

The need for the Bachelor of Creative Drama in Higher Education of Turkey: Insights from Experts

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Abstract. This study aimed at describing the development of creative drama throughout history, the contemporary state of creative drama in Turkey, and the need for bachelor of creative drama (hereafter called as undergraduate program in creative drama) in higher education of Turkey. Qualitative research allows researchers to reveal perceptions of events in a natural and realistic way. This study followed a qualitative approach as defined by its use of interviews and document analysis. Researchers interviewed twenty experts in the field of creative drama teaching via open-ended questions in order to investigate the need for undergraduate program in creative drama in higher education of Turkey and their responses were recorded and analysed through descriptive analysis. Later, discussions were carried out based on written opinions from the selected field experts. Finally, according to their views and suggestions determinations were made regarding the best development approach for a creative drama education program as well as which educational science discipline is best for supervising this program.

Keywords: Creative drama, drama teachers, creative drama departments

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INTRODUCTION

Throughout history, the spread of drama in education has taken on various forms. For example, in England the emergence and spread of drama in education evolved in a method focused manner during the 1950's, and later drama in education spread to other countries from England eventually becoming ingrained into school curricula. In countries like the United States, Australia, Canada and New Zealand the concept of drama in education became focused on teaching methods and knowledge ultimately being coined as creative drama. During the 1980's there appears to have been a period of intense research, which resulted in a new scientific perspective regarding creative drama in education. Over the past few decades, creative drama has searched for its place in the Turkish education system. Ultimately, creative drama has found its way into many areas of education, for example, it is used in courses and as a method in private schools and a variety of institutions (i.e., associations, foundations, in-service training, etc.). In addition, at the national level in Turkish education, creative drama has become an elective course at many grade levels. In addition, in the discipline of education at the university level in Turkey since 1997 to the present day, drama has become a compulsory course in many departments.

The scientific study of creative drama is a new field of study but it appears there are many benefits for people and for the development of creativity. Benefits of creative drama field can be understood from meta-analysis researches showing its positive contribution for academic achievement in many fields such as mathematics, science and Turkish (Ulubey & Toraman, 2015; Akdemir & Karakuş, 2016; Cantürk Günhan, 2016; Özdemir Şimşek & Karataş, 2020), developing positive attitude towards lessons, social skills and motivation (Toraman & Ulubey, 2016; Ulubey, 2018; Özbey and Sarıkaya, 2019). In addition to the academic and social development in the educational process, it can be stated that creative drama contributes to social transformation (San, 2009) and the development of social justice awareness (Metinnam, 2017). Within Turkey, there have been a number of people trained in creative drama, for example, students from three leading state universities, a variety of leaders from civil and private institutions, as well as, those receiving in-service training from the Turkish Ministry of Education. Even though this is the case, the number of educators and leaders trained in drama are too few in number. While drama is an elective course offered in all Turkish Ministry of Education schools, it is also included in all private schools where the drama courses are at times elective but most often compulsory. Ironically, even with a high demand for drama education in Turkey, there remains an insufficient number of drama teachers to fill lessons. In addition, exasperating the lack of qualified drama teachers for teaching lessons, is the dearth of drama teachers in training at universities. The lessons that are available are led by master

educators and/or field teachers who hold a drama certificate. In the future, there is a strong possibility that creative drama courses will be compulsory in all educational programs throughout Turkey, yet there is not an undergraduate department for the training of creative drama teachers.

Over time, romanticism has been shown to play an influential role in the development of creative drama. In romanticism there is an assumption that learners are centralized, their emotions are important, and that people's feelings play a role in the determining of personal goals. During the romanticism period, the educational prospect places the focus on the learner and during this period, it can be said that the creative drama concept emerged because of the progressive educational movements (Adigüzel, 2018). During the Industrial Revolution in England, there may have been a lack of the concept of humanistic education, which may have later lead to an understanding that there was a need for drama in education or creative drama. As a result, according to Bolton (1985) the understanding of the need for drama in education or creative drama led to the establishment of schools in Britain, which were less strict and lead to a heightened focus on creativity. Initially, these schools were opened for the children of wealthier families, had a sense of education in which individual sensitivity was at the forefront, and education focused on sensory and emotionally focused pursuits during the period of social industrialization. Throughout this process, teachers began to see themselves as guides rather than traditional teachers and in many cases attempted to expose students to aesthetic education. It appears over time that there has been a better understanding of drama in education. The advocates for drama in school were focusing on the human aspect of education including; the learning centred nature of education for children, the belief in the individuality of education, as well as, the emancipatory power of self-learning. Bolton (1985) postulated that the innovations in education, which occurred in England of the 1870's, transformed the concept of child-centred education. In addition, at the same time in England that the importance of drama began to be emphasized, it also became clearer that children's play and child-centred games were also important. Most of those interested in drama in the United Kingdom also took part in the new educational trends and were the pioneers of placement of drama in education.

An expert in drama education in England, Stuart Bennett (2007), argued that drama and theatre are not only at the centre of British culture but that the role drama plays in the British education system is due not so much to educational policy but more in part to the effective work of teachers. Bennett (2007) points out that the child-centred understanding of learning developed in England for elementary school age children 5 to 11 years old was influenced by the work of Piaget and Vygotsky and occurred because of transforming creative situations into classroom practices. Other academics, such as Brian Way, a drama trainer and theorist, criticized the structuring of a teacher-centred, traditional, adaptive, and textual form of educational learning. According to Way, continuing studies are important and he also defended the process-oriented approach to learning that is sustained through students. Way's ideas sometimes had a polarizing effect on discussions regarding the purpose of creative drama with his query; "Does creative drama education have to be sustained in order for children to be trained as professional actors, or should they be maintained as the processes in which the experiences that constitute the source of children's imagination are used? Is life-focused creative drama spontaneous in its educational value?" The result of some of these discussions leads to the new concept; "Drama in Education" or "Creative Drama" (Way, 1967). Importantly, at teacher-training colleges, a variety of important drama practitioners including; Dorothy Heathcote and Gavin Bolton, played their role in contributing to the development of drama and theatre as a creative learning practice for students. This was primarily achieved integrating drama and theatre into school programs throughout England. Ultimately, these studies have been some of the most influential in England's development of drama in education.

