

**Investigating elementary Arts teachers opinions
regarding the use of creative drama in art course**

By:

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Abstract:

The aim was to investigate the opinions of the teachers teaching art education courses about the use of creative drama in art course. A qualitative research designs the case study design was used. This research using the case study was conducted with a total of 15 teachers including 5 elementary teachers, 5 visual arts teachers, 5 music teachers, who work in seven different schools, three of whom work in primary and four in middle schools. The data was collected by a semi structured interview form designed by the researcher. The data were analyzed by using the content and descriptive analyses. As a result of the research, regarding the use of creative drama in teachers' art education courses; it was found that they used creative drama mostly in music courses, besides they used creative drama method in art course. They indicated that from a teacher's perspective it engages students in the course more easily, from a student's perspective it provides more active engagement, students can more easily express themselves regarding the space, and it makes the subject more understandable and thus permanent learning regarding the subject.

Keywords: Creative Drama, Visual Arts, Music, Elementary Teachers.

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دراسة آراء معلمي الفنون في المرحلة الابتدائية حول استخدام الدراما الإبداعية في مقررات التربية الفنية

المستخلص:

هدفت الدراسة هو دراسة آراء المعلمين الذين يدرسون مقررات التربية الفنية حول استخدام الدراما الإبداعية في مقررات التربية الفنية. تم استخدام تصميم دراسة حالة البحث النوعي. تم إجراء هذا البحث باستخدام دراسة الحالة مع إجمالي ١٥ معلمًا بما في ذلك ٥ معلمين ابتدائيين و ٥ معلمين للفنون البصرية و ٥ معلمين للموسيقى، والذين يعملون في سبع مدارس مختلفة، ثلاثة منهم يعملون في المدارس الابتدائية وأربعة في المدارس المتوسطة. تم جمع البيانات من خلال استمارة مقابلة شبه منظمة صممتها الباحثة. تم تحليل البيانات باستخدام تحليل المحتوى والوصف. فيما يتعلق باستخدام الدراما الإبداعية في مقررات التربية الفنية للمعلمين؛ وجد أنهم يستخدمون الدراما الإبداعية في الغالب في مقررات الموسيقى، إلى جانب استخدامهم لأسلوب الدراما الإبداعية في مقررات التربية الفنية. وأشاروا إلى أنه من وجهة نظر المعلم، فإن ذلك يجعل الطلاب يشاركون في المقرر بشكل أسهل، ومن وجهة نظر الطالب، فإنه يوفر مشاركة أكثر نشاطاً، ويمكن للطلاب التعبير عن أنفسهم بسهولة أكبر فيما يتعلق بالمساحة، ويجعل الموضوع أكثر قابلية للفهم وبالتالي التعلم الدائم فيما يتعلق بالمادة.

الكلمات المفتاحية: الدراما الإبداعية، الفنون البصرية، الموسيقى، معلمو المرحلة الابتدائية.

Introduction:

One of the innovative applications used in education today is creative drama. There are different definitions of creative drama in the literature. Some of these are as follows: San (1996: 149) defines creative drama in education as the interpretation and animation of an experience, an event, sometimes an abstract concept or a behavior by individuals in a group work, by reorganizing old cognitive patterns and in game-like processes where observation, experience, emotions and experiences are reviewed, by using theater or drama techniques such as improvisation, role playing etc. Drama is used in the sense of play, but the purpose of its application as a teaching method in education is to develop affective, cognitive and behavioral skills.

Drama is an effective way to gain qualities such as self-confidence, self-awareness, creativity, critical perspective, self-transcendence, problem solving and solution generation (Genç, 2003: 196). Adıgüzel (2013: 45) defines creative drama as “the animation of a purpose, idea, improvisation, role playing, etc. techniques, based on the life experiences of the members of a group”. McCaslin (1990: 283) stated that historically, drama has been recognized as an effective method in education and training for a long time. When the methodological dimension of creative drama is considered, it is also seen from the studies in the literature that it has been used effectively in many courses in education and that positive results have been obtained. However, it has been seen that there are very few studies in the literature on the field of art, which is actually the most intertwined of these fields.

