving in real situations
Type of teaching	Inductive	Inductive	Deductive
Teaching Strategies	Serving the knowledge, doing exercises, giving feedback	Activate the students' learning strategies	Active, self-controlled, inner motivated, based on research
Education Situation	Conventional situations (Programmed Teaching, Computer assisted learning, e.g.)	Teacher and Computer based teaching	Interactive situations which lead the students to improve
Evaluation	Independent from the teaching Process, based on criteria	Independent from the teaching process, based on the criteria	In the teaching process and independent from the criteria

Source: Deryakulu, D. (2000).

The 'change' and 'development' in education should be constructed on the individual's learning life. The main reasons for change and development are the learning style of the individual, difference in learning and learning needs. The starting point of the change is the need for individualisation of learning. This means creating a new culture of learning (Tuğrul, 2001:37). Drama can be accepted as one of the outcomes of this new learning culture. Drama was considered as one of those ways which will encourage and reinforce the individual's creativity and help him/her also to understand himself/herself better. Table 1. expresses the differences and similarities of some learning theories.

Teacher centered traditional teaching practices in Turkish schools usually depends on behavioristic approach. The figure shows that in the first and second model the student is not in the centre of the processes. The individual is seen as an empty tank which can be filled with knowledge. In this perception, education is mainly accepted as the transmission of the knowledge and for that reason student is not active in the process. In the first two models, teacher is the director of the process; on the other hand, student and teacher are in cooperation in the third model. In the first two models students gather the knowledge constructed before but in the third one students construct the knowledge meaningfully. The 'Constructivist approach' focuses on the individual and also gives importance to his/her creativity. Drama gains importance in 'Constructivist Approach'.

Creativity was not the only concept that is emphasised in this new educational movement. A new perspective was also becoming to be the hallmark of this educational movement: Learning by doing; Learning model. Table 1. shows that types of learning are determined by the education perspectives. In the first and second model, types of learning are based on the transmission of the knowledge on the otherhand in the constructivist model, learning type is based on problem solving in real situations. This means that constructivist model educates people for real life. The second purpose here is effective learning and less forgetting and to do this mainly by the way of ' Learning by Doing and Living'.

Bolton (1984:9) defines this aspect: " 'Learning by doing becomes the Progressivists' educational catchphrase to be echoed throughout this century by the drama teacher's version of it: ' Drama is doing '." This was a great shift from the classical learning theory to a new one and in this new theory the individual is active and not passive as in the former one and education is for real life and for that reason students should be educated in such situations and in such a way that they can use them in real life. For this reason , outdoor life should be brought into the classroom with real like situations. How can be this done in classrooms? One of the possible answer to this question is: Drama .

The new trend in education which is defined under the heading of 'Progressivists' view of education' points to a new learning style which is based on the creativity and the individual. Another point is the learning by doing approach. Drama is at an intersection point and for that reason this term is used extensively in the education world and also as a technique it is used widely by different branches. How do the teachers use drama? What is the place of drama in education? What are the benefits of drama in education? The next section discusses these and the other questions .

2. 2. DRAMA

The progressivists' view of education was an inspiration for the educational specialists. 'Individual' and 'creativity' being hallmarks of this movement, the specialists were able to form a base for a new way of learning and self expression. Hundreds of new techniques and methods were derived from this new progressive education movement and drama in education was one of the most important among them.

San (1989:573-574) states that the word ' Drama ' is derived from the Greek word ' Dran '. Dran means 'to do', 'to make'. Drama is used similar to another Greek word ' Dromenon ' which doesn't have an action concept but has a meaning of ' For Watching '. Drama is something different from classroom regulations and rules that

should be obeyed. Drama is something natural. Drama is like the naughty child who climbs the high walls and ignores the ' No Trespassing ' sign. Drama does not allow the teachers and the students to define our territory so exclusively: it forces us to take as our starting- point *life* not language. Real life means all subjects, whether they are on the timetable or not. Drama may involve music, history, painting, mathematics, skiing, photography, cooking- anything. It does not respect subject barriers (Maley & Duff ,1987 : 10). Drama is an active process. Participants are always in action. Drama is doing and being. Drama is an ordinary thing which are done when faced with difficult situations everyday (Wessels , 1987 : 7).

From the classroom point of view, drama is defined as follows: It is a mode of learning : a way of helping pupils to think their way through problems , dilemmas and issues of social and personal relevance (Nixon,1987:5). Demirel (1999:73) distinguishes drama as **natural drama** and **formal drama**. In natural drama, participants are free. They can express themselves as they want. The purpose of this type is to improve speaking skills by letting the individuals express themselves as they want. It is stated that this type of drama is good for little children . On the other hand, formal drama is for adults. In this type plays are planned before and they are serious.

Drama is an effective method which improves creativity and a separate field of education which educates creative individual (Adıgüzel, 1994:52). It is a teaching method which improves the individual by placing them in place of the others; gives importance to the participation of individual in the education process; improves self-expression, creativity, to perceive the world from different points of view; points the importance of questioning the individual (Güneysu,1991:84-87).

Education specialists employ drama educational objectives. One part of these objectives is based on the personality development and one is based on socialization and the other is based on knowledge by which the student is expected to interpret the world.

Drama is applied to any activity which asks the students to portray himself/herself in an imaginary situation or to portray himself/herself another person in an imaginary situation. In other words, drama is concerned with the world of 'Let's pretend'; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person. Drama asks the individual to be someone else; to feel and think as somebody else (Holden ,1981:1).

Moreover , it should be made clear that as is stated before, ' individual' is a key word in the new educational movement and also in ' drama in education'. But this individual does not stand for the liberation of the learning situation. 'Individual ' in this paradigm represents the importance given to the human being and also it represents a reaction to the instrumental understanding of education and emphasises the concept ' to be human'. Human beings are social organisms and 'Collabrative' study for this reason is an important way of learning and also this type of study is very popular in drama. Collobrative Learning is the distinguishing feature of classroom drama while it may be an important aspect of their work in other subject areas (Nixon, 1987:8).

Collobrative learning, as a new trend in education, determines the methods and techniques in education. The specialists of this trend claim that collobrative work is a vital tool for learning. Collobration is an important concept in drama. Drama is social and active. In using drama to promote the individual's growth it is distorted inadvertently itself on two counts. The first is that drama is never about oneself; it is always concerned with something outside oneself. Secondly drama is a social event, not a solitary experience. Drama is about similarities not differences, but, of course, by looking at similarities, differences might well be highlighted (Bolton ,1984 : 46-47).

2. 3. DRAMA IN EDUCATION

2.3.1.HISTORY OF DRAMA IN EDUCATION

Drama in education began in France with the reform movements. J.J.Rousseau (1712-1778) was the first theoretician of drama in education. When there was romantic naturalism in France, 'Industrial Revolution' was dominant in England. At the same time, there were changes in the British educational system. After 1870s, the belief of seeing the child as an empty tank in which knowledge transmission is possible, changed into a perception of child-centered education. For this reason, progressivist schools were opened in 1889-1893 and the first applications of drama in education were seen in these schools.

Harriet Finley Johnson was the first teacher who used drama in education with a different content from school theatre. Cook stated that 'game' is a human action and also it is the only action that is worth doing at schools. Cook wanted special places at school for drama performances and called them as 'mummery'. In Turkey, in Köy Enstitüleri (Village Institutes), there were some applications with the same content. İsmail Hakkı Baltacıoğlu, an educational specialist, discussed this issue in Turkey and proposed that drama could be used in Turkish courses in secondary education but unfortunately it was not used. In 1930-1940s drama began to take part in school programmes but still there were no theoretical knowledge. Education specialists were proposing to use drama however, there was not enough knowledge about it. Whilst in 1943, an educational drama association was opened in England, in Turkey, in 1951, MEB (Ministry of National Education) pointed that drama is very important in education. In 1954, Peter Slade published his book ' Child Drama' (Gönen & Dalkılıç,2000:25-27).

In 1950s and 1960s, education specialists began to distinguish drama and theatre activities in education. Peter Slade and Brian Way stressed the developmental aspect of drama and how it could be used to increase awareness, self-expression and

creativity in contrast to the earlier emphasis on the quality of performance and the 'importance of the artists' craftsmanship' (Dougil, 1987:3).

In 1960, a report was formed :Newson Report. In this report, the psychoterapic aspect of drama was highlighted. Brain Way in his book 'Development through Drama' pointed that child drama affected the personal development of the child and claimed that drama evokes some instincts which participants are not aware of (Gönen & Dalkılıç, 2000:25-27).

In 1970s, Dorothy Heathcote by placing the drama leader in the process, created another aspect in drama. The purpose is to improve the problem solving skills and the self awareness of the students. According to Heathcote's perspective, children can use drama for perceiving what they live in real world.

In the Western world, drama, as an educational concept which takes place from the pre-school level to university, has been developing everyday and has been gaining new functions in the education systems. In the Warnick Conference in 1991, in which the place, basic aspects and principles of fine arts were discussed due to the new approaches in education, it was stated that drama can be used in every lesson on the timetable. It was also pointed out that drama in education was derived from child games. Drama, in this respect, is a natural form and improves the creativity from this natural way (Bozdoğan, 2003:33).

As a teaching method, a field of art education, and a discipline, drama is an approach which enables individuals to become open to group work and express themselves easily (Üstündağ, 1996:19). Drama is an effective method which improves creativity and an independent education field which educates creative individual (Adıgüzel, 1994:522).

2.3.2. DRAMA IN SCHOOLS

Each specialist defines drama from his/her own stand point, however they all have common terms like improvisation, and being in someone's place. Drama as

term was used in schools for school theatres and plays. Teachers prepared school theatres and this type of study was accepted as drama studies. This type of perception is still valid. The description of the seventh term compulsory course 'Drama in English Language Teaching' departments is based on theatre studies and the analysis of English and American theatre plays and this course is a good example of this theatre based perspective. But after the progressivists' view of education gained importance in the field of education teachers began to use drama as a teaching tool for different purposes.

One of the main purposes of education is to prepare the new generations to the social life and for this reason to gather and improve necessary knowledge , skills, and behaviours. This is, at the same time, the main purpose of drama studies in education (San, 1985:56). Drama improves responsibility, inner discipline, creative thinking, verbal expression, communication with the group, insight, perceive the values, criticism, self expression and to perceive the events from their points of view (Okvuran, 2001:19). Different types of learning that drama causes are as follows:

- a. Learning by living
- b. Learning by action
- c. Active Learning
- d. Learning by interaction
- e. Social Learning
- f. Learning by discussing
- g. Emotional Learning
- h. Collaborative Learning
1. Concept Learning (Önder:2000)

Beside the learning types listed above , it is also claimed by some education specialists that drama also makes the students relax and evokes the desire to search (Tahta,1999). There has been some changes in the nature of drama in education and the attention has shifted to the learning process. In other words, there has been a change in direction from an interest in the personal development of the individual

pupil through the acquiring of theatrical and improvisational skills to the recognition of drama as a precise teaching instrument, which works best when it is a part of a learning process (Heathcote,1984:42). In educational drama, living the process is more important than perfect performance (Önder,2000:31).

Teachers usually use 'role play' as a technique in the classroom but this technique includes much more than it usually employed in the classrooms. Heathcote approaches to the point from a more theatrical point of view and emphasises this real aspect of 'role-play'. A broad definition of education drama is 'role-taking', either to understand a social situation more thoroughly or to experience imaginatively, via identification in social situations. The result of the ability to role-play is dramatic activity- to want to know how it feels to be in someone else's shoes (Heathcote,1984:49).

2.3.3.DRAMA IN EDUCATION AND THEATRE

At this point a distinction between school theatre and drama in education should be underlined. In school theatre, 'practice' and 'passive audience' are essential, on the other hand, 'improvisation' and 'participation' are essential in drama in education.

Drama in education does not mean putting on plays in front of a passive audience. Dramatic activities are not the part of the preparation for some great final performance. Their value is not in what they lead up to be in what they are, in what they bring out right now. So, in describing these ideas, no audience is in mind other than people who are taking part. Lastly, as it is seen, dramatic activities are not a substitute for the psychoanalyst's couch. They are not sessions of self-liberation (Maley and Duff,1987:1).

It must be stated that drama in education is something different from theatre and also school theatre. Drama as a concept is used both in the field of education and theatre. In these two different fields different meanings and missions are employed

on drama. Plays are performed for the audience but the plays in drama in education are not performed for the audiences. It is performed only for the participants. Each and every participant, participate in the action and learn by doing. In the educational drama there is no need for the stage, costume and the audience (Önder , 2000 :30).

The difference between theatre and classroom drama and the place on which classroom drama will be constructed needs clarification. Heathcote begins to work by pointing the difference. The difference between theatre and classroom drama is that in theater everything is done for the audience so that the audience gets the kicks. In the classroom, the participants get the kicks. However, the tools are the same, the elements of theater change (Wagner , 1987 : 147).

The most important distinction between drama in education and drama in theatre is the place of the audience. In theatre, the outcome is evaluated by the audience and major criteria is the pleasure of the audience. On the other hand, in drama in education the process is based on educational objectives and the major criteria is reaching these objectives. All the dramatic activities are based on this perspective and each of them is employed a role due to this objective.

The distinction between drama and theatre is clear. Practice and passive audience are the keywords in theatre while improvisation, creativity and participation are the essential elements in drama. Although, there are some distinctions, at the same time there are some aspects which are in common. Some of the specialists think that these two fields, drama and theatre, are entirely separate. Drama is concerned with the participants' experience, and theatre is concerned with interpretation. However, this distinction ignores the fact that drama and theatre both stem from the same base, 'the imitation of an action' and both share the same elements (Dougil, 1987:1).

Although there are some differences between drama in education and drama in theatre, these two different branches usually use the same tools taken from theatre. Drama in education uses the same tools employed by actors in the theatre. In

particular, it uses improvisation and mime. On the other hand, there are some basic differences. While in the theatre everything is contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners (Wessels , 1987 : 8) .

Holden (1981 : 8) distinguishes drama and theatre, emphasizing the fact that theatre is done for the sake of the audience; however, drama is performed for the performers not for the audience and finally according to Holden drama is done more narrowly in contrast to theatre. Where the focus is on doing rather than on the presentation, drama is applied to classroom activities. The students work on dramatic themes, and it is this exploration of the ideas and the characters of their target language which is important, for it entails interacting in English and making full use of the various features of oral communication. When a theatrical event is going to be planned, the audience should be taken into consideration for shaping the dramatic action.

Education specialists state the educational objectives of drama. In order to reach these objectives, teachers should choose such activities which will take the students to those objectives. When students apply drama, education specialists claim that they learn better and forget less. Why students forget what they have already learnt is an important question that has been tried to be answered by the education specialists.

2.3.4. DIRECT EXPERIENCE

Students are presented with only the surface reality and then wonder why they forget the lessons so easily. But the direct experience that drama offers can encompass both realities and enable the students to learn better and forget less. Drama is what happens when the students are allowed to explore the foundations of the surface reality. When the background to a situation is given to them , or when students are allowed to guess at it, their perceptions of the situation is deeper (Wessels,1987:8).

How will students be able to remember ? How can students understand and perceive better? Most education specialists tried to find answers to these questions. At this point, learning by doing and the individual as a part of the learning process form a frame in which the answer is going to be placed. The answer to these questions are important because they symbolize the effectiveness of the education process and for that reason education specialists have been trying to find answers.

The solution to this problem is **direct experience** which has a big place in new education movement as **learning by doing**. The view of drama in the classroom as learning through direct experience means that drama cannot be restricted only to certain areas of language -teaching curriculum. Drama can be used in all the areas of education. At any moment in teaching, teachers can be confronted with situations where words fail, and only action can help the learner to understand. When words fail, drama can be employed by the teacher (Wessels ,1987 : 8) .

Dramatic activity is accepted as direct experience by some specialists and second- best to direct experience by some specialists. The argument here lies on the naturality of drama. Some specailists like Wessels claim that it creates natural like situations and these kinds of situations make the learning better. Wessels (1987:7) qouted 'direct experience' as the precise function of drama from Brian Way's book ' Development through Drama' .

Dramatic activity does not supersede direct experience nor is it a second-best to direct experience. The potency of dramatic activity lies in ' metaxis', a heightened state of consciousness that holds two worlds in the mind at the same time. Thus the psychology of dramatic behaviour is of a different order from direct experience and independent of any criteria to do with 'nearly real '; it is a form of experiencing that 'brackets off ' an occurrence, permittting both submission and an enhanced degree of detachment (Bolton , 1984 : 143) .

Both 'direct experience' and 'second-best to direct experience' point the importance of naturality and differences in real life. Classrooms and real life are

different. Most of the rules and distinctions are not valid in real life. With the help of drama, real life situations can be created and effective learning can occur .

2. 4. DRAMATIC ACTIVITY

If drama , as an educational instrument, focuses on the creativity and self-expression of feelings, ideas and opinions, it follows that the tools should be developed accordingly. Drama games and the dramatic activity are two of these tools. Drama teacher or leader using drama games should try to reach some educational objectives. For that reason drama games and the action in it are very important in this process. Wessels' (1987:7) points the importance of these two factors with the following Chinese proverb,

**"I hear and I forget,
I listen and I remember,
I do and I understand."**

This proverb directly points the real experience aspect of drama and the part that real activities fulfill in this process. Wessels (1987:7) states the importance of activity: **" Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations."** Wessels, in this definition, points the natural aspect of drama and according to Wessels, each and every drama game and dramatic activity should reflect the reality. In other words, drama game and dramatic activity should have something in them from the real life.

Dramatic activity can be defined as the ability of humans to 'become somebody else ', to ' see how it feels', and the process is a very simple and efficient way of crystallizing certain kinds of information. Humans employ it naturally and intuitively all their lives. 'Put yourself in my shoes' is readily understood request, and one easily complied with, though some are more capable than others of achieving deep insight by this means (Heathcote , 1984 :54) .

Being somebody else or, in other words, having a good sense of 'empathy' is a critical point in drama. One other thing that is seen both in Heathcote and Wessels, is its real aspect. For having a good sense of empathy, individuals need to think as the other and for being other different thinking and different perspectives are needed. All these things make the individual to use a progressed language use and mental skills. These skills are important and at the same time very ordinary because they are used by a lot of people everyday .

Wessels (1987:7) defines where drama is used daily, " **You have an important meeting or an interview coming up, so you 'talk through' the issues with yourself beforehand and decide how to present a confident, cheerful face, what to wear, what to do with your hands, and so on...**". This perspective states the naturality of drama. In everyday life, there is always a reason for social things. If there is a communication between two people, there is a reason. If the same reason is created in the classroom then the same, real, natural communication can occur. Of course, this is a very strong claim and needs evidence but it can be said that this point of view to drama is accepted by the most education specialists .

Some situations can be provided by the teacher in which the students can experience the emotions and impulses from which communication develops; an argument with friends about a football match; a hesitant invitation to the cinema; a polite but firm interruption of a colleague at a meeting; clear and detailed instructions about travel arrangements. Teacher can evoke the real communication. All these are real communication situations which can be prepared for in the classroom through a range of dramatic activities (Holden , 1981 : 3).

In real life , communication whether verbal or not is based on the individuals' choices. The tools by which the messages will be sent is determined by the individual and during this determination process the personality of the individual directly affects this determination. Individual's personality in the drama process is an important aspect of dramatic activity and should be emphasised. Dramatic activities

are activities which give the students an opportunity to use his or her own personality in creating the material on which part of the language class is to be based. These activities are dramatic because they arouse the interest of the participants, which they do by drawing on the unpredictable power generated when one person is brought together with others (Maley and Duff , 1987 : 1).

There are some types of drama activities. The first type is 'Warm-up' Activities. This activity is based on the perception that , it is impossible to start the drama when the teacher comes to the classroom. Teacher should motivate and prepare the students to the lesson. Before starting the main action, some preparation is needed and 'Warm-up' activities are for this reason. The purpose of 'warm-up' activities is to foster a climate of trust, awareness and group cohesion in which creative collaboration can take place. These activities have an important part to play in achieving an atmosphere in which genuine communication can take place. Warm-up exercises can be used at the beginning of a language lesson or before embarking on work demanding group creativity and co-operation (Dougil,1987:9).

'Warm-up' activities are named as icebreaker games by some specialists with the same content and functions. These activities are employed as warm-up or introductory activities at the beginning of the lesson. The purposes of these games are to relax the learners, make them feel at ease with each other , and willing to work together. These games are also played for introducing the main topic of the lesson. It would be better to combine two games at the beginning of the lesson. One game breaks the ice and the other leads to the actual lesson itself. Secondly, there are drama games which are used to revise or reinforce previously-taught material. At the end, there are games which end a lesson. These can be used to unwind the students (Wessels,1987:30). The other aspects of drama and dramatic activities can be listed as follows:

1. Child must be in the centre of the process. Learning through drama depends upon a form of teacher intervention which aims to bring new shapes and

fresh ways of knowing to children's existing experience of play and other forms of interactive and imitative behaviour.