The 1980's brought about a new era of scientific insight and intensified research in the fields of education within Turkey including the consideration of creative drama becoming part of the educational system. In Turkey, creative drama is now included as a course in private schools and as a training method in a variety of associations, foundations, institutions, and in-service training programs. In addition, creative drama has become a mandatory course at varying stages in Ministry of National Education courses, and also from 1997 to the present day drama courses in Faculty of Education programs have been included as a compulsory course in the curriculum (Adigüzel, 2000). Dramatization and role playing had become part of the Turkish education curriculum by name and the development of these concepts has taken place as a technique within creative drama (MoNE, 1948). In the early days after the establishment of the Republic of Turkey there was confusion regarding the concept of drama in education, such as; representation, dramatization, role playing, improvisation, school theatre, and creative drama. Almost all of these concepts are related to creative drama but have differing purposes and functions, which means each require separate consideration. Also, when discussing these concepts there should be reference to the field of creative drama. The early Republican period of Turkey can be seen as the first period of revitalization of drama as well as the impetus of individualized creative drama nationwide (MoNE, 1948, 1969, 1983). Historically,

the year 1985 was significant for the academic environment regarding the discussion of creative drama in Turkey. In 1985, research and academic work in Turkey; including seminars and conferences, revealed that creative drama was an effective methodology, which could provide its own unique content and format to be evaluated. Not only did the seminars and conferences of that year provide important implications for the accumulation of experience, it also improved the method of creative drama practiced, lead to increased interest in the academic environment surrounding the field, fostered the publication of hundreds of studies on the topic. Furthermore, the participation of experts from various universities and organizations as well as the attendance of several seminars (especially in 1987 and 1989) and conferences created an increase in the involvement of those associated with creative drama and its application as a method in a variety of fields (MoNE, 1991).

Another important milestone within the development of drama education in Turkey occurred in 1990 with the establishment of the Contemporary Drama Association. The same year, the first creative drama graduate course was opened at Ankara University. In the following years, the Ministry of National Education (MONE), for the first time in 1995 included creative drama as a mandatory course during K-8 education. In 1997, the Faculties of Education in a variety of disciplines including Classroom Teaching, Preschool Teaching, and Social Studies included drama as a compulsory course and in other fields of teaching, for example, Psychological Counselling and Guidance, Special Education, and Turkish Language Teaching as an elective course with names such as Drama, Drama in Preschool, and Drama in Primary Education. By 2007, several changes were made to drama programs and the many drama courses became compulsory in most departments. The Contemporary Drama Association is a non-governmental organization, which provided creative drama leadership training for approximately 15,000 people. Further changes occurred with the creation of drama teacher's handbook, the development of drama curriculum, and within Anatolian Fine Arts high schools drama became an elective course (MoNE, 1995). By 2017, drama courses were included as elective courses in the 5th and 6th grades of middle school as well as being included in both fine arts and standard high schools. The 29th annual conference on drama in education in Turkey is slated to occur in Ankara in 2018. Also occurring in 2018, the Council of Higher Education made the decision to provide teaching drama as an elective course in teaching departments, for example, in preschool teaching as Early Childhood Drama and in elementary school teacher programs as Primary School Drama.

In Turkey, many consider themselves drama educators and often introduce themselves as drama teachers even though there is no such discipline classification. In other countries, there are undergraduate programs for the training and certification of drama professionals; for example, Drama Leader, Drama Instructor, Master Tutor or Drama Expert and Agder and Bergen Universities in Norway, Berlin University of Fine Arts in Berlin (UDK), NYU Steinhardt in the United States, Grand Canyon University, Windsor, Alberta and Lethbridge Universities in Canada, a graduate program at Trinity College in Ireland, London, Newman, Winchester, Mary's, Bishop Grosseteste, York St. John Universities and the Royal Birmingham Conservatory, Gothenburg in Sweden and Witwatersrand Universities in South Africa. In Turkey, to be trained as a drama instructor it is necessary to either receive training at one of three State universities offering courses, at private institutions, or from field teachers providing in-service training through courses organized by Ministry of Education. Despite the fact drama courses, which are considered an elective course in Ministry of Education, are included in all private schools as well as either compulsory or elective in other schools there is often not a drama teacher available to teach these lessons. As a result, drama lessons in school situations without drama teachers are most often taught by either master educators or drama certificated field teachers. In the future, drama lessons may ultimately become compulsory courses in all Ministry of Education school programs but there remains no university undergraduate department available for the training of drama teachers. Based on the information reviewed as well as the consideration of drama experts' opinions, this study aimed to determine whether undergraduate programs for creative drama teaching are needed in Turkey. In order to answer the research, question the views of experts in the field of creative drama in Turkey were queried regarding the necessity, opportunity, and/or viability of opening of creative drama departments in Turkey.

