EVALUATION OF CREATIVE DRAMA LEADERSHIP COURSE PROGRAM
WITH CIPP MODEL

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ABSTRACT

EVALUATION OF CREATIVE DRAMA LEADERSHIP COURSE PROGRAM
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The purpose of this study is to evaluate the effectiveness of the Creative Drama Leadership Course Program which is aimed to train creative drama leaders who can work in governmental and non-governmental institutions in Türkiye. The program is evaluated according to its implementation in Contemporary Drama Association. The CIPP (context, input, process, product) model was utilized for evaluating the program effectiveness. Mixed-method approach was implemented. Quantitative data were collected from 168 drama leaders and leader candidates who completed at least five stages in the program. A questionnaire that was created by the researcher was implemented to collect data. Descriptive statistics were calculated in SPSS 24 program for the analysis of quantitative data. Qualitative were collected from eight instructors who gave education in CDA through semi-structured interviews. 14 themes and their codes were organized in MAXQDA program. The findings for context dimension show that program may be improved in terms of adding implementations consistent with 21st century needs. The quality of the physical environment may be developed by making them more suitable for creative drama ateliers in terms of lighting, decoration, and materials according to the findings in input dimension. The findings in process dimension show that the strategies for the

improvement of skills and knowledge of leader candidates should be developed. The findings in product dimension show that program has positive outcomes in the development of leadership skills. The study is limited by the case of Contemporary Drama Association. Implementing a detailed need analysis is suggested for the further research.

ÖZ

YARATICI DRAMA LİDERLİĞİ KURS PROGRAMININ CIPP MODELİ İLE DEĞERLENDİRİLMESİ

KILIÇ, Nilay

Yüksek Lisans, Eğitim Bilimleri, Eğitim Programları ve Öğretim Bölümü

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Bu çalışmanın amacı, Türkiye'de kamu ve sivil toplum kuruluşlarında çalışabilecek yaratıcı drama liderleri yetiştirmeyi amaçlayan Yaratıcı Drama Liderliği Kurs Programı'nın etkililiğini değerlendirmektir. Program, Çağdaş Drama Derneği'ndeki (CDA) uygulamasına göre değerlendirilmektedir. Programın etkililiğini değerlendirmek için CIPP (bağlam, girdi, süreç, ürün) modeli kullanılmıştır. Bu araştırmada karma araştırma deseni kullanılmıştır. Nicel veriler programın en az beş aşamasını tamamlamış 168 drama lideri ve lider adayından toplanmıştır. Veri toplamak için araştırmacı tarafından oluşturulan bir değerlendirme anketi uygulanmıştır. Nicel verilerin analizi için tanımlayıcı istatistikler SPSS 24 programı aracılığıyla hesaplanmıştır. Nitel veriler programın uygulandığı Çağdaş Drama Derneği'nde (CDA) eğitim veren sekiz eğitmenden yarı yapılandırılmış görüşmeler aracılığıyla toplanmıştır. Görüşmelerden elde edilen veriler MAXQDA programında analiz edilmiş, 14 tema ortaya çıkmıştır. Bağlam boyutuna ilişkin bulgular, programın 21. yüzyılın ihtiyaçlarına uygun uygulamaların eklenmesi açısından geliştirilebileceğini göstermektedir. Girdi boyutundaki bulgulara göre fiziksel ortamın niteliği, aydınlatma, dekorasyon ve materyaller açısından yaratıcı drama atölyelerine daha uygun hale getirilmesiyle geliştirilebilir. Süreç boyutunda elde

edilen bulgular, eğitimci adaylarının bilgi ve becerilerini geliştirmeye yönelik stratejilerin geliştirilmesi gerektiğini göstermektedir. Ürün boyutunda elde edilen bulgular programın liderlik becerilerinin geliştirilmesinde olumlu sonuçlar verdiğini göstermektedir. Araştırma Çağdaş Drama Derneği örneğiyle sınırlıdır. Daha sonraki araştırmalar için detaylı bir ihtiyaç analizi yapılması önerilmektedir.

Anahtar Sözcükler: Program, Program değerlendirme, Yaratıcı drama eğitimi, CIPP, Yaratıcı drama liderliği

To my beloved family

ACKNOWLEDGMENTS

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LIST OF ABBREVIATIONS

CDLP   Creative Drama Leadership Course Program

CDA   Contemporary Drama Association

CDLP-CDA   Creative Drama Leadership Course Program in Contemporary Drama Association

MoNE   Ministry of National Education

CHAPTER 1

INTRODUCTION

1.1. Background to the Study

This study argues that creative drama significantly affects educational programs in terms of developing 21st-century skills. It aims to investigate the best implementations for developing creative drama leadership skills consistent with 21st-century needs by conducting a comparative analysis and using a case study to analyze the effectiveness of the Creative Drama Leadership Course Programs in the Contemporary Drama Association (CDLP-CDA). Thus, the background of the study creates a framework for the role of creative drama in education.

The changing needs of society revealed new trends in education. Some economic crises related to the rising population, technological revolutions, globalization, and political challenges have increased the demand for educational innovations. Scott (2015) points out a requirement for new learning models that prepare students with special skills for maximum benefit in the 21st century. This is because learners became natural explorers and connectors of information with the help of a global system for mobile and digital communications. Jerald (2009) asserts that workers started to have more autonomy and responsibility, and critical thinking is valued as a workplace change. According to Kereluik et al. (2013), traditional educational programs are insufficient to equip learners for future complications, and more complex training methods for learners and teachers are needed. In this study, there is a need to evolve traditional educational programs with new teaching methods by improving 21st-century skills such as collaboration, communication, problem-solving, and critical thinking. Therefore, this study will cover the 21st-century skills and the theoretical background of educational approaches vital for developing 21st-century skills, such as the student-centered learning approach and probable classroom implications.

Considering information technologies and the changing ways of using information, there are several skills that learners and teachers should acquire. These are referred to as '21st-century skills'. Trilling and Fadel (2009) assert that these skills may be grouped into three main categories: learning and innovation, digital literacy, and career and life skills. Some of the most fundamental skills within these three categories to prepare learners for the future may be regarded as critical thinking, responsibility, collaboration, problem-solving, creativity, curiosity, etc. (Scott, 2015; Trilling & Fadel, 2009). Developing these skills may be possible by ensuring or changing some circumstances for learners and teachers. Because schools are where students spend most of their time, the arrangement of the school environment becomes essential for developing these skills. Furthermore, old instructional methods are insufficient to obtain the skills needed in the 21st century. For instance, students may not explore knowledge in their way if a teacher creates a one-way communication with students in a lesson. As another example, collaboration skills cannot be developed in an environment where group work is inadequately allowed. Suppose students may not learn how to use information effectively. In that case, information literacy may not develop, and these students may not be able to meet some of the demands of the information age. As a result, the changes in teaching and learning methods may directly impact students' ability to acquire 21st-century skills.

Before defining the new roles of learners and teachers according to changing instructional methods in the 21st century, it may be appropriate to understand how learning takes place. This is because the acquisition of 21st-century skills may be linked to changes in how learners acquire knowledge. In addition, learning can be regarded as a process that enables one to change the existing behavior by understanding information (Scheer et al., 2012). In a learning environment where teachers act as facilitators and students are actively involved, the connection between new information and existing behaviors can be strengthened. Scheer et al. (2012) assert that constructivist learning environments should support the active involvement of learners, appropriate learning areas to gain experience with the new information, and a balance between instruction and construction. The importance of creating a constructivist learning environment stems from these three main benefits, which can contribute to the acquisition of 21st-century skills. For instance, learning

environments where students can reinforce the knowledge, they learn in a lecture with a project that requires group work may help students develop communication skills as they communicate with their group mates. Because the project may require a deep understanding of the topic, students should reach the information they need by using their problem-solving skills as natural information investigators. Without curiosity, researching a topic may lead to unsuccessful efforts. As previous educational implications have shown, teaching should not be assessed only by imparting knowledge to students orally. Instead, new teaching methods should be explored to enable student-centered learning environments.

According to a broad literature review on student-centered education, creative drama is one of the teaching methodologies that can be considered. Before analyzing the qualities and importance of creative drama in education, it is appropriate to make a detailed definition of creative drama. According to Adıgüzel (2020), creative drama may be defined as a process of improvising ideas by using the participants' life experiences with different drama techniques. Firstly, the student-centered perspective of creative drama implementation can be emphasized. For example, in creative drama ateliers, the ideas may be shaped through the assimilation of knowledge between a real and imaginary world at that moment (Adıgüzel, 2020). When evaluated in the light of the constructivist approach, students may find opportunities to apply theoretical knowledge to real-life problems or transform abstract ideas into concrete ones by experiencing real feelings and thoughts. These can help develop learning and innovation skills as a prerequisite for meeting the needs of the 21st century. In addition, creative drama implementations can be beneficial in making connections between past, present, and future implications in the context of change (Heathcote, 1991). All non-discriminatory, unbiased, non-psychologically damaging, and respectful topics can be implemented in creative drama workshops. With this quality, creative drama can help to develop empathy, divergent thinking, and communication skills (Annarella, 1992). Compared to traditional educational perspectives, creative drama allows students to know themselves and understand other people's lives.

Creative drama has main components such as participants, theme, location, and drama educator/leader (Adıgüzel, 2020). A creative drama atelier may not be

completed due to the inadequacy of any of these main components, and the characteristics of these components may affect the efficiency of creative drama ateliers. For example, creative drama ateliers may not be implemented if there are no participants (Adıgüzel, 2020) or if the participants lack communication. In addition, choosing an appropriate location for a particular creative drama atelier can help participants improvise freely and make better connections with the theme of the atelier. Choosing an appropriate theme for a drama workshop can then be crucial to achieving the aims of that drama workshop.

The last main component of creative drama - the leader - can have a more integrative role than the other components. Kasapoğlu (2019) asserts that educators have responsibilities in designing the educational environment and managing the teaching processes. When discussing the role of creative drama leaders, it can be said that they have a crucial role in arranging the physical environment, the topic, and the conditions during the workshops by supporting creative harmony. Creative drama leaders should develop skills over a long period to conduct appropriate creative drama sessions. For example, Adıgüzel (2020) claims that creative drama educators should be communicative, enthusiastic, creative, dynamic, emphatic, and flexible. In addition, they should know theoretical information about theater, acting, body language, and creative drama (Adıgüzel, 2020). This may be important for choosing the methods and techniques of the creative drama sessions, using the techniques in theater, and making the appropriate connections between creative drama and theater. Another critical aspect of the creative drama leaders' qualities is the ability to both design and implement creative drama activities. Creative drama leaders can be seen as specialists in choosing realistic and appropriate objectives, organizing time, creating appropriate communication between participants about the topic, and being competent in using the techniques during the workshops. All these skills may not be immediately available. Instead, being a creative drama educator/leader may be seen as a complex process and may happen because of a long period of effort and willingness. In this situation, there may be a need for well-structured training programs for creative drama educators/leaders to produce skilled and well-informed creative drama educators/leaders.

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There are several creative drama leadership programs in many countries. For example, some universities and graduate schools, such as the Melbourne Graduate School of Education, the University of Northern Colorado, and the University of Manchester, offer creative drama leadership qualifications in their undergraduate programs. In Türkiye, there is no undergraduate program for creative drama. Instead, a creative drama leadership course program is offered by the Board of Education and Discipline and implemented by different public education centers or non-governmental associations in Türkiye. This comprehensive program has many trainers, participants, and graduates in many cities of Türkiye. The qualities of this program may also influence the qualities of creative drama educators and creative drama education on a large scale. One of the implementers of this program- the Contemporary Drama Association (CDA), can be considered one of the most important and oldest foundations that collaborates with international drama associations. It offers the only creative drama teacher training course program with 320 hours and six stages, which has been notified by the Turkish Board of Education (Adıgüzel, 2020). One of the reasons that the Contemporary Drama Association (CDA) is unique is its history. According to Adıgüzel (2020), the Contemporary Drama Association (CDA) is a pioneer association founded by a core group working on creative drama in education in Türkiye. It has provided many national and international seminars, courses, festivals, and academic studies in the field of creative drama since 1990.

As a result, evaluating the strengths and weaknesses of the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA) case may help analyze the points that need to be developed and the implications that may contribute to creative drama education. A range of subjects, including instructors with experience teaching on stage, current leader candidates, and drama leaders, can be the most appropriate sources of up-to-date information about the program.

1.2. Purpose of the Study

Creative Drama Leadership Course Program (CDLP) is the only creative drama instructor/leader training program in Türkiye. However, a broad literature review

showed that no evaluation study was conducted on this program. Curriculum evaluation studies may help to analyze the strengths and weaknesses of programs. This study investigates the strengths and weaknesses of the Creative Drama Leadership Course Program (CDLP) by considering the students' and instructors' perspectives. This program is aimed to be evaluated using the CIPP Model, which examines the program in context, input, process, and product domains. According to Stufflebeam (2000a), evaluation studies made by the CIPP Model may help enforce the existing programs, meet the needs of stakeholders, increase impressive practices, and promote the literature. In addition, the CIPP Model effectively focuses on the critical issues in the evaluation studies rather than irrelevant information (Fitzpatrick et al., 2011). This can be why the CIPP Model was selected for this study.

1.3. Research Questions

The research questions are stated by relating this model into four main questions and their sub-questions:

1.3.1. Context Dimension

- In what contexts is CDLP-CDA implemented?
- What are drama leaders' and leader candidates' perspectives about consistency between content and aims and goals of CDLP-CDA?
- What are the perspectives of CDA instructors on the consistency between aims and goals of CDLP-CDA and needs of the field of drama?
- What are drama leaders', leader candidates' and CDA instructors' perspectives on the sensitivity of CDLP-CDA in terms of considering the needs in diversified cultural, socioeconomic or geographical contexts?

1.3.2. Input Dimension

- What are CDA instructors' perspectives on the evaluation of the number of leader candidates applied to CDLP-CDA?

- What are drama leaders' and leader candidates' perspectives on the suitability of the resources (instructional materials, financial resources, information resources, technological resources, institutions in collaboration) in CDLP-CDA?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on CDLP-CDA in terms of providing guidance and instructions for effective use of creative drama practices?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on criteria for selecting leader candidates and CDA instructors to CDLP-CDA?

- What are CDA instructors' perspectives on the appropriateness of physical environment that CDLP-CDA is implemented for achieving the goals and objectives of the program?

- What are CDA instructors' perspectives on the connection with international drama institutions for the accreditation of CDLP-CDA?

- What are the characteristics of drama leaders and leader candidates?

1.3.3. Process Dimension

- What are drama leaders', leader candidates', and CDA instructors' perspectives on the strategies that are applied to provide the continuity and satisfaction of CDA instructors, drama leaders and leader candidates in CDLP-CDA?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on collaboration/communication provided between CDA, drama leaders and leader candidates?

- What are CDA instructors' perspectives on the difficulties that leader candidates face when applying the knowledge and skills acquired in the CDLP-CDA?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on the strategies are implemented to increase the skills and knowledge of leader candidates in CDLP-CDA?

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1.3.4. Product Dimension

- What are drama leaders', leader candidates', and CDA instructors' perspectives on the outcomes and impacts of CDLP-CDA in terms of meeting the needs of leader candidates in their professional and educational development?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on assessment made for completing a stage in the CDLP-CDA?

- What are CDA instructors' perspectives on using the knowledge and skills leader candidates have acquired after graduation?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on assessment of knowledge, skills and competence to apply creative drama activities in CDLP-CDA?

- What are drama leaders' and leader candidates' perspectives on assessment of their satisfaction in CDLP-CDA?

1.4. Significance of the Study

This study will provide a framework of the current conditions of the program in terms of achievement of aims and goals, implementation in different contexts, characteristics of subjects involved in the program, components and resources, educational and instructional processes, and impacts of the program. This framework will help analyze the strengths and weaknesses and, therefore, the program's effectiveness. Based on the findings and recommendations of this evaluation study, decision-makers and administrators can make the necessary changes, additions, or omissions as required. In addition, according to the literature review, no evaluation study has been conducted on this program, especially using the CIPP model. Evaluating this program using such a comprehensive and multi-dimensional evaluation model as the CIPP model can make this evaluation study a pioneer by providing diverse and preliminary results.

In addition, conducting this evaluation study on a creative leadership course program will contribute to developing the leadership skills of creative drama leaders currently

working in different areas. This is because this evaluation study will provide opportunities to compare their current working conditions, what creative drama leaders need to develop their skills and knowledge, and how to improve their practice in implementing effective creative drama ateliers.

Furthermore, evaluating the program's strengths and weaknesses may help develop new and similar programs and evaluation studies in the field of creative drama education.

1.5. Definition of Terms

CIPP Model: A decision-oriented evaluation model constructed by Daniel Stufflebeam. It includes four evaluation dimensions: Context, input, process, and product.

Contemporary Drama Association (CDA): A non-governmental association was founded to generalize and develop creative drama education in Türkiye.

Contemporary Drama Association (CDA) Instructors: Instructors who have taught at least one stage within any of the 6-stage programs offered by the Contemporary Drama Association Creative Drama Leadership Program (CDLP-CDA).

Contemporary Drama Association Creative Drama Leadership Course Program (CDLP): The creative drama leadership program lasts 320 hours and has 6 stages in Türkiye.

Contemporary Drama Association Creative Drama Leadership Course Program in Contemporary Drama Association (CDLP-CDA): The implementation of creative drama leadership program in Türkiye by the Contemporary Drama Association.

Creative Drama: A teaching method implemented by using different drama techniques, such as role-play and improvisation with a group of people, depending on the experiences and perspectives of group members.

Drama Leaders: The group of individuals who completed CDLP-CDA and took a leadership certificate from the Contemporary Drama Association.

Leader Candidates*:* The individuals who have completed five stages and have not yet taken the MoNE Exam in CDLP-CDA.

Participants: The individuals who attended the program but did not complete the third stage in CDLP-CDA yet.

Program Evaluation: Research to make judgments on the effectiveness of educational programs by detecting strengths and weaknesses.

CHAPTER 2

LITERATURE REVIEW

This chapter establishes a framework focusing on two main areas: 1) Creative drama education in Türkiye and abroad, and 2) program evaluation, with a specific emphasis on Stufflebeam's CIPP Model. First, it explores the core concepts of creative drama and its historical context, particularly its implementation in Turkey. Understanding these foundational aspects is crucial for evaluating the program under study. Next, various program evaluation approaches are discussed, with a detailed examination of Stufflebeam's CIPP Model. Finally, the review examines existing research on drama program evaluations that have utilized the CIPP Model, identifying key findings and potential knowledge gaps.

2.1. Overview of Creative Drama

The concept of creative drama has been approached with multiple definitions. The reasons for multiple definitions of creative drama stem from its nature, elements, and implementations in different contexts (Adıgüzel, 2020). A group of researchers examines the meaning of creative drama from the constructivist perspective (Aytaş, 2013; Needlands, 2011; San, 2019; Side, 1969). For example, Aytaş (2013) defines creative drama as assimilating new experiences by reflecting on and utilizing past experiences. In this context, the enactment of drama may encompass doing, making, or implementing. Moreover, creative drama can be considered an effective teaching method for fostering active learning. Needlands (2011) describes creative drama as improving creative learning and thinking skills. Similarly, the word creative should be used with the term drama on purpose because creative drama processes include unique expressions depending on individuals' old and current experiences (San, 2019; Side, 1969).

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Other similar perspectives evaluate the definition of drama according to its creative nature and contributions to skill development. Annarella (1992) defines creative drama as a way " to develop divergent thinking skills, inventive creativity, cognitive thinking skills, and stimulate the development of oral and written communication skills" (p. 4). Pinciotti (1993) adds another view on this issue as follows: "Creative drama is an encompassing learning medium, emerging from the spontaneous play of young children and utilizing the art of theatre to build and enhance the participants' artistic sensitivity, awareness of self, others, and the world and develop each child's dramatic imagination." (Pinciotti, 1993, p.1). According to Ragnarsdóttir and Thorkelsdóttir (2012), creative drama is an instructional method that includes dramatic expressions that increase participants' communication and thinking skills and improve abstract thought.

A group of researchers has evaluated the definition of creative drama in terms of its implementations and elements. For instance, Woodson (1999) defines creative drama as a process-centered teaching method that enables expressing the individual's ideas or experiences through improvisations. Creative drama can also be described as improvising and giving meaning to experiences, ideas, facts, or behaviors by using theatre techniques like improvisations in group work (Adıgüzel, 2006; Köksal, 2007; Pinciotti, 1993; Tuluk, 2004; Woodson, 1999). According to all these definitions, creative drama is a teaching method shaped by participants' experiences, group work, improvisations, and creativity. As a result, a clear description of the meaning of creative drama may not be made because it has unique characteristics. Creative drama should be considered an interdisciplinary area that takes advantage of several research areas such as education, theatre, music, etc. This study will discuss the elements and implementations of creative drama in the scope of a teaching method rather than a field of study.