2. Drama (in the educational context) is not as concerned with the transmission of the theatre-skills as it is with the construction of imagined experience...

3. Drama is practical, immediate and engages the emotions as well as the intellect...

4. Drama is social.

5. Drama is seen as an active process which is useful to learners if it is appropriately introduced.

6. Drama is not dependent on specialists or hall space; it is intended for all teachers or leaders working in whatever space is suitable to participants.

7. The drama type that is emphasized is at a point on a continuum that has its genesis in child-play and its furthest cultural and personal development in the art form of theatre (Neelands, 1984:6-7).

2.4.1. COLLOBRATION IN DRAMATIC ACTIVITY

As stated previously, collobration is a very important concept in the process of drama in education. The New Education movement which gives a movement to drama states collobration and collobrative learning as an alternative to the classical learning theories and models. For this reason collobrative aspect of drama is very important. Collobrative learning is an effective way of learning which has been spreading. This type of learning leads to more democratic classrooms (Çalışkan, 2000:105).

Collobration and collobrative aspect is very important in drama and dramatic activity. Most students and teachers, if asked what is 'special' or 'different' about drama will refer to the fact that it invariably involves some kind of group work. They will point out that in drama they work together and share responsibility for the development of the lesson. The distinguishing feature of classroom drama is collobration while collobrative learning and collobration in the classroom may be an important aspect of their work in other subject areas (Nixon,1987:8). There are assumptions about collobration and cooperative work in the classroom. Students must learn cooperative skills. Students are not born instinctively knowing how to cooperate with others. Just like skills in math, writing, and reading, cooperative group skills must be taught (Christison , 1990:6).

To conclude, the reason why drama is employed a mission in the learning process is that it has many advantages . Drama creates a real life like situation and encourages the individual to use his/her creativity and reinforces critical thinking and problem solving. To sum up it can be said that drama leads to the progress of the individual in all areas .

Drama leads to progress but for it there are some requirements which are necessary. Drama requires careful planning and structuring of the course for the determined educational objectives, and the ability to create a learning situation which will ensure a constant supply of stimuli to the students, which will keep them active and alert. Drama depends on a willingness to take risks, assume roles, be seen as a ' real ' person and to challenge the class constantly by assuming what Heathcote calls a variety of ' teaching registers', ranging from 'I -haven't -a-clue' to devil's advocate' (Wessels ,1987:15). In brief drama is, the desire to bring real life and truth into the classroom.

2.5. DRAMA GAMES

The previous sections have attempted to define drama and dramatic activity in the previous parts. Drama is a process which is planned before and needs a perfect

planning and a leader. This process is based on the individual's creativity and self development. One important question needs to be answered: how will the leader do this? What is the most important tool that a leader can use? The answer is drama games. These are games which make the progress and take the students to the educational objectives determined before.

There is always action in a drama game. Such games are rarely static, they are active. Students are active and they are always physically in action during the process. There are movement and action around the whole classroom. A drama game encourages the usage of the imagination: The learners are called upon to 'see beyond' the teacher's presentation, to invent new situations or enliven existing ones with their own ideas, and to permit the dreams of their minds to flower into speech.

There are two main factors in a drama game: 'learning' and 'acquisition'. 'Unlike structure games, where the teacher wants the learner to reproduce the taught structure in a game-like context, a drama game generally practises far more language than just the core structure. In a drama game, the participant has a chance to express emotions linguistically and paralinguistically.

A drama game involves action. A drama game exercises the imagination. A drama game involves both 'learning' and 'acquisition'. A drama game permits the expression of emotion, linguistically and paralinguistically. These four elements distinguish drama games from other language games, and they give such games far wider scope and appeal than normal 'structure games' (Wessels,1987:29). There are different types of drama games used in the education process:

1.Warm-up Games

- a-Introductory warm-up games,
- b-Verbal and vocal warm-up games ,
- c-Trust and sensitivity games ,

2.Mime,

3.Role play, improvisation and simulation,

4.Scripts ,

5. First Steps (Dougil,1987:9-25).

Drama games according to their specialities can be used at different stages of a lesson. Warm-up activities are used at the beginning of the lesson whereas the others can be used for the main subject and some are used at the end. The problem is employing the appropriate technique and the drama game for the determined educational objectives.

2.6. DRAMA TECHNIQUES

There are many techniques that are used in drama. Some of which are taken from ' Theatre ' and other techniques are from the ordinary classroom applications and from child's games. Bozdoğan (2003 : 52) lists these techniques:

- Improvisation
- Pantomime
- Role Playing
- Role Cards
- Still Image
- Real Moment
- Flash Back
- Dream Technique
- Gossip Circle
- Story Theatre
- Parallel Studies
- Mind Corridor
- Seperated Screen
- Film Trailer
- Forum Theatre
- Hot Chair

- Private Property
- Arranging Meeting
- Leaders Entrance to Role
- Telephone Call
- Drama with the whole group
- Letters
- Distances
- Meetings and Interrogations

Choosing the appropriate technique is an important factor in the drama applications. While choosing the technique, it is also important to determine the stage of the activity. Generally, four types of stages are listed in educational drama activities:

1. Warm-up and relaxing activities
2. Playing
3. Improvisation studies
4. Discussion (Creations)(San, 1999).

2. 7. BENEFITS OF THE DRAMA ACTIVITIES

As mentioned previously , drama has been used as an educational tool because of the many advantages of it has .First of all drama develops the creativity and imagination of the child. Drama improves the capacity of the mind and develops the understanding of ' self '.

One of the benefits of placing drama in education field is, to give the students an opportunity to work and share the responsibility together for reaching one of the main objectives of education : 'Realising the Self'. If the individual realises himself/herself, then the individual can be creative, honest, open to communication and independent (Üstündağ,2002:203). In this sense, drama helps the individuals to develop their personality .

Drama develops independent thinking and decision making. Drama helps the individual to recognise the feelings and to express them. Drama improves communication skills. Drama helps individual to become social and also improves problem solving strategies. Drama helps democracy education. Drama improves friendship in the group. Drama forms a good relationship between the child and the teacher. Drama improves general performance of the learning (Önder , 2000 : 71-83).

Some of the benefits of the drama activities can be listed like this:

- They provide a framework for communicating.
- They allow for unpredictability in language use.
- They provide a bridge between classroom and the real world.
- They allow for creativity and involve the ' whole person'.
- They provide physical involvement and release.
- They develop confidence and can be motivating.
- They help cater for mixed -ability classes and large numbers(Dougil,1987:8).

These benefits, in fact, form a base on which drama can be used effectively. The Ministry of National Education (MEB) programmed a course called 'Drama' and pointed some of the benefits of drama in the curriculum of this selective course. Drama develops the creativity of the child while thinking of the roles. Child becomes social by practicing his/her roles. Child tries to think and feel as the others. Child learns to make some new friends; develops the social skills; and learns to be harmonious with his/her friends. Child learns 'me' and 'the others'. Child learns solidarity and to cooperate, share. Child learns to communicate, express himself/herself, express his/her feelings and opinions (MEB, 1998). The purposes of drama in modern education systems can be listed as follows:

- 1.To improve the ability of working together as a group.
- 2.To improve the skill of understanding the others and himself/herself.
3. To gain the ability of self- confidence and decision making.
4. To gain experience.

5. To improve the imagination, feelings and ideas .
6. To improve creativity and aesthetics (Ömeroğlu, 1991:369).

One of the objectives of drama in education is making the individual to become conscious to his/her body, feelings , ideas and environment. Drama aims the individual to employ meanings to the moral, ethic, universal and social concepts. The other objectives of drama are to learn by doing in a group work and to socialise the individual (San , 1990) .

The benefits and the purposes of the drama , then, can be said to include the overall objectives of the education system in Turkey . Some of the objectives of ' **Primary Education** ' in Turkey are ;

- a. To prepare the children to the life
- b. To make the children learn their rights, duties and responsibilities.
- c. To make the children meet, learn, and gather the cultural values.
- d. To educate the children as a happy citizen who can work in corporation with the others.
- e. To help the national cultures to spread out.
- f. To learn the social problems and try to find solutions to them.
- g. To improve creativity and sense of aesthetics.(MEB,2000:8)

The overall objectives of the primary education and the benefits of drama determined by the Ministry of National Education are similar. This similarity, most probably, is based on the expected functions of drama in education. The common objectives of 'Primary Education ' and 'Drama' are socialisation, creativity, improvement of communication skills and a good qualified citizen. Due to these important objectives, it can be claimed that drama teacher is important in drama applications.

2.8. DRAMA TEACHER

In the previous section, drama, dramatic activity and drama games were discussed. At this point, a personnel is needed who will place all the objectives on

this base very carefully without a mistake. Drama, in the form of game, exists in the nature of the child. This side of the child shouldn't be damaged. For this reason, there should be a leader who will activate the imagination of the child when there is fear of freedom (Nickel, 1985). This important personnel is, without any doubt, the drama teacher.

Drama teacher has many missions in the classroom since the expectations from a drama teacher is different from those of others. While participating the drama studies, the group members should believe in the advantages and importance of these studies. At the same time, the group members should have trust in each other during the studies (Levent, 1985). The person who will do all these things is a drama teacher.

That is to say, how do we determine the qualifications of a drama teacher. There are a number of definitions for an excellent teacher. An excellent teacher is the one who knows the difference between relating to things and relating to people. Both need great skills, but the greatest skill lies in how we relate to people, the students. An excellent teacher must not be afraid to move out of the centre, and meet the children where they are (Heathcote, 1984 : 18).

In the first chapter, the difference between classical education and new education movement has been discussed. The basic discussion point is on the roles of the student and the teacher in the teaching-learning process. The classical learning model employs a passive role for the learner and sees learning only as the transmission of knowledge while the new education movement is based on improving the students' creativity and individual differences. For this reason according to drama specialists the most important mission of a drama teacher is reinforcing the creativity because drama itself is based on creation. Drama teacher, then, should be the one who encourages the students the creativity of the students. Teaching, as a process, can be defined as improving the child's creativity and skills. Teaching is a creative work and there are some important features for this creative and important work,

- 1.The drive to want to do it;
- 2.The feedback to satisfy the having done it;
- 3.Content of the doing of it-the level of function within the topic area;
- 4.Signals to communicate during the doing; and
- 5.The rituals of going about it (Heathcote , 1984 : 26) .

The drama teacher is the one who directs and controls the activities and makes these sets of activities not only a game but a tool for reaching the educational objectives planned at the beginning of the process. In other words, drama teacher is the person who adds meaning and aim to the process. For this reason, who can be a drama teacher? Or how a drama teacher should be trained? are difficult questions to be answered. In discussing the training of drama teachers, there are some essential questions that need to be answered,

1. Can the teacher training programmes train people to use arts? Or is good use of them ' natural talent'?
2. What is special about drama as a tool in education?
3. What can be taught to the would-be teacher in the comparative seclusion of college?
4. Which experiences are of most lasting value ?
5. Which areas can be left for the teacher to find out for herself or himself? (Heathcote , 1984 : 26)

Some other questions can be added to the list but the main point is this: What do or what should the students expect from a drama teacher? What kind of qualifications should a drama teacher have? Drama gains its current meaning due to New Education Movement in which individual is in the centre. This position is a reflection of a changing education perspective which also leads to a change in the teacher's role.

2.8.1.THE ROLE OF THE TEACHER

The role of the teacher has been changing due to the changes and developments in the education perspective. These changes, of course, is the result of

the changes in society, technology, politics. These changes happen so fast that teachers usually cannot follow these changes and for that reason the teachers are usually reluctant to accept the 'new'. Wessels (1987:14) points this reflection, **"Since the use of drama involves the formation of relationships and the breaking down of barriers between teacher and student, less confident teachers are understandably reluctant to use it. "**

The active use of drama in classrooms stands for a new model of teacher who designs the learning situation due to this new learning model and Heathcote (1984:85) states that this change has occurred in teacher's role within this new learning model. In this new model the teacher in a way suffers a reversal of his usual role in drama, which is accepted by everybody. For example, in mathematics the teacher knows the answers to the problems. The teacher can read better than the children, he has more experience of the application of mathematics and in general, he knows much more than the child. In drama, this is not so. He may have more life experience to draw upon having lived longer, but when it comes to the interpretation of ideas it is the child's viewpoint which is important, not the teacher's because the child is in the centre of the process, not the teacher.

This change in teacher's role is not accepted by most of the teachers because of the education system they were trained in. Most of the teachers who use drama in their classes were trained in a very structural and classical education process and this is one of the points which causes problems. Onlooker or guider role is somehow a very difficult one for the teacher, partly because his training leads him to feel he must know in advance of the students; that his role is that of the instructor and that there may be some loss of face in admitting to a younger person that that person's view may carry equal weight with that of the teacher (Heathcote , 1984 : 85).

The teacher's objectives in employing drama in education then can be summarised as follows,

1. To create a climate in which value-judgements do not apply, but where honesty of individual contributions is valued and respect shown to individuals' ideas and methods of contribution.

2. To employ children's ideas and make them 'work ' positively employing the natural laws of the medium.

3. To create a working situation of integrity employing the adult world within the situation but allowing the children their own world of concepts and values.

4. To understand thoroughly the way drama functions in promoting the release of varying and conflicting attitudes within the group.

5. To be able to 'forward' the work towards teaching ends without destroying the children's contribution.

6. To be able to prepare and plan, yet retain for the children the necessary 'surprise - confrontation' element.

7. To understand that drama is not stories re-told, but confrontations between individuals, lived at life -rate (Heathcote , 1984 : 51).

Each teacher uses drama in the classroom due to the understanding he/she develops during the training process and after the practical experiences and of course the situation. Drama is shaped according to the user- planner. The way how Heathcote uses drama in the classroom can be given as an example. Instead of directing drama, Dorathy Heathcote evokes drama. Unlike most drama teachers, Heathcote allows the students to make as many of the decisions about what the drama is going to be about as possible. She makes only those decisions that must be made if what they choose to do is to happen dramatically. What she will not let the children decide is; She insists that students work at believing so they don't ruin it for

others. She will not allow them to give up or laugh at the whole situation, they must try to be serious about and committed to drama (Wagner , 1979 : 20).

Teachers are trained in a classical way in which the transmission of knowledge is emphasized and the teacher is seen as the transmitter. This process seems like secure for the teacher because he/she can predict what can happen in the classroom and also there is no danger. But new education movement and particularly drama does not guarantee the teacher that everything is under control and nothing will happen against his authority.

Some teachers are reluctant to use drama in the classroom. When the language teachers use drama in the language- teaching situation, learners will constantly be confronted with the demands to take responsibility, to use their imaginations, to offer alternatives, to come up with solutions, and even to do some research. And teachers should be ready to face and permit these 'challenges' to their authority. At the same time, this does not mean that such a classroom becomes chaotic and unstructured, which seems to be a predominant but baseless fear among some teachers when using drama in the classroom situation (Wessels , 1987 : 15).

The problem that is stated above can be overcome with some courses but the main solution is planning teacher training courses in accordance with our educational objectives. In other words, teacher training programmes have to train the teachers in such a way that they will do their jobs for reaching the objectives determined before. Heathcote (1984:29-30) defines this objective as creating an appropriate learning situation. So teachers should be trained to structure for a learning situation to happen rather than a sharing of information in a 'final' way to take place. Teachers should be trained to withhold their expertise to give their students opportunity for struggling with problems, before they come to the teacher's knowledge , and to reach an answer because of the work they do rather than the listening they have done. Training people to structure learning situations places great stress upon the relationship of the teacher and student , and this cannot be ignored in planning future training schemes. The relationship of the teacher and the student contains elements of the 'master/

apprentice' relationship and demands that the work of students in schools should be related to to real problem solving rather than theory problem solving. It means great upheavals in approach to programme planning and curriculum content and examination (Heathcote, 1984:29-30).

Nixon points the same aspect with the term 'learning mode' and more importantly Nixon does not look for any special talent, ability, and even teaching background for the teacher who will use drama in the classroom. Drama is a mode of learning: a way of helping the students to think their way through problems, dilemmas and issues of social and personal relevance. As such drama can be used by teachers with various intellectual backgrounds and training. You don't have to be a drama 'specialist' for using drama to good effect in the classroom there is no need to be a drama specialist (Nixon , 1987 : 5).

There are a number of different ways for using drama in the classroom. The language teacher will be wise to take advantage of this to enliven his or her work. Once students have discovered that there is another world which is real, much closer and more real than that of Mr Brown, Herr Schmitt, and M. Dupont, with their waxwork wives and children, the problem of 'how to keep their interest' will gradually disappear. Strangest of all, this other world does not need to be conjured up with expensive equipment - all that is needed is humanbeings in the classroom (Maley and Duff ,1987:10).

The main objective of drama education is to develop the powers of the mind so that a 'common' understanding of life can be mastered. Common understanding cuts across the 'forms' of knowledge and is a basic way of approaching school subjects from the 'inside', rather than from the more normal view of a subject as a collection of ' given ' knowledge. But this approach to pedagogy is unconventional for the learner who does not and , indeed, should not see himself in that role. This puts an enormous responsibility on the teacher, far more than any previous history of drama in education has expected. It is the teacher who has to structure for change in perception and conception. It is also the teacher who has to

focus on aesthetic potential if the participants themselves seem only to be operating at a literal level (Bolton ,1984:163).

2.8.2. TRAINING A DRAMA TEACHER

Training a drama teacher covers a lot of topics from different disciplines and also this training has to be in relevance with the educational objectives determined before the process. This training should cover,

1. A study of texts, and approach to text. Some of their experience will be practical and they will interpret plays.
2. They will be encouraged to go the theatre, make their own productions, for children, their peers and for public audiences.
3. They will work on theatre skills such as lighting, sound, make-up, interpretation, design, costuming and production skills and architecture and characterization.
4. They will be students of theatre history, theatre architecture, written style, the acting styles of other ages, and plays of other periods.
5. They will study children's theatre at practical and theory levels.
6. A small time will be given over to child drama and the changing needs of children.
7. They will also study ' education ', which will probably cover play, process of learning, skills of teaching, history of education and educational systems of other times and places (Heathcote,1984:30).

As it is seen from the above quotation, the training system used is basically formed on theatre skills. Although they have some courses on 'education', how drama

will be used in the process of education and how these two fields will be combined are still questions to be answered.

It is not enough to hope that by giving teachers practice in theatrical presentations, it is possible to use and teach it in the classroom. They have to learn to employ this magic, to make the experience a real one at the moment of its happening, so that those who actually make it, learn the magic of it and get the experience themselves, not give it to the unlookers. This must be broken down for the teachers in their training so that they can become skilled in using drama in the day-to-day classroom situations they have to work in(Heathcote,1984:32).

Drama is related with the all fields of art. The individual who is dealing with drama should follow art events, art theories, different approaches in art, art criticisms; to participate in art actions like theatres, concerts or at least know and watch them (İlhan, 2002:17).

Heathcote feels that for too long education specialists have been concentrating on training drama specialists, a process that has widened the gap between what these specially trained persons do with groups of children and what ordinary teachers do. Heathcote reminds us that drama is not something special but rather a technique most ordinary people regularly employ as a way of coping with new or unsettling experience. Drama is also used to learn to live with and accept an experience that has been disturbing; an operation, a driving test, a quarrel (Wagner,1979:15-16).

At the beginning of the century , there had been a great shift from the classical learning model and education perspective to a new learning model which indicate the importance of the individual in learning process and for that reason all the quotations above points to a change in the teachers' roles who use drama in the classroom. Wessels approaches the problem with an answer to the question;Why so many teachers are reluctant to use drama? The answer to this question and to the classical teacher training model problem can be formed in the frame of a

conventional perception. Often the problem lies not with the individual teacher , but with the training that he or she has received : a training that presents education as the one-way transmission of knowledge from the teacher to the student , rather than the creation of a learning situation in which the student is also the teacher. The problem is mainly the loss of a situation for evoking creativity(Wessels,1987:14)."

For creating situations in which students will be both learners and teachers at the same time, teachers need planned trainings and in this preplanned process how these situations can be formed should be taught. Drama will be a part of this process and **'Hochschule Der Künste Berlin' (Berlin Faculty of Fine Arts)** has an original programme for training drama teachers. This programme includes practical and theory education for the pupils who want to be trained interactively with the fields 'game', 'theatre' and ' pedagogy' and for the pupils from other disciplines but who want to be trained in this field. This programme has three main points :

1. To improve the the artistic part of the 'game' and ' theatre' fields.
2. To improve the pedagogical and method science parts of the ' game' and 'theatre' fields.
3. To improve the theory part of 'game' and 'theatre' fields (Adigüzel,2000:17).