METHODS

Research Design

This study followed a qualitative research methodology approach in order to better access the ideas, opinions, and perceptions of experts in the field of drama and drama education. The study was designed with basic interpretative qualitative research, one of the qualitative research designs. According to Merriam (2002); an interpretive and descriptive qualitative study exemplifies all the characteristics of qualitative research; that is, the researcher is first and foremost interested in understanding how

participants make the meaning of a situation or phenomenon. This meaning is mediated through the researcher as instrument, and data analysis is inductive, then the outcome is descriptive.

Sampling and Study Group

In this study, a purposive sampling strategy (Fraenkel & Wallen & Hyun, 2012) was adopted. The experts interviewed were selected based on their involvement with drama and came from several universities including those in Ankara, Antalya, Izmir, Istanbul, Nigde, Trabzon, and Sirnak, and the Turkish Ministry of National Education, as well as, a variety of private education institutions and non-governmental organizations (NGOs). The experts in study group have three hundred and twenty hours of creative drama training certificate approved by the National Ministry of Education, most of them hold a master's degree in creative drama, teach creative drama lessons at various levels of education, and conduct research on creative drama.

Data Collection and Data Analysis

Basic interpretative qualitative research was utilized to investigate the need for undergraduate program in creative drama teaching in Turkish university education and the data was gathered through unstructured interviews with twenty drama and drama education experts via open-ended questions in 2017. The responses from the experts interviewed were recorded and analysed through descriptive analysis, and later further nuanced inquiry occurred through discussions carried out on the basis of written opinions from selected experts. Of the experts interviewed, a total of sixteen provided their responses via writing. The collected data were grouped and analysed descriptively according to the views and suggestions of the experts which provided researchers the opportunity to make determinations regarding the best development approach for establishing a creative drama education program as well as which educational science discipline is best for supervising this program. Furthermore, researchers also considered the responses of experts in order to best determine the need for a licensing program for creative drama teachers.

Data gathered were analyzed through two coding cycles with and inductive way of coding. In first cycle, each researcher began the analysis by individually using first-cycle descriptive coding process that identified all relevant units of data (Miles, Huberman, & Saldaña, 2014). Next, researchers employed a second-cycle coding process in which researchers consolidated repetitive codes into a modified number of pattern codes that related to our research questions (Miles, Huberman, & Saldaña, 2014). The codes thought to be related to each other were gathered under categories. Then, themes and sub-themes under which categories were subsumed reached.

Validity and Reliability

The strategy used to ensure the validity and reliability of this research is consistency. For this, peer review/examination (Merriam, 2002) strategy was used. The data obtained were analyzed and compared by different experts. Based on the independent analysis made by the experts, the final data set was presented descriptively, supported by direct quotations. Direct quotations formed the basis for the explanations and comments made by the researchers. The interpretation of the findings was supported with discussions from the literature, and internal and external consistency criteria were tried to be achieved.

RESULTS

In this part, expert opinions are given on whether there is a need for an undergraduate program in creative drama in the higher education of Turkey. Expert opinions were analysed inductively and presented descriptively. Direct quotations from the opinions of experts were included, and these quotations were interpreted by the researchers.

Table 1. Findings related to the need for an undergraduate program in creative drama teaching

Need for Undergraduate Program in Creative Drama Teaching	<i>f</i>
Meeting the need for qualified creative drama teachers	8
Providing qualified education and training of qualified people	6
Providing a clear job definition for the drama profession	5
Insufficient number of private institutions providing drama training	5
Creative drama seen not only as a method but also a discipline	5

Existence of creative drama courses with differing names at various levels of the education system	5
Preventing unqualified people without creative drama and pedagogy education from entering drama education and training children	5
The need for further development of the field	4
Securing the rights and profits from recognizing creative drama teaching as a profession and not just a hobby	4
To consult the use of drama in schools for cross-curricular education	3
Entering the drama field and teaching drama courses	2
Improving in-school and out-of-school artistic drama and cultural events	1
Creating social transformation through drama and drama education	1

In Table 1 the researchers provide the codes derived from the experts responses acquired from the data collection and analysis stage of this study. Following the collection of the drama experts ideas, opinions, and perspectives; the researchers coded their responses according to specific themes, for example, creative discipline as a discipline, the nature of creative drama education, the development of the qualities of in-school and extracurricular-artistic activities as well as the social transformation aspect. Under the theme of creative drama as a discipline, focus was given to the development of creative drama and drama in education not only a method but also as a discipline. In addition, attention was given to preventing the so-called dilution/pollution of the drama field by unqualified and under-trained educators and/or individuals. As far as the quality of creative drama education, discussions focused on the qualities possessed by a qualified and successful creative drama teacher as well as the sub-themes for the in-class creative drama education process to take place. Continued focus during the discussions was placed on the qualities requisite in a creative drama teacher as well as the subordinate subjects including; the features of a creative drama teacher, the needs of qualified creative drama teachers, teachers' vocational and personal rights, an adequate job description, and the inadequacy of teachers employed in a variety of private institutions. A discussion regarding creative drama teachers' contribution for increasing the artistic and cultural potential of both students and schools occurred under the theme of developing the character of in-school and out-of-school cultural arts events. For the theme of creating social transformation, expert opinions were included regarding which characteristics provided through creative drama can best foster social transformation. The themes and sub-themes, which were determined, are provided in the following graphic (see Figure 1).