Art and creative drama are directly related; creative drama benefits from almost every branch of art. Creative drama studies benefit from all branches of educational sciences, especially the field of art education. It can create content for itself from many fields such as photography, music, sculpture, poetry, story, the effects of mass media in terms of education, painting, psychological foundations of education and sociology (Üstündağ, 1998)

If we consider that creative drama is also a field of art; art, art education and creative drama have many common points and are sub-fields of each other, it can be said that these two fields are in a close

relationship with each other. Drama has an indirect and mutual relationship with art. In education and training carried out with art, drama contributes to students learning to think, developing physically and spiritually and opening up creative paths for them (Çilengir & Akar, 2016).

According to İspiroğlu (1994: 49), art is one of the cornerstones of education and training. In case of deficiency, it can have negative effects on personality and social development. Drama has a relationship with art. In education and training carried out with art, it contributes to students learning to think, developing physically and spiritually and opening up creative paths for them (Yalçın & Akar, 2016).

Art education courses can be given not only by art teachers but also by classroom teachers. In this respect, opinions were obtained from visual arts, music and classroom teachers in this study. In addition, this study is important in terms of presenting the opinions of teachers who teach art education with direct quotes. The opinions of teachers who will teach art education on creative drama are also of great importance. For this reason, it is thought that the study will contribute to the literature. Balıkçı (2001) examined the status of drama in the impressive and informative areas of scientific and artistic education.

Akyüzlüer (2007) investigated whether the drama method has an effect on the development of musical skills of 4th grade primary school students using an experimental method. Apaydın (2010) included the opinions of 4th grade primary school students on drama activities carried out in the visual arts course in his study. Keyik (2011) tried to determine the situations and conditions of application of creative drama activities in the lessons of art educators in the painting departments of Fine Arts High Schools with the opinions of teachers.

Yılmaz Arıkan (2011) tested whether the creative drama method makes a positive contribution to the field of art education in his study. In his study, Çakır İlhan (2007) examined the similarities between the educational approach of creative drama and today's understanding of art.

Method:**Study Design:**

Since the aim of this research is to reveal the views of the participants on a subject in depth, the qualitative research method was used. This research was conducted within the scope of a case study in order to determine the views of the teachers who teach art education courses on the use of creative drama method in art education courses. A case study, defined as an intensive study of an event, includes the in-depth and longitudinal examination of the data obtained and analyzed through participant observations, in-depth interviews and document collection (Glesne, 2013).

Participants:

Within the scope of this research, This research using the case study was conducted with a total of 15 teachers including 5 elementary teachers, 5 visual arts teachers, 5music teachers, who work in seven different schools, three of whom work in primary and four in middle schools. Within the scope of the research, art education courses were determined as music and visual arts. Therefore, classroom teachers, music teachers and visual arts teachers who teach these courses in primary and secondary schools were included in the research. The teachers who participated in the research were selected on a voluntary basis. Of the 15 teachers interviewed, 13 stated that they did not receive in-service training/course/seminar training, while two stated that they received in-service training/course/seminar training.

Data Collection Tool:

A total of 15 teachers were interviewed individually on a voluntary basis using the semi-structured interview form developed by the researchers. Detailed information was obtained for the semi-structured interview form and expert opinion was sought. The semi-structured interview form prepared by the researchers was examined by an expert in the field and the points that needed to be changed on the form were determined and the interview form was finalized. This semi-structured interview form developed by the researchers consists of the first section, which includes the personal information of the participants, and the second section, which aims to reveal their views on the use of creative

drama method in art education classes. In addition to the research questions, probes were used in the continuation of the relevant interview questions to ensure more detailed answers to the questions. The interviews were conducted on a voluntary basis. Each interview was conducted individually and lasted an average of 10-15 minutes. After the interviews were conducted, they were transcribed and turned into written documents.