Adigüzel (2000:618) states that this programme includes individual and group works, courses and exercises, seminars, workshops, explorations and field surveys. This programme lasts four semesters. Adigüzel, for indicating how this programme is full of different courses from different fields lists the courses which exist in a winter term :"

- Improvizatıon Techniques
- Movement
- Devoloping Projects

- Tale and methodology
- Introducing Theory of Play
- Theatrica and Rhythmic Game
- Methods of Drama analysis
- Dramaturgy and Stage Practices Directions
- Theatre Projects
- Psychodrama and 'Sosyometre'
- Lighting
- Central Seminars
- Movement Theatre
- Methodological Exercises
- Theatre History
- Narrative Theatre
- Music, Dance , Step Dance. Relaxation and Condition Exercises
- Maneging"

There are some problems with this kind of training. One of the problem is that education faculties still train through a 'body of knowledge' approach, a conventional approach. Is it the body of knowledge type of learning what the future generations need? So teachers should be trained to structure for a learning situation to happen rather than a sharing of information in a 'final' way to take place. Teachers should be trained to withhold their expertise to give their students opportunity for struggling with problems, before they come to the teacher's knowledge, and to reach an answer because of the work they do rather than the listening they have done (Heathcote,1984:28-29).

These courses above determine a base on which a drama teacher can stand. A drama teacher training programme should cover these fields and at least a drama teacher at the end of the programme should have a sense of education, game, theatre and of course drama. Also, a drama teacher should have or gain the ability or talent

at the end of the process for relating and combining all these fields when doing his or her daily routine in the classroom.

2.8.3. THE TRAINING OF DRAMA TEACHERS IN TURKEY

Drama has been used as a teaching method in the teacher training institutions since the beginning of 20th century (Ömeroğlu, 2002:93). In the Turkish Education System , drama has begun to find a place for itself in the last a few years. But this does not mean that this place reflects what actually drama is. Adıgüzel (2000:612) in the abstract part of his article summarises the situation in Turkey,

" Creative drama has been trying to find a place in the Turkish Educational system as a discipline and esthetics and artistic subject as itself . The reached point in the last 20 years is to place creative drama as an compulsory/elective lesson in national curricula in elementary schools of the ministry of education and in private schools. "

In Turkish educational system teachers are trained in the faculty of educations. YÖK documents state that this education process lasts four years, eight semesters. Students do practices in the first and in the last years of their educations and they usually take theoratical courses and for that reason the drama courses placed in two teaching fields are really theoratical. For better explanation the courses a teacher should take in an Education faculty will be listed first and then the explanation of a drama course in the curriculum will be given:

Courses of a Seventh Term Elementary School Teacher Training Programme

- Evaluating Course Books
- Citizenship Knowledge

- Religion and Moral Values Knowledge
- Drama in Elementary Schools
- School ExperienceII
- Elective II

The curriculum states that the course 'Drama in Elementary Schools' should consist of,

" Drama concept; Differences and Similarities between drama types; History of pedagogic Drama; The importance of game and drama on child's development; Drama technique; Pedagogic Drama and its types; Designing and Applying Pedagogic drama in elementary schools' daily and weekly plans; Using drama in other courses of elementary schools."

This definition shows that YÖK planned this course for giving theoretical knowledge. However, the important aspects of drama like creativity, improvisation, collaboration, socialisation and the others help teachers to gather and improve some skills which are used widely in the classrooms everyday. In this course definition, drama applications is also missing.

Courses of a VI. Term preschool teacher Training programme:

- Drama in Preschool Education
- Teaching Painting II
- Children Literature II
- Making Materials in Preschool Teaching II
- Practice II
- Class Administration
- Teaching Techniques II

In this programme, drama only exists in this semester. There are some other courses on 'game' but they do not mean the something with what is called drama. In the curriculum there is also a definition for this drama course. Curriculum lists what this course should cover,

Definition of Drama; differences and similarities between drama types; history of pedagogical drama; importance and benefits of drama and game in children development; drama technique; types of pedagogical drama; placing pedagogical drama applications in daily and weekly plan of preschool education.

The above frame of the course 'Drama in Education' reflects the perspective of how drama is seen from the YOK's point of view. According to them, drama is only a technique that can be benefitted from in some teaching fields and that is all. In fact, drama is more than what they perceive. Training a teacher for using drama in his or her classroom is really a serious subject and it should cover a lot of fields. In Turkey, a specific programme for training a drama teacher does not exist but in Ankara University in 1999, a postgraduate programme was started. This programme does not have a theses but instead of it, it includes a project. It lasts one year, two semesters. Adıgüzel (2000:619) lists the elective/ compulsory courses in this programme "

- Art periods, theory and trends
- Play and Stage
- Aesthetics
- Basic Drama
- Child Development
- Children and Youth Literature
- Theatre History and Theory
- Creative Drama
- Drama in the Classroom

- Acting and Stage
- Rituals
- Culture, Education and Developing Projects
- Drama in Preschool Teaching
- Drama and Dance

Each course tends to cover a specific field in the process which at the end aims to form a teaching formation for the teacher. Brief descriptions of these courses are given below:

Art periods, theory and Trends

This programme is formed and planned as a part of 'fine art teaching', for that reason there is a tendency for relating this programme with fine arts. In this course, the basic objective is giving the teachers a sense of art and aesthetic.

Play and Stage

This course aims to give the teachers an idea of a 'play' and 'stage'. After this course, the expectation is teachers' readiness for preparing school theaters. Teachers are expected to direct and form theaters at their own schools.

Aesthetics

This course aims to give teachers a sense of aesthetic. Teachers are expected to develop their own specific aesthetic sense.

Basic Drama

This course aims to give the teacher a formation of drama and how the process works. This course is based on practical exercises which can be used easily

by the teachers afterwards. At the end of the term, the course leader gives a three hour theory seminar.

Child Development

The main aim of this course is, to give the teachers a scientific point of view on child development. This course is based on educational psychology.

Children and Youth Literature

This course aims to give the teachers a general background on children and youth literature. Teachers use literature while applying drama and in this course the focus is on how to place literature in drama applications.

Theatre History and Theory

The main aim of this course is to form a theoretic and historical background. Theatre history, different theories on theatre and important theatre plays are studied in this course.

Creative Drama

This course aims to present teachers how creative drama can be applied in the classrooms. The difference between creative drama and drama in schools are studied. This course is based on practice, not theory.

Drama in the Classroom

This course aims to teach how drama can be applied in the classroom and how drama can be planned for educational objectives.

Acting and Stage

The main aim of this course is to form theoretic background on acting and stage. Teachers prepare a school theatre at the end of the course.

Rituals

This course aims to give teachers an understanding of rituals as the roots of theatre and how drama and rituals can be combined.

Culture, Education and Developing Projects

In this course teachers prepare projects on culture and education. Projects have applications parts and teachers apply their projects with drama.

Drama in Preschool Teaching

This course aims to teach how drama can be used in preschools, in different courses like mathematics, science.

Drama and Dance

This course aims to give teachers a general understanding of drama and dance. This course is mainly based on practice.

When all the courses are combined and related to each other a base for drama should be formed. The teacher who passes from this process should cover all the needs of a classroom drama. The teacher should know and observe the individual differences, should be practical, quick thinking and decide the most appropriate activity at the moment of an unexpected event in the classroom. The teacher should have a good sense of theatre, costumes, make-up, scripts, presentation. In other words, the teacher should be a director in the classroom.

The qualifications that a drama teacher should have can be summed up under three main headings:

a- Education Process: Teacher should be trained in educational sciences, theatre, drama, and general culture.

b- Application Process: Teacher should plan the course to the determined objectives and apply the plan. Teacher should have the ability to reach the predetermined objectives.

c- Personality of the Teacher: Teacher should be aware of himself/herself, open to development; teacher should be self-confident, easeful, dynamic, careful; teacher should have democratic attitudes; teacher should have aesthetics understanding, and deal with fine arts (Başkaya, 2001 :87).

According to some education specialists , drama is best used for language teaching, some say that it is good for literature. Different branches need different teaching qualifications. Should all the teachers need the qualifications which make a teacher also a drama leader or should only teachers of some branches have them? Can drama be used for the purposes of all branches? In this study the answers to these questions was tried to be find.

2. 9 . DRAMA IN LANGUAGE TEACHING

There is a strong belief in the education world that drama is best for language teaching. This perception is based on the common assumption that drama improves language use. Drama can be chosen as an effective way when there is a need to improve the verbal communication both in the mother tongue and target language. Due to the researches made in this field, there is an agreement on the effects of drama on language learning (Üstündağ ,2001:32). Education specialists support this view with very strong claims. Drama is mainly concerned with the spoken world. Drama creates opportunities for students to extend their range of language uses, to relate their own linguistic resources to specific situations, to use language in real-like

contexts, and to gain insights into drama as a mode of discourse in its own right (Nixon, 1987:15).

Similarly, many education specialists try to prove that drama is best for language teaching. Drama is not only about the product (the performance) but part of the process of language learning. Drama allows children to gain the simple and mechanical language they use by involving their personalities. Drama helps the weak students to participate in the lesson. Drama gives those children who are shy when speaking a foreign language another character to hide behind (Philips, 1999: 5). Creating opportunities for the students for language use or, in other words, forming real-life situations for language use is a big problem for the language teacher and for this reason teachers usually use classroom drama for this purpose. But this is not the only reason why language teachers usually use drama.

Drama creates some advantages and, on the other hand, 'language teaching' also has some specialities which form a perfect base for applying drama. These two come together and for this reason drama is usually referred to in language teaching. Language Teaching has moved towards a 'wholeperson' approach in recent years and a desire to put the learner at the centre of the learning process. Many education specialists like A.S. Neal, Hold and Cook, have emphasised the primacy of emotions and there are also some specialists who claim that no real learning takes place unless the emotions are affected in some way (Dougil, 1987:6). For affecting emotions, some techniques should be employed in the classroom. Establishing real like situations in the classroom is a way of doing this and because of this, direct experience point of view which covers establishing real-like situations has been emphasised by many education specialists.

Direct experience point of view has been used by many education specialists. The view of drama in classroom as learning through direct experience (both our own and that of others) means that drama cannot be restricted only to certain areas of the language teaching curriculum. Drama can be employed at any place and time where there is learning. At any moment in teaching, teachers can be confronted with

situations where words fail, and only action can help the learners to understand (Wessels , 1987 : 8).

Wessels accepts drama not as a theory of learning but rather a technique and states that drama is not the answer to all the questions. Yet, at the same time it is not an ordinary technique. Wessels approaches to drama from a middle course. Drama should be viewed as technique of communicative language teaching because according to Wessels (1987 :10) communicative language teaching is the dominant theory of language teaching. There are other specialists like Dougil (1987) who think that Communicative Language Teaching is a dominant approach and drama has a lot to do with it. Greater weight is given for forming situations in the classroom in which students employ language in a meaningful manner with the emphasis on the communicative approach to language teaching. This approach derives from the theory that language is above all a means of communication, not an abstract body of knowledge to be learnt. Drama activities can provide a framework in which students have a real need to communicate (Dougil, 1987:5). Wessels forms the theory on the role of the learner in communicative language teaching and then links it to the drama.

In communicative language teaching , the learner is active and not a passive receptor. Thus it can be claimed that in this type of learning the learner participates all the process and becomes a part of it. Speaking to another person is an important factor in genuine communication., but not in the tidy A/B/A/B sequence that can be seen in typical coursebook dialogues. Most ordinary conversations contain hesitations, interruptions, distractions, misunderstandings and even silences. Secondly, our emotions are involved (Wessels , 1987 : 11) .The people in real life are busy, irritable, worried, flustered, tired, headachy; their breath smells, their armpits itch, food gets stuck between their teeth; they have quirks and tics and mannerisms, they speak too slowly or too fast, repeat themselves or lose the thread. In other words, they are real, ordinary, and natural. They use the language in its real context. They are not necessarily interesting but they are alive. (Maley and Duff, 1988:2).

Communication is real and its participants are also real. In classrooms, however language is taught with materials which are not real. In other words, in real life there are no Mr. and Mrs. Brown. So, then it can be asked, how will it be possible for genuine communication to be formed in the classroom. The answer is drama. Most of the aspects of genuine communication would be involved in the use of drama. These aspects are background, emotions, relationships, status, body language, and other paralinguistic features (Wessels, 1987 :11).

There are many specialists who approach the use of drama in language classroom like Wessels. Students have learnt English in the over-protected world of the classroom, and are unprepared for the 'coughs and hesitations' of the outside world. It is usually impossible for them even to use language in real- like situations. It is up to the teacher to prepare them for this element of the unexpected and this can often be done through drama (Holden, 1981:2). When drama is used like this in the classroom, what will happen then?

In the language teaching situation, whenever the technique of drama is used, learners will constantly be confronted with the demands to take responsibility, to use their imaginations, to offer alternatives, to come up with solutions, and even to do some research (consulting dictionaries, interviewing others and so on). Teachers should be ready to face and permit these challenges' to their authority (Wessels, 1987:15) .

Drama brings the real life into the classroom and creates such situations that students have to use language in its real context and this makes the learning process more meaningful and rapid. Demirel (1999:73) distinguishes drama and role play and states that with the drama technique students learn how to behave in certain situations by living. Demirel adds that drama improves problem solving and communication skills for that reason the language learnt this way is used meaningfully and useful in the classroom. This is not the only benefit of drama in language classroom. Some of the benefits of drama can be listed like this,

- the acquisition of meaningful , fluent interaction in the target language ;
- the assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner ;
- the fully contextualized acquisition of new vocabulary and structure ;
- an improved sense of confidence in the student in his or her ability to learn the target language(Wessels,1987:13).

Like Wessels , Demirel(1999:73) also lists the benefits of drama as a technique :

- a. Improves the effective and careful listening skill
- b. Improves the self-confidence
- c. Improves the comprehension skill and creativity
- d. Enables to practice the language and improves fluency
- e. Improves control on the language and expression skill
- f. Reinforces the knowledge by effective usage

Using drama activities in the classroom is very important in helping the learners become more confident in the use of a foreign language by allowing them to experience the language in operation. Seeing that using target language appropriately in real-like situations serves to increase motivation in that the relevance and effectiveness of the material being taught is clearly revealed. The nature of the activity itself, also brings motivation. A successful activity will have inherent motivation. A student excitedly telling other members of the group about a good idea for a sketch is motivated by the creativity of the task (Dougil, 1987:7).Using drama in the classroom, motivation, and learning seem related to each other. Using drama increases motivation and motivated students learn better.

Using drama and drama activities have clear advantages for language learning. Even with limited language, using non-verbal communication, such as body

movements and facial expressions, drama encourages children to speak and gives them the chance to communicate (Philips,1999:6).There are other advantages of using drama in language classroom. Using drama in language classroom can help overcome some of the difficulties of teaching mixed-ability classes. Some freer activities of drama allow the students to perform to the limits of their language ability and the more able will be free to use more sophisticated language. By use of paralinguistic communication such as body language and general acting ability, drama and drama activities allow weaker students to compensate for lack of language ability (Dougil,1987:7).

Drama is a widely used method in language teaching and in Western World, it is used specially in mother tongue and second language teaching. In our country it is used as a method but still not accepted in the basic objectives of language teaching (Okvuran:2002,122). Drama has a great place in Language Teaching Departments and for this reason YÖK placed and programmed a course in English Language Teaching Programmes as seventh term course with this content: "**The Qualities of Theatre Plays as Literature Type, Types of Theatre Plays, The Approaches of Analysis and exploring Drama Theatre Plays, Examining some Theatre Plays of American and English Theatre.**"

To conclude, most specialists think that language itself and especially English Language Teaching is a suitable field for the use of drama and because of this, drama is used widely in this field but this does not mean that English Language Teaching is the only field that drama can be used. Antepli, Haktanır and Cihangir (2001:121) point this aspect of drama in the abstract part of their research:" **Drama education which it is one of the activities giving possibility of learning, knowing self and the other, having good communication skills is related with to bring up healthy poeple, so, we can suggest drama activities for every educational level.**" There are a number of different fields like Primary School Education, Mathematics and Preschool Education where drama has been used.

2.9.1.DRAMA AND ENGLISH LANGUAGE TEACHER TRAINING

There is a great need for English Teachers in Turkey. According to the reports of MEB (Ministry of National Education) current need is about 18.000 English Language Teachers. Because of this, Ministry of Education has been trying to find some solutions for this problem. Graduate students of some universities (METU, BU) were appointed as English Language Teachers in the previous years. Nowadays, a program is opened for the students from different fields. These students are taking pedagogic formation lessons and method courses. After finishing this programme, they have to score at least 80 (grade B) on the proficiency exam KPDS.

Education Faculties have English language Teaching Departments with a standart programme. This programme is based on two main fields. On the one hand there are Pedagogic Formation courses which are nearly same for all the fields of Education Faculties. On the second hand there are courses mainly related with the English Language Teaching Field. These two bases come together and form English Language Teaching Formation Programme courses.

2.9.2. ENGLISH LANGUAGE TEACHING FORMATION COURSES

There are nine courses in this programme for training English Language Teachers who will work in the primary and secondary schools. These courses are:

1. Introduction to Teaching Proficiency
2. Child Development and learning
3. Planning and Evaluation in Teaching
4. English Grammer
5. Composition in English
6. Linguistics

7. Teaching Methods
8. Material Development and Adaptation
9. School Practice

There are some courses in this programme which has been planned for improving the skills that are used daily in the classrooms. However, this programme has no course which has been planned for only improving the daily used skills of teaching like body language, tonality, communication and problem solving skills, observation. At this point, it can be claimed that a drama course can do this. A drama course can improve these skills.

2.9.3.DRAMA APPLICATIONS IN LANGUAGE TEACHING

Wessels (1987) emphasised two major objectives in language teaching for measuring the success of a drama lesson:

1. Overcoming resistance to the foreign language;
2. Creating a need for speaking.

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Objective 1. Overcoming resistance to the target language	Objective 2. Creating a need for speaking
a- Is the experience enjoyable? b- Are the targets realistic? c- Is there a creative 'slowing down' of experience? d- Can the lesson be linked to the students' own experience ? e- Are the students in a state of readiness to learn ?	a- Are there situations/problems that demand solution? b- Is responsibility placed on the learner? c- Would the lesson involve all the students, including the shy or weaker ones?

(Wessels, 1987:27)

When planning a drama activity in the language classroom the points mentioned in Fig.2. should be taken into consideration. According to this

perspective, when drama is being used in the language classroom, the answers to the question should draw a frame for the lesson. First of all, for overcoming resistance to the target language, the games and dramatic activities should be enjoyable; the objectives of the lesson should be realistic. The targets of the lessons should be determined in such a way that the teacher can observe whether the goals are achieved or not. Also, the activity should simulate the actual pace of real-life experience. The activity should be linked to the real-life experience. The students also should be prepared physically and psychologically for the activity. The other aspect is creating a need for speaking. The students should have realistic reasons for communication. Finally, when planning a drama lesson, the aspects stated above should be taken into consideration and the appropriate activity and game should be chosen.

Two different drama activities will be given from Dougil (1987) which show how drama can be used in the language classroom. Activity one is a '**Trust Game**' and is an example of warm-up activities. The purpose of this game is developing trust among group members. Students stand in circles of 5-7 with one student in the middle. Then, each student in the middle closes his eyes, turns round several times and slowly falls backwards keeping his legs straight. The person towards whom he is falling has to take his weight and slowly return him to a standing position. The person in the middle then falls in a different direction to be caught once more. After a certain time a different member of the group takes a turn in the middle.

Duration of this game is ten minutes. This type of exercise is more suitable to the groups that are serious about drama activities and that would be aware of its value as far as developing group co-operation is concerned. As the formation and the special features of the game is analysed, it can be stated that, the game is simple, easy to form, practical, economical and forms a base on which a group dynamic can be established. With this dynamic, the other activities for language teaching can be employed.

Activity two is an open ended dialogue. The purpose of this activity is giving practice in oral fluency and fostering the students' awareness of characterisation. The students are given copies of an open-ended dialogue of sufficient length and difficulty to present a challenge .And then the teacher presents a pronunciation model for students to copy. The students read through the dialogue and memorise it. The students are allotted roles and told to decide for themselves what sort of character they are playing and what voice and gesture would be appropriate. The students run through the dialogue without the written text. Then, the students are asked to comment on each other's performances and suggestions are given as to how they might improve. Students run through the dialogue again continuing as long as possible in role. Finally, the teacher compares and discusses what happened in various groups.

Drama activities lead into improvisations of a more demanding kind, in that the students themselves make up the content. Building up the students' confidence by letting them improvise within the safety of their own groups is a good idea. Groups can be asked to polish their improvisations to show the rest of the class. Only confident and experienced students are expected to perform improvisations in front of the class.

Education specialists have been trying to solve the problems of the students who are not confident and also who are inexperienced. In language classrooms, it has been a problem. It is usually a very difficult problem for the teacher to encourage this kind of students and make them active. The aim of many drama activities are helping these weaker learners gaining confidence in a non-threatening environment. Drama permits the subtle use of peer or community pressure on the individual in the classroom (Wessels,1987:28). Language classroom needs active participation due to its nature. The students are expected to write and speak in the target language. Students are expected to express themselves in the target language. Because of this, all the class should be involved in the lesson and in this sense drama is seen as one of the best ways of this participation.