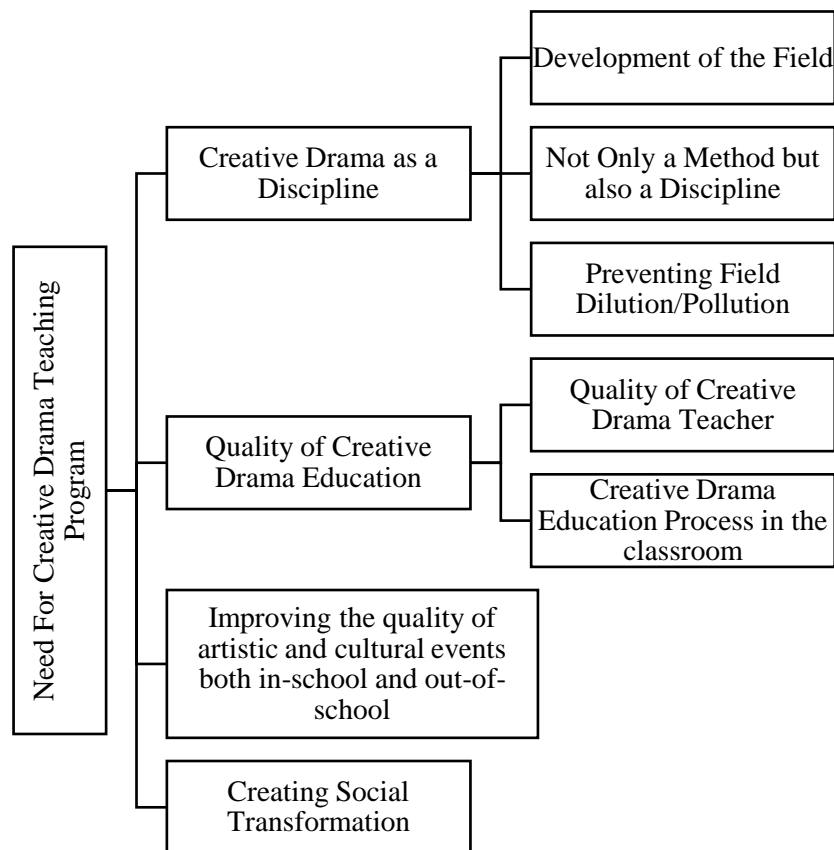


Figure 1. Themes and sub-themes

Quality of Creative Drama Education

Creative drama teacher quality and creative drama process within the classroom

Regarding the need for a creative drama teacher education program, the responses of the experts were important and insightful in regards to teachers meeting the requisite qualifications for a creative drama teacher, as well as, stressing the relevance-qualified teachers have on the educational in-class creative drama process. When the interview responses provided by the creative drama experts were examined the most frequently cited reason for *meeting the need for teachers* was the need for thoroughly knowledgeable, properly trained, and appropriately qualified creative drama teachers. The following provides the opinions of the experts from their interview responses.

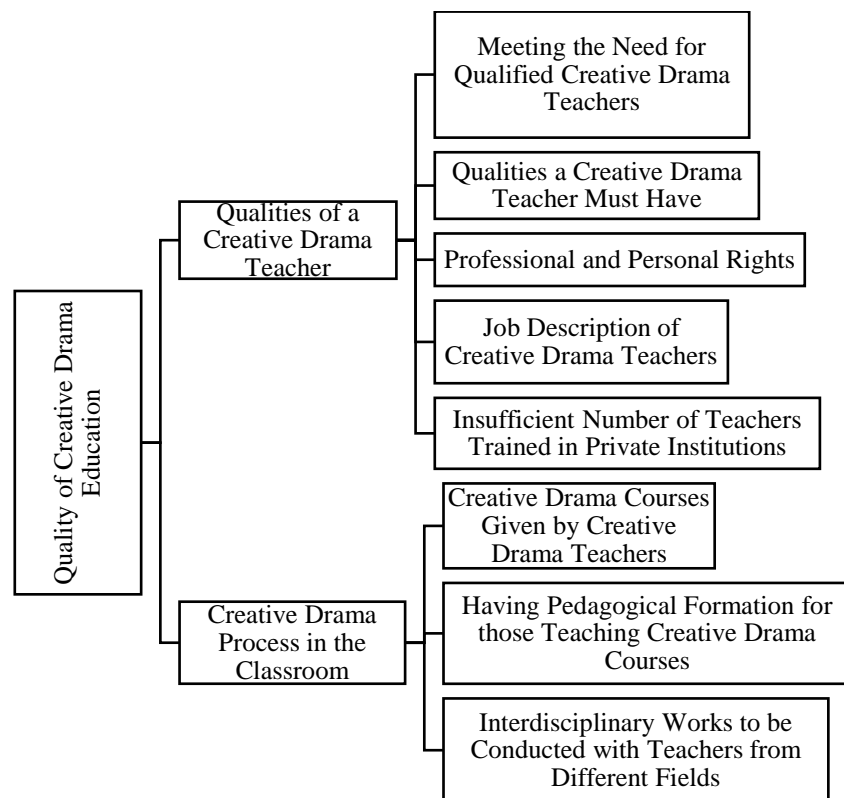


Figure 2. *Quality of creative drama education*

"When new learning models and learning structures are examined, concepts such as creativity, interpersonal communication, interaction, conflict-oriented learning, structuring, group and peer learning emerges. When we look at the goals and benefits of creative drama in education, we see that they meet these concepts. However, we do not see a compulsory course and teacher to collect these forms of learning and environments adequately, especially in primary and secondary schools. In order to meet these needs in schools, the field must become a compulsory subject and its teachers must participate in the educational system. For this reason, I think that it is necessary to train a teacher who is going to give a compulsory course especially in primary and middle schools and this course at the same time." U3

Another reason that the experts provided regarding creative drama is that it can be an effective way of training qualified people. The following provides the experts interview responses from their opinions regarding the discussed topic.