Data analysis:

The obtained data were analyzed by using content analysis and descriptive analysis, which are qualitative data analysis tools. In content analysis, the data were presented by preparing code and frequency tables. The interpretation of the findings and the descriptive analysis made through direct quotes on the participant views were included in the continuation of each table. In descriptive analysis, the data were analyzed by frequently including direct quotes in order to reflect the views strikingly, where themes were determined in advance or as a result of the research. In order to ensure the code reliability of the data obtained in the research, each document was coded separately by two independent coders. In order to ensure the consistency between the codes obtained by each coder, the formula $\text{Reliability} = \frac{\text{Consensus}}{\text{Consensus} + \text{Disagreement}} \times 100$ was used to ensure code reliability (Miles and Huberman, 2015).

Findings and discussion

In the context of data analysis of this research, classroom teachers were numbered as CL1, CL etc., visual arts teachers as VA 1, VA 2 etc. and music teachers as M1, M2.

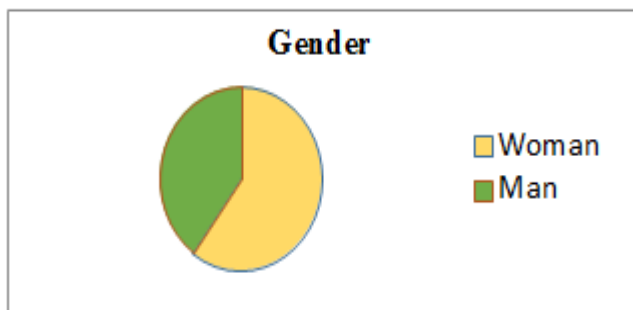


Fig. 1. Gender

As seen in Fig 1, 9 of the 15 teachers participating in the research were female and 6 were male.

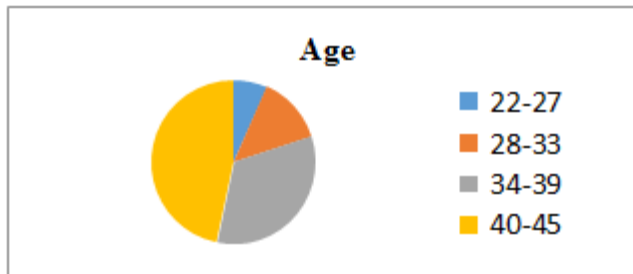


Fig. 2 Age

As seen in Fig. 2, the ages of the teachers participating in the study were generally concentrated in the 40-45 age range, while there were no teachers aged 45 and over. It was observed that one teacher participating in the study was between the ages of 22-27, two teachers were between the ages of 22-33, and five teachers were between the ages of 34-39.

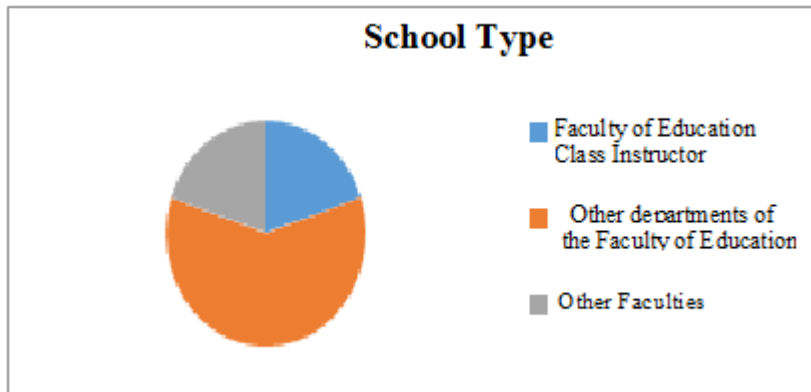


Fig 3. School Type

As seen in Fig 3, three teachers who participated in the research graduated from the faculty of education, department of classroom teaching, four teachers from the faculty of education, department of music teaching, and five teachers from the faculty of education, department of visual arts teaching. From the other faculties, one teacher graduated from agricultural engineering, one teacher from the philology department, and one teacher from the conservatory.