2.10. DRAMA IN PRESCHOOL EDUCATION

As in the other fields, also in the field of preschool education drama has been used widely both in Turkey and in the other countries. Aksarı (2001:8) claims that children learn best by games, for that reason drama is suitable for the children in the preschool education and adds: **"The bases of drama are games, curiosity, invention, creativity and participation...Games make children dream, be entertained, be educated, learn, set free and relax."**

Gönen and Dalkılıç (2000:28) point the importance of game for the preschool child and states that games make the child relate with his/her environment, build a bridge between the mind and emotional experience; make the child show his/her feelings; make the child relax and be entertained. This perspective leads to a new type of teaching and learning. Due to this new approach to teaching and learning new programmes have been made. Okvuran (2002:116) in her article states that: **"In reorganizing Faculties of Education, drama courses are included in teacher education programmes."** Drama in Preschool Education is planned as a sixth term course by YÖK and the course is to include **"The definition of Drama, the differences and similarities of different Drama Types, The History of Pedagogic Drama, The benefits and importance of Drama and Game in Child Development, Drama Technique, Pedagogic Drama and Its Types, Placing Pedagogic Drama Games in the Daily and Weekly Plans in Primary School Education."**

An activity from Aksarı (2001) will be given as an example. The name of the activity is 'Seasons'. It is for five and six years old children. The objectives of this activity are to observe the nature; to learn the names of the seasons; to learn the changes in the nature like hot, cold, rain, wind, snow, ice; to improve the creativity; to form games with the other children; to learn the colours white, green, blue, and yellow. Teacher puts a green paper on the floor and says that they are under a tree and playing football. There are flowers and birds everywhere. They are singing and dancing. Students begin to act. Then, teacher puts a blue paper on the floor and says

that it is very hot and they are swimming and some of them are eating ice-cream. Students act again. Then, teacher says that the schools are opened and the weather begins to get colder and puts a yellow paper on the floor and students begin to act. Teacher puts a white paper on the floor and gives some instructions for winter.

For evaluation, teacher puts the white, green, blue and yellow papers on the floor at the same time. Then, teacher asks what they do when there is green paper on the floor and asks the same questions for the other papers. Then, teacher gives a name for each paper, like winter for white ,summer for blue.At the end of this activity students learn that there are four seasons in a year and learn their names. Students form relations between the colours and the seasons. Students learn the colours and they learn with living and doing.

2.11. DRAMA IN PRIMARY SCHOOL EDUCATION

Drama, like the other fields in education, has been used in primary school education. In Education Faculties drama is taught as seventh term course under the heading of 'The other Courses' and the course is to include: " **The concept of Drama, the differences and similarities of different Drama Types, The History of Pedagogic Drama, The place and importance of Drama and Game in Child Development , Drama Technique, Pedagogic Drama and Its Types, Programming and Applying Drama Games in the Daily and Weekly Plans in Primary School Education , Using Drama in Some Other Primary School Education Lessons. "**

2.11.1. DRAMA IN PRIMARY SCHOOLS

Drama is planned as a selective course from the 4th. to the 8th. grade.It is planned 3 hours per week in the 4th. and the 5th. grade and 2 hours per week in the 6th. and 8th. grade. It is designed as **Drama Programme I, II, III** but same programme is used in all classes. Drama I includes the principles and stages of Drama, Drama Activities and Types of Drama Activities. Drama II includes the

personalities and Drama and Communication. Drama III includes preparation of Drama equipments, setting the Situation, Samples of Drama Plays, Drama and Role Playing. Drama Programme points the principles that the drama teacher should take into consideration while preparing the drama lesson, the usages of drama, the principles of setting the situation and material development and some critical aspects of drama practice in the classroom (Okvuran ,2002:120).

2.12. DRAMA IN MATHEMATICS TEACHING

In the three fields (English Language Teaching, Primary School Education, Preschool Education) mentioned before drama is used in different amounts. But, in Mathematics Teaching there is no course which can be accepted as being linked to drama. There are some courses for pedagogic formation with different definitions. Some of these courses are: **Planning and Evaluation in Teaching; Teaching Techniques and Material Development; Class Management; Special Teaching techniques.**

When the objectives of the teacher training programmes and the educational objective sof each course are taken into consideration, it is obvious that effective methods and techniques should be used for reaching those objectives. Drama is a magic tool in this sense. Drama can be used in language teaching, primary and preschool education, and mathematics teaching. The important point here is the problem of teacher training. If teachers are trained for using and planning drama in the classrooms, then there willnot be any problem. A well planned drama activity can be employed in every course and will help the teachers to reach the objectives.

CHAPTER 3

3.1.METHOD

The main purpose of this study is to investigate whether there is a need for drama as a compulsory course in education faculties. In Turkish higher education teaching , as a profession has been changing due to the current changes mainly in the field of education and other social sciences. Each time the needs are defined, different qualifications for teachers need to be determined. When different qualifications are determined, then there comes the question of how these qualifications will be met by the teachers.

In this study, it is claimed that the changes in the field of education and the other social sciences point to a change in the roles of teachers and students. The changes in the roles and also in the theory of teaching and learning lead to a type of teacher with qualifications different from the traditional roles as mentioned in Chapter 2. It is claimed that drama has an important role in these changes and for that reason the place of drama in these changes; how the objective qualifications will be gathered by the teachers and whether drama causes professional and individual development becomes the main research points of this study.

3.2. RESEARCH METHOD

In this research, the '**interview**' was used as the research technique. The main reason for choosing this technique mainly depends on the subject aimed to be studied. The main subject points are teachers qualifications; methods and lessons planned for teaching these qualifications and teacher's professional and individual changes. For studying all these points numeric values gathered from the questionnaires are not appropriate since the subject points are not suitable for numeric evaluations. Miles and Huberman (1994:56) argue that:"**We argue that although words may be more unwieldy than numbers ,they render more meaning than numbers alone and should be hung on to throughout analysis...Focusing solely**

on numbers shifts attention from substance to arithmetic , throwing out the whole notion of "qualities" or "essential characteristics." Indeed , interviewing as one type of qualitative research seems more appropriate because during the process all the points can be discussed and meaningful results can be formed.

In this study , the interview was chosen as a research technique because of its two aims: 1. To motivate the person interviewed 2. To eliminate the subjectivity (Balci,2001:180). Interviewing is a technique for gathering data by oral communication. There are three main objectives of 'Interview': 1. To create collaboration 2. To motivate 3. To collect data (Karasar, 1995:166).

Since it enables the person interviewed to talk about the subject matter it is motivating. The answers are more reliable. It depends on oral communication and for that reason gathering data is easy. These are the advantages. On the other hand, there are some disadvantages of using the interview as a research technique. It is impossible to note all the answers. If the rules are not followed strictly , it is hard to gather scientific data (Gökçe, 1999:104).

The second step in the methodology was deciding who would be interviewed. Again due to the nature of the subject which will be studied three different groups are determined. These groups are formed according to their place in the problem described. First point of this triangle is the academicians from education faculties. Second point is the teachers from the fields English Language Teaching, Mathematics, Primary School and Preschool Teaching, and the third point is the university students from the same fields of the group of teachers.

3.3. INTERVIEW QUESTIONS

There are 10 questions in this study prepared for the academicians, teachers and students. The questions are devised by the researcher after a background study. They were pretested on academicians, students and teachers. After pretests, the validity of the questions were checked. These three different research

groups answered the same questions. The reason for asking the same questions to these three groups is to determine the differences and similarities in their points of view as regards the subject area.

QUESTIONS	AIMS
1. What are the professional qualifications that teachers make use of during their professions in the classrooms?	The aim of this question is to determine the basic qualifications teachers make use of in the classrooms.
2. By which courses in education faculties do the teachers gather the skills of class management, using body language and tonality effectively, material development, using the materials effectively, communication skills, teaching methods?	The aim of this question is to determine the courses in which teachers gather the skills listed.
3. Is drama being used in your field ?	The aim of this question is to determine whether drama is being used in the professional field of the person interviewed.
4 . What kind of advantages and shortcoming does the use of drama in your field have?	The aim of this question is to determine the problems and advantages of using drama.
5. Does the use of drama in the field of education cause to a change in the role of the teacher ? If yes, how?	The use of drama in the field of education depends on some changes in the approach to education and the structure of the society . As a result of these changes also some changes in the role of the teacher are also foreseen. This causes to change in

	the qualifications of the teachers expected. This change should also affect the teacher education policies. The aim of this question is to determine the fields of teacher education in which this change has an effect.
6. Does the use of drama in the field of education cause a change in the role of student? If yes, how?	The aim of this question is to determine the changes in the role of students due to the use of drama and the changes in the field of education.
7. What kind of professional and individual qualifications should the teachers have for using drama in the education situation effectively? How can teachers gather these qualifications ?	The aim of this question is to determine the qualifications needed to use drama in the classroom and how they will gather these qualifications.
8. Can drama in education be programmed as a compulsory course in education faculties? Is there a course at the moment which has a similar function?	The aim of this question is to determine whether drama can be programmed as a compulsory course in the education faculties and whether there is a course with a similar function at the moment.
9. Can drama be used in all the fields of education faculties ?	The aim of this question is to determine whether the qualifications and specialities of a teacher trained for using drama are valid for all the disciplines.
10. Does drama lead to personal development? How?	The aim of this study is to determine whether drama leads to personal development because of its nature or because of the skills needed to use drama effectively

Table3.1.

3.4. INTERVIEW GROUPS

Five academicians were chosen for this study. These academicians were chosen according to their backgrounds and the information gathered from their students and colleagues. Including all the academicians are from education faculties but not from the same field. They are from different universities. Some of them are using drama in their classroom practices and some are not.

Twenty teachers (five English Language Teachers; five Mathematics Teachers; five Primary School Teachers; five preschool teachers) from Ankara were chosen independent of their genders, age and the schools they work in. The only criterion for choosing the teachers was their backgrounds; whether they have used drama or not. In each group there will be teachers who are using drama in their classrooms and some who are not.

Twenty undergraduate students (five English Language Teaching ;five Mathematics Teaching ; five Primary School Teaching ; five Preschool Teaching) are chosen from the Gazi, Ankara and METU universities in Ankara. Their genders, ages and the other variables are not taken into consideration. They are chosen according to their drama backgrounds. In each group there will be students who participated in drama applications and some who have never been in drama applications.

3.5. DATA ANALYSIS

The basic process for the evaluation is based on the questions. The data gathered from the questions were studied separately. To analyse the answers the "Coding" technique was used. Miles and Huberman (1994:56) define coding and codes : " **Coding is analysis...Codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study. Codes usually are attached to "chunks" of varying size- words, phrases sentences, or whole paragraphs , connected or unconnected to a specific**

setting." Defining the data with symbols due to the objectives of the research is called coding(Karasar, 1995:202).

One of the methods of creating codes is creating a start list of codes prior to the research. Conceptual framework, list of research questions, hypotheses, problem areas, and the key variables that the researcher brings to the study are the sources that start lists usually come from. Another way of creating codes is a more 'Inductive' way. In this method, initial data are collected, written up and reviewed line by line. Categories or labels are generated, and a list of them grows beside or below the paragraph. A more abstract category is attributed to several incidents or observations after the labels are reviewed. A third, and also an alternative way of coding between a priori and inductive approaches is creating a general accounting scheme for codes that is not content specific, but points to the general domains in which codes can be developed inductively.

Whether predefined, accounting-scheme guided, or postdefined, for all approaches to coding, codes will change and develop as the field experience continues. When a researcher starts with a start list, he/she knows that the start list will change. Some codes decay and furthermore some codes do not work. Sometimes, no field material fits the codes, or the way they slice up the phenomenon is not the way the phenomenon appears empirically. Some codes flourish. Some segments get the same code creating the familiar problem of bulk. For this reason some codes should be broken into subcodes

During the data collection some other codes emerge progressively. The codes which emerge during data collection are better grounded and satisfying the researcher. This kind of codes also satisfy the readers of the study because they can see that the researcher is open to what the site has to say, rather than determined to force - fit the data into preexisting codes(Miles&Huberman,1994:58-62).

In this research predetermined categories, postdefined categories and also codes emerge during the data collection were used together. Some codes and

interview questions are predetermined due to the conceptual framework of the research. After beginning to collect data some codes emerge. After finishing to collect data and beginning to analyse them some codes emerge.

There are some basic ways for forming codes. The traditional way of forming codes is going through transcripts or field notes with a pencil, marking off units that cohered because they dealt with the same topic and then dividing them into topics and subtopics at different levels of analysis. These identifiable topics presumably would recur with some regularity. They would be given a 'name' and instances of them would be marked with a code (Miles&Huberman,1994:57).

The process described in the previous paragraph was used for forming codes during the analysis of the data. For example, while analysing the data of question one, it was determined that the concept 'material development' was used several times by different teachers, students, and academicians as a basic skill that teachers use in the classroom. Then, 'material development' was determined as a category and a code was formed. 'MTD' was determined as the symbol of the category.

3.6. CODES LIST

Question 1.What are the professional qualifications that teachers use during their professions in the classrooms ?

Code Symbol	Code Name	Code Definition
TMT	Teaching methods and Techniques	Methods and Techniques used for transferring the predetermined subjects
NT	Narration Techniques	Transferring the predetermined subjects with narration
DR	Dramatisation	Using drama as a technique in the classroom
PS	Problem Solving	Improving problem solving skills of the child
MTD	Material	Teacher's ability of developing materials for

	Development	classroom use
GE	Giving Examples	Teacher's ability of giving appropriate examples
FK	Field Knowledge	Teacher's knowledge of his/her teaching branch
CO	Connection	Teacher's ability to connect the teaching subject with the real life
MM	Mimic	Teacher's ability of using mimics as an aid in the classroom
TN	Tonality	Teacher's ability of using tonality as a tool for communication and transferring knowledge
BL	Body Language	Teacher's ability of using body language as a tool for sending messages and transferring knowledge
DM	Discussion Management	Teacher's ability of class management and controlling the classroom
CS	Communication Skills	Teacher's ability of communicating effectively in the classroom

Table 3.2.1.

Question 2. By which courses in education faculties do the teachers gather the skills of class management, using body language and tonality effectively, material development, using the materials effectively, communication skills, teaching methods?

Code Symbol	Code Name	Code Definition
PF	Pedagogic Formation	Courses which students should take for becoming a teacher
TTMD	Teaching Technology and Material Development	A course which aims to teach the students of education faculties to develop materials for educational purposes and using technology in the classroom
CM	Class Management	A course which focuses on the role of the

		teacher for forming an ideal classroom situation
CD	Child Development	A course which teaches how a child learns, perceive the reality and form concepts
PET	Planning and evaluation in teaching	A course for teaching the students how to plan the lessons and evaluate the process
STTG	Special Teaching Techniques and Guidance	A course which teaches some special techniques for students with some obstacles and helping and guiding the students for their personal development
EM	Education Management	A course for teaching how to manage and administer a school
EP	Education Psychology	A course which teaches the basic psychological specialities of the students
TK	Teaching Knowledge	A course which teaches methods and techniques for classroom use
NC	No Course	No course name is given
NI	No Idea	Nothing is said about the courses

Table3.2.2.

Question 3. Is drama being used in your field ?

Code Symbol	Code Name	Code Definition
Y	Yes	Drama is sbeing used in the field
N	No	Drama is not being used in the field

Table 3.2.3.

Question 4 . What kind of problems and advantages does the use of drama in your field cause?

Code Symbol	Code Name	Code Definition
ND	No Disadvantage	There is no disadvantage of using drama in the classroom

OC	Overcrowded Classes	Overcrowded class is a problem in using drama in the classroom
DS	Disorder in Class	Using drama in the classroom can cause disorder
EC	Easiness in ACommunication	Using Drama in the classroom can cause communication without any barriers
KA	Keeping the Class Alive	Using drama in the classroom keeps the students alive
EL	Endear the Lesson	Drama can make the students endear the lessons which can be accepted boring without drama
PL	Participating the lesson	Using drama in the classroom can cause all the students participate in the lesson
DA	Draw Attention	Using drama in the classroom can cause students to draw their attentions to the lesson
AI	Activation in Imagination	Drama makes the students to imagine what they learn easily ,Imaginations of the students develop
IN	Improving Narration	Drama improves the narration skills of the students
ISA	Improving the Social Aspect	Drama improves the social aspect of the students ; drama socialises the students
LDL	Learning by Doing and Living	Students learn better and forget less by drama because with drama they learn by doing and living
CP	Concrete Perception	Students perceive better with drama
ESL	Easy Learning	With drama learning is easier

Table 3.2.4.

Question 5. Does the use of drama in the field of education cause a change in the role of the teacher ? If yes, how?

Code Symbol	Code Name	Code Definition
CC	Child	With the new education movement and drama , the

	Centredness	centre of the education changes from teacher to the child
COC	Communicating	With drama, teacher becomes a communicating participant in the classroom
FRD	Friend	With drama, teacher becomes a friend of the students and leaves his/her dominant role
ADS	Aware of his/her different skills	With drama, teacher becomes aware of his/her different skills which she/he doesn't aware before
IR	Informal Relation	With drama, the relation between teacher and students changes into a informal relation from formal
PHC	Parenthood Closeness	With drama, the relation of the teacher and student becomes a relation like a parent and a child

Table 3.2.5.

Question 6. Does the use of drama in the field of education cause a change in the role of student? If yes, how?

Code Symbol Code Name Code Definition

CC	Centredness	With the new education movement and drama , the centre of the education changes from teacher to the child
NoM	Not Monotonous	With drama , lessons become alive and motivative
FRS	Feeling Relaxed and Success	With drama students become more relaxed in the lessons and this results in success
M	Motivation	With drama ,students are highly motivated
PTC	Participation	With drama, students participate the lessons more
BA	Being Active	With drama students are more active
COP	Cooperation	With drama students feel and live cooperation

Table 3.2.6.

Question 7. What kind of professional and individual qualifications should the teachers have for using drama in the education situation effectively ?How can teachers gather these qualifications ?

Code Symbol	Code Name	Code Definition
DK	Drama Knowledge	For using drama in the classroom,
OBV	Observant	For using drama in the classroom, teacher should be a good observant
DTL	Determining the levels	For using drama in the classroom, teacher should peretermine the levels
CMS	Communication Skills	For using drama in the classroom, teacher should have communication skills and use communication techniques
KSE	Knowledge of Social Events	For using drama in the classroom, teacher should have knowledge of social events
CUP	Cultural Proficiency	For using drama in the classroom, teacher should be aware of the culture of the society they live in
CTY	Creativity	For using drama in the classroom, teacher should be creative
IMG	Imagination	For using drama in the classroom,teacher should have developed imagination
PFK	Professional Knowledge	For using drama in the classroom, teacher should have professional knowledge
ES	Ease	For using drama in the classroom, teacher should be ease
THK	Theatre Knowledge	For using drama in the classroom, teacher should have basic theatre knowledge
ITS	Interest	For using drama in the classroom, teacher should be interested in theatre and drama
RDG	Reading	For using drama in the classroom, teacher should be

		a good reader
ALS	Abilities	For using drama in the classroom, teacher should have different types of abilities
IST	Inservice Training	Teachers can gather the qualifications for drama use in Inservice Training
IPS	Improving the Self	Teachers can improve themselves for using drama in the classroom

Table 3.2.7.

Question 8. Can drama in education be programmed as a compulsory course in education faculties? Is there a course at the moment which has a similar function ?

Code Symbol	Code Name	Code Definition
Ys	Yes	Drama can be programmed as a course in Education Faculties
PBL	Probable	It is probable to programme a drama course in Education Faculties
NOC	No Course	There is no course in Education Faculties with a function of Drama
NID	No Idea	They don't have any idea whether there is a course with a function similar to drama
PLET	Planning and Evaluation in Teaching	Planning and Evaluation in Teaching course has a function similar to drama
GUD	Guidance	The course 'Guidance ' has a function similar to drama

Table3.2.8.

Question 9. Can drama be used in all the fields of education faculties ?

Code Symbol	Code Name	Code Definition
Yss	Yes	Drama can be programmed for all the departments of Education Faculties

LAT	Language Teaching	Drama can be programmed as a compulsory profession course for language Teacher Training programmes
DOF	Depends on the field	Programming drama for departments of education faculties depends on the field

Table 3.2.9.

Question 10. Does drama lead to personal development ?How?

Code Symbol	Code Name	Code Definition
YSS	Yes	Drama leads to personel development
DVH	Discovering himself/herself	With drama , students discover themselves
DFH	Defining himself/herself	With drama, students begin to define themselves better
SFC	Self Confidence	With drama , students will be more self confident
CTY	Creativity	With drama, students improve their creativity
NOM	Not Being Monotonous	With drama , students won't be monotonous, they will have changes in thie lives
BC	Behaviour Change	With drama, students change some of their behaviours positively
SCS	Socialisation	With drama, students become social

Table 3.2.10.