"There is a need for a creative drama degree program and a teacher should be able to articulate different disciplines, express themselves in their own field, understand the environment, and challenge the boundaries of their field." U1

"The opening of the undergraduate teaching and the further academic development of the activities in this area are important for the future of our country and for our education system in order to take care of this field that many teachers, experts, and academicians have worked for many years." U16

Further views provided by the experts related to their emphasis on providing a clear job description of the profession. The following provides the experts opinions as stated in their responses to the interviews.

"I think that if we take drama teacher as a discipline, we should definitely graduate with a bachelor program and teachers who will go to classes should graduate. Task descriptions of these graduates should be made." U9

"The drama teacher is now seen as a new and popular profession or as a teaching field. Therefore, in order to be able to train qualified drama teachers, there is a need for a drama degree program as well as in other fields of education." U12

"In creative drama, while "pretending", the creative drama bachelor program must be opened to ensure that the presence of the instructors does not fall into this situation, and that the creative drama teacher/trainer's job description must be formally made. Thus, 'I am a drama teacher' is connected to a criterion and the rights and profits of those who have acquired this profession are guaranteed." U13

"The Creative Drama Teaching Undergraduate Program is absolutely necessary. Because 'creative drama teaching' is not yet defined as a profession in our country. When creative drama teachers are not defined as professions, those who train will be trained by graduate programs, the Contemporary Drama Association certification program, and the commercial private institutions that we can call almost staircase courses." U15

In addition, experts posited their opinions through responses and discussion relating to the inadequacy of private educational institutions for creative drama training and drama in education. The following provides the experts' opinions from their interview responses.

"In addition, many schools offer creative drama lessons as a separate lesson. Private schools are trying to close this gap either as a master instructor or by receiving services from outside. In public schools this service is also taken from outside. However, the number of people who do this job is not so much as it is qualified. Because it can be done with the certificates obtained from courses related to the Ministry of National Education. Only a few of these courses can do this training properly. We even see that certification is being given, even with distance learning right now. However, even with only a couple of hours of training, we cannot control those who are illegally trained. It is obvious that the people we can entrust to children in this much needed area should be the teachers who have taken this training intensively." U3

"Nowadays, when some conscious private schools are excluded, the remaining schools are not met with the need for drama teaching, or the imagination of creative drama is met with weak teachers." U8

"The underground work and non-pedagogical approaches of those who are certified to institutions that are very low or not even educated, except for one or two institutions (i.e., university graduate programs and CDA), are particularly harmful to children and learners especially in the field of creative drama." U15

Next, the interview queries gained insight into the experts' opinions regarding their views of the existence of creative drama in whatever derivation or name they were familiar with in any of its educational stages. The responses provided by experts from the interviews are given in the following passages.

"I think that teachers who completed their studies in 2002 onwards with the accreditations made in university programs and taken the course 'creative drama in education' with names like creative drama/drama in primary education/drama applications etc. have not had sufficient experience and accumulation at this point." U11

"Creative Drama Teaching Degree Program is urgently needed. Because drama has become an area that is more and more prevalent in education programs. Especially after taking part in selective courses in the 5th and 6th grades of National Education, drama was accepted as a discipline alone, just like the other courses, not just as a course that is maintained as it is in private schools." U12

The experts' views on the so-called dilution and/or pollution of the field of drama education were also a point of interest to researchers in this study. The dilution/pollution of drama may occur if people who have not been trained in creative drama and drama teaching pedagogy but nonetheless attempt to educate children in drama. The experts' views are provided in the following interview responses.

"The teachers who will graduate from the creative drama teacher education program can contribute to the elimination of the field pollution that exists especially in the preschool institutions. Today, there are institutions that run creative drama education in a short period of time or without any education. Teachers/trainers who do not know the developmental characteristics of students, who do not have knowledge of creative drama, and who have no experience in theatre pedagogy and other arts work in these institutions. This situation can be regarded as a big problem in the name of our country, which is to train purposeful, inquisitive, self-expressing generations." U4

"An important way to prevent this from happening is to open up a drama teacher's degree program and to provide the credibility of the field with courses that are as credited enough. It is also important to have a four-year program that will provide an academic perspective and link to other disciplines for the development of the field. CDA and Master's programs may be weak in terms of duration and supervision. The degree program will be functional at this point. The most important part is the widespread adoption of the school, the standardization of the schools and the execution of the courses by the qualified people will be a very strategic step and development in terms of the education system of our country when the general achievements of creative drama are taken into account." U15

The experts' views regarding the use of drama in schools were another point of research interest. For example, how is drama being utilized in schools and are educators incorporating drama in cross-curriculum content area courses? Again, the experts' responses are provided in the following interview responses.

"Creative drama teachers who can be assigned to public schools on this side can provide creative drama lessons and methodological advice to other branches of the school." U2

"Creative drama, proven through research on the effectiveness of many areas as a method, is one of the effective methods teachers can use in their classroom lessons. The existence of the creative drama teacher in schools is important for the other teachers in organizing and implementing the in-class activities. When designing course activities, teachers can make their lessons more qualified by receiving help/guidance from the creative drama teacher in the school. There are visits to many institutions in primary and secondary education and training institutions. When these visits are planned, the annualized plan year gains made at the beginning of the year are considered. The planning, realization and outcome stages of the trip are far from the creative drama, which is an effective learning method in the museum, which uses museum pedagogy very effectively. The presence of a creative drama teacher in teaching institutions will ensure that these trips are carried out with the appropriate artistic sensitivity." U4