There are some features of creative drama. For example, creative drama can be considered as a participant-centered teaching method. The participants can describe and develop their unique ideas freely and spontaneously and express them using different techniques, such as writing poems, music, objects, or pictures. In addition, the play has a crucial role in learning instead of direct memorizing (Azlina et al.,

2021; Hong & Hong, 2022; Karakelle, 2009; Özsoy & Özyer, 2018; Švábová, 2018). Another prominent feature of creative drama involves group work and collaboration. Group work is essential for examining the issues in creative drama ateliers deeper. In addition, participants can also view others' perspectives and develop empathy skills by looking at opposite or unknown ideas. Thus, collaboration is supported by these open-ended activities (Azlina et al., 2021; Hong & Hong, 2022; Köksal, 2007; Öztürk, 2001). Another feature of creative drama is that it includes three stages: warm-up, improvisation, and assessment/discussion. Warm-up activities include exercises that prepare the participants for the whole process, both mentally and physically. In the improvisation stage, an issue is discussed and shaped by all participants and expressed by using drama techniques. In the assessment part, the whole process and the results of improvisations are evaluated. In addition, this part includes implementations that relax the participants both physically and mentally (Adıgüzel, 2020; Öztürk, 2001). All the features of creative drama, including its participant-centered nature and group work, are listed by Adıgüzel (2020) as follows:

"- Creative drama is a group activity
- Creative drama is based on participants' experiences, and it is participant-centered
- Creative drama is an improvisation-focused process. These improvisations include pretending, fiction, improvisations and spontaneity.
- Creative drama ateliers are implemented to address "now and here" phenomenon.
- Creative drama is process-oriented rather than product-oriented
- Creative drama ateliers can be implemented by an educator knowledgeable in drama, who implements and plans drama activities, and uses creative drama as a teaching method.
- Creative drama ateliers may be implemented with all participants who are willing to participate the ateliers, and follow the rules of creative drama
- Creative drama is an interdisciplinary field that benefits from education and theatre.
- Creative drama has a different meaning from theatre. Making creative drama does not mean making theatre. Instead, it benefits from the field of theatre

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- Creative drama activities can be implemented in all the environments that are suitable for the requirements of the field of creative drama
- Creative drama benefits from the crucial features of play
- Creative drama does not mean "acting", and it has not requirements for having acting skills
- Creative drama not only includes warm-up games but also includes improvisations have dramatic fiction
- Creative drama can be used both as a field of study and a teaching method
- Creative drama ateliers are conducted according to interconnected stages
- Creative drama has not any aim for making treatments focusing on individuals' special lives like psychodrama" (Adıgüzel, 2020, pp. 82-93).

According to all the criteria described above, the main components of creative drama are educators, participants, topic, and environment. As a detailed explanation of the role of the topic in creative drama ateliers, Hong and Hong (2022) claim that the topic is structured by the participants in collaboration, and this process is managed by the creative drama educator. The topics are explored according to the old and new experiences and events, and participants are problem solvers during improvizations (Adıgüzel, 2006; Piazzoli, 2008). Any topic that does not harm the participants' physical or mental health may be chosen during creative drama ateliers. Human rights, art, psychology, or sociology may be examples of the areas or topics that can be discussed. The important thing is choosing the most appropriate topics for reaching the aims or objectives of ateliers. Participants are the ones who have conflicts about the topic, experience and solve the problems in fiction, understand others' perspectives, and create a bridge between reality and fiction (Adıgüzel, 2006). Hong and Hong (2022) add the following features of participants: "Participants can not only enter new situations and experience new roles, but also recognize the heterogeneity between the role and the real being" (p.9). Drama activities may not be implemented without group interaction. The improvisations, expressions of ideas, beliefs, or emotions appear because of collaboration between group members (Adıgüzel, 2020). Thus, the roles and actions of participants in creative drama implementations may also affect how the main topic is processed during ateliers. Another factor that is crucial for creative drama is the environment. The interaction

between participants and the creative drama environment may also affect the perspectives of participants on the topics in creative drama ateliers. For example, Adıgüzel (2020) asserts that environments that offer a flexible movement area for participants and include appropriate educational materials may be helpful for the best implementations on the topic and reaching the aims or objectives of the ateliers. The class size is determined according to the size of the classroom and the needs of the participants (Hong & Hong, 2022).

Completing a creative drama atelier depends directly on the topic, participants, environment, and creative drama leader. However, a creative drama leader can be regarded as more important than the other components of creative drama. The reason is that a creative drama leader can arrange the environment, choose the topic, and the group of participants. (Adıgüzel, 2006). In this situation, creative drama leaders are facilitators who influence participants to produce creative ideas and solutions and provide a safe environment (Adıgüzel, 2006; Piazzoli, 2008; Toivanen & Halkilahti, 2014).

In a creative drama atelier, improvisation of an idea or topic by using old experiences in a meaningful learning environment depends on the guidance and decisions of the creative leader (Adıgüzel, 2006). As a result, effective raising and educating a creative drama leader has a crucial role in successfully implementing creative drama. Adıgüzel (2020) investigates the qualities of creative drama leaders as implementing creative drama ateliers in creative, dynamic, and unique ways, being knowledgeable on drama techniques, theatre techniques, and acting, having an occupation in the areas such as educational sciences, art, cultural sciences, mythology, play or theatre pedagogy, developing communication, collaboration and observation skills, and be able to write and implement effective drama ateliers. Creative drama leaders should also have the skills, abilities, and knowledge of teachers. In this situation, there are many criteria that have a crucial role in raising a creative drama leader. This study will evaluate the Creative Drama Leadership Course Program implemented by the Contemporary Drama Association (CDLP-CDA) according to strengths and weaknesses in raising creative drama educators/leaders.

Creative drama includes a variety of definitions and practices that emphasize its role as a participant-centered teaching method. This section describes its various features, including its reliance on group collaboration, its structured warm-up, improvisation and evaluation phases, and the important roles of participants and creative drama leaders. Understanding these elements is crucial as they form the basis for evaluating the effectiveness of the CDLP-CDA program.

2.2. History of Drama

In this chapter, development of creative drama education in worldwide and Türkiye were discussed in detail.

2.2.1. Development of Creative Drama Education Worldwide

The development of creative drama education dates to the 18th century and was influenced by the Romanticism movement in France. This student-centered educational approach also began to permeate England's education system, and the ideas and representation of individuals' ideas and emotions gained importance (Adıgüzel, 2020; Young, 1932). The same student-centered education approach started to spread out in England's education system, and progressive educational institutions were needed (Adıgüzel, 2020; Bolton, 1985). The pioneers of creative drama education were influential in spreading student-centered and creative drama education. For instance, Harriet Finlay-Johnson, one of the pioneers of creative drama in England, created an educational approach that includes peer learning, child-centered implications, consideration of readiness of students, support for motivation, learning by experiences, and discovering unique ideas of students (Sapmaz & Adıgüzel, 2021). In addition to these pioneers, Harriet Finlay-Johnson investigates creative drama as a teaching method in her book, Dramatic Method of Teaching (Adıgüzel, 2020; Sapmaz & Adıgüzel, 2021). Another pioneer, Henry Caldwell Cook, put the play and creative drama implications at the center of his educational approach (Howlett, 2021). The Play Way, the book by Henry Caldwell Cook published in 1917, focuses on spontaneity, play, and play activities to achieve meaningful learning (Adıgüzel, 2020; Howlett, 2021). Peter Slade also implements

some of these ideas by adding his ideas on child-centered educational approaches. He argues that drama helps children express their creative ideas by expressing their unique emotions and experiences. The description of creative drama's exploration of personal experiences was made in his book Child Drama (Howlett, 2021). Brian Way was another pioneer who significantly contributed to children's theatre and improvisation-based creative drama education (Adıgüzel, 2020; Dillon & Way, 1981). Brian Way wrote a book named Development through Drama, which mainly concentrates on the effects of drama on developing skills such as self-awareness, empathy, and sensitivity to world problems (Howlett, 2021). The methods of Brian Way were effective in English educational programs and worldwide in terms of the development of educational implications, including improvisations (Adıgüzel, 2020; Dillon & Way, 1981). Gavin Bolton is another pioneer who has made several contributions to creative drama education in England. He focuses on how creative drama affects the socio-emotional and cognitive development of the participants and creates a theoretical framework for constructing new information by assimilating the old information with experiences through creative drama (Bolton, 1985). He argues that creative drama may be used for educational purposes (Adıgüzel, 2020), and his perspective has shaped today's modern creative drama implementations (Bolton, 1985). Another pioneer who has significant implications in the field of creative drama and shares the same ideologies as Gavin Bolton can be considered as Dorothy Heathcote (Adıgüzel, 2020). They can be regarded as the pioneers of process drama implications. Dorothy Heathcote describes creative drama as a learning environment, while Gavin Bolton describes creative drama as a method for meaningful learning, and all these ideas lay the foundations of process drama (Adıgüzel, 2020). Dorothy Heathcote also creates a concept of living through drama, which includes processes that allow participants to learn with all their experiences and deep-thinking sessions. (Howlett, 2021). In addition, Dorothy Heathcote's approach focuses on developing unique perspectives on both their inner and outer worlds (Adıgüzel, 2020). Her implications were considered revolutionary in learning processes through creative drama (Howlett, 2021).

Another pioneer who has contributed to creative drama education in the United States is Winifred Ward. Her contributions effectively integrated creative drama

activities into early childhood education (Wiginton, 2012). Her approach includes using different literary works in children's literature and configuring children's games in creative drama implementations (Adıgüzel, 2020).

2.2.2. Creative Drama Education in Türkiye: Before 1980

Like the development of creative drama education in the world, the roots and the first signs of creative drama education in Türkiye date back to old times. However, creative drama education in Türkiye should be examined in two categories: Before 1980 and after 1980. The reason behind this categorization is the signs in modern implementations of creative drama started in the year 1982 with the contributions of Tamer Levent and İnci San (Adıgüzel, 2008; Adıgüzel, 2020). According to Bağdatlı (2011), some implementations enabled children to express themselves freely and use their creativity in the 1914 Early Childhood Program before the republic's foundation in Türkiye. Even though there is no direct term "drama", the program includes different drama techniques. Adıgüzel (2020) claims that there were also drama implementations, such as educational theatre in lesson plans in 1908. In addition, the first regulation about the school theatre was implemented in 1915. After the announcement of the Turkish Republic, the terms school theatre and child theatre were discussed again. The implementations of school theatre, child theatre, and dramatization found places in different lesson plans and educational programs, such as in the areas of life sciences and Turkish language education (Adıgüzel, 2008; Adıgüzel, 2020).

2.2.3. Modern Creative Drama Implementations in Türkiye (1980s onwards)

The start date of modern creative drama implementations can be regarded as 1982, with the meeting of Tamer Levent, a state theatre artist, and İnci San, an academician working on art education. This meeting includes discussions about the academic implementations of creative drama in Türkiye. In addition, many seminars were implemented, and scientific articles were published in the field of creative drama until 1990 (Adıgüzel, 2008; Adıgüzel, 2020). On 5th April 1990, the Contemporary Drama Association (CDA) was founded with the aim of generalizing and developing

creative drama education both in the national and international scope (Adıgüzel, 2008). In addition, the MoNE Creative Drama Leadership Course Program (CDLP) was offered by the Contemporary Drama Association (CDA) and implemented in 2005 (Board of Education and Discipline, 2005).

The history of creative drama education reveals a rich history of influence and development, from its roots in Romanticism to its modern applications around the world and in Türkiye. Pioneers such as Harriet Finlay-Johnson, Henry Caldwell Cook and Winifred Ward played important roles in shaping student-centered educational approaches and integrating creative drama into early childhood education. In Türkiye, the institutionalization of creative drama began in 1982 with the stimulating contributions of Tamer Levent and İnci San, leading to the establishment of the Contemporary Drama Association (ÇDD) and the launch of the Creative Drama Leadership Course Program (CDLP). Understanding this historical context provides a basis for evaluating the impact and effectiveness of these programs in the Turkish educational environment.

In the next section, program evaluation methodologies will be examined, with a particular focus on the Contemporary Drama Association's CDLP-CDA program, and its strengths and areas for improvement will be assessed.

2.3. Program Evaluation

Before defining program evaluation, it is essential to understand what the program means and its implementations. The term program does not have a rigid definition. Instead, there is little concurrence on the definition between different implementers or educational scientists (Young, 2014). In this chapter, the description of the term program will be discussed from different perspectives.

Signs of defining the program concept can be seen in the 1960s. According to Taba (1962), the program may be described as a guideline for learning. Ornstein and Hunkins (2004) describe the program under five different categorizations:

1. A program may be viewed as a guideline or written item involving the methods for achieving the target aims or objectives.

2. It may be described as the whole set of experiences that students gain as part of their teachers' orientation.
3. The program may be defined from a system's perspective for implementing procedures for proceeding personnel and people.
4. It can also be defined as a field of study with its own theory and principles.
5. The program may be defined as a subject matter or method that enables assimilating information.

There are other similar definitions of program. For example, Goodlad (1960) claims that a program can be defined as a plan or creation belonging to educational institutions. In addition, a program offers learning opportunities that can be implemented in a specific schedule and place. On the other hand, Smith (2000) asserts that a program includes all the learning opportunities that may be implemented inside and outside an educational institution. Tyler (1957) makes a more general definition of a program as follows: "the formulation of educational objectives, the selection of learning experiences, and the organization of learning experiences" (p. 364).

Young (2014) puts another perspective on the term program by considering it a social fact. It may not be evaluated according to specific individuals' activities, beliefs, or motivations, such as teachers and students. Instead, it should be considered a structure that includes the activities of curriculum designers and the others involved in achieving the goals and objectives, such as stakeholders.

Other research considers the difficulties in making boundaries on the definition of a program. According to Portelli (1987), the definition of a program should not be conditional, and theorists should understand the nature of the concept before making this definition. In addition, Egan (1978) claims there is no consensus on what a program is. The reason is that it needs to include a straightforward, logical bound on the issue of whether it covers instructional methods.

Furthermore, there are definitions that consider the term program as a system with outputs. Tanner and Tanner (1980) claim that programs can be regarded as "processes whereby the learner becomes knowledgeable" (p. 33). In addition,

Flinders and Thornton (2004) assert that they include a set of experiences that help develop individuals' abilities.

Before defining program evaluation, it may be appropriate to understand the concept of the term evaluation. Welch (1969) defines evaluation as a process that includes implementations for collecting information in efforts about decision-making. Harvey (2002) claims that evaluation aims to collect empirical information about performances, educational programs, or commercial products to make decisions. The evaluation may be described as "the systematic attempt to gather information in order to make judgments or decisions" (Lynch, 1996, p.2). The more proper definition of the term evaluation can be made as "the process of delineating, obtaining, providing, and applying descriptive and judgmental information about the merit and worth of some object'sobject's goals, design, implementation, and outcomes to guide improvement decisions, provide accountability reports, inform institutionalization/dissemination decisions, and improvement decisions, and understanding of the involved phenomena" (Stufflebeam, 2000, p. 280). McNamara (2002) asserts that evaluation may be regarded as determining the worth of objects, products, programs, or implementations of people, such as performance tests. In this situation, evaluation may take part in education and different areas and purposes.

By considering educational programs, the definition of the term evaluation changes according to the different researchers. For example, Mutlu (2020) uses the term "curriculum" instead of program and defines program evaluation as a complex term combining curriculum and evaluation. It includes a process of assessment of the program's merit and worth. Other researchers claim that program evaluation includes a systematic data collection and analysis process to evaluate the worth or merit and judge the strengths or weaknesses of a program (Frye & Hemmer, 2012; Owston, 2007; Stufflebeam & Coryn, 2014). Similarly, Popham (1993) uses the term "educational evaluation" instead of program evaluation and asserts that program evaluation requires a systematic assessment of the quality of an educational phenomenon. Fitzpatrick et al. (2011) claim that program evaluation is gathering information and making decisions about program effectiveness. In a broader perspective, Stufflebeam (2000b) interprets program evaluation as follows:

"It encompasses assessments of any coordinated set of activities directed at achieving goals. Examples are assessments of ongoing, cyclical programs, such as school curricula, food stamps, housing for the homeless, and annual influenza inoculations; time-bounded projects, such as development and dissemination of a fire prevention guide and development of a new instrument for evaluating the performance of factory workers; and national, regional, or state systems of services, such as those provided by regional educational service organizations and a state's department of natural resources" (p. 35).

To summarize, program evaluation is applied for educational purposes and requires systematic data gathering and analysis processes to make decisions about educational programs in terms of their merit, worth, and effectiveness.

Program evaluation may be examined under two groups: formative and summative. Stufflebeam (2000b) compares formative and summative evaluation as "formative evaluations are employed to examine a program's development and assist in improving its structure and implementation. Summative evaluations basically look at whether objectives were achieved but may look for a broader array of outcomes." (p. 59) According to this definition, formative evaluation can be conducted during the program implementation, focusing on the program's improvement and development. On the other hand, summative evaluation mainly focuses on evaluating program impacts and outcomes, and it may be implemented after the program is implemented to assess the overall effectiveness. According to Frye and Hemmer (2012), formative evaluation may provide feedback, including opinions about the improvement of the program and the quality of the program implementations. On the other hand, summative evaluation helps to analyze if the program's aims, goals, or objectives have succeeded at the end of program implementation. According to Stufflebeam (2000a), the CIPP model was developed to serve formative and summative evaluation needs. In formative evaluation, the context, input, process, and product evaluations help gather and report information for the enhancement of the program. The collected information may effectively answer many questions required for summative evaluation. A comprehensive formative evaluation using the CIPP model guides choosing goals and priorities, choosing a program strategy, implementation, and modifying the program. In addition, a comprehensive summative evaluation using the CIPP model includes records for goals, assessed needs, chosen strategies

and designs, actual processes, and achievements and assessments. In this evaluation study conducted on the Creative Drama Leadership Course Program (CDLP-CDA), both formative and summative evaluations were conducted. A detailed analysis of the aims, goals, and objectives of the program, the budget and resources, and the implementation strategies (context, input, and process evaluations) were part of the formative evaluation implemented during the program's implementation. On the other hand, summative evaluation was implemented to analyze the program outcomes, achievements, feedback, and assessments (product evaluation) after program implementation.

Program evaluation serves as a critical tool for assessing educational efforts and provides valuable information about their effectiveness and impact. Defined as a systematic process of information gathering and analysis, evaluation allows stakeholders to make informed decisions about program development, accountability and dissemination. It is crucial to understand the differences between formative and summative evaluations, as each approach serves different purposes in the program life cycle. The following section will explore specific approaches to program evaluation, focusing on the Contemporary Drama Association's Creative Drama Leadership Course Program (CDLP-CDA) and its evaluation using the CIPP model.

2.4. Program Evaluation Approaches

There are several approaches to program evaluation. These approaches include different models, and the differences come from the way of interpreting the data, the values of the research, differences in research methodologies, changing aims of the studies, and philosophies behind the evaluation research.

Fitzpatrick et al. (2011) group the evaluation approaches into five categories. These categories are described below:

2.4.1. Expertise-Oriented Approaches

Expertise-oriented approaches mainly focus on evaluating using the standards that professional experts construct to judge the quality of programs or products. Eisner's Connoisseurship Model, blue-ribbon panels, and accreditation may be examples of evaluation models under this approach.

2.4.2. Consumer-Oriented Approaches

Consumer-oriented approaches aim to gather information from consumers in order to judge the quality of products and help make decisions about the selection of possible products. Consumer reports have a crucial role in gathering data in consumer-oriented approaches. Scriven's Goal-Free Evaluation can be considered an example of a consumer-oriented approach.

2.4.3. Program-Oriented Approaches

Program-oriented approaches are implemented through evaluation of program elements, impacts, outcomes, improvement, and designation of the program to judge program success. Tyler's Model and Provus' Discrepancy Model are examples of models under program-oriented approaches.

2.4.4. Decision-Oriented Approaches

Decision-oriented approaches aim to provide useful information for the program by making decisions on organization, planning, accountability, and implementation. Stufflebeam's CIPP Model and Provus' Discrepancy Model can be considered decision-oriented evaluation models.

2.4.5. Participant Oriented Approaches

Participant-oriented approaches are used to identify all the issues that stakeholders in the program experienced. They may contribute to increasing organizational learning. The Stakes' Countenance Model and Responsive Evaluation may be examples of models in participant-oriented approaches.