3.7. DATA DISPLAY

In this reasearch 'Conceptually Clustered Matrix' was used for displaying the data gathered from the research. All the researches are in a way conceptually designed, but some are mainly organized due to the concepts.

This kind of display, a conceptually clustered matrix , has its rows and columns arranged to bring together items that come together. This can happen in two ways: **a- conceptual** : the analyst may have some a priori about the items that derive from the same theory , or **b- empirical**: during early analysis the analyst may find

that informants answering different questions are tying them together or giving similar responses. Conceptual coherence is the basic principle.

For building a display which is conceptually clustered a format was needed which **a-** displays all of the relevant responses of all key informants on one sheet, **b-** should allow an initial comparison between responses and between informants, **c-** allows the reader to see how the data can be analyzed further.

For drawing conclusions, there are more than one way. The first approach is **reading across the rows**. This type of drawing conclusions gives the analyst a profile of each informant and provides an initial test of the relationship between responses to the different questions. Noting relations between variables can be used a tactic for generating conclusions. The second approach is **reading down the columns**. 'Making Comparisons' can be used as a tactic in this approach. It makes comparisons between the motives of different users and administrators, as well as comparisons between these groups (Miles&Huberman,1994:127-129).

3.8. TACTICS FOR DRAWING CONCLUSIONS

There are some tactics used for generating meaningful conclusions from the particular configuration of data in a display by the analysts. These tactics can be listed as follows :

1. Noting patterns, themes
2. Seeing Plausibility
3. Clustering
4. Making Metaphors
5. Counting
6. Making Contrast/ Comparisons
7. Partitioning Variables
8. Subsuming Particulars into the General
9. Factoring

10. Noting Relations Between Variables
11. Finding Intervening Variables
12. Building a Logical Chain of Evidence
13. Making Conceptual / Theoretical Coherence (Miles & Huberman, 1994:245-246).

The first three help the analyst see 'what goes with what'. The fourth one is a way to achieve more integration among diverse pieces of data. Number five is a way to see 'What's there'. Number six is a pervasive tactic that sharpens understanding. Number seven is based on differentiation. Number eight and nine are tactics for seeing things and their relationships more abstractly. Number ten and eleven are analogues of a familiar quantitative technique. For assembling systematically coherent data number twelve and thirteen are used (Miles & Huberman, 1994:245-246).

A- The answers to each question were grouped under three headings namely, academicians, teachers, students. The aim for this grouping is to determine the basic differences and similarities among these three groups.

B- The answers taken from each group will be studied separately. The aim for this study is to determine the differences and similarities among the group members due to their drama backgrounds.

C- Answers will be grouped under two main headings due to their drama backgrounds. The aim for this grouping is to determine whether there are two main points of view according to the drama backgrounds.

D- Answers taken from the teachers and students will be grouped under four main headings (English, Mathematic, Primary school, Preschool). Aims for this grouping are to determine whether there is tendency to use drama and also to determine the differences and similarities among these fields due to their natures.

E- Answers taken from these four different groups will be studied separately for determining whether there are differences and similarities in each group due to their drama backgrounds.

3.9. FINDINGS OF THE STUDY

Question 1

Code Symbol	Code Name	Teachers
TMT	Teaching methods and Techniques	% 45
NT	Narration Techniques	% 30
DR	Dramatisation	% 60
PS	Problem Solving	% 30
MTD	Material Development	% 25
GE	Giving Examples	% 30
FK	Field Knowledge	% 35
CO	Connection	% 10
MM	Mimic	% 10
TN	Tonality	% 40
BL	Body Language	% 60
DM	Discussion Management	% 20
CS	Communication Skills	% 30

Table 3.3.1.

Table 3.1. shows the percents of the abilities stated by the teachers as the skills which teachers use most in the classroom. As can be seen from the table, % 45 percents of the teachers stated that 'Teaching Methods and Techniques' as a skill is widely used. % 60 of the teachers stated that 'Dramatisation' and 'Body Language' are the skills used most in the classroom. These two skills have the highest percents. 'Mimic' and 'Connection' have the lowest values with %10. % 40 of the teachers stated that 'Tonality' is a skill that teachers use.

The reason why the values are like this might depend on the teaching background of the teachers and the general beliefs on teaching. Teaching is accepted as transmission of the knowledge and this can be reason why % 45 of the teachers stated that 'Teaching Methods and Techniques' although it is not a skill. It is meaningful to note that % 60 of the respondents stated that 'Dramatisation' and 'Body Language' are the skills that are used widely in the classroom. This could be due to the interview itself and also the fields chosen .In the 'Review of Literature 'part it was stated that drama has been used in 'Primary School Teaching' and 'Pre-school Teaching'. Another reacon to this result can be the need to use 'Body Language' in the classroom. Tonality was also accepted as an important skill . This could be due to the nature of 'Teaching' itself.In every teaching field , teachers should use their tonality effectively.'Mimic' and 'Connection' have very low values and this could be due to the general perception of education:Transmission of Knowledge .

%80 of English Language Teachers; % 80 of Primary School Teachers; % 60 of Pre-school teachers stated that 'Dramatisation' is an important skill that teachers use in the classroom. However, only % 20 of the Mathematics teacher stated that 'Dramatisation' is an important skill. % 80 of English Language teachers ; % 60 of Primary School Teachers and % 60 of Pre-school teachers staed that 'Body Language' is an important skill , however only % 40 of Mathematics teachers stated that 'Body Language' is an important skill. This could be due to the difference in nature between 'Mathematics Teaching' and the others. In the three branches , it is generally accepted that teachers have an active participant and have many roles in the classroom whereas in 'Mathematics Teaching' teaching and transmission of knowledge is more important than education and different purposes of education other than teaching like socialisation, self-expression, etc. For supporting this claim, it can be stated that only mathematics teachers pointed that repetition and question-answer are the two skills that teachers use in the classroom although these two are used by the students not the teachers.

Code Symbol	Code Name	Students
TMT	Teaching methods and Techniques	% 35

	Techniques	
NT	Narration Techniques	% 45
DR	Dramatisation	% 75
PS	Problem Solving	% 40
MTD	Material Development	% 45
GE	Giving Examples	% 10
FK	Field Knowledge	% 30
CO	Connection	-
MM	Mimic	-
TN	Tonality	% 25
BL	Body Language	% 40
DM	Discussion Management	-
CS	Communication Skills	% 50

Table 3.3.2.

Table 3.2. shows that the skills stated by the students are different from the teachers. % 35 of the students stated that 'Teaching Methods and Techniques ' is an important skill. This result is % 10 lower than the teachers'. % 75 of the students stated that ' Dramatistaion' is an important skill and this result is % 15 higher than teachers'. % 25 stated 'Tonality '; % 40 'Body language' and % 50 'Communication Skills'.

These results could be due to the changing education sytems in education faculties. Students give more importance to communication and dramatistion.Since 1998, there has been drama lessons in Primary School Teacher training programmesand Pre-school teaching training programmes and for that reason % 100 of primary school teaching students and pre-school teaching students stated that 'Dramatisation' is an important skill. This could be due to their drama background and their drame experience. % 80 of English Language Teaching students also stated 'Dramatisation' is an important skill. This is a high value for students who do not have systematic drama courses. This could be due to the nature of language teaching.

% 80 English Language teaching students pointed that communication is an important skill . This value is the highest among the students'.

Code Symbol	Code Name	Academicians
TMT	Teaching methods and Techniques	% 60
NT	Narration Techniques	% 40
DR	Dramatisation	% 80
PS	Problem Solving	% 80
MTD	Material Development	% 100
GE	Giving Examples	% 40
FK	Field Knowledge	% 100
CO	Connection	% 40
MM	Mimic	% 40
TN	Tonality	% 40
BL	Body Language	% 100
DM	Discussion Management	% 40
CS	Communication Skills	% 100
PUN	Punishment	% 20
MEM	Memorisation	% 20
RED	Reading	% 20
LIS	Listening	% 20
NoD	No Drama	% 20
NoE	No Experiment	% 20
NoT	No Technology	% 20

Table 3.3.3.

Table 3.3. shows that the skills stated by the academicians are meaningfully different from the others. % 100 of them stated that 'Communication Skills'; 'Body Language'; ' Material Development ' and 'Field Knowledge' are important skills used in the classroom.% 80 pointed that 'Dramatistaion' and 'Problem Solving ' are important skills. This could be due to the academic formation of the respondents.The results show that , they have a complete perception of education and skills that

teachers use in the classroom. The responses also show that , academicians perception of education is different from the common understanding of 'Transmission of Knowledge'.

Finally, the responses given to Question 1 show that, the skills employed in the classroom has been changing from 'Transmission of Knowledge' to the 'Guiding the student' to become aware of himself/herself ;to socialise the individual ; to improve his skills.

Question 2.

Code Symbol	Code Name	Teachers
PF	Pedagogic Formation	% 25
TTMD	Teaching Technology and Material Development	% 45
CM	Class Management	% 30
CD	Child Development	% 45
PET	Planning and evaluation in teaching	% 40
STTG	Special Teaching Techniques and Guidance	% 15
EM	Education Management	% 20
EP	Education Psychology	% 65
TK	Teaching Knowledge	% 15
NC	No Course	% 10
NI	No Idea	% 10

Table 3.3.4.

Table 3.2.1. shows that teachers do not have definite knowledge about the lessons which the skills stated in question 1 can be gathered in. % 65 of the teachers stated 'Education Psychology ' ; % 45 stated 'Child Development' and ' Teaching Technology and Material Development' .% 10 stated that there are no courses for gathering these skills and also % 10 stated that they do not have any idea.

These responses show that , teachers do not have clear ideas about gathering these skills in education faculties. This could be due to the fact that there are no courses specially designed for taeching and improving these skills.

Code Symbol	Code Name	Students
PF	Pedagogic Formation	% 35
TTMD	Teaching Technology and Material Development	% 50
CM	Class Management	% 20
CD	Child Development	% 55
PET	Planning and evaluation in teaching	% 25
STTG	Special Teaching Techniques and Guidance	% 25
EM	Education Management	% 10
EP	Education Psychology	% 70
TK	Teaching Knowledge	% 15
NC	No Course	-
NI	No Idea	-
DIE	Drama in Education	% 50

Table 3.3.5.

Table 3.2.2. shows that % 70 of students think that 'Education Psychology ' and % 55 of the students think that 'Child Development ' are the courses in which these skills are taught. % 50 of the students stated that 'Teaching Technology and Material Development ' and 'Drama in Education' are the courses for gathering and improving the skills used in the classroom. None of the teachers stated the response 'Drama in Education'. This could be due to the fact that 'Drama in Education' has been a course in education faculties since 1998 and only in primary schollo teacher training and pre-school teacher training programmes. None of the respondent teachers took this course and probably they do not know that there has been a course like this.

It is interesting to note that while % 100 of the primary school teacher training students and pre-school teacher training students stated 'Drama in Education' as the course for these skills , % 80 of English Language Teaching Students stated 'Methodology' as the course for these skills. It can be claimed that in English Language Teaching Students employ a similar function to the 'Methodology' course like 'Drama in Education'.

As in the previous question, academicians have a complete frame for the courses. It is also interesting to note that all the academicians are aware of the course 'Drama in Education' and this shows that they have a better understanding of how these skills are gathered and improved than the other two groups.

Question 3.

Code Symbol	Code Name	Teachers
Y	Yes	% 90
N	No	% 5
OIP	Only in Primary Scholls	% 5

Table 3.3.6.

Table 3.3.1. shows that % 90 of the teachers stated that drama is being used in their fields. Only % 5 of the teachers pointed that it is not being used and also % 5 of the m think that it can be used in Primary Schools only. These results show that nearly all the teachers are aware of drama and also these results show that drama is being used in schools.

Code Symbol	Code Name	Students
Y	Yes	% 90
N	No	% 10

Table 3.3.7.

Table 3.3.2. shows that %90 of the stdudents stated that drama is being used in their fields and only % 10 of them stated that it is not being used. These results show that , like teachers , students are aware of drama and dramais being used. %

100 of academicians also stated that drama is being used in their field. These results show that ,drama is in use in the education system of Turkey.

Question 4.

Question 4

Code Symbol	Code Name	Teachers
ND	No Disadvantage	% 65
OC	Overcrowded Classes	% 20
DS	Disorder in Class	% 20
EC	Easiness in Communication	% 30
KA	Keeping the Class Alive	% 45
EL	Endear the Lesson	% 45
PL	Participating the lesson	% 55
DA	Draw Attention	% 25
AI	Activation in Imagination	% 5
IN	Improving Narration	% 30
ISA	Improving the Social Aspect	% 30
LDL	Learning by Doing and Living	% 30
CP	Concrete Perception	% 15
ESL	Easy Learning	% 40
LTT	Lack of teacher Training	% 20

Table3.3.8.

Table 3.4.1. shows that % 65 of the teachers stated that there is no disadvantage of using drama in the classroom.% 55 of the teachers pointed 'Participating the Lesson' and % 45 of them stated 'Keeping the Class Alive ' and 'Endear the Lesson'. This could be due to the nature of drama ; the game and pasrticipation have important places in drama and it is probably because of this , the results of these items are high.

% 20 of the teachers pointed that overcrowded classes and disorder in the classroom are the two problematic areas of drama in education. But their numeric value show that these two areas are not enough to define dominant problems.

It is also interesting to note that the results gathered from different fields are all similar. There are no meaningful differences among their results.

Question 4

Code Symbol	Code Name	Students
ND	No Disadvantage	% 60
OC	Overcrowded Classes	% 5
DS	Disorder in Class	% 35
EC	Easiness in Communication	% 70
KA	Keeping the Class Alive	% 20
EL	Endear the Lesson	% 35
PL	Participating the lesson	% 75
DA	Draw Attention	% 25
AI	Activation in Imagination	-
IN	Improving Narration	% 10
ISA	Improving the Social Aspect	% 20
LDL	Learning by Doing and Living	% 55
CP	Concrete Perception	-
ESL	Easy Learning	% 45

Table 3.3.9.

Table 3.4.2. shows that % 75 of the students stated 'Participating the Lesson'. % 70 pointed 'Easiness in Communication' ; % 55 'Learning by Doing and Living' and % 60 stated that there is no disadvantage in using drama in the classroom.

These results could be due to the changing education life. % 55 of the students indicated that they learn better with living and doing while only % 30 of the teachers gave the same response. The difference is about % 25 and it can be claimed that this is a meaningful difference. Another meaningful difference is in 'Easiness in Communication'. The difference is about % 40 and again this is a meaningful difference. In Question 1, it was determined that 'Communication' is an important aspect for students and in question 4, there is a similar situation.

It is important to note that , the responses given to this questions by the academicians are nearly same. There are no significant differences.

Question 5.

Code Symbol	Code Name	Teachers
CC	Child Centredness	% 45
COC	Communicating	% 35
FRD	Friend	% 10
ADS	Aware of his/her different skills	% 20
IR	Informal Relation	% 5
PHC	Parenthood Closeness	% 10

Table 3.3.10.

Table 3.5.1. shows that % 45 of the teachers stated that the role of the teacher has changed and 'Child' is in the centre of the education. %35 of the teachers indicated that the new teacher is more open to communication .These results could be due to the affects of new approaches in education. In these new approaches ,

instead of the teacher , student is in the centre and the new teacher should have communication skills.

Code Symbol	Code Name	Students
CC	Child Centredness	% 70
COC	Communicating	% 20
FRD	Friend	% 10
ADS	Aware of his/her different skills	-
IR	Informal Relation	-
PHC	Parenthood Closeness	-

Table 3.3.11.

Table 3.5.2. shows that students have more definite ideas on the changing roles of the teachers .% 70 of the students indicated that 'Child Centredness' is the most important feature in this change and this could be due to the new education approaches in which drama has an important place.It is also interesting to note that all the students who are from four different fields nearly all have similar ideas on the changing role of the teacher.

% 80 of the academicians, like the others, stated that ' child centredness ' is the most important difference. % 40 stated 'Aware of his/her different skills'.To conclude , it can be claimed that the basic change in education has been focusing on the determining figure in the centre of education.In the traditional education approach , teacher and the transmission of knowledge determined the education life whereas individual begins to determine education life.

Question 6.

Code Symbol	Code Name	Teachers
CC	Centredness	% 25
NoM	Not Monotonous	% 10

FRS	Feeling Relaxed and Success	% 15
M	Motivation	% 25
PTC	Participation	% 25
BA	Being Active	% 35
COP	Cooperation	% 10

Table 3.3.12.

Table 3.6.1. shows that ,different from the responses taken in 3.5.1., % 35 of the students indicated that 'Being Active ' is the changing role of the student and %25 of the students stated that ' Centredness ' is the most important changing role. In the responses given to question 5, centre of the education is the dominant figure however 'Being Active ' is more dominant when the same issue is discussed from the students point.

It is interesting to note that , % 80 of the mathematics teachers stated that 'Feeling Relaxed and Success' is the most important changing role of the student. This could be due to the fact that drama is perceived as games employed for only motivation and having a good time. However, teachers from the other three fields did not give a response like this to this question.This could be also because of the nature of mathematic lesson.It is generally accepted as a difficult subject and feeling relax is sometimes discussed as a way for the success.

Code Symbol	Code Name	Students
CC	Centredness	% 20
NoM	Not Monotonous	-
FRS	Feeling Relaxed and Success	% 20
M	Motivation	% 25
PTC	Participation	% 35
BA	Being Active	% 65
COP	Cooperation	% 10

Table 3.3.13.

Table 3.6.2 . shows that ,like teachers, % 65 of the students stated that 'Being Active 'is an important change in the students' role and % 35 pointed 'Participation' as an important change. This could be due to the effects of new approaches in education. Students want to be active and participate in the process since the basic route of the process is improving the individual. The responses taken from the academicians are nearly similar. The only meaningful difference is that, academicians draw a profile of a student who searches, asks questions, and know how to gather knowledge and applies the knowledge to his/her daily practice.

Question 7.

Code Symbol	Code Name	Teachers
DK	Drama Knowledge	% 65
OBV	Observant	% 15
DTL	Determining the levels	% 20
CMS	Communication Skills	% 45
KSE	Knowledge of Social Events	% 5
CUP	Cultural Proficiency	%10
CTY	Creativity	% 20
IMG	Imagination	% 5
PFK	Professional Knowledge	% 30
ES	Ease	% 20
THK	Theatre Knowledge	% 15
ITS	Interest	% 5
RDG	Reading	% 15
ALS	Abilities	% 5
IST	Inservice Training	% 40
IPS	Improving the Self	% 5

Table 3.3.14.

Table 3.7.1. shows that % 65 of the teachers stated that teachers should have 'drama knowledge' for using drama in the classroom. % 45 of the teachers indicated that teachers also should have 'Communication Skills'. % 40 of the teachers think that these qualifications can be gathered by inservice training. This could be due to the

classroom experiences of the teachers. Without drama knowledge and without careful planning, it is really difficult to employ drama in the classroom. 'Communication ' has gained importance in the education world and for establishing a creative classroom, teachers should have communication skills. Without communication no learning and development is occurred.

It is interesting to note that the only alternative for the teachers for gathering these qualifications is 'Inservice Training'. The reason could be that the respondent has had in-service training and therefore is only familiar that kind of training. No other way for gathering these qualifications was stated.

Code Symbol	Code Name	Students
DK	Drama Knowledge	% 75
OBV	Observant	% 35
DTL	Determining the levels	% 10
CMS	Communication Skills	% 40
KSE	Knowledge of Social Events	-
CUP	Cultural Proficiency	-
CTY	Creativity	% 25
IMG	Imagination	-
PFK	Professional Knowledge	% 30
ES	Ease	% 20
THK	Theatre Knowledge	% 15
ITS	Interest	-
RDG	Reading	-
ALS	Abilities	-
IST	Inservice Training	% 55
IPS	Improving the Self	% 5

Table 3.3.15.

Table 3.7.2. shows that students also think that drama knowledge is important for the teacher who uses drama in the classroom.% 75 of the students stated 'Drama Knowledge' and % 40 'Communication Skills'.% 55 of the students indicated that teachers teachers can gather these qualifications by inservice training.

Question 7

Code Symbol	Code Name	Academicians
DK	Drama Knowledge	% 80
OBV	Observant	% 60
DTL	Determining the levels	-
CMS	Communication Skills	% 100
KSE	Knowledge of Social Events	-
CUP	Cultural Proficiency	-
CTY	Creativity	% 100
IMG	Imagination	-
PFK	Professional Knowledge	% 60
ES	Ease	% 20
THK	Theatre Knowledge	% 60
ITS	Interest	-
RDG	Reading	-
ALS	Abilities	-
IST	Inservice Training	% 80
IPS	Improving the Self	-
EF	Education Faculties	% 60

Table 3.3.16.