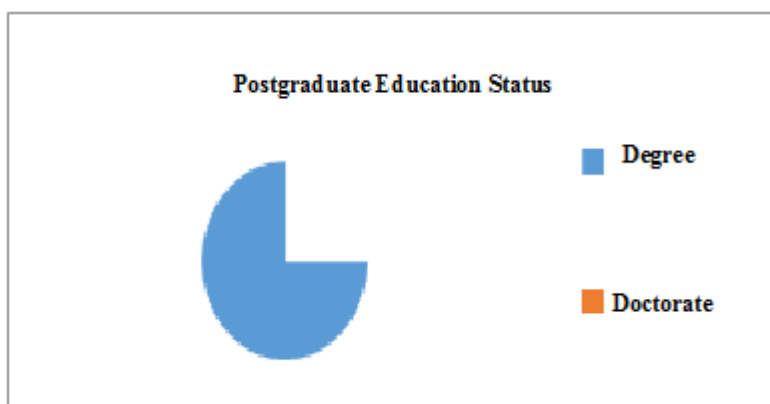


Fig. 4 Postgraduate Education Status

As can be seen in Fig 4, only one of the teachers participating in the research was continuing her postgraduate education at the master's level.

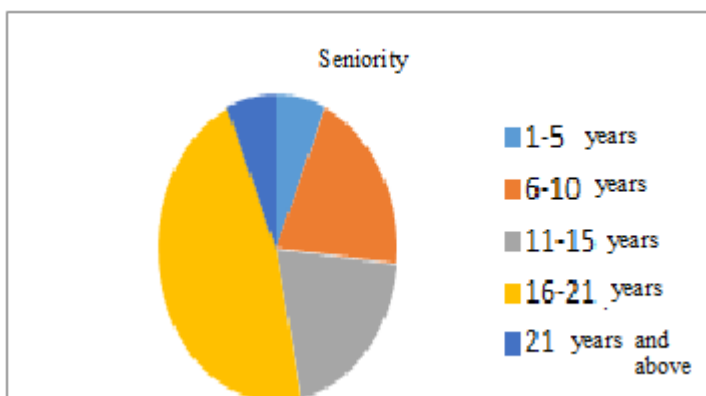


Fig. 5 Seniority

As seen in Figure 5, it was observed that the professional seniority of the teachers participating in the research was concentrated in the range of 16-21 years. In addition, it was determined that three teachers had been working for 11-15 years, three teachers had been working for 6-10 years, one teacher had been working for 1-5 years, and one teacher had been working for 21 years or more.

Table 1. What comes to your mind when you think of drama?

Code	Frequency
Animation	4
Play	3
Theatre	3
Self-Expression	2
Entertainment	2
Storytelling	2
Learning by Living	2
Active Teaching Method	2
Freedom	1
Getting to the Level	1
Naturality	1
Pantomime	1
Imitation	1
Game	1
Originality	1
Dramatization	1
Interesting	1
Educational	1

As seen in Table 1, four of the teachers expressed drama as acting, three as dramatization, three as theater, two as self-expression, two as entertainment, two as storytelling, two as learning by experience, two as an active teaching method, one as freedom, one as getting down to level, one as naturalness, one as pantomime, one as imitation, one as game, one as originality, one as dramatization, one as interesting, and one as educational. While most of the teachers answered the question of what comes to mind when drama is mentioned as acting, pantomime, imitation, game, and dramatization are among the least expressed answers. The opinions of teachers on this subject are given below.

“When I think of creative drama, what comes to mind is dramatization and getting down to their level.”

“It is a different, original, entertaining and educational, active activity for the child”.

“Loosing oneself in music and expressing what one feels at that moment through drama”.

With these explanations, teachers associated creative drama with dramatization and getting down to the children’s level, while expressing that creative drama is a different, fun, educational and active activity, and drew attention to the improvisational feature of creative drama.

Table 2. Which methods and techniques do you frequently use in your classes?