2.5. Stufflebeam's CIPP Model

CIPP (Context, Input, Process, Model) was designed by Daniel Stufflebeam and helped fulfill the formative and summative evaluation needs. It effectively plans,

structures, implements, and reassesses program decisions. (Stufflebeam, 1971).
Finney (2019) defines the CIPP model as a set of evaluation studies that include four
categories that allow program improvement. It helps to analyze the quality and
responsibility of the educational programs at the school level (Aziz et al., 2018). The
definition of goals, designation of development efforts, documentation, and
assessment of the program's impacts may be implemented with the CIPP model. It
includes four types of evaluation: Context, Input, Process, and Product (Stufflebeam,
2000a). These four types of evaluation in the CIPP model and their main
characteristics are shown in Figure 2.1.
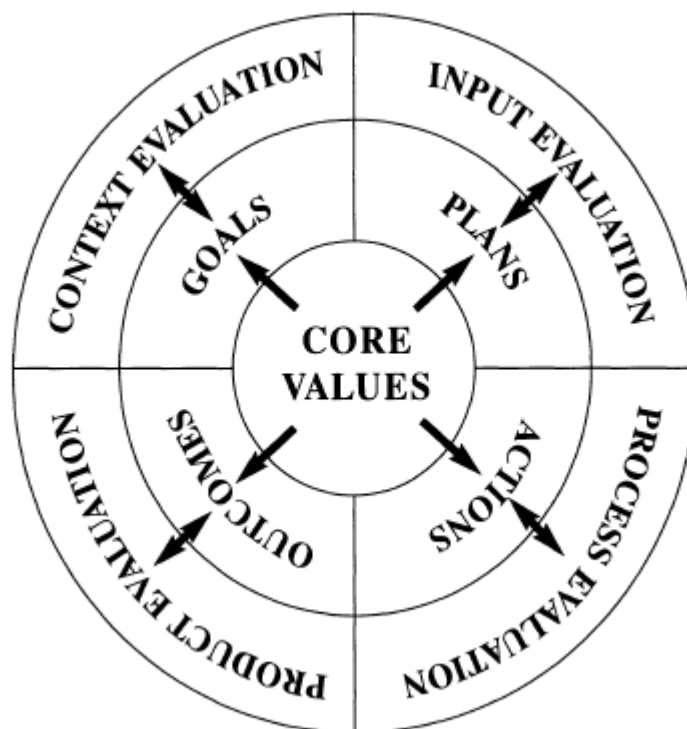
Figure 2. 1. Key Characteristics of the CIPP Evaluation Model

Context evaluation is described as "to systematically provide information that can be
used by decision makers to make planning decisions regarding the establishment of
new objectives, modification of existing objectives, or confirmation of present
objectives" (Stufflebeam, 1971, p. 6). It helps to make a comprehensive need
analysis for a specified educational environment or context (Aziz et al., 2018). After
identifying the needs, the main goal is creating a set of criteria to evaluate goals and
make decisions about the outcomes (Stufflebeam, 1971). Data collection methods

may include questionnaires, document analysis, interviews, or literature reviews, which could be used for context evaluation (Stufflebeam, 2000a). It may also include a detailed analysis of the environment and consultations with the stakeholders involved in the program (Owston, 2007).

Input evaluation helps to examine the available and used resources for the program and the possible strategies for reaching the goals and objectives of the program (Stufflebeam, 2000a). In addition, Stufflebeam and Coryn (2014) describe the input evaluation as follows: "evaluators assist with program planning by identifying and assessing alternative approaches and subsequently assessing procedural plans, staffing provisions, and budgets for their feasibility and potential cost-effectiveness in regard to meeting targeted needs and achieving goals" (p. 312). It includes assessing all the strategies required for the program implementation and examining the resources and conditions to make it (Stufflebeam, 2000a). Pilot tests, analysis of documents, a broad literature review, field visits, and interviews may be the data collection tools and methods in the input dimension (Stufflebeam & Coryn, 2014).

Process evaluation includes getting information about the qualities and effectiveness of the strategies used in implementing the program and analyzing the conditions under which the strategies were implemented. It is helpful to assess how the program, activities, and procedures are implemented (Stufflebeam, 2000a). Stufflebeam and Coryn (2014) define the process evaluation as follows:

> "In process evaluations, evaluators monitor, document, assess, and report on the implementation of program plans. Such evaluators provide feedback throughout a program's implementation and later report on the extent to which the program was carried out as intended and required." (p. 312).

In addition, the aim is to ensure fidelity to plans and get appropriate feedback for the development of the program (Stufflebeam, 2000a). Document analysis, interviews, and observations may be considered as the data collection methods in process evaluation (Frye & Hemmer, 2012).

Product evaluation is practical for making decisions and judgments about the outcomes and impacts of the program by relating them with goals and objectives and

making interpretations about the merit and worth (Stufflebeam, 2000a). It is also described as follows:

> "In product evaluations, evaluators identify and assess costs and outcomes, intended and unintended, short term and long term. They provide feedback during a program's implementation on the extent to which program goals are being addressed and achieved. At the program's end, product evaluation helps identify and assess the program's full range of accomplishments." (Stufflebeam & Coryn, 2014, p. 313).

Product evaluation is conducted to assess the effectiveness, success, and possible impacts of the program (Stufflebeam, 2000a). In addition, it is helpful to analyze whether the targeted educational needs were met and the program's short-term and long-term outcomes (Frye & Hemmer, 2012). Performance assessments, stakeholder evaluations, and comparative analysis may be used as data collection methods in product evaluation (Frye & Hemmer, 2012; Stufflebeam & Coryn, 2014)..

2.6. Studies in Abroad

According to the literature review, more research on drama teacher training programs specifically evaluated using the CIPP model abroad is needed. However, several studies explore the effectiveness of drama-based programs, assessment tools, and evaluations using the CIPP model in other educational contexts.

2.6.1. Drama-Based Program Evaluations in Abroad

In this section, research on drama-based program evaluations abroad was described chronologically.

Neill (1966) studied a student dramatic enrichment program that combined drama with the regular curriculum, aiming to increase cultural awareness and critical thinking. A mixed-method research approach was utilized. Data from questionnaires, interviews, and tests indicated the program's effectiveness in fostering excitement and its varying value among students and teachers.

Similarly, Roberts et al. (2007) researched a drama-based mental health education program for early psychosis. They utilized a mixed-method research approach. Data

from 2,500 students were collected using questionnaires, interviews, and drama ateliers. Results showed mixed effects on labeling and early intervention awareness but positive reflections on drama characters.

Additionally, Cawthon and Dawson (2009) analyzed a professional development program using drama methods to enhance learning environments. A mixed-method research approach was utilized. Data from 27 teachers revealed increased collaboration, student engagement, and successful integration of the arts into the curriculum.

Likewise, Joronen et al. (2012) evaluated a school-based drama program to reduce bullying and increase social interactions among 4th and 5th graders. The experimental study included 190 students and implemented a drama program over a school year. Data were collected through questionnaires before and after the program. The study found significant positive effects on social relationships and reduced bullying victimization.

Additionally, Ressler (2020) utilized a devised drama program to examine the relationship between character development, creativity, social learning, and anxiety reduction in young campers. Quantitative data were collected from 79 parents, and qualitative data were collected from interviews with nine teachers, focus groups with campers, and field notes. Results showed the program's effectiveness in improving social learning, character development, creativity, and anxiety.

Peppler et al. (2023) developed a performance rubric named LATA Drama Performance Rubric to develop research-based assessment instruments for drama education and measuring learning under real drama classroom conditions. An experimental research design was used to analyze the results. The treatment group consists of 97 4th-grade students and the control group consists of 80 4th-grade students. The study results show that the LATA Drama Performance Rubric significantly affects the categories of movement and gesture, group coordination, and stage presence. However, it does not have a significant effect on diction and volume.

Similarly, Cabiness-Atkinson and Borkoski (2023) evaluated the Livestream Learning Studio program, The National Theatre for Children, constructed to reinforce children's social-emotional and academic learning with streamed theatrical events in remote classrooms. A convergent parallel research approach was used as a research methodology. The study results show that the program has a significant effect on supporting active learning experiences and emotional learning.

Moreover, Ware (2024) evaluated the effects of drama education on Black female adolescents according to their perspectives. Phenomenology was used as a qualitative research methodology. Results indicated drama education's effectiveness in emotional understanding, communication skills, identity formation, self-confidence, cooperation, and teamwork skills.

2.6.2. Studies Using the CIPP Model in Abroad

This section describes evaluation studies using the CIPP model abroad chronologically.

Widjaja (2015) used the CIPP model to evaluate a problem-based musical drama training program. Data were collected through questionnaires, observations, interviews, and documents. Results indicated the program's effectiveness in enhancing problem-solving, self-discipline, cooperation, self-actualization, and interest in arts.

Similarly, Ariawan et al. (2016) evaluated the "Practice Teaching Program for Prospective Teachers" using the CIPP model. A mixed-method research approach was utilized. Data from 250 students showed the program's influence on all dimensions but highlighted areas needing improvement, such as teacher guidance and instructional practices.

Likewise, Indrianto and Nurdin (2024) used the CIPP model to evaluate Indonesia's primary school inclusive education curriculum. Data from observations, document analysis, and interviews revealed similarities in context and process evaluations

between the two institutions where the program is implemented but differences in input needs and infrastructure adequacy.

In addition, Shaheen and Mahmood (2024) evaluated an online teacher training program for a single national curriculum using the CIPP model. A concurrent mixed-method research approach was utilized. Data were collected through questionnaires, interviews, and observations. Results for the context dimension indicated that the program includes educational materials related to competencies and standards but lacks materials related to ethical and social behavior. In addition, the program was found effective according to the process evaluation. However, there are some points, such as feedback and new assessment techniques, that should be developed in input and product dimensions.

Moreover, Esmaeilbeygi et al. (2024) used the CIPP model to evaluate the quality of the elementary education program at Fathangian University. A mixed-method research approach was utilized. Data collected through semi-structured interviews and questionnaires revealed that the program is effective in learning and teaching strategies and education and research activities. However, some areas need enhancements, such as program aims, educational resources and classrooms, and the collaboration of graduates after graduation.

Furthermore, Amalina and Asiah (2024) evaluated the undergraduate economic education study program at Surabaya State University and the State University of Malang. A mixed-method research approach was utilized. Results indicated that the program's achievement in the two universities was found to be in the excellent category. On the other hand, this achievement only meets some of the national standards' criteria. Some improvements and other evaluation studies may be implemented in the program.

In addition, Kholifaturrohmah et al. (2024) used the CIPP model to evaluate the MBKM Educational Internship Program and the flipped classroom learning model oriented to the CIPP model. A quantitative descriptive approach was utilized as a research methodology. Results indicated that both programs' implementations are

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successful and in the high-value category. The highest scores are shown in product evaluation, and the lowest scores are shown in the context dimension.

2.7. Studies in Türkiye

According to the literature review, limited research exists on drama teacher training programs specifically evaluated using the CIPP model in Türkiye. However, several studies have explored the effectiveness of drama-based programs and evaluations using the CIPP model in other educational contexts.

2.7.1. Drama-Based Program Evaluations in Türkiye

In this section, drama-based program evaluations in Türkiye were described chronologically.

Erbay and Doğru (2010) evaluated the effectiveness of creative drama education on the social skills of children with special needs in regular education. The study used the Social Communication Skills Evaluation Observation Form developed by the researchers. Results showed significant improvements in the social skills of children with special needs in the regular education system.

Similarly, Altınova and Adıgüzel (2013) evaluated the social gender education program implemented using creative drama. The subjects were women from Mamak Municipality Community Center and 75th Year Contemporary Women's Youth Foundation Community Center. A pre-test-post-test experimental design was conducted. Results showed the program's effectiveness in developing social gender perspectives.

Moreover, Adıgüzel (2016) evaluated the Ministry of National Education Fine Arts and Sports High Schools Drama Course Curriculum published in 2012. Data were analyzed through document analysis according to the program components. Results indicated that no evaluation study was conducted on this program, even though it is a revised version of the 2006 program. In addition, there are inconsistencies between the program's aims and the objectives.

Likewise, Sarısoy and Alcı (2021) aimed to provide meaningful learning experiences for educators with no prior experience in creative drama through in-service training. A mixed-method design was utilized. Qualitative data were collected from teacher's perspectives, and quantitative data was collected from pretest-posttest evaluations. Results indicated significant improvements and positive attitudes towards creative drama.

Furthermore, Şenol and Metin (2021) examined the effectiveness of creative drama education on preschool children's social skills, focusing on children with special needs in inclusive education in MoNE's preschools in Afyon. The study used an experimental design for quantitative data and an observation form for qualitative data. Results indicated significant improvements in interaction, collaboration, communication, and empathy.

In addition, Akalın and Boz (2024) evaluated the effectiveness of creative drama training program (CDTP) on children's social behavior and problem-solving skills. A pre-test-post-test experimental design was utilized. Results showed program significantly enhances the test scores of social behaviors and problem-solving skills.

Similarly, Bengi (2024) evaluated the effectiveness of creative drama education on the self-regulation skills and self-perception of children aged 5-6 and in regular preschool education. A pre-test and post-test control group experimental design was utilized. Results indicated that creative drama education was found effective in developing self-regulation skills and self-perception.

2.7.2. Studies Using the CIPP Model in Türkiye

In this section, evaluation studies using the CIPP model in Türkiye were described chronologically.

Tunç (2010) evaluated the effectiveness of the Ankara University Preparatory School Program using Stufflebeam's CIPP model in her master's thesis. The study used a mixed-method design, collecting qualitative data through interviews and document

analysis and quantitative data through a student questionnaire. Results suggested improvements were needed in materials, assessment, physical environment, and program content.

Bal and Kocaman Üdüm (2021) developed an evaluation scale for the high school mathematics curriculum using the CIPP model. The study was quantitative and used an independent group t-test for analysis. The results showed the reliability of the developed evaluation scale.

Basaran et al. (2021) evaluated the 2013 pre-school education program using Stufflebeam's CIPP model. The mixed-method study collected qualitative data from 10 preschool teachers through semi-structured interviews and quantitative data from 122 preschool teachers using the Preschool Education Program Evaluation Scale. Results indicated positive perspectives on the input and process dimensions but highlighted areas for development, with primarily negative perspectives on the context dimension.

Göğebakan Yıldız et al. (2023) implemented an evaluation study on preparatory class mathematic curriculum (PCMC) using Stufflebeam's CIPP model. The case study method was utilized. Results showed that the conditions of schools and student and teacher qualities significantly impact learning and teaching processes, learning outcomes, and commitment to curriculum.

Demir (2024) evaluated the associate degree curriculum in child development using Stufflebeam's CIPP model. A qualitative research methodology, including content analysis, was utilized. Results show that students prefer to be taught using different methods and techniques to support an effective educational environment. In addition, physical conditions negatively affect the program's effectiveness. Adding 21st-century skills to the program is recommended.

Geçkinli (2024) evaluated an English preparatory school program in higher education using Stufflebeam's CIPP model. A single case study was utilized as a qualitative research methodology. The context of the program was evaluated. Results

show that students have positive perspectives on the program, but there are some points, such as educational materials and the quality of education, should be developed.

Kavan and Sarıkaya (2024) evaluated the Turkish Curriculum with Stufflebeam's CIPP model. A quantitative research methodology, including a descriptive survey method, was utilized. Results showed significant differences between Turkish teachers' perspectives on context, input, process, and product dimensions. In addition, there are opposing perspectives on the effectiveness of Turkish coursebooks.

Kılav and Eker (2024) evaluated the renewed preschool education program 2024 with Stufflebeam's CIPP model. A quantitative research methodology, including a descriptive survey method, was utilized. Results indicated that the program was adequate for the process dimension but ineffective in the context dimension. There is no significant difference between teachers' perspectives in context, input, and product dimensions.

2.8. Summary of the Literature Review

As discussed in the literature review above, researchers define creative drama differently. Aytaş (2013) defines creative drama as assimilating new experiences through using and thinking about old experiences. In this situation, the meaning of drama may include doing, making, or implementing. Needlands (2011) describes creative drama as improving creative learning and thinking skills. A group of researchers examines the meaning of creative drama from the constructivist perspective (Aytaş, 2013; Needlans, 2011; San, 2019; Side, 1969). A group of researchers evaluates the definition of creative drama in terms of its implementations and elements. Woodson (1999) defines creative drama as a process-centered teaching method that enables expressing the individuals' ideas or experiences through improvisations. Creative drama can also be described as improvising and giving meaning to experiences, ideas, facts, or behaviors by using theatre techniques like improvisations in group work (Adıgüzel, 2006; Köksal, 2007; Pinciotti, 1993; Tuluk, 2004; Woodson, 1999).

There are some features of creative drama. For example, creative drama can be considered as a participant-centered teaching method. The participants can describe and develop their unique ideas freely and spontaneously and express them using different techniques, such as writing poems or music, objects, or pictures. In addition, the play has a crucial role in learning instead of direct memorizing (Azlina et al., 2021; Hong & Hong, 2022; Karakelle, 2009; Özsoy & Özyer, 2018; Švábová, 2018). Another prominent feature of creative drama is involving group-work and collaboration. Group work is essential for examining the issues in creative drama ateliers deeper. In addition, participants can also view others' perspectives and develop empathy skills by looking at opposite or unknown ideas. Thus, collaboration is supported by these open-ended activities (Azlina et al., 2021; Hong & Hong, 2022; Köksal, 2007; Öztürk, 2001). Another feature of creative drama is that it includes three stages: warm-up, improvisation, and assessment/discussion. Warm-up activities include exercises that prepare the participants for the whole process, both mentally and physically.

The main components of creative drama are educators, participants, topic, and environment. Successfully completing a creative drama atelier depends on the topic, participants, environment, and creative drama leader directly. However, a creative drama leader can be regarded as more important than the other components of creative drama.

The development of creative drama education dates to the 18th century and was influenced by the Romanticism movement in France. The student-centered educational approaches were developed, and the ideas and representation of individuals' ideas and emotions gained importance (Adıgüzel, 2020; Young, 1932). The pioneers of creative drama are Harriet-Finlay Johnson, Peter Slade, Brian Way, Gavin Bolton, Dorothy Heathcote, and Winifred Ward (Adıgüzel, 2020).

The roots of drama implementations date back to the early republic times in Türkiye. After the announcement of the Turkish Republic, the terms school theatre and child theatre were discussed again. The implementations of school theatre, child theatre, and dramatization found places in different lesson plans and educational programs,

such as in the areas of life sciences and Turkish language education (Adıgüzel, 2008; Adıgüzel, 2020). The start date of modern creative drama implementations can be regarded as 1982, with the meeting of Tamer Levent, a state theatre artist, and İnci San, an academician working on art education. This meeting includes discussions about the academic implementations of creative drama in Türkiye. In addition, many seminars were implemented, and scientific articles were published in the area of creative drama until 1990 (Adıgüzel, 2008; Adıgüzel, 2020). On 5th April 1990, the Contemporary Drama Association (CDA) was founded with the aim of generalizing and developing creative drama education both in the national and international scope (Adıgüzel, 2008). In addition, the MoNE Creative Drama Leadership Course Program (CDLP) was offered by the Contemporary Drama Association (CDA) and implemented in 2005 (Board of Education and Discipline, 2005).

In this study, the Creative Drama Leadership Course Program (CDLP) was evaluated in the Contemporary Drama Association (CDA) case. Welch (1969) defines evaluation as a process that includes implementations for collecting information in efforts about decision-making. Harvey (2002) claims that evaluation aims to collect empirical information about performances, educational programs, or commercial products to make decisions. In addition, a program or curriculum is described as a guideline for learning (Taba, 1962). Goodlad (1960) claims that a program can be defined as a plan or creation belonging to educational institutions. In addition, a program offers learning opportunities that can be implemented in a specific schedule and place. On the other hand, Smith (2000) asserts that curriculum includes all the learning opportunities that may be implemented inside and outside an educational institution. Program evaluation includes a systematic data collection and analysis process to evaluate the worth or merit and judge the strengths or weaknesses of a program (Frye & Hemmer, 2012; Owston, 2007; Stufflebeam & Coryn, 2014).

Program evaluation may be examined under two groups: formative and summative evaluation. Stufflebeam (2000b) compares formative and summative evaluation as "formative evaluations are employed to examine a program's development and assist in improving its structure and implementation. Summative evaluations look at whether objectives were achieved but may look for a broader array of outcomes." (p. 59).

Fitzpatrick et al. (2011) group the program evaluation approaches into five categories. Expertise-oriented approaches mainly focus on evaluating using the standards that professional experts construct to judge the quality of programs or products. Consumer-oriented approaches are used to get information from the consumers to make judgments on the quality of products and help them make decisions on the selection of possible products. Program-oriented approaches are implemented through the evaluation of program elements, impacts and outcomes of the program, improvement, and the designation of the program with the aim of making judgments on program success. Decision-oriented approaches provide helpful information for the program by making decisions on the organization, planning, accountability, and the program's implementation. Participant-oriented approaches are used to identify of all the issues the program stakeholders face. The evaluation model used in this study, Stufflebeam's CIPP Model, may be regarded as a decision-oriented evaluation model.

CIPP (Context, Input, Process, Model) was designed by Daniel Stufflebeam and helped fulfill the formative and summative evaluation needs. It effectively plans, structures, implements, and reassesses the program decisions. (Stufflebeam, 1971). It helps to analyze the quality and responsibility of the educational programs at the school level (Aziz et al., 2018). The definition of goals, designation of development efforts, documentation, and assessment of program's impacts may be implemented with the CIPP model.

No evaluation study was conducted on the Creative Drama Leadership Course Program (CDLP-CDA). While evaluating this program, a balanced perspective is required. While evaluating this program, a balanced perspective is required. Clarifying the aims, goals, and objectives of the program, analyzing the current needs of the field of drama, and making connections between the educational contexts in the program and the integration of 21st-century skills may create a solid establishment of the program (context dimension). It is equally important to evaluate the educational and financial resources and guidance provided in the program (input evaluation), support for drama leaders' and leader candidates' exploration (process evaluation), and program outcomes (product evaluation). This evaluation may be

achieved by analyzing the Creative Drama Leadership Course Program's (CDLP-CDA) content, conveyance strategies, and expected program outcomes or drama leaders' and leader candidates' outputs. Thus, this balanced approach may be practical in understanding if the program can adequately reach the drama leader training goals with a participant-centered learning environment integral to creative drama education.