Table 3.7.3. shows that there are some meaningful differences between the responses taken from the academicians and the other two groups. First of all, % 100 of the academicians stated that 'Communication Skills' and 'Creativity' are the most important two qualifications that teachers should have for using drama in the classroom.'Creativity' was not emphasised with this strength by the other two groups.Academicians also stated that drama knowledge is an important

qualification. % 80 of the academicians indicated 'Drama Knowledge'. As it was indicated by the other two groups, academicians also stated that 'Inservice Training' is a way for gathering these qualifications. Different from the others % 60 of the academicians stated that Education Faculties can be used for teachers to gather these qualifications.

Question 8.

Question 8

Code Symbol	Code Name	Teachers
Ys	Yes	% 70
PBL	Probable	% 5
NOC	No Course	% 40
NID	No Idea	% 25
PLET	Planning and Evaluation in Teaching	% 5
GUD	Guidance	% 5

Table 3.3.17.

Table 3.8.1. shows that % 70 of the teachers stated that drama can be planned as a compulsory course in education faculties and % 40 of them indicated that there are no courses in the education faculties with a similar function. This could be due to the fact that drama has been used in the classrooms but without a systematic training and it is natural to face some problems if there is no educational background. It is also interesting to note that % 25 of the teachers stated that they do not have any idea whether there is a course with a similar function like drama.

Code Symbol	Code Name	Students
Ys	Yes	% 90
PBL	Probable	% 10
NOC	No Course	% 5
NID	No Idea	% 10

PLET	Planning and Evaluation in Teaching	% 10
GUD	Guidance	% 5
DIE	Drama in Education	% 60

Table 3.3.18.

Table 3.8.2. shows that % 90 of the students stated that drama can be programmed as a compulsory course in education faculties. This high result can be due to the Primary School Teaching Students' and Pre-school Teaching Students' drama backgrounds and drama experiences. In these two programmes, there is course/(Drama in Education) and for this reason students are aware of drama. The responses taken from the academicians were very clear. % 100 of the academicians stated that drama can be programmed as a compulsory course in education faculties. % 100 of the academicians stated that there is a course called 'drama in education' for students .

Question 9.

Code Symbol	Code Name	Teachers
Yss	Yes	% 85
LAT	Language Teaching	% 15
DOF	Depends on the field	% 5

Table 3.3.19.

Table 3.9.1 shows that % 85 of the teachers stated that drama can be used in all the fields of education faculties. % 15 stated that , it can be used in only Language Teaching.

Code Symbol	Code Name	Students
Yss	Yes	% 90
LAT	Language Teaching	% 15
DOF	Depends on the field	% 10

Table 3.3.20.

Table 3.9.2. shows that , like teachers, students also stated that drama is suitable for all the departments in education faculties. % 90 of the students stated that drama can be used in all the fields of the education. % 15 of the students stated that drama can be used in Language teaching only. %100 academicians indicated that drama can be used in all the fields of education faculties. This can be due to the nature of education and drama. It can be claimed that wherever and whenever there is education, there can be drama. Drama is social, involves participation, action, and creativity. In other words it has got what is needed for learning.

Question 10.

Code Symbol	Code Name	Teachers
YSS	Yes	% 70
DVH	Discovering himself/herself	% 20
EXH	Expressing himself/herself	% 20
SFC	Self Confidence	% 30
CTY	Creativity	% 20
NOM	Not Being Monotonous	% 5
BC	Behaviour Change	% 10
SCS	Socialisation	% 35
COM	Communication	% 10

Table 3.3.21.

Table 3.10.1. shows that % 70 of the teachers stated that drama cause to personel development. Teachers listed what drama develops. % 35 socialisation; % 30 self-confidence.

Code Symbol	Code Name	Students
YSS	Yes	% 90
DVH	Discovering himself/herself	% 20
EXH	Expressing himself/herself	

		% 40
SFC	Self Confidence	% 55
CTY	Creativity	% 35
NOM	Not Being Monotonous	% 10
BC	Behaviour Change	% 15
SCS	Socialisation	% 65

Table 3.3.22.

Table 3.10.2. shows that % 90 of the students stated that drama cause to personel development.% 65 stated 'Socialisation ' ; % 55 'Self-confidence'.

Code Symbol	Code Name	Academicians
YSS	Yes	% 100
DVH	Discovering himself/herself	-
EXH	Expressing himself/herself	-
SFC	Self Confidence	% 80
CTY	Creativity	% 60
NOM	Not Being Monotonous	-
BC	Behaviour Change	% 40
SCS	Socialisation	% 60

Table 3.3.23.

Table 3.10.3. shows that % 100 of the academicians stated that drama causes to personel development. % 80 'Self-confidence'; % 60 'Creativity' and 'Socialisation' were stated by the academicians. Different from the teachers and students, Academicians emphasised 'Creativity'.

Finally, it can be claimed due to these results that, drama causes individuals to improve self-confidence ; creativity. Individuals become social. This concept is

related to the relationships of the individual . Drama also improves verbal skills. It is a way of discovering the self. The results of this research can be listed as follows:

1. Teachers use various skills in the classrooms however teachers and students do not have clear distinctions of what are skills and what are not. There is an ambiguity between the skills and methods and techniques employed in the classrooms.

2. Teachers use some skills in the classrooms however there are no specific courses for these skills. The basic skills that are employed in the classrooms are class management; using body language and tonality effectively; material development ; using the materials effectively; communication skills; teaching methods. There is no course in Education Faculties in which the students can gather these skills. There are some methodology and education courses , like 'Education Psychology ' in which some skills are improved. However, this does not mean that ,all these skills can be gathered in these courses. There is a need for a course in which students can gather and improve these skills.

3 . Drama is being used in all the fields of education. In English Language Teaching, Primary School Teaching, Pre-school Teaching drama is employed widely. In mathematics teaching also , it was stated that drama is being used.

4. There are only a few disadvantages of using drama in the classroom. Overcrowded classrooms are the realities of Turkey and due to this disorder in the classroom can be a problem in using 'Drama' in the classroom. However, there are many advantages of drama . Participating the lesson ; easiness in communication and learning; improving the basic learning skills of the students; improving the social skills of the students. These are all can be stated as the benefits of drama. When all the benefits of drama in education are analysed together, a new profile of the student is occurred. Instead of passive and receiving students, this new student is asking

questions, searching, and knows the ways to reach the reality and knowledge. Creativity is the key word for this new student.

5. Due to the changes in education philosophies and the usage of drama in the classroom, the role of the teacher has changed. In the traditional approach, the teacher is in the centre of the education system. Everything is planned according to the teacher and the basic purpose of education is the transmission of the knowledge. However, in the modern approaches, the individual is in the centre of the process and everything is planned due to this. Education is accepted as defining, expressing and improving the self. Education is accepted as the process in which students improve the skills of perceiving and constructing systematic knowledge about the outer world.

6. As in question five, similar responses are taken. Due to the changes in the understanding of education and the use of drama and the other methods which includes participation; cooperation and creativity, the role of the students also have changed. Instead of a passive and receiving student, this new approach leads to a more active, creative, participating and questioning student. This new student, instead of receiving what is given, search and learn how to reach the reality and knowledge.

7. Teachers who are using drama in the classroom or who want to use drama in the classroom, should have some basic qualifications. These qualifications include 'Drama Knowledge'; 'Communication Skills'; 'Creativity'; and 'Theatre Knowledge'. It is interesting to note that respondents think that teachers should have 'Drama Knowledge' for using drama in the classroom. Drama knowledge and the other skills can be gathered by inservice training or with projects developed by education faculties.

8. One important result of this research is that, due to the responses taken, there is an agreement that drama can be programmed as a compulsory course in education.

faculties. Due to this agreement, it could be stated that there is a need for a course like 'Drama in Education' in which the students gather some basic skills that they use in the classroom.

9. The result of this study shows that drama is suitable for all the fields of education. Although it seems best for language classroom and social sciences, the respondents stated that drama can be programmed for all the fields of education faculties.

10. The most important result of this study is gathered from the responses taken from this question. Due to these responses, it can be claimed that drama cause to personal development. With drama , students become more self- confident; open to communication; improve their skills; improve their creativity ; become social. Finally, it should be noted that, with drama experience and drama lives, individuals' behaviours change in a positive way and this can be accepted as development.

Finally, the results of this research show that drama is practical and economical for all branches however the nature of the fields determine the levels of usage. For example, in language teaching and social sciences , there are suitable bases for drama usage , however in technical education or science courses, it could be difficult to find a suitable base for drama usage. In this respect, it can be stated that language teaching has a very suitable nature for drama in the classroom.

There are courses in English Language Teaching Programmes which aim the students to gather some specific skills for using in the classroom. Different courses can be employed for this purpose however it could be better to programme a drama course for this purpose.

CHAPTER 4

CONCLUSION AND RECOMMENDATIONS

In this study , the significance of drama in education has been studied. Since the previous century , there has been changes in the education philosophy and the place of education in the society. In the traditional education approach , the importance is on the process itself and the process is designed for transferring the knowledge , beliefs , social values and regulations to the individual . In this approach , the main figure is ' Transmission of the Knowledge' and individual is the receiver and carrier of these values, beliefs, and regulations. Due to this understanding , individual is passive and not an active participant of the process.

There had been social, political and economical changes in the previous century and these changes had reflections to the world of education .The reaction to the traditional approach and the reflections of the changes in the world lead to some new approaches in the field of education. In these new approaches , the individual is in the centre and everything is designed due to the needs of the individual. Not only the centre of the education has changed but also the understanding and the functions of education have changed.

Traditional approach defines education as the 'Transmission of Knowledge' whereas the new approaches define education as a process in which the individual becomes aware of the self and skills of himself/ herself and learns how to reach the knowledge and reality. The function of education is to improve the skills of the individual, improve creativity; construct meaningful concepts for perceiving the outer reality. Due to all these changes , a new type of a teacher is needed with a profile different from the ones employed in the traditional approach .

This new teacher knows there are lots of techniques used in the classroom and the teacher should improve them. This new teacher should know that active student ; participation and creativity are the keywords. So, such classrooms situations should be established in which students would be active, participate the process even they are weak in learning and the situation should evoke their creativity. This kind of a situation can be formed by drama however for doing this the teacher should have drama knowledge.

For doing all the issues listed above, the teachers should have a systematic training. In this training, they should be taught how to use and improve some specific skills that are used in the classroom. Second, in this course, teachers should be trained in such a way that, they should be aware of individual differences, strength and weaknesses of the students. Teacher should be good observant. The best way of observing the students is to do this during the games.

Teacher should be aware of the educational objectives and also have a plan for reaching the objectives. The teacher also should be proficient in developing materials for reaching the predetermined objectives .Finally, it could be stated that , teachers should have a systematic training and in this study , it is proposed that 'Drama ' can be employed a course with the content explained before.

However, there are some problems in doing this. The most important problem in this field is training enough amount of Drama teachers. It is recommended as result of this study that 'Drama' can be programmed as a compulsory course in Education Faculties. It is proposed as a compulsory course because of its two dimension. The first one is its practicality and the performance of drama in reaching the educational objectives. If it is employed with a proficient teacher, it is a magic tool. The second dimension is more personel. Drama causes personel development. The persons participated in drama practices are accepted to have some changes in their

personality in a positive way. It is accepted that, the participants become aware of their strong and weak aspects. They begin to improve their weak points .

The second point proposed at the end of this study is for the teachers in service. Teachers should be taken to in-service training programmes and they could have a systematic training by this way.



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APPENDIX

1.INTERVIEWS

MÜLAKAT 1

English Language Teacher

1. Öğretilmesi gereken konunun veya bilginin nasıl aktarılacağı ile ilgili yöntem ve teknikler. Örneğin öğretilecek konu herhangi bir nesnenin sıfatlarla tanımlanması ise bunun öğrenciye kavratılmasını sağlayacak yöntem ve tekniklere hakim olması gerekir. Yabancı dil öğretimi içinse özellikle mimikler, ses tonu ve vücut dili kullanma konusunda öğretmen yeterli olmalı.

2. Bu tür becerilerin öğretmenlere kazandırılması için planlanmış bir ders olduğunu düşünmüyorum ancak eğitim dersleri içerisinde tamamıyla olmasa da kazanılabileceğini düşünüyorum.

3. Evet, drama İngiliz Dili Öğretiminde yoğun olarak kullanılmaktadır.

4. Her hangi belirgin bir sorun yaşanmamakla beraber öğrencilerin etkin olarak derse katılımları sağlanmakta ve bundan dolayı da daha kolay öğrenmelerine neden olmaktadır.

5. Evet çok belirgin olarak öğretmenin merkezde belirleyen olduğu bir sınıf ortamından öğrencinin merkeze konulduğu bir sınıf ortamına geçilmiştir.

6. Öğrenciler edilgen verilen bilgiyi alan olmaktan kurtulmuş daha aktif hale gelmiştir.

7. Öncelikle öğretmen neyi hangi amaç için kullanacağına dair kesin bilgilere sahip olmalıdır. Eğer neyi hangi amaç için nasıl kullanacağı konusunda eksiklikler varsa istenilen sonuca ulaşmada problem olabilir. Bu nedenle kesinlikle öğretmenlerde drama bilgisi olması gerekir. Bu bilgiye öğretmenler hizmet içi eğitim alarak ulaşabilir. Ancak maalesef Türkiye'de üniversiteden mezun olduktan sonra hiç hizmet içi eğitime katılmadan emekli olan öğretmenlerin oranı katılanlara oranla oldukça fazladır.

8. Evet konulabilir. Özellikle İngiliz Dili Öğretimi bölümlerinin bu ders için oldukça uygun olduğunu düşünüyorum. Zaten kullanılan tekniklerin nasıl ve ne için kullanılacağını İngilizce öğretmenlerine öğretilmesi öğretmenlerin performansını artıracaktır. Bildiğim kadarıyla şu an böyle bir ders yok.

9. Evet drama eğitim fakültelerinin bütün bölümlerinde kullanılabilir. Ancak bu her bölümde aynı sonuca ulaşılabilir anlamına gelmez. Örneğin teknik bölümlerde dil bölümlerine göre aynı sonucun alınmasının olanağı yoktur. Yabancı dil dersleri drama için en uygun alanlardır. Sosyal bölümlerde esasında drama için oldukça uygun.

10. Evet, bence neden olabilir. Drama sosyal etkileşim sağladığı için öğretmenin sosyal ilişkilerini de olumlu etkileyecektir.

MÜLAKAT 2

Primary School Teacher

1. Esasında öğretmenler sınıf içerisinde sayısız teknik , yöntem ve beceriyi kullanmaktadır. Öğretecekleri konu ile ilgili öğretim yöntemlerini bilmek durumundadır. Anlatım tekniklerine hakim olması gerekir .Ayrıca dramatizasyon , problem çözme ve tartışma yönetimi konularını bilmesi gerekir.

2. Büyük bir bölümünü Öğretim bilgisi derslerinde kazanmaktadırlar. Örneğin "Matematik Öğretimi" veya "Hayat Bilgisi Öğretimi" dersinde bu becerilerin büyük bir bölümünü kazanmaktadırlar. Bu becerilerin bir bölümünü ise "İş Eğitimi" dersi gibi beceri derslerinde kazanmaktadırlar.

3. Evet , drama sınıf öğretmenliğinde yaygın olarak kullanılmaktadır.

4. Dramanın sınıf öğretmenliğinde kullanımında özellikle büyük kentlerde karşılaşılan temel sorun sınıf mevcutlarının fazlalığıdır. Zaman zaman 60 kişiyi ve bazen de bunu da aşan rakamlara ulaşan sınıflarda dramanın kullanımı mümkün olmamaktadır. Dramanın sağladığı avantaj ise öğrencilerin yaparak ve yaşayarak öğrendikleri için öğrenmede düzey yükselmektedir. Öğrencilerin algılamaları yaşantı oluşturdıkları için somutlaşmaktadır.

5. Evet değiştirmiştir. Öğretmenin her şeyi belirlediği ve sınıfın öğretmene göre düzenlendiği öğretim ortamı değişmiştir.

6. Evet, öğretmen rolü ile beraber öğrenci rolünü de değiştirmiştir. Edilgen, sadece bilgi alan öğrenci modeli değişmiştir.

7. Öğretmen öncelikle iyi bir gözlemci olmalı ve sınıfta öğrencilerin seviyelerini ve ihtiyaçlarını tespit ederek ona uygun sınıf içi ortamlar oluşturmalıdır. Sınıf içi ortamın doğru oluşturulabilmesi ve istenen sonucu verebilmesi içinse öğretmenin drama bilgisinin tam olması gerekir.

8. Evet, planlanabilir , bildiğim kadarıyla şu an bu iş için bir ders yok.

9. Evet, teorik olarak baktığınızda öğretimin ve eğitimin olduğu her ortamda kullanılabileceği varsayılabilir ancak her bölümün bu işe uygun olup olmadığı tartışmalıdır. Örneğin Kimya dersinde nasıl kullanılabilir?

10. Evet, kesinlikle drama öğretmenlerde kişisel gelişime neden olmaktadır. Öğretmenlerin ifade becerileri gelişmekte ve ayrıca öğretmenler sosyalleşmektedir. Bu nedenle kişisel gelişime katkı sunmaktadır.

MÜLAKAT 3

Primary School Teacher

1. Öğretmenler genellikle derste kullanacakları materyalleri geliştirme, sınıf yönetimi ve iletişim becerilerini sıklıkla kullanırlar. Ayrıca, dersle yaşam arasında bağlantı kurabilme, dramatizasyon becerileri ve yaşanmış olayları örnekleyebilme de önemli becerilerdir.
2. Öğretmenler bu becerileri genellikle eğitim yöneticiliği, çocuk gelişimi ve eğitim psikolojisi derslerinde kazanırlar.
3. Evet , ilköğretimin birinci kademesinde kullanılmaktadır. Öğretmenler genellikle bu dersi kendi becerileri ile yapmaktadır.
4. Çok fazla sorun yaşanmamaktadır. Öğrencilerin dikkatleri kolayca toplanıp, öğrenilecek konuyu hayallerinde canlandırmaktadırlar.Anlatım güçleri genişlemekte ve sosyal yönleri gelişmektedir.
5. Evet , değişmiştir. Öğretmen ve çocuk arasında bulunan ilişkide resmiyet ortadan kalkmış ve ebeveyn yakınlığı oluşmuştur.
6. Değiştirmiştir. Çocuk edilgenlikten ve tekdüzelikten kurtulmuş , dayanışma duygusu gelişmiştir.
7. Öncelikle iletişim becerisi olmalı. Toplumsal olayları günlük izleyebilmeli . Drama öğretmeni kültürel olarak donanımlı olmalı(Sinema, Tiyatro, Konser). İletişim ve drama alanında alacağı hizmet içi kurslarla kazanabilir.

8. Evet ve aynı zamanda gereklidir. Şu an bu işi yerine getiren bir ders olup olmadığı konusunda her hangi bir fikrim yok.

9. Evet, bütün alanlarda kullanılabilir. Özellikle yabancı dil dersinde kullanılabilir. Özellikle özel okullarda yabancı dil öğretimi ana okullarında drama ile işlenmektedir.

10 . Evet , kişisel gelişime neden olmaktadır. Öğrenciler tekdüzelikten kurtulmaktadır.Davranışları olumlu olarak değişmektedir.Sosyalleşmektedirler ve yaratıcılık gücü gelişmektedir.



MÜLAKAT 4

Pre-school Teacher

1. Ana sınıf öğretmeni olduğum için , farklı ses tonları, drama, beden dili.
2. Öğretmenler bu becerileri Öğretim Teknolojileri ve Materyal Geliştirme, Sınıf Yönetimi, Gelişim, Öğretimde Planlama ve Değerlendirme, Özel Öğretim Yöntemleri ve Rehberlik derslerinde kazanmaktadır.
3. Evet, drama alanımda kullanılmaktadır.
4. Öğrencilerin ilgilerini çekip, onların da katılımını sağlamakta avantaj sağlamaktadır. Dezavantajı ise sınıf düzeninin biraz karışmasıdır.
5. Öğretmen rolü değişmiştir. Öğrenci merkezli ders işlenmektedir.
6. Öğrenciler daha aktif hale gelmiş, katılımları artmıştır.
7. Öğretmen yaratıcı ve hayal gücü geniş olmalıdır. Bu özellikleri kazanmak için sürekli kendisini geliştirmesi gerekir.
8. Öğretimde Planlama ve Değerlendirme , Rehberlik derslerinde drama kullanılmaktadır. Tek bir ders olarak programlanması eğitim fakültelerinin geliştirilmesine bağlı olarak olabilir.
9. Kullanılabilir.
10. Evet, öğretmen adayının kendisini ifade etmesine , yaratıcı olmasına ve kendisine güveninin artmasına neden olabilir.