	Code	Frequency
	Demonstration	6
Method	Explanation	5
	Problem solving	1
		1
	Question-answer	5
	Brainstorming	5
Technique	Role playing	4
	Group work (group teaching)	1
	Story creation	1
	Smart board	3
	Application	3
	Learning by doing-living	2
	Video-CD	2
	Technology	1
Other	Love	1
	Listening-playing-singing	1
	Research	1
	Material	1
	Example showing	1
	Coding	1
	Multiple intelligence	1

As seen in Table 2, it is seen that six teachers gave the method of showing and doing, five teachers gave the explanation and one teacher gave the problem solving answers. Five teachers gave the technical answers of question and answer, five teachers gave the brainstorming,

four teachers gave the role playing, one teacher gave the group work, one teacher gave the story creation and one teacher gave the drama answers. In addition to the method and technique answers, three of the teachers gave the smart board, three gave the application, two gave the learning by doing, two gave the video-CD answer, one gave the technology answer, one gave the love answer, one gave the listening, playing and telling answer, one gave the research answer, one gave the material answer, one gave the example answer and one gave the coding answer and one gave the multiple intelligence answer. The statements coded in this way were considered as the "Other" category outside the method and technique themes in the table and evaluated within it. The views of teachers are given below:

“When I think about how it will stay in children’s minds, I use storytelling a lot” *“The show-and-make technique, first I give the information, then we convey their feelings, we tell it with actions”*

“I apply show-and-make and drama, because it is more suitable for children to learn, it is more fun and it is better”

“I show sample material. Because as the name suggests, I need it to see the product and reach the target better”

Table 3. Do you use drama in art education classes? If so, can you explain with an example?

Code	Frequency
Yes	9
No	3
Partially	3

As seen in Table 3, nine teachers stated that they used drama in their lessons, while three teachers stated that they did not use drama in their lessons. However, three teachers stated that they used drama partially in their lessons. Most of the teachers stated that they used drama in their lessons. They stated that teachers used drama in teaching notes and performing folk songs and songs in music lessons; in teaching warm and cold colors and making masks in art lessons; and in acting out stories in Turkish lessons. The statements of on this subject are given below.

“We acted out idioms and proverbs after telling them and turning them into stories”

“For example, when I do a game study with colors, I use drama to teach warm and cold colors. When I say warm colors, they come together, when I say cold colors, they separate, for example”

“When teaching notes, I use notes like train tracks and locomotives, so when I use them like that, they remember them better, like the ‘do’ wagon, the ‘d’ wagon”

“I use them partly as an animation in the art criticism section. For example, the child becomes Van Gogh, Picasso, and they act out his life story”

Table 4. What are your views on the use of creative drama in art education classes?

Code	Frequency
The necessity of drama education	3
It should be given by an expert teacher	2
Doing your best	1
Being an effective method	1
Providing memorability	1
Being attention-grabbing	1
Facilitating education	1
Being effective in achieving the goal	1
Providing learning by doing-living	1

As seen in Table 4, in the opinions of teachers regarding the use of creative drama in their lessons, three teachers stated that drama training is necessary, two teachers stated that drama training should be given by expert teachers, one teacher stated that students have the opportunity to do whatever they want in drama lessons, and one teacher stated that lessons given with drama ensure memorability. One teacher mentioned that drama has a striking effect, one teacher stated that drama facilitates the education given, one teacher stated that drama is effective in reaching the goal, and one teacher stated that drama provides the opportunity to learn by doing and experiencing. Teachers expressed that creative drama is a field that requires expertise, that it is necessary, that it is an effective

teaching method and that it should be used with the following sentences:
The opinions of teachers are given below.

“It should be used by an expert teacher”

“I believe it is necessary. If training was received, it would make education easier” *“It is an effective method, it should be used”*

Table 5. What is the Relationship Between Art and Drama?