CHAPTER 3

METHODOLOGY

3.1. Research Design

This study was developed with the mixed-method research approach with quantitative and qualitative methodologies. Quantitative methodologies help generalize research results to broader sample sizes by defining and quantifying specific characteristics (Ghanad, 2023). Qualitative methodologies include research on the quality of actions, experiences, relationships, and situations with in-depth information (Ghanad, 2023; Fraenkel et al., 2012). Mixed method research can be defined as an approach that combines quantitative and qualitative methods for data collection and analysis (Creswell & Creswell, 2018; Creswell & Plano Clark, 2018; Fraenkel et al., 2012). The mixed-method research approach may effectively fulfill the weaknesses and take advantage of the strengths of both qualitative and quantitative methods (Dawadi et al., 2021; Fraenkel et al., 2012). Because the research is not limited to only one methodology, the research questions may be answered from a broader perspective. In addition, it may be implemented to enhance the generalizability of the conclusions, and numerical data, verbal data, and narratives may be combined to add meaning to each other (Johnson & Onwuegbuzie, 2004). In this study, the aim is to combine both quantitative and qualitative methodologies to create a comprehensive analysis and meaning. This method was preferred for analyzing different dimensions of the research questions and appropriately reaching the study's purpose. Furthermore, the research questions require gathering different data sources from several subjects. For instance, the sample of this study includes CDA instructors, drama leaders, and leader candidates. Gathering and analyzing this data with quantitative methodologies allows the generalization of the data to a broader population, and qualitative methodologies help

get in-depth information from a narrow sample. Thus, implementing mixed-method research may effectively increase the diversity and richness of the data and improve the quality of this research.

There are several mixed-method research design typologies. Core mixed-method research designs can be classified as explanatory, exploratory, and concurrent (Creswell & Plano Clark, 2018; Fraenkel et al., 2012). Furthermore, embedded (Yıldırım & Şimşek, 2021), transformative, and multiphase designs can be regarded as a part of mixed method research designs (Creswell & Plano Clark, 2011). Kroll and Neri (2009) group these research designs under two primary research designs: concurrent and sequential. Mixed-method research designs may be grouped according to "consideration of the sequence of data collection, relative priority, process of integration and presence of a theoretical perspective" (Kroll & Neri, 2009, p. 39). According to the definitions made above, a general categorization is composed as follows in Figure 3.1:
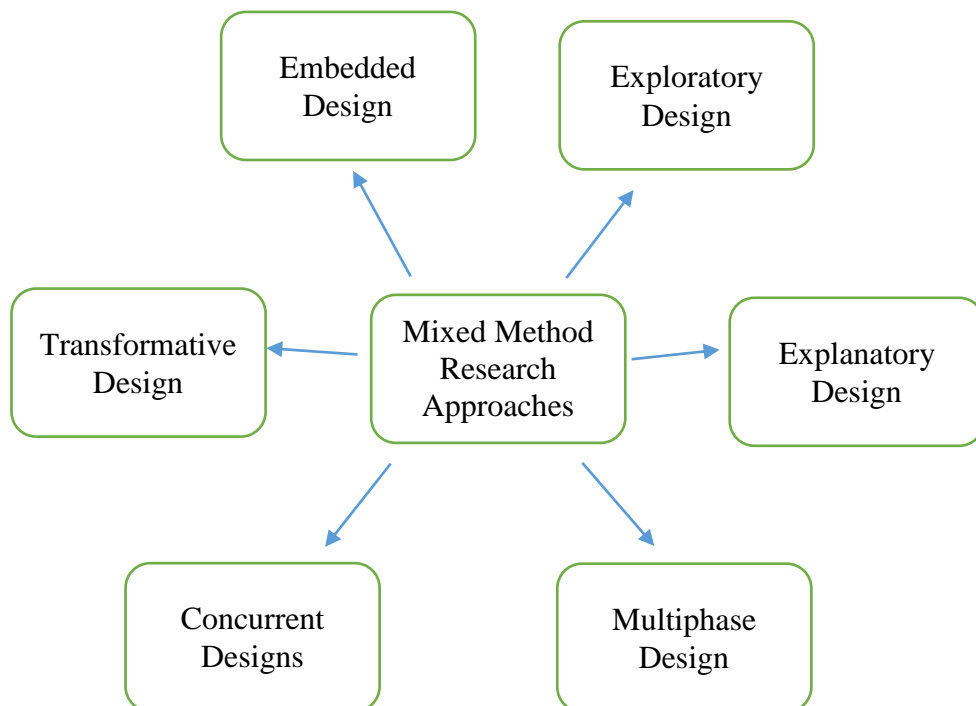
Figure 3. 1. Mixed-Method Research Approaches

This study used a concurrent triangulation design as a mixed-method research design. According to Kara (2023), the quantitative and qualitative data are collected

simultaneously in a concurrent triangulation design. It allows researchers to explore the research question from multiple perspectives and potentially identify converging or diverging findings between the data sets. A framework including general dispositions on an issue can be defined using quantitative data, while qualitative data provides in-depth information. In the analysis part, quantitative and qualitative data may diverge or converge. When the data diverges, the researcher should re-investigate the results or clarify the data characteristics (Dawadi et al., 2021). In concurrent triangulation design, both methodologies have the same priorities. That means neither quantitative nor qualitative data are put in a secondary position. In explanatory design, the aim is to promote and describe quantitative data with qualitative data. On the contrary, explanatory design aims to promote and describe qualitative data with quantitative data. In exploratory and explanatory designs, one methodology is more dominant than the other, and the data that is received through secondary methodology may not be an answer to a research question by itself (Yıldırım & Şimşek, 2021). In this study with concurrent triangulation design, the quantitative data aimed to describe drama leaders' and leader candidates' characteristics through a descriptive survey. At the same time, semi-structured interviews were used to gather in-depth qualitative data from instructors. This research aimed to better understand the program's effectiveness by triangulating the findings from these different data sources. Thus, the concurrent triangulation design was chosen for this study.

A descriptive survey design was employed in the quantitative part of the study. Descriptive studies are beneficial for characterizing subjects (Thomas & Zubkov, 2023). When used in descriptive research, survey design involves collecting data through a series of questions with various survey techniques administered to a sample population (Büyüköztürk et al., 2017; Fraenkel et al., 2012). A key advantage of survey design is the ability to gather responses from a large group of participants in a relatively short timeframe (Büyüköztürk et al., 2017). In this study, a descriptive survey was implemented to define the population's characteristics (e.g., level of education, age, department) by collecting data from a representative sample. Descriptive statistics such as means, frequencies, percentages, or standard deviation can be used with survey design to analyze these characteristics (Thomas & Zubkov,

2023). Applying descriptive statistics in this research has the potential to comprehensively understand and interpret the data across various dimensions.

In the quantitative part of the study, a case study was used as a research design. In case studies, one or more cases are examined by gathering in-depth information. Institutions, a group of people, or different environments can be regarded as cases (Yıldırım & Şimşek, 2021). Different factors that affect the cases are investigated by collecting different sources of data such as observations, interviews, and document analysis (Creswell, 2013; Yıldırım & Şimşek, 2021). In case studies, multiple cases may also be compared and researched, but in single instrumental case studies, one limited case is investigated for a deeper understanding of an issue (Creswell, 2013). In this study, the implementations in Contemporary Drama Association in the scope of the Creative Drama Leadership Program (CDLP-CDA) were chosen as a case because Contemporary Drama Association (CDA) may be considered as one of the oldest implementers of the program, the creator of Creative Drama Leadership Program (CDLP), and has an enormous number of drama leaders, instructors and leader candidates in Türkiye.

3.2. Context of the Study

This study investigates the effectiveness of the Creative Drama Leadership Course Program offered by the Contemporary Drama Association (CDLP-CDA). The program aims to prepare leader candidates with the knowledge and skills to lead creative drama workshops. The program is delivered within the social context of the Contemporary Drama Association (CDA), a professional organization for drama leaders. A literature review revealed a gap in research on evaluating creative drama leadership programs. Existing studies primarily focus on the effects of creative drama itself, not the leadership training programs. This study aims to address this gap by examining the effectiveness of the CDA program within its specific social context.

In qualitative research, a definition of social context, which includes the overall settings and constructions in which the subjects of the study are positioned, should be

added (Horsburgh, 2003). Description of social context and accommodating meanings in contexts may enhance the strength of the studies and increase credibility. Qualitative data becomes more significant in specific settings. Furthermore, possible limitations of the study's transferability may be revealed by comparing local meanings in social context (Fortune et al., 2013).

In this study, the perspectives of drama leaders, leader candidates, and CDA educators about the effectiveness of creative drama leadership course programs according to the implementations of the Contemporary Drama Association is the case of the study. The social context can be defined in the scope of the Creative Drama Leadership Course Program and Contemporary Drama Association, where the data was collected. The Contemporary Drama Association (CDA) fosters a collaborative learning environment where leader candidates interact with instructors who are specialists in creative drama. Understanding this social context is vital because collaboration and shared experiences among participants and instructors may influence perceptions of the program's effectiveness.

Contemporary Drama Association (CDA) is a non-governmental foundation established on 5 March 1990 in Ankara by Prof. Dr. İnci San and Tamer Levent and a group of people who work in different areas such as education, educational sciences, art, and art education to generalize and develop creative drama education as a field of study and educational method in theatre, social life, and education (Adıgüzel, 2020). In addition, the Creative Drama Leadership Course Program (CDLP) is constructed by the Contemporary Drama Association (CDA). The Creative Drama Leadership Course Program offered by the Contemporary Drama Association (CDLP-CDA) is open to the participation of educators, drama leaders, and individuals who want to specialize in creative drama. The criteria for participation in CDLP-CDA is being at least a high school graduate (Board of Education and Discipline, 2005). The characteristics of program participants, such as age, education level, department, program modes, and stage modes participants attended, participation reasons, starting year to project stage and the first stage, and branches or agencies participants attended were analyzed in the scope of the social context of this study.

The context of the study was analyzed through document analysis, including documents such as the Creative Drama Leadership Course Program (CDLP) manual and the Contemporary Drama Association (CDA) official websites. These documents offer comprehensive information about the aims, goals, objectives, content, and educational context in which the program is implemented. Stufflebeam's CIPP (context, input, process, product) model was utilized to evaluate the Creative Drama Leadership Course Program offered by the Contemporary Drama Association (CDLP-CDA). The context dimension in the CIPP model can be essential to analyze the context in which the program is implemented and the needs and aims of the program (Stufflebeam, 2000a). Thus, the data gathered by document analysis may be helpful to analyze the conditions that the program implemented, the historical development of the program, the characteristics of target participants, and the needs for developing the program. Additionally, perspectives of CDA instructors, drama leaders, and leader candidates about CDLP-CDA may create a deeper understanding of the context dimension, and a questionnaire and semi-structured interviews were implemented with this aim. A limited number of studies have directly evaluated creative drama leadership programs. Existing research on creative drama primarily focuses on the effects of creative drama itself on participants (Batdı & Batdı, 2015; Bayraktar & Okvuran, 2012; De La Cruz et al., 1998; Horasan-Doğan & Cephe, 2020; Jindal-Snape et al., 2011; Öztürk-Pat & Yılmaz, 2021; Ulubey, 2018). There are also evaluation studies on drama-based programs that do not include creative drama leadership training (Altınova & Adıgüzel, 2013; Cawthon & Dawson, 2009; Erbay & Doğru, 2010; Joronen et al., 2012; Sarısoy & Alcı, 2021; Ressler, 2020). This study aims to address this gap in the research by evaluating the CDLP using a concurrent triangulation mixed methods design informed by the CIPP Model (Context, Input, Process, Product). In the next section, we will describe the sampling strategy for this research.

3.3. Participants

This study used both quantitative and qualitative methodologies. The sampling methods for the quantitative and qualitative parts of the study were described separately.

3.3.1. Participants in the Quantitative Study

Fraenkel et al. (2012) define a population as a broad group to which research results can be generalized. For the quantitative part of this study, the population is defined as leader candidates and drama leaders who complete at least the 5th stage in the Creative Drama Leadership Course Program offered by the Contemporary Drama Association. This population was chosen because they represent the target group for whom the program's effectiveness is being evaluated. There are several reasons why the population is limited to those who have completed 5th stage:

- Participants who complete the 5th stage may have enough experience and knowledge about the program's context, implementation, and elements. Before completing the 5th stage, subjects should complete the 1st, 2nd, 3rd, and 4th stages. Completing the 5th stage indicates that participants have acquired the theoretical knowledge needed for writing and implementing drama activities.
- The main requirement for starting the project stage is completing the five theoretical stages in the program. Participants who start or finish the project stage may have more experience implementing drama activities within the program. They can provide insights into the five stages and the project stage, which is essential for assessing leadership skills.
- Volunteer work and reportership are necessary to finish the program. Participants who complete the 5th stage have likely completed or participated in these activities, allowing for an assessment based on their perspectives.
- Graduates are expected to complete all the five stages, reportership, volunteer work, and the project stage. They have accumulated significant experience in creative drama and the program by graduation.

The sample was chosen from the population of leader candidates and drama leaders who completed at least five stages in the program for the quantitative part of the study. This sampling method was chosen to achieve the highest possible response rate and to obtain a representative sample of drama leaders who have completed the program and hold the Creative Drama Leadership Course Certificate. Fraenkel et al. (2012) recommend a minimum sample size of 100 for descriptive studies. In

addition, the minimum number of subjects in a study may consist of five times the number of items that will be analyzed in the data collection tool (Streiner, 1994). In the questionnaire that will be used in the quantitative part, 31 items will be analyzed. Thus, the data was collected from the 168 participants by calculating this formula.

Purposive sampling was used in the quantitative part of the study as a sampling method. According to Etikan and Bala (2017), purposive sampling may help obtain the best information for achieving the study's objectives. Even though purposive sampling may cause researcher bias if poor documentation is made, it may help justify the selection of participants from an analytical background (Berndt, 2020). This sampling method allowed the researcher to target leader candidates and drama leaders who had completed at least five stages of the Creative Drama Leadership Course Program, ensuring a representative sample with relevant experience. While purposive sampling allows for gathering rich data from participants who meet specific criteria, it may also lead to a less generalizable sample. Future research could explore the program's effectiveness with a more diverse sample.

3.3.2. Participants in the Qualitative Study

The qualitative part of the study involved semi-structured interviews with eight instructors who currently work as drama leaders within the Contemporary Drama Association (CDA) program stages. While Fraenkel et al. (2012) suggest a sample size range of 1 to 20 participants for qualitative studies, the researcher could only reach eight instructors due to limitations in participant availability. Snowball sampling was utilized to recruit these participants. Snowball sampling involves identifying and recruiting participants through existing social networks. It is a process that includes the selection of participants through networks and communication with subjects who have contact with others (Etikan & Bala, 2017). It is an effective strategy when it is hard to reach the study subjects (Berndt, 2020). This method is particularly effective when the target population is complex and cannot be accessed directly, as with CDA instructors in this study. The researcher could reach only eight CDA instructors because only eight were accepted to participate in the study out of all the instructors in CDA. It is essential to

acknowledge that snowball sampling can limit the diversity of perspectives within the sample. While efforts were made to reach instructors from various backgrounds within the CDA network, the final sample might primarily reflect the initial participants' network characteristics.

3.4. Data Collection Instruments

In this study, questionnaires, semi-structured interviews, and document analysis were utilized.

3.4.1. Data Collection Instruments in the Quantitative Study

A researcher-designed questionnaire was employed to gather quantitative data. This instrument incorporated both open-ended and closed-ended questions. Development of the questionnaire involved a comprehensive literature review encompassing creative drama research, existing programs in Türkiye, and evaluation studies. Based on this review, a two-part questionnaire was created.

Part one addressed demographics through open-ended and closed-ended questions. This section explored factors like age, level of education, the completed department in undergraduate (if available), branches or agencies, starting date to 1st stage in the program, starting date to project stage in the program, the type of education (online, face-to-face, etc.), the reason for participation in the program, and the type of stages that were participated in (fast track, regular, etc.).

The questionnaire's second part focuses on four dimensions (Context, Input, Process, and Product) using a 6-point Likert scale (1-Completely Disagree, 2-Disagree, 3-Partially Disagree, 4-Partially Agree, 5-Agree, 6-Completely Agree). There are six questions in the context dimension, eight questions in the input dimension, eight questions in the process dimension, and nine questions in the product dimension, for a total of 31 questions.

After revisions, the questionnaire was piloted on 20 participants who were not included in the final sample. Cronbach's Alpha reliability coefficients were

calculated for each dimension, resulting in high values for Context (.85), Input (.86), Process (.92), and Product (.82). According to Taber (2018), values between .76 and .95 indicate high reliability.

The final version of the instrument was developed following the pilot study, which included revising the questionnaire and calculating its reliability coefficient (see Appendix C).

3.4.2. Data Collection Instruments in the Qualitative Study

Semi-structured interviews were conducted using an interview guide developed by the researcher to obtain in-depth qualitative information. The guide's development began with a comprehensive literature review covering creative drama research, programs in Türkiye, and evaluation studies. This review informed the creation of a two-part interview structure.

The first part consists of 12 questions that focus on collecting demographic information (age, education, creative drama experience, leadership experience in CDA) to understand the background of the participants.

In the second part, four program dimensions (Context, Input, Process, Product) were examined in more depth using open-ended questions. Three questions explored each dimension in Context and Input, while Process had three questions and Product had six questions. This approach sought comprehensive feedback on various aspects of the program.

In order to ensure the clarity, meaningfulness, and appropriateness of the questions, the interview questions were reviewed by three curriculum and instruction experts, one creative drama expert, and two creative drama educators. Additionally, a pilot interview was conducted with two experienced creative drama educators who were not included in the final sample. Their feedback on the clarity and meaningfulness of the interview guide was incorporated following this pilot.

After all the corrections were implemented, the interview form was implemented on two subjects that were not included in the sample. These subjects were two creative

drama educators who have experience as educators in CDA. In the pilot study, interviews were conducted with these educators, audio recordings were taken, and they were asked their opinions about the meaningness, clearness, and appropriateness of the questions. Following these corrections, the final interview guide was finalized (see Appendix E).

A qualitative document analysis was employed to gain a deeper understanding of the Creative Drama Leadership Course Program's context, particularly regarding its intended implementation across diverse geographic environments (Çağdaş Drama Derneği, 2009a, 2009b, 2009c, 2009d). Documents examined included 1) The Creative Drama Leadership Course Program Manual published by the Board of Discipline in 2005 and 2) Official website materials from the Contemporary Drama Association, retrieved in May 2024.

Thematic analysis was conducted to identify key themes related to the program's intended geographical reach and implementation considerations.

3.5. Data Collection Procedures

After obtaining ethical approval from Middle East Technical University (see Appendix A) and permission for applying the study from Contemporary Drama Association was taken on 13.12.2023 (see Appendix F), data collection for the quantitative survey (N=172) occurred between November 21st, 2023, and February 22nd, 2024.

3.5.1. Data Collection Procedures in the Quantitative Study

Before collecting the quantitative data, a consent form was taken from the participants (see Appendix B). The data was collected from 172 participants. The implementation of the questionnaire was not troublesome. The researcher-designed questionnaire was created and implemented in Google Forms, an application that

organizes the data and distributes it through relevant social media platforms to reach a wide range of participants within a specific time period.

3.5.2. Data Collection Procedures in the Qualitative Study

For the interviews (*N*=8), informed consent was obtained before data collection (see Appendix D). In this consent form, there was information about the researcher, the institution where the study was conducted, and the content of the questions in the questionnaire. Permission to join the study was demanded from the participants. Interviews took place between December 6th, 2023, and January 23rd, 2024, with the date and location determined by participant availability. Interviews were conducted either online via Zoom or face-to-face in mutually convenient locations. Audio recordings were obtained with participant consent and note-taking was used to supplement data collection. Interview durations are detailed in Table 3.1. The table below details the duration of each interview with participants (P) represented by a code:

Table 3. 1. Duration of the Interviews

Participants	Duration of the Interviews
P1	47:15
P2	1:02:45
P3	1:12:45
P4	1:11:01
P5	45:27
P6	1:04:13
P7	1:45:33
P8	1:43:48

The average interview duration was 1:11:35, with a range of 45:27 to 1:45:33.

3.6. Data Analysis

This mixed-methods study utilized a concurrent triangulation design to achieve comprehensive results by combining quantitative and qualitative research methodologies. The content of the quantitative and qualitative analyses was described separately in this chapter.

3.6.1. Quantitative Data Analysis

In this study, SPSS Statistics 24 was used to analyze the quantitative data collected by the online questionnaire. Four cases with missing data were excluded because of incompleteness. As a result, the answers of 168 out of 172 subjects were analyzed. Descriptive statistics were calculated to analyze the quantitative data from the online survey. According to Wildemuth (2016), descriptive statistics may be helpful to summarize quantitative data descriptively. Thus, descriptive statistics were calculated to summarize the data, including frequencies, means, standard deviations, and percentages. Data were grouped meaningfully to facilitate these calculations.