MÜLAKAT 5

Mathematics Teacher

1. Sınıf içerisinde iyi ayarlanmış bir ses tonu ve bunu destekleyen mimiklerle beraber dersin anlatılabilmesi becerisi sonucunda bunun alıcıya iyi ulaştığı kanısındayım.
2. Genel olarak eğitim dersleri olabilir ama özelde hangi dersler olduğu konusunda bir fikrim yok.
3. Matematikte direk ders konularında dramayı kullanmak her konu için zor olabilir ancak ben elimden geldiğince iletişim becerilerinden faydalanarak öğrenciye ulaşmaya ve dersi sohbet ortamında işler gibi işlemeyi tercih ediyorum. Öncelikli amacım öğretmekten çok öğrencilere matematiği sevdirmek.
4. Önemli bir sorun yaşanmamakla beraber en büyük avantajı zaten öğrencinin korkulu rüyası olan matematiği eğlenceli bir hale getirmesidir.
5. Muhakkak değiştirmiştir. Başta öğretmenlerden beklentiler artmıştır. Öğretmen sadece anlatım metodu ile değil , içindeki yetenekleri ortaya çıkararak adeta sınıfı bir tiyatro sahnesine çevirmelidir. Bu da öğretmene daha önce olmayan ek bir sorumluluk yüklemektedir.
6. Öğrencilerin kendilerini ifade etme yeteneklerinin artmasına , öğrencinin seyerek okula gelmesine ve sınıf içinde öğrenci merkezli bir ortamın kurularak, öğrencinin derse daha çok katılımının sağlanması ile öğrenciye daha aktif olma rolünü yüklemiştir.

7. Öğretmenin mesleki bilgisi yeterli olmalı ve ayrıca sınıf içerisinde kendisini rahat hissetmeli. Dramanın sınıf içerisinde kullanılabilmesi için sanırım öğretmenin bu konuya ilgi duyması ve biraz tiyatro yeteneğinin olması gerekli. Ayrıca çok okumakta gerekiyor.

8. Evet , programlanabilir ancak şu an bu işlevi yerine getiren bir ders olup olmadığı konusunda bir fikrim yok.

9. Evet, kullanılabilir ve kullanılabildiği an ezberciliğe son verilebilir sanırım.

10. Drama sayesinde içimizde olan ve farkında olmadığımız biriyle karşılaşabileceğimizi düşünüyorum. Bir anlamda kendimizi yeniden keşfedebiliriz.

2. CODE TABLES

Question 1

Code Symbol	Code Name	English Language Teachers	1
TMT	Teaching methods and Techniques	X x xx	
NT	Narration Techniques	xx	
DR	Dramatisation	xxxx	
PS	Problem Solving		
MTD	Material Development	x	
GE	Giving Examples		
FK	Field Knowledge	x	
CO	Connection		
MM	Mimic		
TN	Tonality	xxx	
BL	Body Language	X x xx	
DM	Discussion Management	x	
CS	Communication Skills	x	
Code Symbol	Code Name	Primary School Teachers	2
TMT	Teaching methods and Techniques	Xx	
NT	Narration Techniques	X	
DR	Dramatisation	X x xx	
PS	Problem Solving	X	
MTD	Material Development	Xx	
GE	Giving Examples	xxx	
FK	Field Knowledge	Xx	
CO	Connection	X	
MM	Mimic	X	
TN	Tonality	X	
BL	Body Language	xxx	
DM	Discussion Management	X x	
CS	Communication Skills	Xxx	
PAN	Painting	X	
Code Symbol	Code Name	Pre-school Teachers	3
TMT	Teaching methods and Techniques		
NT	Narration Techniques	X x x	
DR	Dramatisation	X x x	
PS	Problem Solving	Xx	
MTD	Material Development	Xx	
GE	Giving Examples	Xx	
FK	Field Knowledge		
CO	Connection		
MM	Mimic		
TN	Tonality	X x	
BL	Body Language	X x x	
DM	Discussion Management		
CS	Communication Skills	X	
MUS	Music	X	
PAN	Painting	X	
CRT	Creativity	X	
Code Symbol	Code Name	Mathematics Teachers	4
TMT	Teaching methods and Techniques	xxxx	
NT	Narration Techniques	x	
DR	Dramatisation	x	
PS	Problem Solving	xxx	
MTD	Material Development		
GE	Giving Examples	x	
FK	Field Knowledge	xxxx	
CO	Connection	x	
MM	Mimic	x	
TN	Tonality	Xx	
BL	Body Language	Xx	
DM	Discussion Management	x	
CS	Communication Skills	x	

IND	Induction	x
DED	Deduction	X
QA	Question-answer	x
REP	Repetition	x

Code Symbol	Code Name	Teachers	5
TMT	Teaching methods and Techniques	9	
NT	Narration Techniques	6	
DR	Dramatisation	12	
PS	Problem Solving	6	
MTD	Material Development	5	
GE	Giving Examples	6	
FK	Field Knowledge	7	
CO	Connection	2	
MM	Mimic	2	
TN	Tonality	8	
BL	Body Language	12	
DM	Discussion Management	4	
CS	Communication Skills	6	

Code Symbol	Code Name	ELT Students	6
TMT	Teaching methods and Techniques	xx	
NT	Narration Techniques	xxxx	
DR	Dramatisation	xxxx	
PS	Problem Solving		
MTD	Material Development	xx	
GE	Giving Examples		
FK	Field Knowledge	xxx	
CO	Connection		
MM	Mimic		
TN	Tonality	xx	
BL	Body Language	x	
DM	Discussion Management		
CS	Communication Skills	xxxx	

Code Symbol	Code Name	Primary School Teaching Students	7
TMT	Teaching methods and Techniques	xxx	
NT	Narration Techniques	xx	
DR	Dramatisation	xxxxx	
PS	Problem Solving	xx	
MTD	Material Development	xx	
GE	Giving Examples		
FK	Field Knowledge	xx	
CO	Connection		
MM	Mimic		
TN	Tonality	x	
BL	Body Language	xxx	
DM	Discussion Management		
CS	Communication Skills	xx	

Code Symbol	Code Name	Pre-School Teaching Students	8
TMT	Teaching methods and Techniques		
NT	Narration Techniques	x	
DR	Dramatisation	xxxxx	
PS	Problem Solving	X	
MTD	Material Development	Xxxxx	
GE	Giving Examples		
FK	Field Knowledge		
CO	Connection		
MM	Mimic		
TN	Tonality	X	
BL	Body Language	Xx	

DM	Discussion Management	
CS	Communication Skills	xx

Code Symbol	Code Name	Mathematics Teaching Students	9
TMT	Teaching methods and Techniques	xx	
NT	Narration Techniques	xx	
DR	Dramatisation	x	
PS	Problem Solving	xxxxx	
MTD	Material Development		
GE	Giving Examples	xx	
FK	Field Knowledge	x	
CO	Connection		
MM	Mimic		
TN	Tonality	x	
BL	Body Language	xx	
DM	Discussion Management		
CS	Communication Skills	xx	

Code Symbol	Code Name	Students	10
TMT	Teaching methods and Techniques	7	
NT	Narration Techniques	9	
DR	Dramatisation	15	
PS	Problem Solving	8	
MTD	Material Development	9	
GE	Giving Examples	2	
FK	Field Knowledge	6	
CO	Connection	-	
MM	Mimic	-	
TN	Tonality	5	
BL	Body Language	8	
DM	Discussion Management	-	
CS	Communication Skills	10	

Code Symbol	Code Name	Academicians	11
TMT	Teaching methods and Techniques	xxx	
NT	Narration Techniques	xx	
DR	Dramatisation	xxxx	
PS	Problem Solving	xxxx	
MTD	Material Development	xxxxx	
GE	Giving Examples	xx	
FK	Field Knowledge	xxxxx	
CO	Connection	xx	
MM	Mimic	xx	
TN	Tonality	xx	
BL	Body Language	xxxxx	
DM	Discussion Management	xx	
CS	Communication Skills	xxxxx	
PUN	Punishment	x	
MEM	Memorisation	x	
RED	Reading	X	
LIS	Listening	x	
NoD	No Drama	x	
NoE	No Experiment	x	
NoT	No Technology	x	

Question 2

Code Symbol	Code Name	English Language Teachers	1
PF	Pedagogic Formation	x	
TTMD	Teaching Technology and Material Development	xxx	
CM	Class Management	x	
CD	Child Development	xx	
PET	Planning and evaluation in teaching	xxx	
STTG	Special Teaching Techniques		

	and Guidance	
EM	Education Management	x
EP	Education Psychology	xxx
TK	Teaching Knowledge	
NC	No Course	x
NI	No Idea	
MM	Methodology	xxxx

Code Symbol Code Name Primary School Teachers 2

PF	Pedagogic Formation	x
TTMD	Teaching Technology and Material Development	xx
CM	Class Management	x
CD	Child Development	X x x
PET	Planning and evaluation in teaching	xx
STTG	Special Teaching Techniques and Guidance	xx
EM	Education Management	x
EP	Education Psychology	X x xx
TK	Teaching Knowledge	X
NC	No Course	X
NI	No Idea	xx

Code Symbol Code Name Pre-school Teachers 3

PF	Pedagogic Formation	X
TTMD	Teaching Technology and Material Development	X xx
CM	Class Management	xxx
CD	Child Development	xxx
PET	Planning and evaluation in teaching	xx
STTG	Special Teaching Techniques and Guidance	x
EM	Education Management	x
EP	Education Psychology	X x x
TK	Teaching Knowledge	x
NC	No Course	
NI	No Idea	
CLG	Child Game	X
MUS	Music	x
WKS	Workshops0	x
GAM	Game lesson	x

Code Symbol Code Name Mathematics Teachers 4

PF	Pedagogic Formation	X x
TTMD	Teaching Technology and Material Development	x
CM	Class Management	x
CD	Child Development	x
PET	Planning and evaluation in teaching	x
STTG	Special Teaching Techniques and Guidance	
EM	Education Management	x
EP	Education Psychology	Xx x
TK	Teaching Knowledge	x
NC	No Course	
NI	No Idea	x
D P	During their profession	x
EDS	Education sociology	XX

Code Symbol Code Name Teachers 5

PF	Pedagogic Formation	5
TTMD	Teaching Technology and Material Development	9
CM	Class Management	6

CD	Child Development	9
PET	Planning and evaluation in teaching	8
STTG	Special Teaching Techniques and Guidance	3
EM	Education Management	4
EP	Education Psychology	13
TK	Teaching Knowledge	3
NC	No Course	2
NI	No Idea	2

Code Symbol Code Name English Language Teaching Students 6

PF	Pedagogic Formation	xx
TTMD	Teaching Technology and Material Development	xx
CM	Class Management	x
CD	Child Development	xx
PET	Planning and evaluation in teaching	xx
STTG	Special Teaching Techniques and Guidance	
EM	Education Management	
EP	Education Psychology	xxx
TK	Teaching Knowledge	
NC	No Course	
NI	No Idea	
MET	Methodology	xxxx

Code Symbol Code Name Primary School Teaching students 7

PF	Pedagogic Formation	Xx
TTMD	Teaching Technology and Material Development	Xx
CM	Class Management	X
CD	Child Development	Xx
PET	Planning and evaluation in teaching	Xx
STTG	Special Teaching Techniques and Guidance	Xxx
EM	Education Management	X
EP	Education Psychology	Xxxx
TK	Teaching Knowledge	x
NC	No Course	
NI	No Idea	
DIE	Drama in Education	xxxxx

Code Symbol Code Name Pre-school Teaching Students 8

PF	Pedagogic Formation	x
TTMD	Teaching Technology and Material Development	xxxx
CM	Class Management	x
CD	Child Development	xxxx
PET	Planning and evaluation in teaching	
STTG	Special Teaching Techniques and Guidance	xx
EM	Education Management	
EP	Education Psychology	xxx
TK	Teaching Knowledge	X
NC	No Course	
NI	No Idea	
DIE	Drama in Education	xxxxx

Code Symbol Code Name Mathematics Teaching Students 9

PF	Pedagogic Formation	xx
TTMD	Teaching Technology and Material Development	xx
CM	Class Management	x
CD	Child Development	xxx
PET	Planning and evaluation in teaching	xxx
STTG	Special Teaching Techniques and Guidance	
EM	Education Management	x
EP	Education Psychology	xxxx
TK	Teaching Knowledge	x
NC	No Course	
NI	No Idea	

Code Symbol Code Name Students 10

PF	Pedagogic Formation	7
TTMD	Teaching Technology and Material Development	10
CM	Class Management	4
CD	Child Development	11
PET	Planning and evaluation in teaching	5
STTG	Special Teaching Techniques and Guidance	5
EM	Education Management	2
EP	Education Psychology	14
TK	Teaching Knowledge	3
NC	No Course	-
NI	No Idea	-
DIE	Drama in Education	10

Code Symbol Code Name Academicians 11

PF	Pedagogic Formation	
TTMD	Teaching Technology and Material Development	xxx
CM	Class Management	X
CD	Child Development	Xxxx
PET	Planning and evaluation in teaching	Xx
STTG	Special Teaching Techniques and Guidance	Xx
EM	Education Management	
EP	Education Psychology	Xxxx
TK	Teaching Knowledge	Xxx
NC	No Course	
NI	No Idea	
MET	Methodology	Xxx
DE	Drama in Education	xxxxx

Question 3

Code Symbol Code Name English Language Teachers 1

Y	Yes	xxxxx
N	No	

Question 3

Code Symbol Code Name Primary School Teachers 2

Y	Yes	X xxx
N	No	x

Question 3

Code Symbol Code Name Pre-school Teachers 3

Y	Yes	xxxxx
N	No	

Question 3

Code Symbol	Code Name	Mathematics Teachers	4
Y	Yes	Xxx x	
N	No		
OIP	Only in primary school	X	

Question 3

Code Symbol	Code Name	Teachers	5
Y	Yes	18	
N	No	1	
OIP	Only in Primary Scholls	1	

Question 3

Code Symbol	Code Name	English Language Teaching Students	6
Y	Yes	Xxxxx	
N	No		

Question 3

Code Symbol	Code Name	Primary School Teaching Studenhts	7
Y	Yes	Xxxxx	
N	No		

Question 3

Code Symbol	Code Name	Pre-school Teaching Students	8
Y	Yes	Xxxxx	
N	No		

Question 3

Code Symbol	Code Name	Mathematics Teaching Students	9
Y	Yes	Xxx	
N	No	xx	

Question 3

Code Symbol	Code Name	Students	10
Y	Yes	18	
N	No	2	

Question 3

Code Symbol	Code Name	Academicians	11
Y	Yes	xxxxx	
N	No		

Question 4

Code Symbol	Code Name	English Language Teachers	1
ND	No Disadvantage	xxx	
OC	Overcrowded Classes	x	
DS	Disorder in Class		
EC	Easiness in Communication	X x x	
KA	Keeping the Class Alive	xx	
EL	Endear the Lesson	xx	
PL	Participating the lesson	X x xx	
DA	Draw Attention	x	
AI	Activation in Imagination		
IN	Improving Narration	X	
ISA	Improving the Social Aspect	x	
LDL	Learning by Doing and Living	x	
CP	Concrete Perception		
ESL	Easy Learning	xx	
LTT	Lack of Teacher Training	x	

Question 4

Code Symbol	Code Name	Primary School Teachers	2
ND	No Disadvantage	Xxxx	
OC	Overcrowded Classes	xx	
DS	Disorder in Class	x	
EC	Easiness in Communication	x	
KA	Keeping the Class Alive	xx	
EL	Endear the Lesson	xxx	
PL	Participating the lesson	xxx	
DA	Draw Attention	Xx	
AI	Activation in Imagination	X	
IN	Improving Narration	Xx	
ISA	Improving the Social Aspect	Xx	
LDL	Learning by Doing and Living	Xxx	
CP	Concrete Perception	x	
ESL	Easy Learning	xx	
LTT	Lack of Teacher Training	x	

Question 4

Code Symbol	Code Name	Pre-school Teachers	3
ND	No Disadvantage	xxx	
OC	Overcrowded Classes		
DS	Disorder in Class	x	
EC	Easiness in Communication	x	
KA	Keeping the Class Alive	xx	
EL	Endear the Lesson	xxx	
PL	Participating the lesson	X x x	
DA	Draw Attention	xx	
AI	Activation in Imagination		
IN	Improving Narration	xx	
ISA	Improving the Social Aspect	xx	
LDL	Learning by Doing and Living	xx	
CP	Concrete Perception		
ESL	Easy Learning	X x	
IMC	Improving Creativity	X xx	
LTT	Lack of teacher training	xx	

Question 4

Code Symbol	Code Name	Mathematics Teachers	4
ND	No Disadvantage	xxx	
OC	Overcrowded Classes	x	
DS	Disorder in Class	xx	
EC	Easiness in Communication	x	
KA	Keeping the Class Alive	x	
EL	Endear the Lesson	X x x	
PL	Participating the lesson	x	
DA	Draw Attention	x	
AI	Activation in Imagination		
IN	Improving Narration		
ISA	Improving the Social Aspect	x	
LDL	Learning by Doing and Living	x	

CP	Concrete Perception	
ESL	Easy Learning	Xx
CON	Concentration	xx
MOT	Motivation	X x

Question 4

Code Symbol	Code Name	Teachers 5
ND	No Disadvantage	13
OC	Overcrowded Classes	4
DS	Disorder in Class	4
EC	Easiness in Communication	6
KA	Keeping the Class Alive	9
EL	Endear the Lesson	9
PL	Participating the lesson	11
DA	Draw Attention	5
AI	Activation in Imagination	1
IN	Improving Narration	6
ISA	Improving the Social Aspect	6
LDL	Learning by Doing and Living	6
CP	Concrete Perception	3
ESL	Easy Learning	8
LTT	Lack of teacher Training	4

Question 4

Code Symbol	Code Name	English Language Teaching Students 6
ND	No Disadvantage	Xxxx
OC	Overcrowded Classes	
DS	Disorder in Class	Xx
EC	Easiness in Communication	Xxxx
KA	Keeping the Class Alive	X
EL	Endear the Lesson	X
PL	Participating the lesson	Xxxx
DA	Draw Attention	X
AI	Activation in Imagination	
IN	Improving Narration	
ISA	Improving the Social Aspect	
LDL	Learning by Doing and Living	Xxx
CP	Concrete Perception	
ESL	Easy Learning	X

Question 4

Code Symbol	Code Name	Primary School Teaching Students 7
ND	No Disadvantage	Xxx
OC	Overcrowded Classes	
DS	Disorder in Class	X
EC	Easiness in Communication	Xxxx
KA	Keeping the Class Alive	Xx
EL	Endear the Lesson	Xxx
PL	Participating the lesson	Xxxx
DA	Draw Attention	Xx
AI	Activation in Imagination	
IN	Improving Narration	
ISA	Improving the Social Aspect	x

LDL	Learning by Doing and Living	Xxx
CP	Concrete Perception	
ESL	Easy Learning	Xx

Question 4

Code Symbol	Code Name	Pre-school Teaching Students	8
ND	No Disadvantage	Xxx	
OC	Overcrowded Classes		
DS	Disorder in Class	Xx	
EC	Easiness in Communication	xxx	
KA	Keeping the Class Alive		
EL	Endear the Lesson	Xx	
PL	Participating the lesson	Xxxx	
DA	Draw Attention		
AI	Activation in Imagination		
IN	Improving Narration	xx	
ISA	Improving the Social Aspect	x	
LDL	Learning by Doing and Living	Xxx	
CP	Concrete Perception		
ESL	Easy Learning	Xxx	

Question 4

Code Symbol	Code Name	Mathematics Teaching Students	9
ND	No Disadvantage	Xx	
OC	Overcrowded Classes	X	
DS	Disorder in Class	Xx	
EC	Easiness in Communication	Xxx	
KA	Keeping the Class Alive	X	
EL	Endear the Lesson	X	
PL	Participating the lesson	Xxx	
DA	Draw Attention	xx	
AI	Activation in Imagination		
IN	Improving Narration		
ISA	Improving the Social Aspect	Xx	
LDL	Learning by Doing and Living	Xx	
CP	Concrete Perception		
ESL	Easy Learning	Xxx	

Question 4

Code Symbol	Code Name	Students	10
ND	No Disadvantage	12	
OC	Overcrowded Classes	1	
DS	Disorder in Class	7	
EC	Easiness in Communication	14	
KA	Keeping the Class Alive	4	
EL	Endear the Lesson	7	
PL	Participating the lesson	15	

DA	Draw Attention	5
AI	Activation in Imagination	-
IN	Improving Narration	2
ISA	Improving the Social Aspect	4
LDL	Learning by Doing and Living	11
CP	Concrete Perception	-
ESL	Easy Learning	9

Question 4

Code Symbol	Code Name	Academicians	11
ND	No Disadvantage	X	
OC	Overcrowded Classes	Xxx	
DS	Disorder in Class		
EC	Easiness in Communication	Xxxx	
KA	Keeping the Class Alive	X	
EL	Endear the Lesson	Xxx	
PL	Participating the lesson	Xxx	
DA	Draw Attention		
AI	Activation in Imagination		
IN	Improving Narration		
ISA	Improving the Social Aspect	Xx	
LDL	Learning by Doing and Living	Xxx	
CP	Concrete Perception		
ESL	Easy Learning	xxx	
ASL	Appropriate situation for learning	X	