To continue, the researchers inquired with experts regarding their opinions about recognizing creative drama teaching as a profession, as well as, guarantees for the rights and interests of drama educators. The experts' opinions to this specific inquiry are provided in the following interview responses. "Although the faculties educating the teachers provide compulsory creative drama courses in certain branches of the department, this prospect alone is not enough for them to be a teacher of drama. I think that the drama teachers who graduated from this program and employed in the national education schools will evolve this drama with the other disciplinary teachers towards the creation of more qualified educational environments in case the license program for creative drama teachers is opened." U8

"These deficiencies, which are met by teachers who did not graduate from a Creative Drama Bachelor program, which can lead to a misunderstanding of drama field and widespread dissemination. Considering the fact that the majority of the drama teachers employed so far have been trained by the Contemporary Drama Association, a democratic mass organization, it seems that a professional organization has tried to close the openness of the teacher in the field with all its good intentions despite the fact that this mission is not direct. This mission should be met by a bachelor program that teaches teachers." U15

Creative Drama as a Discipline

Under the heading of *Creative Drama as a Discipline* the researchers focused their attention on better understanding a variety of topics and questions relating to the establishment, organization, and supervision of teacher education programs for creative drama. The points of interest for researchers were better understanding issues, such as; having a program devoted to the discipline of creative drama, the development of the drama field in this context, the prevention of dilution/pollution of drama education, as well as, drama expertise in academia along with the development of graduate studies in creative drama and drama education.

Also, important, was better understanding experts' opinions of creative drama being more than a method for action and activity but instead a full-fledged academic discipline which could be learned, instructed, researched, and could be the basis for not only education but also pedagogic formation. The experts' opinions regarding establishing creative drama as an academic discipline instead of only considering it a method are provided through the following responses.

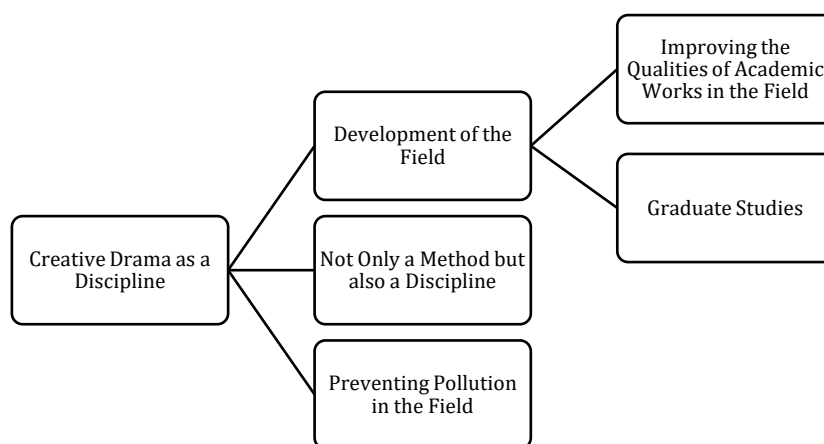


Figure 3. *Creative drama as a discipline*

"Creative drama has to find itself in the education system as a discipline and a teaching method. For this, a creative drama teacher education degree program at universities' education and/or fine arts faculties should be opened; pre-school education should take place in creative drama training programs in all educational processes." U2

"The field of creative drama has always been seen as a method in our country's teaching programs. It is clear that in curricula it is an area that requires specialization because it is an interdisciplinary method and because it has stages of a certain structuring within itself." U8

"Nowadays, the lessons of creative drama are not enough to be used as a method. Numerous studies have been used as methods of creative drama at the national and international level. All these ideas and debates on the subject of the field of creative drama itself, which nurtures all branches in terms of both course content and teacher and student characteristics, was inevitable. The method involves many alternative learning and teaching techniques proposed in curricula in creative drama and allows for the use of different techniques, as well as animations in appropriate contexts." U16

The further development of the field of drama in education and creative drama was also of interest and importance for consideration in this study. The views of experts regarding the further development of creative drama in education are provided in the interview responses.

"In order for these achievements to spread to the social level, creative drama must find itself in the education system as both a discipline and a teaching method. For this, a creative drama teacher education degree program in universities' education and/or fine art faculties should be opened; pre-school education should be included in creative drama training programs in all educational processes." U2

"Due to the fact that Creative Drama has enough knowledge, concepts, principles, techniques and content as a discipline and this field resource needs to increase more and more day by day, it necessitates different educational studies that have to be done academically in this area. In this sense, among the methods that can be used as alternative teaching methods in the lectures other than traditional teaching, there is a tendency that there is not a different teaching method in which the teachers can receive education and specialize besides the creative drama leadership/trainer education program." U16

"When this process is considered in terms of quality; creative drama has an important place in education with its own principles and aims as a discipline. In order to achieve these goals, there are many professional competencies expected from the teacher candidates who graduated from these undergraduate and other undergraduate programs. However, creative drama differs from other disciplines by its own theoretical sub-structure and its application. This means that there is a need for a different training program and an expert to apply the program. Although it overlaps with the aims of many other fields in education with its general purposes, creative drama has a different functioning and unique methods and techniques in the process of learning and teaching. An individual who does not have the necessary qualifications in this respect will not fulfil the requirements of the field both as a course and as a method." U16

As a continuation of the idea of establishing creative drama as an academic discipline, fostering the learning, sharing, and research of creative drama within not only the area of drama education but also across content-area curricular, and finally developing creative drama at all levels of education including creating expertise in creative drama through graduate level university education. The opinions of experts regarding the development of expertise through graduate education in creative are shared from their responses.