3.6.2. Qualitative Data Analysis

Thematic analysis was implemented to analyze the qualitative data from the semi-structured interviews (*N*=8). Thematic analysis is helpful for the analysis, identification, and interpretation of themes that are derived from the qualitative data. It effectively identifies meaningful patterns related to the views and perspectives of the subjects in qualitative studies (Clarke & Braun, 2016). This involved a coding process to identify and interpret themes emerging from the data. A code list was constructed, including all the themes and codes. Open, axial, and selective coding processes were utilized (Alhassan et al., 2023). An inductive approach was implemented during the qualitative data analysis. It involves a process of "understanding of meaning in complex data through the development of summary themes or categories from the raw data" (Thomas, 2003, p. 3). Open coding was implemented on the first transcription that was obtained from semi-structured interviews. The connection between the open codes retrieved from raw data was

constructed and arranged using MAXQDA. A categorization between open codes was implemented to retrieve the axial codes. Then, a coding tree was created, including the open and axial codes retrieved from the first transcription. The other transcriptions were coded by benefiting the axial codes in the coding tree. As a result, the required corrections were made on the other transcriptions, and the final version of the coding tree was constructed. An example of open, axial and selective coding stages was shown in Figure 3.2:
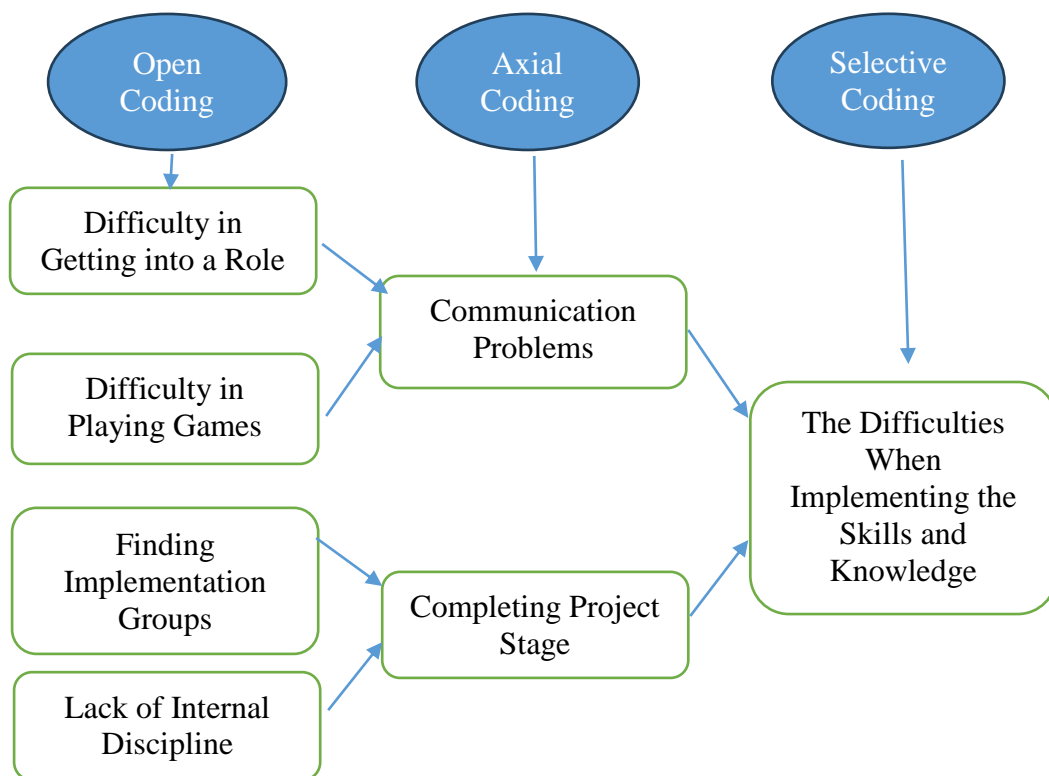
Figure 3. 2. An example of open, axial and selective coding

The themes were described and improved after the coding process was completed. The codes, themes, and the frequency of answers for the related codes were described in the tables in the findings. The participants were coded as P1, P2, P3, P4, P5, P6, P7, and P8.

During the analysis process, a concurrent triangulation approach will be employed. This means findings from the quantitative and qualitative analyses will be examined concurrently to identify the results' convergence, divergence, and complementarity.

Exploring the phenomenon from multiple perspectives will give a more comprehensive understanding of the research question.

3.7. Trustworthiness

Trustworthiness is one of the most essential criteria for providing objectivity in scientific research. Researchers should assess the validity and reliability of the research (Lincoln & Guba, 1985; Yıldırım & Şimşek, 2021). There are four main techniques to provide trustworthiness, and the processes used in providing trustworthiness were described separately.

3.7.1. Credibility

One of the methods to provide trustworthiness is credibility. It is about analyzing how sufficient the results are in terms of representing reality (Başkale, 2016; Yıldırım & Şimşek, 2021). In this study, member checks were implemented to increase credibility. After transcriptions, two CDA instructors were randomly chosen from the sample. Then, CDA instructors and the researcher made the required corrections on the content of the transcriptions, wording, meaning, clarity, and appropriateness.

3.7.2. Transferability

Another method to provide trustworthiness is transferability. It includes the process of making decisions on the transferability of the results to other subjects or situations (Başkale, 2016). In this situation, other people who read the studies can have ideas about similar contexts and processes (Yıldırım & Şimşek, 2021). In this study, purposive sampling was implemented to increase the transferability. It may provide the best conditions for a theory (Başkale, 2016). The purpose of the study was clarified at the beginning to evaluate the purposive sampling in this study. Then, the researcher evaluated the criteria for experiencing the whole program to gather detailed and comprehensive information about the program. In addition, a thick description was made for this study's parts to increase the transferability. For instance, the context of the study and the program (CDLP-CDA) was described comprehensively, and each part of this study, including the perspectives of CDA

instructors, was defined and interpreted in detail. The quotes of the interviewees were described in detail. Finally, data triangulation was implemented by gathering different data sources, such as questionnaires, interviews, and written documents. The weaknesses of one data collection method can be offset by the strengths of another with data triangulation, and the transferability of the data may be increased in this way (Başkale, 2016).

3.7.3. Dependability

Dependability was also provided as a method of providing trustworthiness. It is about examining if the study results become consistent when repeated with similar subjects in the same context (Guba, 1981). Inter-rater reliability was implemented to provide dependability in this study. The purpose of implementing a user-code agreement is to be sure whether the researcher uses a confirmation mechanism by comparing the results and raw data (Yıldırım & Şimşek, 2021). In this study, two external coders were evaluated. One transcription was sent anonymously to each coder, and these transcriptions were coded simultaneously with the researcher. Codings were implemented in separate places, and coders and the researcher did not communicate during codings. After the codings were finished, they were compared by the researcher and coders to determine how the codes were consistent with each other.

3.7.4. Confirmability

The last method can be considered confirmability to provide trustworthiness. This criterion is about decreasing biases and increasing the study's objectivity (Başkale, 2016). The researcher was concerned about protecting objectivity and not being affected by internal factors to provide confirmability in this study. In addition, the study's results were interpreted and presented objectively to increase the confirmability.

3.8. The Role of the Researcher

Qualitative research inherently involves a dynamic relationship between the researcher and participants (Creswell, 2014). In addition, Guba (1981) points out the

relationship between inquirers and study subjects. Inquirers try to provide a distance between the study subjects and themselves because they have an interrelation according to the naturalistic paradigm. This situation may raise some ethical considerations. To provide the objectivity and trustworthiness of the study, a thick description of the personal biases, experience in the study area, and values of the researcher should be made (Guba, 1981). To ensure the objectivity and reliability of the research, I engaged in reflexivity throughout the research process, as stated by Guba (1981). This involved acknowledging my biases and experiences that could influence the research.

As a graduate of the Early Childhood Education department at Middle East Technical University, I strongly believe in the value of student-centered education and interactive learning environments. This aligns with the potential benefits of creative drama programs. During my undergraduate education, I strongly believed in the importance of and effectiveness of student-centered education and interactive learning environments. I took an obligatory course named Drama for Early Childhood as an undergraduate. I did not have detailed knowledge about creative drama until taking this course. After taking this course for six weeks, the education was converted online as a health precaution, and I could not experience the hands-on implementations in creative drama for the rest of the course. This situation resulted in more research on creative drama and its use in early childhood education. In 2021, I attended the online creative drama leadership program at the Contemporary Drama Association and graduated in 2022. I worked as a creative drama educator in a private school. In addition, I took Creative Drama in Education and Research during my master's study and had knowledge and experience in art-based research. I evaluated all my experiences while conducting this study. It can be said that I am an insider, and I strongly believe that creative drama leadership programs have a crucial role in improving creative drama leadership skills and the importance of creative drama education. While my background provided a foundational understanding of creative drama, I recognized the potential for confirmation bias – the tendency to favor evidence that confirms existing beliefs. To address this potential bias, I employed several strategies:

Qualitative studies may cause the researcher bias depending on the researcher's background because of its nature. As a researcher of this study, I considered all of the researcher biases that I may have because of attending the program and having knowledge of the field of creative drama and made an effort to protect objectivity in both interpreting and presenting the results, making interviews, and preparing the data collection tools. I respected the different perspectives of participants and presented all the ideas in the study in order to decrease the researcher bias in this study. In addition, the member checks, using several data resources, providing data triangulation, and implementing inter-coder reliability were effective in analyzing the program comprehensively.

3.9. Limitations of the Study

This study has some limitations that affect the generalizability and potential for bias:

- This study is within the scope of the Contemporary Drama Association's Creative Drama Leadership Course Program implementations (CDLP-CDA). The results and implications of this study may not be generalized to different institutions' implementations or contexts. In this study, survey design was used in the quantitative part to reach as many people as possible in different contexts. This research would be implemented in different social, geographical, or cultural contexts to increase the generalizability of the study. In addition, a single case study design was utilized. Multiple cases, such as different institutions' implementations of Creative Drama Leadership Course Program (CDLP), would be added to expand the scope of the study.

- Purposive sampling was used in both the quantitative and qualitative data collection. While this approach ensured participants with relevant experiences, it introduces the potential for researcher bias. Future studies might benefit from employing a more random sampling method to broaden the participant pool and strengthen generalizability.

- Interviews and surveys rely on self-reported data, which can be susceptible to participant bias. The questionnaire was implemented anonymously, and the names of the participants were not asked in the questionnaire. A member check was implemented to reduce the effects of participant bias. Member

check effectively re-explained the parts that participants did not remember and made the required corrections. Using different data collection methods, such as experiments with pre-post tests, may be helpful to reduce participant bias. In addition, inter-rater reliability was provided in this study to decrease the subjectivity in the thematic analysis. Future research could incorporate additional data collection methods, such as observations, to triangulate findings and reduce participant bias.

- This study employed a concurrent triangulation mixed-methods design. This approach involved concurrently collecting and analyzing quantitative (survey) and qualitative (interviews) data. The goal was to achieve a more comprehensive understanding of the research question by examining the convergence, divergence, and complementarity between the quantitative and qualitative findings (Yıldırım & Şimşek, 2021). While concurrent triangulation offers valuable insights, it may not provide the same level of in-depth analysis within each methodology as some alternative mixed-methods designs. Future research exploring similar topics might consider designs that prioritize a deeper dive using quantitative or qualitative methods, depending on the research question.

CHAPTER 4

RESULTS

This chapter shows the study's findings. This study aimed to evaluate the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA) based on the perspectives of drama leaders, leader candidates, and instructors.

Stufflebeam's CIPP (Context, Input, Process, Product) model was used as an evaluation model. The study's findings were classified into four categories: context, input, process, and product.

This study utilized a mixed-method approach. The quantitative and qualitative data were collected separately. The quantitative data were collected through a questionnaire developed by the researcher from drama leaders and leader candidates who completed at least five stages in the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA) (N=168).

In addition, the quantitative data were analyzed in the SPSS 24 program. The qualitative data were collected through semi-structured interviews with eight instructors who provided education at least one stage in the Creative Drama Leadership Course Program at Contemporary Drama Association (CDLP-CDA). Moreover, the qualitative data were analyzed using the MAXQDA program with thematic analysis.

The tables described the findings of questionnaires in terms of frequencies, percentages, means, and standard deviations as descriptive statistics. The findings of semi-structured interviews were described in tables, including codes, themes, and frequencies of respondents.

4.1. Context

In this chapter, the findings referred to the evaluation in the context dimension of the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA). Four sub-questions about the context dimension are listed below:

- In what contexts is the CDLP-CDA implemented?
- What are drama leaders' and leader candidates' perspectives about consistency between content and aims and goals of CDLP-CDA??
- What are the perspectives of CDA instructors on the consistency between the aims and goals of CDLP-CDA and the needs of the field of drama?
- What are drama leaders', leader candidates', and CDA instructors' perspectives on the sensitivity of CDLP-CDA in terms of considering the needs in diversified cultural, socioeconomic, or geographical contexts

The findings were represented under these four sub-questions.

4.1.1. Program Contexts

For the first question in the context dimension, written documents such as the Creative Drama Leadership Course Program published by the Board of Education and Discipline (2005) and the official website of the Contemporary Drama Association were analyzed.

Creative Drama Leadership Course Program (CDLP) was constructed by the contributions of the Contemporary Drama Association (CDA) and published on 18 November 2005 (Board of Education and Discipline, 2005). Contemporary Drama Association was established on 5 March 1990 in Ankara by Prof. Dr. İnci San and Tamer Levent and a group of people who work in different areas such as education, educational sciences, art, and art education. The Contemporary Drama Association (CDA) was established with the aim of generalizing and developing creative drama education as a field of study and educational method in theatre, social life, and education (Adıgüzel, 2020). The second branch of the Contemporary Drama

Association (CDA) was founded on 15 May 1998 in İstanbul. Another branch of CDA was founded on 27 June 2007 in Eskişehir, and the last one was established on 26 September 2007 in İzmir. The agencies of Contemporary Drama Association are placed in different cities in Türkiye such as "Adana, Aksaray, Amasya, Antalya, Artvin, Burdur, Bursa, Denizli, Edirne, Erzincan, Hatay, Karabük, Kayseri, The Turkish Republic of Northern Cyprus (TTNC), Kocaeli, Konya, Muğla, Mersin, Muğla, Niğde, Samsun, Şanlıurfa and Trabzon" (Çağdaş Drama Derneği, 2019a, 2019b, 2019c, 2019d). The branches were in heavily populated cities, while the agencies were in low-density places. The agencies are opened according to the intensity of demands and needs of participants. There is no requirement to start the program from the residence city. Instead, participants can apply to the program from any city in Türkiye. According to the Board of Education and Discipline (2005), the program can be implemented in different places, such as museums, ruins, and open-air areas. In addition, each classroom may include carpets and wooden floors, which differs from the regular classrooms. The Creative Drama Leadership Course Program (CDLP) level is appropriate for adults who graduated from at least high school. The program is also open to participants with different occupations and/or who graduated from/studied in different departments. In this study, the subjects took different branches or agencies of CDA, had different occupations, and graduated from several educational institutions.

In the scope of health precautions due to COVID-19 disease, face-to-face education was converted into distance education in many educational institutions, or taking a break from education indefinitely, starting from March 2020. Because creative drama workshops include some physical and hands-on activities, all the implementations of the program were also disrupted due to health precautions at that time. A group with experience in creative drama, curriculum, and instruction created an alternative program that can be implemented distantly. The physical and hands-on activities were converted into activities that can be implemented distantly and in home conditions. Thus, the program adapted to online delivery due to the pandemic, and a small portion of participants experienced the program in this format.

There are more than 4000 educators who graduated from the program and took a leadership certificate (Çağdaş Drama Derneği, 2019e). During the pandemic, the

number of participants increased more. As a result, the participation rate significantly increased, and many people had opportunities to participate only in online or hybrid (both online and face-to-face) education as of 2020. In addition, CDA added different alternatives to the program's implementation to expand the program's scope. For instance, fast-track stages that offer to finish a stage in a shorter time with an intense program were added. After that, some participants took the fast-track or hybrid stages (both face-track and regular). In this study, some participants took the education online, face-to-face, face-track or regular.

The Creative Drama Leadership Course Program (CDLP) was prepared by the Contemporary Drama Association (CDA) and published by the Board of Education and Discipline on 18 November 2005. The aims of the program can be described as follows:

- Knowing the core concepts of creative drama
- Making relationships between creative drama, education, art and other disciplines
- Knowing the dimensions and components of creative drama
- Being knowledgeable on the national and international literature on creative drama
- Being knowledgeable on the competency areas of the creative drama leadership profession
- Gaining leadership implementation skills
- Implementing creative drama as a teaching method in other lessons
- Developing skills on conducting creative drama as a lesson
- Developing new educational programs by using creative drama
- Being knowledgeable on the concepts in child plays
- Developing skills on implementing child plays

The Creative Drama Leadership Course Program (CDLP) is designed for adults interested in drama education. It comprises five theoretical stages, a project stage, volunteering, and reportership. After completing the program, participants receive a certificate from the Contemporary Drama Association (CDA). Optionally, they can

take the Ministry of National Education (MoNE) exam to obtain a government-approved certificate, allowing them to work in institutions affiliated with MoNE. Detailed information about the program is given by the Board of Education and Discipline (2005):

The program emphasizes drama leadership skills development, particularly in the later stages where participants design and implement creative drama workshops. Program components are shown in Table 4.1:

Table 4. 1. Program Components Including Stages, Duration and Descriptions

Stages	Duration (Hours)	Description
1st Stage	48	Communication, interaction, empathy, imagination, core concepts
2nd Stage	48	Creative drama techniques, dramatic fiction, voice & breath exercises
3rd Stage	48	Art theories, material usage, creative drama workshops, process drama, history, forum theatre etc.
4th Stage	48	Leadership trials, history of theatre/drama, rituals, ethics, art movements, assessment
5th Stage	60	Leadership development, project examination, workshop & project writing
Project Stage	Minimum 12 hours	Project implementation with advisor, committee evaluation
Reportership	Varies	Co-leader/reporter duties, observing workshops, reporting
Volunteering	20	Volunteer creative drama leader or attending seminars

The first stage of the program includes activities that provide meetings, communication, and interaction. These activities support the development of

empathy, imagination, and communication skills. The workshops also include activities that support emotional awareness. The core concepts of play, theatre, improvisation, ethics, and creative drama are discussed in this first stage, which lasts 48 hours.

The second stage covers the relationship between creative drama techniques and art. The participants are encouraged to practice using different drama techniques. In addition, they gain insight into the components of dramatic fiction, and several voice and breath exercises are performed in this stage. Group dynamics and communication skills are also aimed at being developed. The duration of the second stage is 48 hours.

In the third stage, the main topics discussed can be art theories, material usage in creative drama such as masks, puppets, etc., and the relationship between creative drama and theatre. The participants are provided to practice preparing creative drama workshops and appropriately integrating the drama techniques in these workshops. In addition, concepts such as process drama, the history of creative drama, forum theatre, pantomime, dramaturgy, and rituals are discussed, and the relationship between creative drama is covered. The duration of the third stage is 48 hours.

Participants' skills and knowledge of writing and implementing creative drama workshops are reinforced in the fourth stage. Moreover, participants are provided with leadership trials using the theoretical knowledge they gain in the first three stages and throughout the fourth stage. The topics covered in the fourth stage are the history of theatre and creative drama, rituals, ethics, art movements, and assessment techniques. The duration of the fourth stage is 48 hours.

The fifth stage includes more activities for developing leadership skills than other stages. For example, there are more leadership trials in this stage. In addition, the participants of the fifth stage examine the projects completed by other graduates. There is comprehensive training in writing and designing workshops and project writing techniques. The duration of the fifth stage is 60 hours.

In the project stage, participants who completed the first five stages of the program are required to write and implement a project. The duration of the project should be at least 12 hours. That means the project should include creative drama workshops that are at least 12 hours long and implemented within that time. At the beginning of this stage, an advisor who is an academician or a specialist in the field of creative drama is appointed. The project is written, implemented, and designed with the collaboration between the advisor and the leader candidate during the whole process. After completing the project, project days are when the completed projects are examined by a committee, including the project advisor and two joint members. If the project is found unsuccessful, another project should be conducted by the leader candidate. If the project is found successful, the leader candidate has a right to enter the Ministry of National Education's (MoNE) exam.

The reportership process includes attending a creative drama stage as a co-leader or reporter. The duties of the co-leader/reporter are observing and attending each creative drama workshop during the whole stage, recording the implementations in workshops on paper or computer, taking attendance, and constructing a report including the workshop records and the attendance list of participants in the workshops. After completion, this report is sent to the Contemporary Drama Association (CDA). Reportership aims to gain more experience in the designation and implementation of the leader candidates. The reportership and the project stage may be carried out together.

Finally, a volunteering process should be completed to get the certificate. The leader candidates can attend the volunteering implementations after completing the fourth stage of the program. Volunteering includes working as a volunteer creative drama leader in a creative drama lesson or attending national and international seminars. Participants may attend the national seminars voluntarily starting from the program's first stage. That means participants may not wait to attend the national seminars until completing the fourth stage. The duration of the volunteering is 20 hours.

The Board of Education and Discipline (2005) formulates the program's duration (see Table 4.2).

Table 4. 2. Duration of Program Stages

Program Stage	Duration (Hours)
First Four Stages (combined)	192
Fifth Stage	60
Reportership	48
Volunteering	20
Total (excluding Volunteering)	300
Total (including Volunteering)	320

The project stage did not include the duration of the program because the participants may prefer to design a project that includes more than 12 hours of workshops. That means the duration of the project stage depends on the leader candidates' own preference, except the criteria that the project should be at least 12 hours long.