Code	Frequency
Connected	7
Complementary activities	3
Spiral	1
First step to art	1
Reciprocal and complex	1

As seen in Table 5, while seven teachers stated that there is a connected relationship between art and drama, three teachers stated that art and drama are complementary activities, one teacher stated that lessons are in a spiral relationship, one teacher stated that drama is the first step towards art, and one teacher stated that there is a mutual and complex relationship between drama and art. Most of the teachers generally stated that there is a connected relationship between art and creative drama, and that this relationship affects each other in a spiral manner. The views of teachers stating that art and drama are interrelated are given below through direct quotes:

“Creative drama is more effective by putting the game into life and explaining the best examples with drama. It is more efficient to explain with theater rather than theoretical knowledge. Drama should definitely be given by experts at school. Creative drama is about art”

“I think that every creative drama activity is a work of art and that the students who do it act like artists”

“It is really more efficient when used with music. They both have fun and learn something. Drama both entertains and teaches at one point. Art is the same. I think it is related”

“All branches of art are related. We cannot separate music from drama, drama from painting” *“They are two very different things, but we can also say that they are an inseparable whole”*

Table 6. What Do You Suggest for the Effective Use of Creative Drama in Art Education Classes?

Code	Frequency
In-service training	9
Lesson durations should be increased	6
The place should be suitable	5
The applicability of the subjects	3
The family should be made aware	3
	2
Resource support	1
Use of MEB supported publications	1
Lesson should be well structured	1

As seen in Table 6, nine teachers stated that in-service training is necessary for more effective use of drama, six teachers stated that lesson durations should be increased, five teachers stated that the place should be more suitable, and three teachers stated that the subjects should be applicable to drama. In addition, three teachers stated that families should be made aware of drama education, two teachers stated that resource support should be increased, one teacher stated that publications supported by the Ministry of National Education should be used, one teacher emphasized that the lesson should be well structured, and one teacher emphasized that the lessons should be connected to each other and made suggestions regarding more effective use of drama lessons. The opinions of teachers are given below:

“In-service training can be given to teachers on drama, and it is also very important to increase the lesson hours allocated to drama. Education can also be given to the family on this subject”.

“We have a serious lack of resources and sometimes we make mistakes because of this problem. In addition, it would be better if education was given in the form of a compulsory seminar”.

“Drama should be associated with all lessons and cooperation can be established with expert teachers. It would be good if the number of lessons was also increased.” “Time should be expanded, space should be arranged and good planning should be done.”

According to the findings obtained during the research process, it was observed that teachers explained creative drama with concepts such as game, improvisation, narration, pantomime, imitation, animation and theater. In the findings obtained, seven teachers stated that creative drama is a “method”, five teachers stated that it is a “technique” and three teachers stated that creative drama is both a method and a technique. The methods and techniques that teachers use in their lessons were determined to be mostly demonstration and demonstration. Teachers emphasized that they should be given seminars on creative drama. Among the findings obtained, there is a mutual relationship between art and creative drama. Teachers stated that creative drama in art education lessons improves students’ manual skills, imagination, self-expression, self-confidence, body language and empathy. Teachers emphasized that using creative drama in art education lessons can make positive contributions in terms of teacher, student, space and subject. In addition, they also expressed the difficulties they may encounter in using the creative drama method in art education.

Discussion:

According to the findings obtained in the research, it was seen that teachers who teach art education expressed creative drama with concepts such as "storytelling, game, improvisation, pantomime, imitation, animation, theater". In its most general definition, creative drama in education is to make animations on any subject with a group and based on the experiences and knowledge of the group members by using techniques such as improvisation and role playing (Adıgüzel, 2006: 21). 6 teachers who participated in the research expressed creative drama as a method, 5 teachers as a technique, and 4 teachers as both method and technique. In the data obtained, it is seen that the term method is mostly used for drama. According to Aykut (2006: 40), the fact that creative drama, which is an art education field, would be effective as a method in the artistic development process supports this result obtained in the research, while according to Keyik (2011: 64), it is suggested that the level of teachers' use of creative drama techniques depends on their own talents and skills and ultimately, creative drama is not used scientifically within teaching techniques. According to Köksal Akyol (2003: 179),