"It seems that there are many articles and theses about creative drama. However, there is only a graduate program in creative drama in academic aspect of the job. It should be seen as an obligation to have such an undergraduate degree and even a doctorate program in which many theses and articles in the field of education and social studies are made." U3

"When the history of creative drama in our country is examined; (i.e., regular international congresses, establishment of Contemporary Drama Association, Ministry of Education approval, graduate programs, compulsory and selective drama courses in some curriculums, etc.) it is seen that our country has reached the drama gains that have not been realized in many other countries yet. I think that these achievements, which have been achieved by using great effort in the field of drama, are now reaching the competence level. The fact that the field of creative drama is more visible and the graduation of a licensing program in a way that it deserves will bring a new breath to the education world. Teachers who will graduate from a possible drama degree program will lead to a more qualified point of contact with creative drama exercises and other disciplines that are not practiced by well-trained and competent people." U8

Improving the Quality of Artistic and Cultural Events In-School and Out-of-School

Under the heading, *Improving the Quality of Artistic and Cultural Events In-School and Out-of-School*, the attention of researchers was focused on better understanding topics and questions which related to the

need for the creative drama teacher's undergraduate program in order to demonstrate the relevance of developing an improved quality of artistic and cultural activities which take place both in-school and out-of-school.

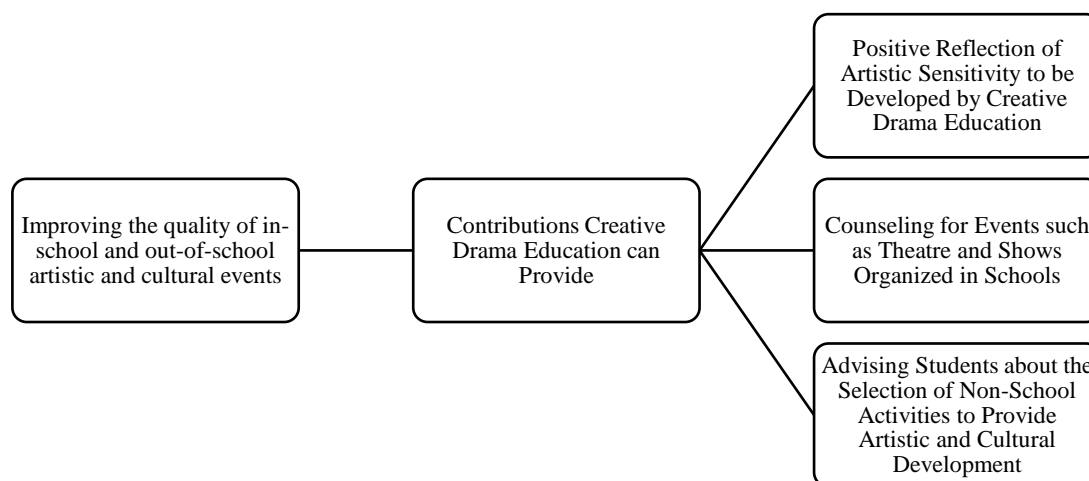


FIGURE 4. *Improving the quality of artistic and cultural events in-school and out-of-school*

Experts' views on improving the quality of artistic and cultural activities, which occur in and out-of-school are provided in the following opinions gathered from the experts' responses to the researchers' interview questions.

"There is a need for a creative drama teacher degree program in our country. The presence of a creative drama teacher at the school will enable many activities to be performed with artistic sensitivity, in other words, students will be able to express themselves better by providing them with a more qualified use of their dream and thought powers. Artistic events such as theatre performances and performances in the form of plays (i.e., on important days and weeks, national holidays, etc.), the determination of the qualities of the theatre communities visiting the schools, and the year-end display of the students' preparations will be more qualified with the contributions of the creative drama teacher at the school." U4

Creating Social Transformation

Under the heading, Creating Social Transformation, researchers queried experts to gain an understanding of the experts' opinions regarding the theme of creating social transformation and which characteristics of creative drama best fostered social transformation. As a result, creative drama as a social transformational trait and its relevance not only in education but in society as a whole was made clearer through the responses of the queried experts.

The opinions from the experts queried in this research regarding the idea of creative drama being an impetus and integral part of creating social transformation are given in their statements provided through the following responses.

"In the creative drama process, participants can be treated as only human beings, desexualized activities can be carried out, sexual taboos can be removed, and a healthy social dialogue between the sexes can be developed. Raising spontaneous situations in an improvisational way can improve people's creativity and prevent one-sided thinking in the face of everyday events. In short, people can start to consider the perception of daily life as a constant change, a living thing, a breathing, living thing that really changes their surroundings. I think people who are surrounded by conservatism and conscience need different means by which people living in a culture of full silence can express themselves rather than conflict with the changes that come into being spontaneously, to reconcile with them, to touch those who fear to touch each other, to feel what the non-person feels like. In this context, as an aesthetic educational process, I think that creative drama has features that will create a social transformation." U2