After completing all the stages listed above, leader candidates can take the MoNE exam. This theoretical exam consists of multiple-choice questions assessing their knowledge of core concepts, history, components, forum theatre, process drama, workshop stages, and pioneers in creative drama. The grading scale is 85-100 (Very Good), 70-84 (Good), 45-69 (Intermediate), and 0-44 (Unsuccessful). Leader candidates who score above 44 are considered successful and can obtain the "Creative Drama Leadership Course Certificate" offered by MoNE. Those who score below 45 must retake the MoNE exam until achieving a passing score.

This study involves two groups of participants from the Contemporary Drama Association (CDA) program. The first group consists of participants in the early stages (1-3) who are developing their foundational skills in creative drama. These individuals are called "participants" throughout the study. The second group comprises leader candidates in the later stages (4-5, project, reportership) who are honing their leadership and workshop implementation skills. The individuals who completed the entire program are called "leader candidates." The instructors who deliver the program curriculum are specialists in creative drama, including drama

leaders with diverse academic backgrounds. For clarity, these instructors are called "CDA instructors" in this study.

4.1.2. Program Alignment with Content

Quantitative data explored perspectives on the consistency between the aims and context of the CDLP-CDA. Drama leaders and leader candidates (*N*=168) reported generally positive perceptions based on the consistency between content and the program's aims and goals (*M*=5.01, *SD*=.90).

4.1.2.1. Drama Leaders' and Leader Candidates' Perspectives on Program Alignment with Content (Quantitative Data)

Table 4. 3. Descriptive Statistics for the Consistency Between Aims and Context of the Program

Related Questionnaire Items for Conduct Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
C.1 The content of CDLP-CDA is suitable for achieving the goals of training leaders	*f*	0	4	3	34	73	54	5.01	.90
	%	0%	2.4%	1.8%	20.2%	43.5%	32.1%		
								x̄=5.01	

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

Table 4.3 indicates that the item "C.1. The content of CDLP-CDA is suitable for achieving the goals of training instructors/leaders." has a mean score of (*M*=5.01, *SD*=.90), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category 43.5% (*f=73),* followed by

"Completely Agree" with 32.1% (*f=54),* "Partly Agree" with 20.2% (*f=34),* "Disagree" with 2.4% (*f=4),* "Partly Disagree" with 1.8% (*f=3),* and "Completely Disagree" with 0% (*f=0).*

4.1.3. Program Alignment with Field Needs

Qualitative data were collected from CDA instructors for the third question in context dimension to get a detailed information about how consistent the aims and goals of CDLP-CDA with the needs of the field of drama. Themes, codes, and frequencies were identified and coded from the transcribed interviews. Codes are based on a thematic analysis approach. The findings were presented with a table including the theme, codes and the frequency of the answers for the codes, and some quotes of CDA instructors about the related codes

4.1.3.1. CDA Instructor's Perspectives on Program Alignment with Field Needs (Qualitative Data)

Table 4. 4. Codes for Consistency with the Aims of Program and Needs of Drama

Theme	Code	*N*
Consistency with the aims of program and needs of drama	Consistent (P1, P2, P5, P8)	4
	Needs Improvement (P3, P4, P6, P7)	4

Findings from Table 4.4 indicate that while some CDA instructors (*N*=4) believe the program's aims and goals align with the field's needs (P1, P2, P5, P8), others (*N*=4) suggest areas for improvement, particularly regarding program modularity and addressing diverse contexts (P3, P4, P6, P7).

4.1.3.1.1. Consistent

Instructors highlighted the program's ability to develop 21st-century skills such as creativity, curiosity, and thinking skills depending on how CDA instructors and leader candidates use them. In addition, CDA meets the labor needs in Türkiye in the

scope of generalizing drama education. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Consistent (P1)*

- *This is completely dependent on the person. If you have made this your goal and want to use it, and if you don't have habits like laziness or procrastination, you can use it in any environment you want. It is no longer just under the umbrella of the association. (P2)*

- *I think it is compatible. As I said, especially creativity, spontaneous thinking, learning to learn, curiosity, and generating new ideas. Because we teach these, I think it is a contemporary education. (P5)*

- *Of course, the pandemic, the policies of the Ministry of National Education, a certain level of saturation, and so on, have brought ups and downs in the process. But in general, the answer I will give to this question is: Yes, it aligns. (P8)*

4.1.3.1.2. Needs Improvement

Several instructors pointed out limitations, such as the program's modularity. That means the program is insufficient for serving the needs of different occupations such as early childhood education, adult education, etc. According to some instructors in this study, the obstacles to implementing a modular program are the MoNE regulations. In addition, there is a need for revision of the program because it has been implemented for 19 years. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *The general goal of this instructor training program is the thing I just mentioned; to train an instructor who can plan, design, implement, and evaluate a drama session or program. But it is not enough. Unfortunately, someone who comes from preschool cannot manage a workshop in preschool with the knowledge they receive from us. Therefore, we can say that we provide education more for adults. (P3)*

- *It does not seem compatible in terms of numbers. The process determines the quality. (P4)*

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- *This does not mean that: the current drama program, the association's program; is very compatible with 21st-century skills, very compatible with the digital. But the program currently, the MoNE program passed in 2005, we cannot say it fully meets them. (P6)*

- *The experience in the 4th and 5th stages is a bit weak. But in general, when we look at the structure, it is suitable for the purpose of training qualified drama instructors. Other than that, I think it is suitable. (P7)*

4.1.4. Sensitivity of Program for Considering the Needs in Diversified Contexts

Quantitative and qualitative data explored the sensitivity of CDLP-CDA to considering the needs in diversified cultural, socioeconomic, or geographical contexts. Drama leaders and leader candidates (*N*=168) reported generally positive perceptions regarding sensitivity to diversified contexts (*M*=4.78, *SD*=.96). In addition, CDA instructors stated how CDLP-CDA considers inclusivity (see Table 4.5).

4.1.4.1. Drama Leaders' and Leader Candidates' Perspectives on Sensitivity of Program for Considering the Needs in Diversified Contexts (Quantitative Data)

Table 4. 5. Descriptive Statistics for Sensitivity to the Needs in Different Contexts

Related Questionnaire Items for Context Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
C.2. CDLP-CDA considers the existing infrastructure and resources for creative drama education in different regions where the program is implemented	*f*	0	7	5	43	76	37		
	%	0%	4.2%	3.0%	25.6%	45.2%	22.0%	4.78	.96

Table 4.5 (continued)

C.3. CDLP-CDA considers the cultural and/or socioeconomic needs of leader candidates	_f_	6	13	7	33	77	32		
								4.54	1.27
	%	3.6%	7.7%	4.2%	19.6%	45.8%	19.0%		
C.4. CDLP-CDA provides guidance on how to adapt creative drama activities to meet the needs of different communities	_f_	3	6	10	28	73	48		
								4.82	1.13
	%	1.8%	3.6%	6.0%	16.7%	43.5%	28.6%		
C.5. CDLP-CDA helps instructors and leader candidates to identify and understand their own cultural biases and assumptions	_f_	0	3	9	80	80	51		
								4.99	.91
	%	0%	1.8%	5.4%	14.9%	47.6%	30.4%		
							x̄=4.78*		

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

Table 4.5 indicates that the overall mean score is (x̄=4.78), which falls within the "Agree" level. "C.2. CDLP-CDA considers the existing infrastructure and resources for creative drama education in different regions where the program is implemented." has a mean score of (_M_=4.78, _SD_=.96), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category 45.2% (_f=76_), followed by "Partly Agree" with 25.6% (_f=43_), "Completely Agree" with 22.0% (_f=37_), "Disagree" with 4.2% (_f=7_), "Partly Disagree" with 3.0% (_f=5_), and "Completely Disagree" with 0% (_f=0_).

"C.3. CDLP-CDA considers the cultural and/or socioeconomic needs of the leader candidates." has a mean score of (_M_=4.54, _SD_=1.27) in "Agree" level. level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category

45.8% (*f=77),* followed by "Partly Agree" with 19.6% (*f=33),* "Completely Agree" with 19.0% (*f=32),* "Disagree" with 7.7% (*f=13),* "Partly Disagree" with 4.2% (*f=7),* and "Completely Disagree" with 3.6% (*f=6).*

"C.4. CDLP-CDA provides guidance on how to adapt creative drama activities to meet the needs of different communities." has a mean score of (*M*=4.82, *SD*=1.13) in "Agree" level. level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category 43.5% (*f=73),* followed by "Completely Agree" with 28.6% (*f=48),* "Partly Agree" with 16.7% (*f=28),* "Partly Disagree" with 6.0% (*f=10),* "Disagree" with 3.6% (*f=6),* and "Completely Disagree" with 1.8% (*f=3).*

"C.5. CDLP-CDA helps instructors and leader candidates to identify and understand their own cultural biases and assumptions." has a mean score of (*M*=4.99, *SD*=.91) in "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category 47.6% (*f=80),* followed by "Completely Agree" with 30.4% (*f=51),* "Partly Agree" with 14.9% (*f=25),* "Partly Disagree" with 5.4% (*f=9),* "Disagree" with 1.8% (*f=3),* and "Completely Disagree" with 0% (*f=0).*

4.1.4.2. CDA Instructor's Perspectives Sensitivity of Program for Considering the Needs in Diversified Contexts (Qualitative Data)

Table 4. 6. Codes for Inclusivity in the Program

Theme	Code	*N*
Inclusivity in the program	Universal Values (P1, P4)	2
	Cultural diversity (P2, P3, P5, P6, P8)	5

Table 4.6 summarizes the codes related to inclusivity in the program. While two instructors (P1, P4) believe the program addresses inclusivity through universal values, others (P2, P3, P5, P6, P8) highlight a need for more emphasis on cultural diversity within the program content.

4.1.4.2.1. Universal Values

One instructor (P1) felt the program adequately addresses inclusivity by focusing on universal values. This suggests a potential need to explore how the program considers diverse participant backgrounds and sensitivities. Depending on these issues, some parts of the answers of the instructor about this issue are listed below:

- *Sensitivities are considered, and universal values are given a lot of attention, in my opinion. (P1)*

One instructor (P4) points out the importance of ethics in considering universal values in the program. Depending on these issues, some parts of the answers of the instructor about this issue are listed below:

- *We have our graduates and course participants sign an ethical agreement. Therefore, in our program, cultural diversity or any sexual orientation is not a hindrance, and it is very inclusive. (P4)*

4.1.4.2.2. Cultural Diversity

Several instructors (P2, P3, P5, P6, P8) expressed concerns about the program's limited focus on cultural diversity. While they acknowledge that inclusivity might be practiced, they believe the program content lacks specific headings and activities directly addressing cultural diversity and its importance (P3, P6). Some instructors suggest incorporating topics like "drama and social justice" or "drama and inclusivity" and potentially devoting more program time to these areas (P3). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Yes, that was already our main goal in the association. We came together with very different people, from different professions, with different physical characteristics. (P2)*
- *I think all drama practitioners have a culture of taking these into account in their philosophy. But in the association's program, there is no direct heading to make our trainers especially sensitive to these kinds of topics. Topics such*

as drama and social justice, drama and inclusivity, drama and ethical values should be included, and even at least 25-30% of the program should have a dimension related to these. This is a very lacking aspect in my opinion, and the program should be developed in this regard. (P3)

- *Yes, I think so. Because it is completely related to the situation of the educator, the culture. Because that is how a workshop development process begins. Therefore, you can produce unique content based on where you are. (P5)*

- *I mean, it is present in practice. However, these are not very visible within the program, we can say that. So, we cannot see inclusivity very clearly within the program. (P6)*

- *Cultural sensitivity and diversity. Of course, we need to elaborate on this, and to be honest, what the association is trying to give is, of course, the effort to raise a democratic individual, which is also among the general goals of creative drama. But specifically, there are very few direct studies with these headings in the six-stage program. (P8)*

4.2. Input

In this chapter, the findings refer to evaluating the input dimension of the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA). Seven sub-questions about the input dimension are listed below:

- What are CDA instructors' perspectives on the evaluation of the number of leader candidates applied to CDLP-CDA?

- What are drama leaders' and leader candidates' perspectives on the suitability of the resources (instructional materials, financial resources, information resources, technological resources, institutions in collaboration) in CDLP-CDA?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on CDLP-CDA in terms of providing guidance and instructions for effective use of creative drama practices?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on criteria for selecting leader candidates and CDA instructors to CDLP-CDA?

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- What are CDA instructors' perspectives on the appropriateness of physical environment that CDLP-CDA is implemented for achieving the goals and objectives of the program?
- What are CDA instructors' perspectives on the connection with international drama institutions for the accreditation of CDLP-CDA?
- What are the characteristics of drama leaders and leader candidates?

The findings were represented under these seven sub-questions.

4.2.1. Selection of Leader Candidate Numbers

Qualitative data were collected from CDA instructors for the first question in the input dimension to get detailed information about how the number of leader candidates in the program is evaluated. Themes, codes, and frequencies were identified and coded from the transcribed interviews. Codes are based on a thematic analysis approach. The findings were presented with a table that included the theme, codes, frequency of the answers for the codes, and some quotes from CDA instructors about the related codes.

4.2.1.1. CDA Instructor's Perspectives on Leader Candidate Numbers (Qualitative Data)

Table 4. 7. Codes for the Evaluation of the Number of Leader Candidates Applied to Program

Theme	Code	N
The number of participants	Depends on Applications (P1, P8)	2
	Implementation Experiences (P3, P7)	2
	The Role of Educational Environments and Standards (P2, P3, P4, P6, P8)	5
	Class Size Considerations for Online Education (P1, P3, P4, P5, P6, P7, P8)	7

Table 4.7 summarizes codes related to evaluating the number of leader candidates. Instructors expressed various perspectives. Some (P1, P8) suggested participant numbers are determined by application volume, with efforts to keep class sizes manageable. Others (P3, P7) emphasized basing participant numbers on implementation experiences within the field of creative drama. Some instructors pointed out the role of educational environments and standards while evaluating the number of participants (P2, P3, P4, P6, P8). Also, many instructors highlighted the considerations of classroom size for online education (P1, P3, P4, P5, P6, P7, P8).

4.2.1.1.1. Factors Influencing Leader Candidate Numbers: Depends on Applications

Two instructors (P1, P8) felt participant numbers are linked to application volume. While high application numbers might exist, class sizes are kept constant by potentially dividing classrooms. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *It is determined according to the application; I think it is determined not to exceed 30. (P1)*
- *For example, you planned to open one basic stage workshop that term, but suddenly, due to multiple applications, it becomes like this. And again, for example, let's say it reached 34 people, and then the association looks and says, "I was going to open one workshop with 20 people, but it became 34 people. It would be better to open two workshops with 17 people each (P8)*

4.2.1.1.2. Implementation Experiences in Determining Leader Candidate Numbers

Other instructors (P3, P7) highlighted the importance of considering past implementation experiences in the field when determining class sizes. They referenced established practices and knowledge (P3) and historical experiences within creative drama education (P7). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

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- *The number of trainer candidates is directly related to the quality of education and the nature of the teaching method used. It is determined by scientific data and, of course, field experiences. (P3)*

- *Efficiency is the criterion here. No special measurement or evaluation was made. But we also know the practices in the world. We follow them too. We have our own experiences. Even before this program emerged, there were studies done outside of those first congresses, first seminars, or the official first, second, and third congresses. (P7)*

4.2.1.1.3. Factors Influencing Leader Candidate Numbers: The Role of Educational Environments and Standards

Some instructors (P2, P3) point out that the qualities of the educational environment directly affect the interaction and collaboration between educators and participants. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *If you have a class, you cannot separate your students. If you are free, if you are given an area, you have the chance to determine the number of participants according to the size of that area. (P2)*

- *Of course, the width and size of the venue are also very important. (P3)*

Several instructors (P4, P6) highlighted the Ministry of National Education's (MoNE) regulations as influencing participant numbers. They emphasized that MoNE regulations determine classroom size based on space limitations (P4, P6). This suggests a potential need to consider balancing MoNE regulations with optimal class sizes for effective program delivery. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *The Ministry of Education's standard is 32, but for example, in an average 20 square meter area, 32 is too many. The determining factor is the venue, the size of the venue. (P4)*

- *This number is determined as follows; we are subject to the MoNE regulations. In the MoNE regulations, for example, you have a 20 square*

meter classroom. It says that in that 20 square meter classroom, there can only be 18 participants. (P6)

One instructor (P8) stated that the Contemporary Drama Association (CDA) has its own criteria for evaluating the number of participants in face-to-face education. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Therefore, the association has certain criteria here. Some of these are material, some are spiritual, some can really be directly related to quality. (P8)*

4.2.1.1.4. Class Size Considerations for Online Education

Instructors' perspectives on class size for online programs differed. Three instructors (P4, P5, P8) felt that online environments still require managing participant numbers, and they aimed to balance sufficient interaction and manageable groups (P4). They mentioned initial adaptations during the pandemic with larger online groups (P5, P8). However, other instructors (P3, P4, P7) emphasized online and face-to-face programs as distinct experiences, requiring different approaches to participant numbers. These instructors highlighted the increased demand for online programs during the pandemic (P4). Still, they suggested that online environments may accommodate a different number of participants than face-to-face settings due to limitations on interaction (P3, P7). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Online processes and physical environments differ greatly. They differ in this way; the online environment was thought of as an alternative to face-to-face education with the pandemic, but it is definitely not. (P3)*

- *They try not to exceed 25 or 26 as much as possible in online education. It also doesn't work when the number is too low because there will be many dramatic situations and games. (P4)*

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- *As far as I have observed, there hasn't been much difference. In fact, at times, especially when we first started these online sessions, we had to work with multiple groups because the number was very high. (P5)*

- *I think there was a difference in student numbers, but we can look at this from a few points. Online and face-to-face education are no longer alternatives to each other; after those experiences. Currently, I see a 20% deficiency in online. That deficiency in terms of experiencing, not in terms of the subject. (P7)*

- *I can say that we worked with large groups at the beginning of the pandemic, but it slowed down and returned to normal afterward. (P8)*

4.2.2. Suitability of the Resources in CDLP-CDA

Quantitative data explored perspectives on the consistency between the aims and context of the CDLP-CDA. Drama leaders and leader candidates (*N*=168) reported generally positive perceptions based on the consistency between content and the program's aims and goals (*M*=4.83, *SD*=1.03).

4.2.2.1. Drama Leaders' and Leader Candidates' Perspectives on Resource Suitability (Quantitative Data)

Table 4. 8. Descriptive Statistics for the Resources of the Program

Related Questionnaire Items for Input Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
I.1. The resources and materials of CDLP-CDA are suitable for creative drama instructors working in various educational settings."	*f*	2	5	6	36	76	43	4.83	1.03
	%	1.2%	3.0%	3.6%	21.4%	45.2%	25.6%		
								x̄ = 4.83	

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Table 4.8 indicates that "I.1. The resources and materials of CDLP-CDA are suitable for creative drama instructors working in various educational settings." has a mean score of (M=4.83, SD=1.03), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category 45.2% (f=76), followed by "Completely Agree" with 25.6% (f=43), "Partly Agree" with 21.4% (f=36), "Partly Disagree" with 3.6% (f=6), "Disagree" with 3% (f=5), and "Completely Disagree" with 1.2% (f=2).

4.2.3. Guidance and Instructions for Effective Use of Creative Drama Practices

Quantitative and qualitative data explored guidance and instructions for using creative drama practices effectively. Drama leaders and leader candidates (N=168) reported generally positive perceptions regarding guidance and instructions provided by the program. ($\bar{x}$=4.91). In addition, CDA instructors stated that CDLP-CDA considers guidance and instructions for using drama techniques (see Table 4.10).