Question 5

Code Symbol	Code Name	English Language Teachers	1
CC	Child Centredness	xxx	
COC	Communicating	Xx	
FRD	Friend	X	
ADS	Aware of his/her different skills		
IR	Informal Relation		
PHC	Parenthood Closeness		
GUD	Guiding Teacher	Xx	

Question 5

Code Symbol	Code Name	Primary School Teachers	2
CC	Child Centredness	Xxx	
COC	Communicating	X	
FRD	Friend		
ADS	Aware of his/her different skills	xx	
IR	Informal Relation	x	
PHC	Parenthood Closeness	X	

Question 5

Code Symbol	Code Name	Pre-school Teachers	3
CC	Child Centredness	Xx	
COC	Communicating	x	
FRD	Friend		
ADS	Aware of his/her different skills	X	
IR	Informal Relation		
PHC	Parenthood Closeness		
PAC	Partly changed	X	
CRT	Creative	X x	
RAD	Read about drama	X	

Question 5

Code Symbol	Code Name	Mathematics Teachers	4
CC	Child Centredness	X	
COC	Communicating	Xxx	
FRD	Friend	X	
ADS	Aware of his/her different skills	X	
IR	Informal Relation		
PHC	Parenthood Closeness		

Question 5

Code Symbol	Code Name	Teachers	5
CC	Child Centredness	9	
COC	Communicating	7	
FRD	Friend	2	
ADS	Aware of his/her different skills	4	
IR	Informal Relation	1	
PHC	Parenthood Closeness	2	

Question 5

Code Symbol	Code Name	English Language Teaching Students	6
CC	Child Centredness	xxx	
COC	Communicating	x	
FRD	Friend	x	
ADS	Aware of his/her different skills		
IR	Informal Relation		
PHC	Parenthood Closeness		

Question 5

Code Symbol	Code Name	Primary School Teaching Students	7
CC	Child Centredness	xxxx	
COC	Communicating	x	
FRD	Friend		
ADS	Aware of his/her different skills		
IR	Informal Relation		
PHC	Parenthood Closeness		

Question 5

Code Symbol	Code Name	Pre-school Teaching Students	8
CC	Child Centredness	xxx	
COC	Communicating	x	
FRD	Friend	x	
ADS	Aware of his/her different skills		
IR	Informal Relation		
PHC	Parenthood Closeness		

Question 5

Code Symbol	Code Name	Mathematics Teaching Students	9
CC	Child Centredness	xxxx	
COC	Communicating	x	
FRD	Friend		
ADS	Aware of his/her different skills		
IR	Informal Relation		
PHC	Parenthood Closeness		

Question 5

Code Symbol	Code Name	Students	10
CC	Child Centredness	14	
COC	Communicating	4	
FRD	Friend	2	
ADS	Aware of his/her different skills	-	
IR	Informal Relation	-	
PHC	Parenthood Closeness	-	

Question 5

Code Symbol	Code Name	Academicians	11
CC	Child Centredness	xxxx	
COC	Communicating		

FRD	Friend	x
ADS	Aware of his/her different skills	xx
IR	Informal Relation	
PHC	Parenthood Closeness	
GUT	Guiding Teacher	x
DET	Democratic Teacher	x

Question 6

Code Symbol	Code Name	English Language Teachers	1
CC	Centredness	x	
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success		
M	Motivation		
PTC	Participation	x	
BA	Being Active	X xx	
COP	Cooperation		

Question 6

Code Symbol	Code Name	Primary School Teachers	2
CC	Centredness	x	
NoM	Not Monotonous	x	
FRS	Feeling Relaxed and Success		
M	Motivation	x	
PTC	Participation	X	
BA	Being Active	X x	
COP	Cooperation	X	

Question 6

Code Symbol	Code Name	Pre-school Teachers	3
CC	Centredness	X x	
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success		
M	Motivation	Xx	
PTC	Participation	X x	
BA	Being Active	x	
COP	Cooperation	X	

Code Symbol**Code Name****Mathematics Teachers****4**

CC	Centredness	x	
NoM	Not Monotonous	x	
FRS	Feeling Relaxed and Success	xxxx	
M	Motivation	xx	
PTC	Participation	x	
BA	Being Active	x	
COP	Cooperation		
CON	Self-confidence	x	

Code Symbol**Code Name****Teachers****5**

CC	Centredness	5	
NoM	Not Monotonous	2	
FRS	Feeling Relaxed and Success	3	
M	Motivation	5	
PTC	Participation	5	
BA	Being Active	7	
COP	Cooperation	2	

Code Symbol**Code Name****English Language Teaching Students****6**

CC	Centredness	xx	
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success	x	
M	Motivation		
PTC	Participation	xx	
BA	Being Active	xxx	

COP	Cooperation	
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Code Symbol	Code Name	Primary School Teaching Students	7
CC	Centredness	x	
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success	x	
M	Motivation	x	
PTC	Participation	xx	
BA	Being Active	xxxx	
COP	Cooperation		

Code Symbol	Code Name	Pre-school Teaching Students	8
CC	Centredness	x	
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success		
M	Motivation	xx	
PTC	Participation	xx	
BA	Being Active	Xxxx	
COP	Cooperation	x	

Code Symbol	Code Name	Mathematics Teaching Students	9
CC	Centredness		
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success	xx	
M	Motivation	xx	
PTC	Participation	x	
BA	Being Active	xxx	
COP	Cooperation	x	

Code Symbol	Code Name	Students	10
CC	Centredness	4	
NoM	Not Monotonous	-	
FRS	Feeling Relaxed and Success	4	
M	Motivation	5	
PTC	Participation	7	
BA	Being Active	13	
COP	Cooperation	2	

Code Symbol	Code Name	Academicians	11
CC	Centredness	xx	
NoM	Not Monotonous		
FRS	Feeling Relaxed and Success		
M	Motivation		
PTC	Participation	xx	
BA	Being Active	xxx	
COP	Cooperation		
SES	Searching student	xx	

Question 7

Code Symbol	Code Name	English Language Teachers	1
DK	Drama Knowledge	X xx	
OBV	Observant		
DTL	Determining the levels	x	
CMS	Communication Skills	xxx	
KSE	Knowledge of Social Events	x	
CUP	Cultural Proficiency	X	
CTY	Creativity	x	
IMG	Imagination		
PFK	Professional Knowledge	X x	
ES	Ease	xx	
THK	Theatre Knowledge	x	
ITS	Interest	x	
RDG	Reading		
ALS	Abilities		
IST	Inservice Training	xx	

IPS	Improving the Self	
HUM	Humanistic	x

Question 7

Code Symbol	Code Name	Primary School Teachers	2
DK	Drama Knowledge	xxx	
OBV	Observant	X	
DTL	Determining the levels	x	
CMS	Communication Skills	Xx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency	X	
CTY	Creativity	x	
IMG	Imagination		
PFK	Professional Knowledge	x	
ES	Ease	x	
THK	Theatre Knowledge	x	
ITS	Interest		
RDG	Reading		
ALS	Abilities		
IST	Inservice Training	X xx	
IPS	Improving the Self		

Question 7

Code Symbol	Code Name	Pre-school Teachers	3
DK	Drama Knowledge	X x x	
OBV	Observant	X	
DTL	Determining the levels		
CMS	Communication Skills	xx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency		
CTY	Creativity	x	
IMG	Imagination	x	
PFK	Professional Knowledge	Xx	
ES	Ease	x	
THK	Theatre Knowledge		
ITS	Interest		
RDG	Reading	Xx	
ALS	Abilities		
IST	Inservice Training	X x	
IPS	Improving the Self	x	
COO	Coordination	x	
MUS	Music	x	

Code Symbol	Code Name	Mathematics Teachers	4
DK	Drama Knowledge	xxxx	
OBV	Observant	x	
DTL	Determining the levels	xx	
CMS	Communication Skills	xx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency		
CTY	Creativity	x	
IMG	Imagination		
PFK	Professional Knowledge	x	
ES	Ease		
THK	Theatre Knowledge	x	
ITS	Interest		
RDG	Reading	x	
ALS	Abilities		
IST	Inservice Training	x	
IPS	Improving the Self		

Code Symbol	Code Name	Teachers	5
DK	Drama Knowledge	13	
OBV	Observant	3	
DTL	Determining the levels	4	
CMS	Communication Skills	9	
KSE	Knowledge of Social Events	1	
CUP	Cultural Proficiency	2	

CTY	Creativity	4
IMG	Imagination	1
PFK	Professional Knowledge	6
ES	Ease	4
THK	Theatre Knowledge	3
ITS	Interest	1
RDG	Reading	3
ALS	Abilities	1
IST	Inservice Training	8
IPS	Improving the Self	1

Code Symbol	Code Name	English Language Teaching Students	6
DK	Drama Knowledge	xxx	
OBV	Observant	xx	
DTL	Determining the levels		
CMS	Communication Skills	xx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency		
CTY	Creativity		
IMG	Imagination		
PFK	Professional Knowledge	xx	
ES	Ease		
THK	Theatre Knowledge	x	
ITS	Interest		
RDG	Reading		
ALS	Abilities		
IST	Inservice Training	xxx	
IPS	Improving the Self		

Code Symbol	Code Name	Primary School Teaching Students	7
DK	Drama Knowledge	xxxx	
OBV	Observant	xx	
DTL	Determining the levels		
CMS	Communication Skills	xx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency		
CTY	Creativity	xx	
IMG	Imagination		
PFK	Professional Knowledge	x	
ES	Ease	Xx	
THK	Theatre Knowledge	x	
ITS	Interest		
RDG	Reading		
ALS	Abilities		
IST	Inservice Training	xxx	
IPS	Improving the Self	x	

Code Symbol	Code Name	Pre-school Teaching Students	8
DK	Drama Knowledge	xxxx	
OBV	Observant	xx	
DTL	Determining the levels	x	
CMS	Communication Skills	xxx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency		
CTY	Creativity	xx	
IMG	Imagination		
PFK	Professional Knowledge	x	
ES	Ease	x	
THK	Theatre Knowledge	x	
ITS	Interest		
RDG	Reading		
ALS	Abilities		
IST	Inservice Training	xxx	
IPS	Improving the Self		

Code Symbol	Code Name	Mathematics Teaching Students	9
DK	Drama Knowledge	xxxx	

OBV	Observant	x
DTL	Determining the levels	x
CMS	Communication Skills	x
KSE	Knowledge of Social Events	
CUP	Cultural Proficiency	
CTY	Creativity	x
IMG	Imagination	
PFK	Professional Knowledge	xx
ES	Ease	x
THK	Theatre Knowledge	
ITS	Interest	
RDG	Reading	
ALS	Abilities	
IST	Inservice Training	xx
IPS	Improving the Self	

Question 7

Code Symbol	Code Name	Students	10
DK	Drama Knowledge	15	
OBV	Observant	7	
DTL	Determining the levels	2	
CMS	Communication Skills	8	
KSE	Knowledge of Social Events	-	
CUP	Cultural Proficiency	-	
CTY	Creativity	5	
IMG	Imagination	-	
PFK	Professional Knowledge	6	
ES	Ease	4	
THK	Theatre Knowledge	3	
ITS	Interest	-	
RDG	Reading	-	
ALS	Abilities	-	
IST	Inservice Training	11	
IPS	Improving the Self	1	

Question 7

Code Symbol	Code Name	Academicians	11
DK	Drama Knowledge	xxxx	
OBV	Observant	xxx	
DTL	Determining the levels		
CMS	Communication Skills	xxxxx	
KSE	Knowledge of Social Events		
CUP	Cultural Proficiency		
CTY	Creativity	xxxxx	
IMG	Imagination		
PFK	Professional Knowledge	xxx	
ES	Ease	x	
THK	Theatre Knowledge	xxx	
ITS	Interest		
RDG	Reading		
ALS	Abilities		
IST	Inservice Training	xxxx	
IPS	Improving the Self		
EF	Education Faculties	xxx	

Question 8

Code Symbol	Code Name	English Language Teachers	1
Ys	Yes	X x x	
PBL	Probable		
NOC	No Course	xx	
NID	No Idea	X	
PLET	Planning and Evaluation in Teaching		
GUD	Guidance		

Question 8

Code Symbol	Code Name	Primary School Teachers	2
Ys	Yes	Xxx	

PBL	Probable	
NOC	No Course	x
NID	No Idea	x
PLET	Planning and Evaluation in Teaching	
GUD	Guidance	

Question 8

Code Symbol	Code Name	Pre-school Teachers	3
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Ys	Yes	X x x x
PBL	Probable	x
NOC	No Course	X x
NID	No Idea	X
PLET	Planning and Evaluation in Teaching	x
GUD	Guidance	x

Question 8

Code Symbol	Code Name	Mathematics Teachers	4
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Ys	Yes	xxxx
PBL	Probable	
NOC	No Course	xxx
NID	No Idea	xx
PLET	Planning and Evaluation in Teaching	
GUD	Guidance	

Question 8

Code Symbol	Code Name	Teachers	5
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Ys	Yes	14
PBL	Probable	1
NOC	No Course	8
NID	No Idea	5
PLET	Planning and Evaluation in Teaching	1
GUD	Guidance	1

Question 8

Code Symbol	Code Name	English Language Teaching Students	6
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Ys	Yes	xxxxx
PBL	Probable	
NOC	No Course	
NID	No Idea	
PLET	Planning and Evaluation in Teaching	
GUD	Guidance	

Question 8

Code Symbol	Code Name	Primary School Teaching Students	7
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Ys	Yes	xxxxx
PBL	Probable	
NOC	No Course	
NID	No Idea	
PLET	Planning and Evaluation in Teaching	
GUD	Guidance	
DIE	Drama in Education	xxxxx

Question 8

Code Symbol	Code Name	Pre-school Teaching Students	8
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Ys	Yes	xxxxx
PBL	Probable	
NOC	No Course	
NID	No Idea	
PLET	Planning and Evaluation in Teaching	
GUD	Guidance	
DIE	Drama in Education	xxxxx

Question 8

Code Symbol	Code Name	Mathematics Teaching Students	9
Ys	Yes	Xxx	
PBL	Probable	Xx	
NOC	No Course	X	
NID	No Idea	Xx	
PLET	Planning and Evaluation in Teaching	Xx	
GUD	Guidance	x	
DIE	Drama in Education	xx	

Question 8

Code Symbol	Code Name	Students	10
Ys	Yes	18	
PBL	Probable	2	
NOC	No Course	1	
NID	No Idea	2	
PLET	Planning and Evaluation in Teaching	2	
GUD	Guidance	1	
DIE	Drama in Education	12	

Question 8

Code Symbol	Code Name	Academicians	11
Ys	Yes	xxxxx	
PBL	Probable		
NOC	No Course		
NID	No Idea		
PLET	Planning and Evaluation in Teaching		
GUD	Guidance		
DIE	Drama in Education	xxxxx	

Question 9

Code Symbol	Code Name	English Language Teachers	1
Yss	Yes	X x	
LAT	Language Teaching	xx	
DOF	Depends on the field		
SOC	Social Sciences	x	

Question 9

Code Symbol	Code Name	Primary School Teachers	2
Yss	Yes	X xxxx	
LAT	Language Teaching	x	
DOF	Depends on the field		

Question 9

Code Symbol	Code Name	Pre-school Teachers	3
Yss	Yes	X x xx x	
LAT	Language Teaching		
DOF	Depends on the field		

Question 9

Code Symbol	Code Name	Mathematics Teachers	4
Yss	Yes	xxxxx	
LAT	Language Teaching		
DOF	Depends on the field	x	

Question 9

Code Symbol	Code Name	Teachers	5
Yss	Yes	17	
LAT	Language Teaching	3	
DOF	Depends on the field	1	

Question 9

Code Symbol	Code Name	English Language Teaching Students	6
Yss	Yes	Xxxxx	
LAT	Language Teaching	xxx	
DOF	Depends on the field		

Question 9

Code Symbol	Code Name	Primary School Teaching Students	7
Yss	Yes	Xxxxx	
LAT	Language Teaching		
DOF	Depends on the field		

Question 9

Code Symbol	Code Name	Pre-school Teaching Students	8
Yss	Yes	xxxx	
LAT	Language Teaching		
DOF	Depends on the field	x	

Question 9

Code Symbol	Code Name	Mathematics Teaching Students	9
Yss	Yes	Xxxx	
LAT	Language Teaching		
DOF	Depends on the field	x	

Question 9

Code Symbol	Code Name	Students	10
Yss	Yes	18	
LAT	Language Teaching	3	
DOF	Depends on the field	2	

Question 9

Code Symbol	Code Name	Academicians	11
Yss	Yes	xxxxx	
LAT	Language Teaching		
DOF	Depends on the field		

Question 10

Code Symbol	Code Name	English Language Teachers	1
YSS	Yes	xxxx	
DVH	Discovering himself/herself	x	
EXH	Expressing himself/herself	x	
SFC	Self Confidence	x	
CTY	Creativity	x	
NOM	Not Being Monotonous		
BC	Behaviour Change		
SCS	Socialisation	X x	

Question 10

Code Symbol	Code Name	Primary School Teachers	2
YSS	Yes	Xxx	
DVH	Discovering himself/herself		
EXH	Expressing himself/herself	X	
SFC	Self Confidence	X	
CTY	Creativity	X	
NOM	Not Being Monotonous	X	
BC	Behaviour Change		
SCS	Socialisation	X x	

Question 10

Code Symbol	Code Name	Pre-school Teachers	3
YSS	Yes	xxxx	
DVH	Discovering himself/herself	x	
EXH	Expressing himself/herself	X	
SFC	Self Confidence	Xxx	
CTY	Creativity	X	
NOM	Not Being Monotonous		
BC	Behaviour Change	x	
SCS	Socialisation	xx	
NO	No Observation	X	

Question 10

Code Symbol	Code Name	Mathematics Teachers	4
YSS	Yes	xxx	
DVH	Discovering himself/herself	xx	
EXH	Expressing himself/herself	x	
SFC	Self Confidence	x	

CTY	Creativity	x
NOM	Not Being Monotonous	
BC	Behaviour Change	x
SCS	Socialisation	x
COM	Communication	xx

Question 10

Code Symbol	Code Name	Teachers	5
YSS	Yes	14	
DVH	Discovering himself/herself	4	
EXH	Expressing himself/herself	4	
SFC	Self Confidence	6	
CTY	Creativity	4	
NOM	Not Being Monotonous	1	
BC	Behaviour Change	2	
SCS	Socialisation	7	
COM	Communication	2	

Question 10

Code Symbol	Code Name	English Language Teaching Students	6
YSS	Yes	Xxxxx	
DVH	Discovering himself/herself	X	
EXH	Expressing himself/herself	Xx	
SFC	Self Confidence	Xxx	
CTY	Creativity	X	
NOM	Not Being Monotonous		
BC	Behaviour Change	X	
SCS	Socialisation	xxx	

Question 10

Code Symbol	Code Name	Primary School Teaching Students	7
YSS	Yes	xxxxx	
DVH	Discovering himself/herself	x	
EXH	Expressing himself/herself	xx	
SFC	Self Confidence	xxx	
CTY	Creativity	xx	
NOM	Not Being Monotonous	x	
BC	Behaviour Change	x	
SCS	Socialisation	xxx	

Question 10

Code Symbol	Code Name	Pre-school Teaching Students	8
YSS	Yes	xxxxx	
DVH	Discovering himself/herself	x	
EXH	Expressing himself/herself	xxx	
SFC	Self Confidence	xxx	
CTY	Creativity	xxx	
NOM	Not Being Monotonous		
BC	Behaviour Change	x	
SCS	Socialisation	xxxx	

Question 10

Code Symbol	Code Name	Mathematics Teaching Students	9
YSS	Yes	xxx	
DVH	Discovering himself/herself	x	
EXH	Expressing himself/herself	x	
SFC	Self Confidence	xx	
CTY	Creativity	x	
NOM	Not Being Monotonous	x	
BC	Behaviour Change		
SCS	Socialisation	xxx	

Question 10

Code Symbol	Code Name	Students	10
YSS	Yes	18	
DVH	Discovering himself/herself	4	
EXH	Expressing himself/herself	8	
SFC	Self Confidence	11	
CTY	Creativity	7	
NOM	Not Being Monotonous	2	
BC	Behaviour Change	3	
SCS	Socialisation	13	

Question 10

Code Symbol	Code Name	Academicians	11
YSS	Yes	xxxxx	
DVH	Discovering himself/herself		
EXH	Expressing himself/herself		
SFC	Self Confidence	xxxx	
CTY	Creativity	xxx	
NOM	Not Being Monotonous		
BC	Behaviour Change	xx	
SCS	Socialisation	xxx	