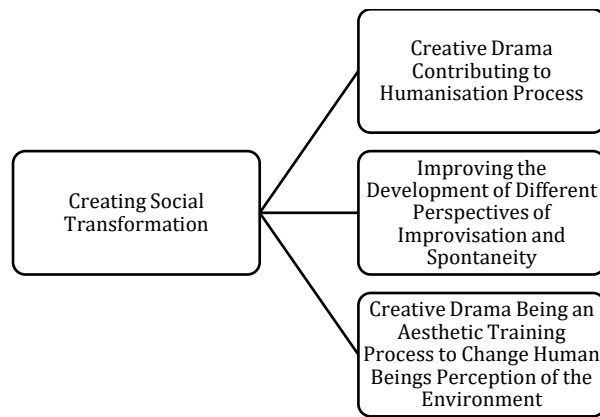


FIGURE 5. *Creating social transformation*

CONCLUSION AND RECOMMENDATIONS

According to the majority of opinions from the experts over determining whether a need for undergraduate program in creative drama in higher education of Turkey exists or not; there appears a common understanding for establishing, organizing, and monitoring such a program. Because of the variety of responses from the interviewed experts over founding an undergraduate program in creative drama, the responses were categorized under several headings. To begin, because of the pre-existing, pervasive, and widespread use of creative drama as a method throughout the education system and private drama institutions in Turkey it is now a challenging task to develop creative drama to the level of academic discipline. When the development process of creative drama as an academic discipline in Turkey is put into practice, in turn it is expected to take place not only in schools, but also in private institutions, student clubs, groups, and organizations. The development of creative drama as an academic discipline, courses for all levels of the schooling system as well as cross-curriculum courses, programs at the undergraduate and graduate levels of university, and also importantly as a research discipline for academics throughout Turkey. In the future, creative drama as a discipline of study in universities can contribute to improvements to the creative drama courses taught at the K-12 level. The improvements to creative drama education and to drama in education as a whole in Turkey can take place as such a kind of domino effect when the creative drama teachers trained at the university increase the quality of drama education in the classroom, academic researchers then gather insight through classroom observations at schools, and academics ultimately take what they have learned to improve upon the pedagogic formation coursework offered in university level creative drama teacher programs.

Clearly, this idea of a cyclical effect of undergraduate program in creative drama leading to improved drama education in schools and ultimately the cycle returning to the university for changes and improvements in creative teaching and research requires paramount efforts at universities in the requisite academic departments responsible for instituting these changes. As a result, the establishment, organization, and monitor of a dedicated creative drama teacher's education program is a necessity in higher education of Turkey for these changes to occur over time. In addition, it is advisable to not stop at the undergraduate level but instead continue the creative drama teaching programs through the graduate level and doctoral level education. In this way, creative drama education students can have the continuity of progressing their studies through the PhD level if they choose. Furthermore, the doctoral level programs in creative drama education can lead to the preparation and training of the future academicians in the drama field. These academics will train the future creative drama teachers as well as promulgate future understanding of creative drama pedagogy through their research projects. The university level creative drama programs allow the drama teachers to be trained and to develop their competencies in the triad of theatre, pedagogy and the arts. Not only will the appropriate academic training improve upon the drama teachers' competencies but also these teachers will supplant the formerly untrained and unqualified who could have been responsible for diluting/polluting the quality of creative drama education in Turkish schools. Ultimately, the training of qualified drama teachers will likely lead to better train more enthusiastic, knowledgeable, and successful drama students at the K-12 level.

Another reason to open an undergraduate program is that the creative drama teachers, trainers, and leaders of today, who can be said to have done a considerable amount of work in creating the awareness, knowledge, and understanding of creative drama in Turkey in its current state even though it is unofficially recognized as such, have not been granted the appropriate job description and/or professional and

personal rights that come along with a professional career designation. An example of these problems concerning drama educators working in Turkey is that in a considerable number of creative drama courses, that are compulsory in a majority of private schools and an elective course in a majority of State run schools, perform their jobs without contracts and on a part-time basis which means that they miss out on health and social security benefits which accompany a full-time contracted teaching position. In addition, there are also problems which arise in schools because of the fact that the current creative drama teaching positions lack appropriate job descriptions which can result in some confusion relating to their teaching duties and responsibilities. Furthermore, because of the current lack of clarity regarding creative drama teachers' responsibilities and skills, these teachers have often been relegated to only the preparation of animations, entertainment activities, and school shows, as well as, the organization of activities for specific holidays and memorial weeks. On the other hand, if creative drama is formally recognized as a teaching field, the "defacto" nature of creative drama teaching can disappear throughout the Turkish education system. As a result, those involved in the creative drama teaching profession will be able to more strongly advocate for their professional and personal rights in the teaching profession as well as better establish the boundaries of their professional working lives. In the end, clarification of the rights, responsibilities, and understanding of what it means to be a creative drama teacher and professional in Turkey will ultimately lead to improvements in not only the teachers' work security and satisfaction but also parlay into a higher quality of drama teaching and education.

In general, the problems with creative drama in Turkey occur when creative drama as a methodology and creative drama as a discipline intersect. As previously pointed out, the current state of creative drama in Turkey follows a somewhat cyclical pattern with creative not fully recognized as a discipline which results in an inability to properly train creative drama teachers through university creative programs, as a result, the students in the schools are often improperly instructed in creative drama and the interest, quality, and usefulness of creative for students can wane. In addition, university-level programs are best equipped for training current and future creative drama teachers and are better suited for developing the future of creative drama and meet the burgeoning demand of creative drama in Turkish schools. According to the data collected from this study, it clearly appears that the establishment, organization, and monitor of the undergraduate program in Creative Drama at education faculties throughout Turkey can ultimately be an important solution for clearing up the uncertainty of creative drama education as well as preventing the dilution/pollution of the current state of creative drama education in the Turkish education system. Finally, the field of creative drama should also be considered an integral part of the arts. As a result, in the education faculties around Turkey, Departments of Fine Arts Education can be an appropriate home for the discipline under whatever name it is categorized including drama education, education drama, or creative drama education. Not only can these faculties and departments provide an adequate level of expertise, facilities, and vision for the future of creative drama education in Turkey, but also following the establishment and operation of university-level Creative Drama Teacher Education programs in Turkey the future of training qualified creative drama teachers and as a result providing appropriate, thorough, and successful creative drama education to K-12 students nationwide.

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