4.2.3.1. Drama Leaders' and Leader Candidates' Perspectives on Guidance and Instructions (Quantitative Data)

Table 4. 9. Descriptive Statistics for Guidance and Instructions in the Program

Related Questionnaire Items for Input Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
I.2 CDLP-CDA provides guidelines on how to implement creative drama activities.	f	3	6	4	37	73	45	4.82	1.08
	%	1.8%	3,6%	2.4%	22.0%	43.5%	26.8%		
I.3 CDLP-CDA provides strategies for resolving difficulties that may be encountered within creative drama practices	f	2	11	10	58	54	33	4.49	1.14
	%	1.2%	6.5%	6.0%	34.5%	32.1%	19.6%		

Table 4.9 (continued)

		1	2	2	19	75	69		
I.4. CDLP-CDA provides guidelines on how to implement creative drama activities	*f*	1	2	2	19	75	69	5.21	.86
	%	0.6%	1.2%	1.2%	11.3%	44.6%	41.1%		
I.5. CDLP-CDA ensures that all leader candidates have a common foundational understanding of the principles and techniques of creative drama education	*f*	1	6	4	20	77	60	5.06	1.00
	%	0.6%	3.6%	2.4%	11.9%	45.8%	35.7%		
I.6. CDLP-CDA encourages its instructors to develop their own creative drama activities and share them with others	*f*	4	5	6	21	69	63	4.99	1.14
	%	2.4%	3.0%	3.6%	12.5%	41.1%	37.5%		
								x̄ = 4.91	

Table 4.9 indicates that the overall mean score is (x̄=4.91), which falls within the "Agree" level. "I.2 CDLP-CDA provides guidelines on how to implement creative drama activities." has a mean score of (*M*=4.82, *SD*=1.08) which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category 43.5% (*f=73),* followed by "Completely Agree" with 26.8% (*f=45),* "Partly Agree" with 22.0% (*f=37),* "Disagree" with 3.6% (*f=6),* "Partly Disagree" with 2.4% (*f=4),* and "Completely Disagree" with 1.2% (*f=2).*

"I.3 CDLP-CDA provides strategies for resolving difficulties that may be encountered within creative drama practices." has a mean score of (*M*=4.49, *SD*=1.14), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Partly Agree" is the most frequent response category 34.5% (*f=58),* followed by "Agree" with 32.1% (*f=54),* "Completely Agree" with 19.6% (*f=33),* "Disagree" with 6.5 % (*f=11),* "Partly Disagree" with 6.0% (*f=10),* and "Completely Disagree" with 1.2% (*f=2).*

"I.4. CDLP-CDA provides guidelines on how to implement creative drama activities." has a mean score of (*M*=5.21, *SD*=0.86), which falls within the

"Completely Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 44.6% (*f=75*), followed by "Agree" with 41.1% (*f=69*), "Partly Agree" with 11.3% (*f=19*), "Partly Disagree" and "Disagree" with 1.2 % (*f=2*), "Completely Disagree" with 0.6% (*f=1*)

"I.5. CDLP-CDA ensures that all leader candidates have a common foundational understanding of the principles and techniques of creative drama education." has a mean score of (*M=5.06, SD=*1.00), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 45.8% (*f=77*), followed by "Completely Agree" with 35.7% (*f=60*), "Partly Agree" with 11.9% (*f=20*), "Disagree" with 3.6% (*f=6*), "Partly Disagree" with 2.4% (*f=4*), and "Completely Disagree" with 0.6% (*f=1*).

"I.6. CDLP-CDA encourages its instructors to develop their own creative drama activities and share them with others." has a mean score of (*M=4.99, SD=*1.14), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 41.1% (*f=69*), followed by "Completely Agree" with 37.5% (*f=63*), "Partly Agree" with 12.5% (*f=21*), "Partly Disagree" with 3.6% (*f=6*), "Disagree" with 3.0% (*f=5*), and "Completely Disagree" with 2.4% (*f=4*).

4.2.3.2. CDA Instructors' Perspectives on Guidance and Instructions (Qualitative Data)

Table 4. 10. Codes for Guidance and Instructions to Use the Drama Techniques

Theme	Code	*N*
Guidance and instructions to use the drama techniques	Effective Guidance Provided (P1, P2, P5, P7)	4
	Limited Effectiveness (P4)	1
	Potential for Development (P3, P6, P8)	3

Table 4.10 summarizes instructors' perspectives on guidance and instructions for using drama techniques. While some instructors (P1, P2, P5, P7) felt the program adequately provided guidance and opportunities to learn different techniques, others (P3, P6, P8) suggested areas for improvement.

4.2.3.2.1. Effective Guidance Provided for Using Drama Techniques

Four instructors (P1, P2, P5, P7) highlighted that the program offers practical guidance and opportunities to learn various techniques (P1, P7). They emphasized gradually introducing techniques within workshops and activities (P1). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *I think this is especially done in themed workshops. (P1)*
- *Everything ends with the person themselves. They can give you everything, but do you want to take it, are your perceptions open? It's the same in the association's programs. (P2)*
- *Yes, initially theater techniques are taught. Theater techniques are an inseparable part because all the teaching principles and methods used in other lessons are also taught. The program allows experiencing all techniques. (P5)*
- *They are taught. We also provide about 10 widely used and very useful techniques in this program; like conscious corridor, frozen image, going back in time, going forward in time, etc. (P7)*

4.2.3.2.2. Concerns about Limited Effectiveness of Guidance

One instructor (P4) expressed concerns about the overall effectiveness of guidance provided for using drama techniques. They questioned whether the program consistently delivers high-quality instruction on all techniques (P4). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *I can't say it is very effective and efficient. When I say are we providing it 100% very correctly and qualitatively, I can't say yes. (P4)*

4.2.3.2.3. Potential for Development in Guidance for Using Drama Techniques

Three instructors (P3, P6, P8) felt the program could be enhanced in terms of guidance for effectively using techniques. They suggested incorporating more planning flexibility (P3), a more unified approach to integrating techniques (P6) and ensuring leader candidates can confidently apply these techniques (P8). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *The process forms the practice part, and drama processes should be processes where planning continues in practice, even if we don't do so in Türkiye. Because we say it is a creative teaching method. But where is the creativity in this? I mean, you close the entire planning cycle at the desk, write down all activities step by step. You go to the process, give instructions to the participants as if they are your puppets. They follow your instructions. So, doesn't the participant become an object here? (P3)*
- *These techniques are not scattered but used heterogeneously rather than homogeneously. It is not integrated in a unified way. (P6)*
- *To sum up; the association actually integrates these techniques and strategies very comfortably into the program, but it is debatable how well our participants or leader candidate are familiar with these strategies and techniques and how well they can reflect them uniquely in their own fields. (P8)*

4.2.4. Selection Criteria for Leader Candidates and CDA Instructors

Quantitative and qualitative data explored the selection criteria for leader candidates and CDA instructors to CDLP-CDA. Drama leaders and leader candidates (N=168) reported mostly negative perceptions regarding having specific selection criteria for program participants (M=2.98$, SD$=1.58). In contrast, CDA instructors stated some criteria for selecting CDA instructors and program participants (see Table 4.12).

4.2.4.1. Drama Leaders' and Leader Candidates' Perspectives on Selection Criteria (Quantitative Data)

Table 4. 11. Descriptive Statistics for Selection of the Participants to the Program

Related Questionnaire Items for Input Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
I.7. Participants who are new to CDLP-CDA are selected based on specific criteria.	f	33	54	12	33	25	11	2.98	1.58
	%	19.6%	32.1%	7.1%	19.6%	14.9%	6.5%		
								$\bar{x} = 2.98$	

Table 4.11 indicates that "I.7. Participants who are new to CDLP-CDA are selected based on specific criteria." has a mean score of (M=2.98, SD=1.58), which falls within the "Partly Disagree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Disgree" is the most frequent response category 32.1% (f=54), followed by "Completely Disagree "and "Partly Agree" with 19.6% (f=33), "Agree" with 14.9% (f=25), "Partly Disagree" with 7.1% (f=12), and "Completely Agree" with 6.5% (f=11). These findings warrant further exploration through qualitative data to understand the specific selection procedures.

4.2.4.2. CDA Instructors' Perspectives on Selection Criteria (Qualitative Data)

Table 4. 12. Codes for Selection Criteria

Theme	Code	N
Selection Criteria	Criteria for Participants (P1, P2, P3, P4, P5, P6, P7, P8)	8
	Criteria for CDA Instructors (P1, P3, P4, P5, P6, P8)	6

Table 4.12 summarizes codes related to selection criteria for participants and CDA instructors. Instructors expressed formal prerequisites beyond high school graduation (a Ministry of National Education requirement) as a participant selection criterion (P1, P2, P3, P4, P5, P6, P7, P8). These results do not align with the findings gathered from the quantitative data.

In addition, several instructors emphasized the importance of active participation in program activities as a selection criterion for CDA instructors (P1, P3, P4, P5), and some of them (P4, P5, P8) suggested that ideal candidates demonstrate a strong interest in the field and a commitment to continuous learning and professional development.

4.2.4.2.1. Criteria For Participants in CDLP-CDA

All instructors (P1, P2, P3, P4, P5, P6, P7, P8) assert that there is only one criterion, which is graduating from at least high school, and this criterion was evaluated by the Ministry of National Education when selecting the participants to the program. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *As far as I know, anyone can participate. There is no such thing as you can't apply. Housewives come, university graduates come. There are many students, so I don't think there is any discrimination. (P1)*

- *In our time, anyone could participate. There were no restrictions related to the profession. (P2)*

- *There is no criterion for this. Anyone with a high school diploma can join the program. (P3)*

- *We have no preliminary criteria. Setting a preliminary criterion is very difficult at this stage. Because you take them after high school or while they are university students. Therefore, what we expect in the prerequisite is entirely this inclination; being able to say I am inclined to this field and want to do it. The process shows whether you can do this job or not. (P4)*

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- *We start accepting from high school graduates, but it would be more meaningful for those who want to become trainers to be university graduates from any branch, and anyone who wants to become a trainer can participate. (P5)*
- *As far as I remember, there is no criterion other than being a high school graduate. Finishing high school is sufficient. I don't know if a criterion needs to be added. (P6)*
- *The basic criterion is being a high school graduate. There is a criterion set by the Ministry of Education. (P7)*
- *The program needs to have clearer criteria when selecting and graduating its participants. (P8)*

4.2.4.2.2. Criteria for CDA Instructors in CDLP-CDA

Several instructors (P1, P3, P4, P5, P6, P8) assert that the most critical thing is actively participating in program activities if the graduates want to work as educators in the Contemporary Drama Association (CDA). Educators who do not develop their knowledge according to the changing needs of participants and the field of creative drama may not be effective in training leaders. Educators set an example of being an ideal creative drama educator, with their implications and behaviors for the leader candidates during the program. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *You become a creative drama leader. I was someone who participated in themed workshops and was actively involved with drama, doing drama with my students; maybe these are observed before becoming a trainer. (P1)*
- *We have outlined criteria such as academic work, voluntary participation in association events, and several subcategories. Only those people who meet these criteria can become observers and then drama trainers, managing stages. (P3)*
- *If they are going to teach within our organization, we don't say go ahead immediately. We have already tested this with voluntary groups, social work, and unique studies. (P4)*

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- *Those who support these volunteer works and academic studies, who provide both physical and mental contributions, and who continuously develop themselves; that is, those we see in units, workshops, and such volunteer activities, those who have developed themselves, gain the right to be trainers. (P5)*

- *There is a list of criteria combining these three. Among these criteria is working with adults in drama, having publications in the drama field, having an article or paper in the drama field, publishing a book, giving lectures, all of these are very important in determining individuals. (P6)*

- *Go to international congresses, write these many articles a year, participate in this many active works, do this many original works, research this much, connect with this, participate in that, and so on. (P8)*

4.2.5. Appropriateness of Physical Environment in CDLP-CDA

Qualitative data explored CDA instructors' perspectives to get detailed information about the appropriateness of the physical environment in which the program was implemented. Themes, codes, and frequencies were identified and coded from the transcribed interviews. Codes are based on a thematic analysis approach. The findings were presented with a table that included the theme, codes, frequency of the answers for the codes, and some quotes from CDA instructors about the related codes.

4.2.5.1. CDA Instructors' Perspectives on the Physical Environment (Qualitative Data)

Table 4. 13. Codes for Appropriateness of Physical Environment

Theme	Code	*N*
Appropriateness of physical environment	Appropriate Environment (P1, P5, P6, P7)	4
	Room for Improvement (P3, P8)	2
	Crowded Classrooms (P2)	1

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Qualitative data explored CDA instructors' perspectives on the program's physical environment. Table 4.13 summarizes the coded responses.

4.2.5.1.1. Appropriate Environment

Most instructors felt the physical environment was appropriate for achieving program goals (P1, P5). Accessibility and availability of necessary materials were seen as strengths (P1, P6). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *The association is centrally located, yes. Generally, central museums are preferred, and distant places are avoided. We work a lot in museums. I think the spaces were suitable; I realized that drama can be done anywhere. (P1)*
- *The physical spaces where the program is conducted are accessible to the trainer candidates and are suitable for achieving the program's goals and objectives. (P5)*
- *I think they are suitable. Sometimes we face issues like the speakers not working or the projector not working at that moment. Other than that, I haven't observed any space that doesn't align with the program's goals. (P6)*
- *They are suitable, yes. In terms of physical environments, we always teach in the program that creative drama can be done anywhere, but it has some rules. For example, cleanliness, safety, no columns, proper lighting, heating, and air quality. It can be done wherever these are provided. (P7)*

4.2.5.1.2. Room for Improvement in the Physical Environment

Two instructors (P3, P8) suggested potential improvements, such as more spacious environments with an "artistic ambiance" (P3) and consistency across CDA branches (P8). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *They try to make the spaces as suitable as possible. If you've been to the central office, you'll see that there are a few workshops, and these workshops are not very spacious. When you enter, it doesn't give the feeling of a studio or a special area for artistic work. It doesn't have the ambiance of modern studios where the floor and walls are black and equipped with various tools for creative work. Unfortunately, it doesn't give that vibe. But what can we say? It has a decent sound system, an empty space, small accessories, and stationery materials available. So, we try to adapt what we have and the conditions to the process as much as possible. But I think the facilities can be improved. (P3)*
- *The physical conditions in its own space are sometimes adequate, and sometimes they may be relatively small or insufficient. Each branch, representative office, and the main office have different workshops and spaces. Some are sufficient, and some are insufficient. (P8)*

4.2.5.1.3. Concerns about Crowded Classrooms

One instructor (P2) expressed concerns about classroom size limitations hindering effective program delivery. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Honestly, at that time, it didn't seem sufficient to us. There were too many participants. All the workshops were full, and they could be quite crowded at times. Thus, we had issues with building insufficiency. (P2)*

4.2.6. Accreditation of CDLP-CDA

Qualitative data explored CDA instructors' perspectives to obtain detailed information about the program's accreditation. Themes, codes, and frequencies were identified and coded from the transcribed interviews. Codes are based on a thematic analysis approach. The findings were presented with a table that included the theme, codes, frequency of the answers for the codes, and some quotes from CDA instructors about the related codes.

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4.2.6.1. CDA Instructors' Perspectives (Qualitative Data)

Table 4. 14. Codes for Collaboration with Institutions for Accreditation

Theme	Code	*N*
Collaboration with international institutions for accreditation	No collaboration (P3, P4, P5, P6, P7, P8)	6

Qualitative data explored CDA instructors' perspectives on collaborating with international institutions for program accreditation. Table 4.14 summarizes the coded responses.

4.2.6.1.1. No Collaboration

Several instructors (P3, P4, P5, P6, P7, P8) reported a lack collaboration with international institutions for accreditation (Table 4.14). Many factors contributed to this, including the program being offered by a non-governmental organization (P3), the absence of undergraduate drama leadership programs in Türkiye (P3), and potential cultural differences between accreditation standards (P8). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Any accreditation is out of the question right now because our program is one of a democratic mass organization, not a national-level teaching program. Therefore, accreditation is currently impossible. (P3)*
- *There are no accredited programs here, but we recognize each other's programs, graduates, and cooperate because there is no international rating standard. (P4)*
- *Although our association is a member of two international associations, it's not an educational institution, academy, or faculty. Therefore, there is no equivalency. (P5)*
- *While it's not about accredited institutions or accreditation bodies, the association can provide references for individuals going for post-doctoral*

studies, a three-month Erasmus, or their own three to six-month stays. This type of cooperation is facilitated, so we provide references. However, we can't directly request something for five people from the German BAG or EDERED. (P7)

- *There isn't a worldwide accredited program because each country's culture, mindset, and relationship with drama can be different. (P8)*

4.2.7. Characteristics of Drama Leaders and Leader Candidates

Quantitative data described the characteristics of leader candidates and drama leaders who completed the program (*N*=168).

4.2.7.1. Distribution of Drama Leaders and Leader Candidates According to Age

This subsection discusses the age distribution of participants in the CDLP-CDA program, as shown in Table 4.15.

Table 4. 15. Distribution of Drama Leaders and Leader Candidates According to Age

Age Groups	*f*	%
21-29	21	12.5%
30-38	65	38.7%
39-47	59	35.1%
48-56	19	11.3%
57-63	4	2.4%
Total	168	100%

Table 4.15 indicates that participants ranged in age from 21 to 63. 21 (12.5%) participants were between 21 and 29 years old. 65 (38.7%) participants in the sample were between 30 and 38 years old. 59 (35.1%) participants were 30-38 years old. 19 (11.3%) participants were between 48 and 56. Finally, four (2.4%) participants were between 57 and 63.

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4.2.7.2. Distribution of Drama Leaders and Leader Candidates According to Education Level

This subsection details the educational qualifications of participants in the CDLP-CDA program, as presented in Table 4.16.

Table 4. 16. Distribution of Drama Leaders and Leader Candidates According to Education Level

Education Level	*f*	*%*
High school	6	3.6%
Undergraduate	96	57.1%
Graduate	66	39.3%
Total	168	100%

Table 4.16 shows the distribution of the participants' last education level. Six (3.6%) participants graduated from high school. 96 (57.1%) participants received an undergraduate degree, while 66 (39.3%) received a graduate degree.

4.2.7.3. Distribution of Drama Leaders and Leader Candidates According to Department

This subsection explores the academic backgrounds of participants in terms of departmental affiliations, as shown in Table 4.17.

Table 4. 17. Distribution of Drama Leaders and Leader Candidates According to Department

Department	*f*	*%*
Educational Sciences	66	39.3%
Humanities	34	20.2%
Engineering	4	2.4%
Natural Sciences	5	3%
Health Sciences	8	4.8%
Social Sciences	33	19.6%

Table 4.17 (continued)

High School Graduates	14	8.3%
Other	4	2.4%
Total	168	100%

Table 4.17 shows the distribution of the last graduated department of the participants. 66 (39.3%) participants graduated from the educational sciences department. The educational sciences department comprises early childhood education, Turkish education, curriculum and instruction, etc. In addition, 34 (20.2%) participants graduated from a humanities department, which consists of branches such as psychology, philosophy, art, political sciences, etc. Four (2.4%) participants graduated from an engineering department. Five (3%) participants have a degree from a department in natural sciences, including departments like biology and mathematics, and eight (4.8%) participants are health sciences graduates. Health sciences include only the child development department in the sample. 33 (19.6%) participants graduated from a social science, including sociology, economy, and communication sciences. There are also high school graduates, who comprise 14 (8.3%) of the sample. Some participants indicated that they graduated from an undergraduate department but did not specifically indicate the department type. They constitute four (2.4%) out of 168 participants.

4.2.7.4. Distribution of Drama Leaders and Leader Candidates According to Branches/Agencies

This subsection describes the geographical distribution of participants across branches and agencies of the Contemporary Drama Association, as detailed in Table 4.18.

Table 4. 18. Distribution of Drama Leaders and Leader Candidates According to Branches/Agencies

Branches/Agencies	*F*	*%*
Branches (Ankara, Eskişehir, İstanbul, İzmir)	140	83.3%

Table 4.18 (continued)

Agencies (Muğla, Erzincan, Burdur, Hatay, Denizli, Mersin, Antalya, Bursa, Trabzon, Adana)	18	10.7%
More than one branches/agencies	10	6%
Total	168	100%

The participants were also asked which branches or agencies they completed the program. The distribution was calculated according to branches, agencies, and mixed education separately. 140 (83.3%) participants graduated from the branches of CDA, including Ankara, Eskişehir, İstanbul, and İzmir branches. In addition, 18 (10.7%) participants completed the program from the different agencies such as Muğla, Erzincan, Burdur, Hatay, Denizli, Mersin, Antalya, Bursa, Trabzon, Adana. 10 (6%) participants from multiple branches or agencies participated in the program.

4.2.7.5. Distribution of Drama Leaders and Leader Candidates According to Starting Date to the First Stage

This subsection presents the timeline of when participants began their journey in the CDLP-CDA program, as shown in Table 4.19.

Table 4. 19. Distribution of Drama Leaders and Leader Candidates According to Starting Date to the First Stage

Starting Date to the First Stage	*f*	*%*
Pre 2002	2	1.2%
2002-2004	5	3%
2005-2007	9	5.4%
2008-2010	15	8.9%
2011-2013	18	10.7%
2014-2016	20	11.9%
2017-2019	38	22.6%
2020-2023	61	36.3%
Total	168	100%

Table 4.19 indicates the distribution of drama leaders and leader candidates according to the starting date to the first stage in the Creative Drama Leadership Program implemented by the Contemporary Drama Association (CDLP-CDA). The dates are ranging from pre-2002 to 2023. Two (1.2%) participants had started the first stage before 2002. Five (%3) participants began the first stage. In addition, nine (5.4%) participants started between 2002-2007, and 15 (8.9%) participants began the first stage between 2008-2010. Moreover, 18 (10.7%) participants started between 2011-2013, and 20 (%22.6) participants began the first stage between 2014-2016. Finally, 38 (22.6%) participants started between 2017-2019, and 61 (8.9%) began the first stage between 2020-2023.

4.2.7.6. Distribution of Drama Leaders and Leader Candidates According to Starting Date to the Project Stage

This subsection discusses the timing of participants starting the project stage within the CDLP-CDA program, based on Table 4.20.