drama is a method that can be used in many areas. In addition, there are also views indicating that creative drama is accepted as both a teaching method and a discipline in its own right by developed countries. In this study, it was determined that the method-technique that teachers use most in their lessons is demonstration. 10 out of 15 teachers teaching art education stated that they use creative drama in their lessons. Regarding the use of creative drama by teachers in art education lessons; it was seen that they use creative drama the most in music lessons, and they also use drama in art, Turkish and science lessons. There are many views of teachers who argue that the use of creative drama during education and training is necessary. In line with the views of teachers in art education lessons, it was determined that students can gain self-expression and self-confidence skills with the creative drama method.

According to Kaya (2006), the visual arts course taught with drama support increased the interest of 3rd grade students in the course, students gained study discipline, focused on drawing, and contributed to their ability to make comments that expressed their imagination and creativity, and supported the views of the teachers who participated in the study. Aykaç (2007: 34) concluded in the study he applied with 5th grade students that the lessons were entertaining and fluent, and that the students were happier when the lesson was taught with the creative drama method. "In addition to increasing individuals' communication skills, drama also increases their creative thinking skills" (Bayraktar and Okvuran, 2012: 662).

Öztürk (2001: 251) stated that creative drama can be helpful in an education system that aims to raise democratically behaving, able to establish connections between subjects, able to think freely, and tolerant and creative children. Oğuz (2013: 100) determined in his study that creative drama activities positively affect students' success in terms of knowledge, skills and creativity, and that they enjoy actively teaching in a democratic environment. When the relationship between art and creative drama is examined, teachers stated that there is a mutual and close connection between art and creative drama. It has been determined that the use of creative drama in art education lessons by teachers has

positive effects such as students being able to participate in the lesson more easily, students being able to actively participate, students being able to express themselves more easily in terms of space and permanent learning by providing comprehensibility in terms of subject. According to the research results, among the difficulties that can be encountered during the use of creative drama in art education lessons are crowded classes, students being introverted, classes not being suitable for creative drama and negative views such as drama not being able to be adapted to every subject.

As a result of the interviews conducted in this research, it was concluded that drama is generally described by teachers as acting and playing, and teachers cannot give enough place to creative drama in their lessons due to the deficiencies in the physical environment and short lesson hours. According to Okvuran (2010: 5392), if the classroom teacher has sufficient equipment in the field of drama and museum education, he/she can carry out many activities and emphasizes that the classroom teacher should have experience in these areas. In this respect, it can be stated that it is important for teachers to have the knowledge and experience to prepare and implement lesson plans using the creative drama method in art education classes (Oğuz, 2013).

According to the research results of Yılmaz and Şahan (2016), it was stated that teacher candidates are aware of the importance of art education courses, especially the need to open courses such as painting, music and drama, and that students should benefit from these courses. In Çakır İlhan's (2019) research, it was stated that art courses were reduced both in teaching programs and in primary and secondary schools.

Recommendations:

In addition to drawing attention to the difficulties that may be encountered in the process of using creative drama in art education classes, the research is noteworthy in that it points to the sources of all problems stated regarding the teacher, student, venue and subject dimensions and the precautions that can be taken. This situation indicates that arrangements can be made regarding creative drama in the pre-service and in-service training of teachers who teach art education classes.

Based on the views of the teachers who participated in the research, it can be said that in order to ease the existing problems regarding the use of creative drama, innovation, namely innovative thinking, which is one of the most important concepts of our day, should be brought to light more, and new methods should be used and creative ideas should be produced in order to adapt to changing conditions and minimize existing problems. In addition, the recommendations of this study include organizing and participating in in-service training, seminars and information courses where teachers can improve themselves in order to master the use of creative drama, making arrangements to increase the time allocated to visual arts and music lessons so that creative drama can be used more efficiently, creating drama workshops in addition to classical classrooms so that creative drama can be applied more easily in schools, adjusting the classroom environment according to drama activities and providing material support, and finally, raising awareness of families on this issue.

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