Table 4. 20. Distribution of Drama Leaders and Leader Candidates According to Starting Date to the Project Stage

Starting Date to the Project Stage	*f*	*%*
2005-2010	10	6%
2011-2013	10	6%
2014-2016	8	4.8%
2017-2019	15	8.9%
2020-2023	100	59.5%
Have Not Started Yet	25	14.9%
Total	168	100%

Table 4.20 shows the distribution of drama leaders and leader candidates according to the starting date of the project stage in the Creative Drama Leadership Program implemented by the Contemporary Drama Association (CDLP-CDA). The dates are ranging from 2005 to 2023. There are 10 (6%) participants who began the project

stage between 2005-2010. Furthermore, 10 (6%) participants began between 2011-2013, and eight (4.8%) participants started the project stage between 2014-2016. Moreover, 15 (8.9%) participants began between 2017-2019, and 100 (%59.5) participants started the project stage between 2020-2023. 25 (14.9%) participants have not started the project stage yet.

4.2.7.7. Distribution of Drama Leaders and Leader Candidates According to Program Mode

This subsection details the mode of participation (online, face-to-face, or hybrid) chosen by participants in the CDLP-CDA program, as shown in Table 4.21.

Table 4. 21. Distribution of Drama Leaders and Leader Candidates According to Program Mode

Program Mode	f	%
Online	34	20.2%
Face-to-face	96	57.1%
Both Online and Face-to-face	38	22.6%
Total	168	100%

Table 4.21 indicates the distribution of drama leaders and leader candidates according to the program mode. The program offered online, face-to-face, and hybrid formats. 96 participants (57.1%) opted for entirely face-to-face instruction, while 34 (20.2%) completed the program online. 38 (22.6%) participants took the lessons in hybrid education (including both online and face-to-face lessons).

4.2.7.8. Distribution of Drama Leaders and Leader Candidates According to Participation Reason

This subsection explores the motivations behind participants joining the CDLP-CDA program, as detailed in Table 4.22.

Table 4. 22. Distribution of Drama Leaders and Leader Candidates According to Participation Reason

Starting date to project stage	*f*	*%*
Professional/Career Development	106	63.1%
Personal Development	35	20.8%
Field of Interest	22	13.1%
Recommendation	5	3%
Total	168	100%

In the questionnaire, the drama leaders and leader candidates were also asked why and how they participated in the program. Table 4.22 indicates that more than half of the participants (%63.1), including 106 respondents, participated in the program to increase their professional/career development. In addition, 35 (20.8%) participants participated in the program to contribute to their personal development. 21 (13.1%) participants joined the program as creative drama education is their field of interest. Finally, five (3%) participants participated in the program with recommendations from relatives, friends, or colleagues.

4.2.7.9. Distribution of Drama Leaders and Leader Candidates According to Stage Mode

This subsection describes how participants engaged with the fast-track and regular stages of the CDLP-CDA program, based on Table 4.23.

Table 4. 23. Distribution of Drama Leaders and Leader Candidates According to Stage Mode

Stage Mode	*f*	*%*
Only Fast-Track	9	5.4%
Only Regular	74	44%
Both Fast-track and Regular	85	50.6%
Total	168	100%

Table 4.23 shows that nine (5.4%) participants joined fast-track stages during the whole program. In fast-track stages, participants may intensively take the same

number of lessons in a shorter stage than the regular stages. On the other hand, 74 (44%) participants took all the stages in their regular time schedule. Over half of the sample (50.6%) included 85 participants who took both fast-track and regular stages in the program.

4.3. Process

In this chapter, the findings referred to evaluating the process dimension of the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA). Four sub-questions about the process dimension are listed below:

- What are drama leaders', leader candidates', and CDA instructors' perspectives on the strategies that are applied to provide the continuity and satisfaction of CDA instructors, drama leaders and leader candidates in CDLP-CDA?
- What are drama leaders', leader candidates', and CDA instructors' perspectives on collaboration/communication provided between CDA, drama leaders and leader candidates?
- What are CDA instructors' perspectives on the difficulties that leader candidates face when applying the knowledge and skills acquired in the CDLP-CDA?
- What are drama leaders', leader candidates', and CDA instructors' perspectives on the strategies are implemented to increase the skills and knowledge of leader candidates in CDLP-CDA?

The findings were represented under these four sub-questions.

4.3.1. Strategies for Continuity and Satisfaction

Quantitative and qualitative data explored strategies to ensure program continuity and satisfaction of drama leaders, leader candidates, and CDA instructors in the CDLP-CDA program. Drama leaders and leader candidates (*N*=168) reported mostly positive perceptions regarding program modifications based on leader candidates'

feedback (M=4.37, SD=1.25). In addition, CDA instructors stated several satisfaction and participation strategies implemented during CDLP-CDA (Table 4.25).

4.3.1.1. Drama Leaders' and Leader Candidates' Perspectives (Quantitative Data)

Table 4. 24. Descriptive Statistics for the Strategies for Considering the Satisfaction of Drama Leaders and Leader Candidates in the Program

Related Questionnaire Items for Process Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
P.1. In CDLP-CDA, modifications are made based on the feedback and needs of leader candidates regarding the issues they experience during the implementation of the program.	f	1	20	13	48	54	32	4.37	1.25
	%	0.6%	11.9%	7.7%	28.6%	32.1%	19.0%		
								$\bar{x}$ = 4.37	

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

Table 4.24 indicates that "P.1. In CDLP-CDA, modifications are made based on the feedback and needs of leader candidates regarding the issues they experience during the implementation of the program." has a mean score of (M=4.37, SD=1.25), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" most frequent response category 32.1% (f=54), followed by "Partly Agree" with 28.6% (f=48), "Completely Agree" with 19% (f=32), "Disagree" with 11.9% (f=20), "Partly Disagree" with 7.7% (f=13), and "Completely Disagree" with 0.6% (f=1).

Regular assessments were highlighted by CDA instructors as essential for maintaining program satisfaction and effectiveness (Table 4.25). This involved

ongoing evaluations to monitor progress, address issues promptly, and make necessary adjustments.

4.3.1.2. CDA Instructors' Perspectives (Qualitative Data

Table 4. 25. Codes for Satistaction and Participation of CDA Instructors and Leader Candidates

Theme	Sub-Theme	Codes	*N*
Satisfaction and participation of CDA instructors and leader candidates	Satisfaction Strategies (P1, P2, P4, P5, P6, P7, P8)	Communication and Collaboration (P1, P2) Regular Assessments (P4, P5, P6, P7, P8)	7
	Potential Areas for Development (P3, P8)		2
	Participation Strategies (P1, P2, P3, P4, P5, P6, P7)	Encouragement for Continuity (P1) Break Options (P3, P4, P5, P6) Financial Support (P7)	7

4.3.1.2.1. Satisfaction Strategies

A qualitative analysis of CDA instructors' responses revealed several strategies employed for ensuring program satisfaction for both instructors and leader candidates (Table 4.25).

4.3.1.2.1.1. Communication and Collaboration

Some CDA instructors emphasized the importance of open communication and collaboration between instructors, program leaders, managers, and leader candidates

(P1, P2). This included opportunities to provide feedback and address concerns throughout the program. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *We could approach the principal and ask questions through the trainers and rapporteurs. (P1)*

- *We had a very good principal in management. The administrators we worked with really tried to keep the participants happy and solve their problems. You know, there's a collaborative environment in the association. (P2)*

4.3.1.2.1.2. Regular Assessments

Several instructors (P4, P5, P6, P7, P8) emphasized the significance of regular assessments in ensuring the quality and relevance of the program. These assessments allowed for continuous improvement and adaptation to meet the evolving needs of leader candidates. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Of course, we receive feedback, written feedback from trainers and graduates. This feedback is considered as much as possible. (P4)*

- *Yes, evaluations are done at the end of each stage for participants. I won't call them surveys, but they are more like assessment exams. Verbal evaluations are also taken at the beginning and end of certain stages. Participants are subjected to these evaluations this way. (P5)*

- *As far as I know, there are local practices for this. For example, in Istanbul, at one time, we developed satisfaction forms that participants filled out at the end of each stage. These forms included questions evaluating the program, the trainer, the group, and themselves. (P6)*

- *Let's say we received feedback from our participants or trainers on a few issues; we always evaluate these. We might talk to the trainer, either directly or indirectly. Sometimes feedback is given subtly; sometimes, it is more direct. (P7)*

- *To ensure leader candidates satisfaction... The association reviews all these aspects, such as the physical conditions, staff attitude, program content, the quality of the person presenting the program, and so on. We always paid attention. (P8)*

4.3.1.2.2. Potential Areas for Development

Two CDA instructors highlighted the need for a more formalized feedback mechanism to ensure all participant voices are heard (P3, P8). These instructors suggested a shift towards a more systematic approach to assessment, potentially led by qualified educators. One instructor (P8) indicated that the program could benefit from a more proactive approach to reaching out to leader candidates who might be considering leaving. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *It used to exist. From time to time, certain institutionalization efforts have been followed very strictly and rigidly. Currently, none of the general evaluation surveys are being processed. I evaluate immediately; I get feedback from them. But this feedback mechanism does not work very healthily. The instructor comes, piles up the games, and just plays them. There are no questions asked, no feedback received. No evaluation at all. (P3)*
- *In the general evaluation, questions like what we did wrong, what we did well, and what we couldn't do are asked, and almost all of these can be related to the next stage. But we don't usually ask our trainer candidates directly why they left or why they are not continuing. (P8)*

4.3.1.2.3. Participation Strategies

Several strategies were identified to encourage leader candidate participation throughout the program (Table 4.25).

4.3.1.2.3.1. Encouragement for Continuity

Instructors reported actively encouraging leader candidates to continue their participation (P1). This included offering guidance on navigating program stages and

addressing potential challenges. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Participants ask me; "Teacher, what should we do, which stage should we take in an accelerated manner?" Or some participants say, unfortunately, I won't be able to attend on weekends, I can't continue to the second stage. I tell them this: Look, once you leave drama, it becomes much harder to finish. (P1)*

4.3.1.2.3.2. Break Options

Instructors acknowledged the importance of providing break options to accommodate leader candidates' needs and schedules (Table 4.25). This flexibility aimed to support participants in managing their commitments effectively while continuing their engagement in the program.

The program offered flexible break options for leader candidates who needed to temporarily pause their participation (P3, P4, P5, P6). Break policies varied depending on the length of the absence, with some requiring a repeat of the last completed stage. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *If you take a break for a certain period; you have to repeat the last stage, you took for free. If you fail again; this time you must pay the fee and start over. (P3)*
- *Normally, they can continue from where they left off; there is a course system in other cities too. But if they took a long break, we want them to repeat the last stage. (P4)*
- *Of course, at the beginning, we have participation rules determined for each stage. There is a certain attendance process. If they have attended 70% of the course, but missed 30%, there's no problem. But once they exceed 30%, they must retake the stage. (P5)*
- *If they took a 5-year break, we said they should retake the last stage. Because before that, it was a more ambiguous process. For example, ten*

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years have passed, they took the second stage, they take the third, an upper stage. Or ten years have passed, they take the fifth stage, they continue the project. Therefore, we said that for very long breaks, which 5 years is really a long break, they should retake the last stage. (P6)

4.3.1.2.3.3. Financial Support

The program offered financial support mechanisms to assist participants facing economic hardship (P7). This included flexible payment plans and support for promising candidates experiencing financial difficulties. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *The majority, in terms of face-to-face education, looking at the overall program from the beginning to the present, mostly continue. But there are those who leave due to economic problems, appointments, special conditions, living conditions, having children, and so on. In economic conditions, since the association is non-profit; for example, if the program will take 5 months for that person, they are told they can pay it in 12 months. (P7)*

4.3.2. Collaboration and Communication

Quantitative and qualitative data explored the strategies for collaboration/communication in the Contemporary Drama Association (CDA). Drama leaders and leader candidates (*N*=168) reported generally positive perceptions regarding communication and collaboration within the CDLP-CDA program (Table 4.26).

The mean score across all four questionnaire items was 4.72, indicating agreement with effective communication and collaboration practices. In addition, CDA instructors stated several strategies for providing communication and collaboration, such as maintaining connections, professional association membership, and informal support networks (see Table 4.27).

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4.3.2.1. Drama Leaders' and Leader Candidates' Perspectives (Quantitative Data)

Table 4. 26. Descriptive Statistics for Collaboration and Communication in CDA

Related Questionnaire Items for Process Dimension		Completely Disagree (1)	Disagree (2)	Partly Disagree (3)	Partly Agree (4)	Agree (5)	Completely Agree (6)	M	SD
P.2. In CDLP-CDA, instructors establish effective communication and collaboration with leader candidates.	f	3	10	8	42	64	41	4.65	1.18
	%	1.8%	6.0%	4.8%	25.0%	38.1%	24.4%		
P.3. The association staff (managers, assistants, accountants, secretaries, etc.) establish effective communication with leader candidates within the scope of CDLP-CDA.	f	4	12	14	50	58	30	4.41	1.22
	%	2.4%	7.1%	8.3%	29.8%	34.5%	17.9%		
P.4. The association staff (managers, assistants, accountants, secretaries, etc.) establish effective communication with instructors within the scope of CDLP-CDA.	f	3	8	8	47	68	34	4.61	1.12
	%	1.8%	4.8%	4.8%	28.0%	40.5%	20.2%		
P.5. CDLP-CDA encourages leader candidates to actively listen and communicate effectively while implementing creative drama activities.	f	0	3	3	19	73	70	5.21	.85
	%	0%	1.8%	1.8%	11.3%	43.5%	41.7%		
							$\bar{x} = 4.72$		

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

Table 4.26 indicates that the overall mean score is ($\bar{x}$=4.72), which falls within the "Agree" level. "P.2. In CDLP-CDA, instructors establish effective communication

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and collaboration with leader candidates." has a mean score of (*M*=4.65, *SD*=1.18), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 38.1% (*f=64*), followed by "Partly Agree" with 25.0% (*f=42*), "Completely Agree" with 24.4% (*f=41*), "Disagree" with 6.0% (*f=10*), "Partly Disagree" with 4.8% (*f=8*), and "Completely Disagree" with 1.8% (*f=3*).

"P.3. The association staff (managers, assistants, accountants, secretaries, etc.) establish effective communication with instructor candidates within the scope of CDLP-CDA." has a mean score of (*M*=4.41, *SD*=1.22), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 34.5% (*f=58*), followed by "Partly Agree" with 29.8% (*f=50*), "Completely Agree" with 17.9% (*f=30*), "Partly Disagree" with 8.3% (*f=14*), "Partly Disagree" with 7.1% (*f=12*), and "Completely Disagree" with 2.4% (*f=4*).

"P.4. The association staff (managers, assistants, accountants, secretaries, etc.) establish effective communication with instructors within the scope of CDLP-CDA." has a mean score of (*M*=4.61, *SD*=1.12), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 40.5% (*f=68*), followed by "Partly Agree" with 28.0% (*f=47*), "Completely Agree" with 20.2% (*f=34*), "Partly Disagree" and "Disagree" with 4.8% (*f=8*), and "Completely Disagree" with 1.8% (*f=3*).

"P.5. CDLP-CDA encourages leader candidates to actively listen and communicate effectively while implementing creative drama activities." has a mean score (*M*=5.21, *SD*=.85), which falls within the "Completely Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 43.5% (*f=73*), followed by "Completely Agree" with 41.7% (*f=70*), "Partly Agree" with 11.3% (*f=19*), "Partly Disagree" and "Disagree" with 1.8% (*f=3*), and "Completely Disagree" with 0% (*f=0*).

4.3.2.2. CDA Instructors' Perspectives (Qualitative Data)

Table 4.27 presents qualitative insights into the perspectives of CDA instructors regarding communication and collaboration within the CDLP-CDA program. These perspectives highlight various strategies and practices aimed at fostering effective interaction among instructors, program leaders, and leader candidates.

Table 4. 27. Codes for Collaboration/Communication After Graduation

Theme	Code	*N*
Collaboration/communication after graduation	Maintaining Connections and Professional Association Membership (P3, P4, P5, P7, P8)	5
	Informal Support Networks (P6)	1

4.3.2.2.1. Maintaining Connections and Professional Association Membership

Several instructors emphasized the importance of maintaining regular communication and professional connections within the association (Table 4.27, Code: Maintaining Connections). There are many implementations, such as getting feedback from the graduates and arranging meetings to share information and experiences to collaborate even though the leader candidates graduate from the program (P3, P6, P7, P8). Becoming a member of the associated professional organization provides graduates with ongoing communication and access to resources such as workshops and an archive (P4, P5). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *It is provided. We don't have an official graduate tracking system, but we have an archival project specifically related to this, aimed at creating institutional memory. Of course, we do collaborate with our graduates in terms of communication. (P3)*

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- *There are two ways. If they become a member of our association; they are mostly lifelong members because we are also like a professional association. If they are a member of our association, communication continues constantly. Even if they are not members, they can participate in all the themed workshops, congresses, and seminars organized by our association. (P4)*

- *Normally, if trainers want to continue as trainers, they can become members of the association after the third stage. Once they become members, all activities are shared with members. They can also use the association's library. There is an archive, a project archive. They can also use it within certain rules. (P5)*

- *It's a bit related to the participants, but the association always keeps this door open. Regarding the sense of belonging related to drama, this place is a door. (P7)*

- *The association does good and traditionalized activities in this regard. One of the things I mentioned earlier is the leaders' meeting. Congresses, themed workshops, project days are held. The association has very traditionalized activities. There are social activities. Breakfasts, dinners, birthday celebrations, World Drama Day celebrations, and the like. (P8)*

4.3.2.2.2. Informal Support Networks

The qualitative data also highlighted the role of informal support networks in facilitating collaboration and communication (Table 4.27, Theme: Informal Support Networks). These networks provided a platform for sharing best practices, offering peer support, and enhancing overall program effectiveness. Instructors sometimes provide informal support and answer questions from graduates encountering challenges in the field (P6). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Sometimes, while working with different groups, there are friends who ask for support and have questions. I say this not institutionally but*

individually, as a member, trainer, and participant in volunteer activities
of the Contemporary Drama Association. (P6).

4.3.3. Difficulties in Applying the Knowledge and Skills

A qualitative analysis of CDA instructor responses revealed that leader candidates face difficulties applying the knowledge and skills acquired in the CDLP-CDA program (Table 4.28).

4.3.3.1.CDA Instructors' Perspectives

Table 4. 28. Codes for the Difficulties When Implementing the Skills and Knowledge

Theme	Code	*N*
The difficulties when implementing the skills and knowledge	Writing and Implementing Drama ateliers (P1, P3, P5, P6, P7)	5
	Completing the Project Stage (P1, P2, P4, P5, P8)	5
	Communication Problems (P2)	1

4.3.3.1.1. Writing and Implementing Drama Ateliers

Five instructors highlighted the challenges of writing and implementing creative drama workshops (ateliers) (P1, P3, P5, P6, P7). Leader candidates often lack prior experience and may struggle with aspects like integrating creativity into the ateliers (P1), developing strong teaching skills (P3), and managing the workshop development process, including research (P5). In addition, feedback is given throughout the writing process to support leader candidates (P6). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *I think they encounter difficulties. Writing a drama workshop initially seems very challenging because participants often think that creativity means inventing a new game. (P1)*

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- *I think they have difficulties in developing abilities and skills. Basic knowledge, teaching, that is, teaching techniques, is very insufficient. (P3)*

- *Of course. Developing a new program is not easy. They need some time in the process of writing workshops, especially those who need to do research. (P5)*

- *They receive a lot of feedback, especially in the fourth and fifth stages. Since the process is designed step by step while writing a plan, they get feedback at every step, from the topic they have chosen to the outcome they have written, to the design of preparation, warm-up, enactment, evaluation stages. (P6)*

- *They encounter difficulties in the 4th and 5th stages. There is a problem in our program. Our first three stages are more about introducing drama and letting the participant experience drama. Whereas in the first three stages, there are always very enjoyable activities, they get carried away, they learn, but they miss the part that they will use this and that it is being taught for this purpose. (P7)*

4.3.3.1.2. Completing the Project Stage

Five instructors identified the project stage as another significant hurdle (P1, P2, P4, P5, P8). This stage requires implementing a creative drama atelier with a real group over an extended period. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *I have heard of those who abandon their projects for various reasons, those who cannot handle it, or those who postpone their projects. (P1)*

- *The most challenging part might be realizing their inadequacies. Writing a project was not an easy process. Finding a project topic, completing the project process. Some of our friends had trouble finding implementation groups. I think the hardest part is finding an implementation group. (P2)*

- *The most significant concern is at the project stage. Not being able to finish on time, not being able to design. (P4)*

- *Sometimes, in addition to voluntary practices in institutions, some problems can arise while implementing the project in some institutions. There are participants who do not complete the project stage. Because the project stage requires a bit more internal discipline. (P5)*
- *There are dozens of reasons why people leave their projects after completing the five stages and moving on to the 6th stage. The 5th stage is over, and the 6th stage depends on your internal discipline from now on. (P8)*

4.3.3.1.3. Communication Problems

One instructor pointed out communication difficulties as a challenge for some leader candidates (K2). Effective communication skills are crucial for collaboration and participation in creative drama activities. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Sometimes there are students who have difficulty communicating. I think one of the reasons some people leave drama is this. Those who have difficulty managing processes like getting into a role, enacting, and playing games can leave the studies. (P2)*

4.3.4. Strategies to Increase the Skills and Knowledge

Both quantitative and qualitative data explored the strategies to increase the skills and knowledge of leader candidates in the program. Drama leaders and leader candidates (*N*=168) reported generally positive perceptions regarding the strategies implemented to increase skills and knowledge in the CDLP-CDA program (Table 4.29).

The mean score across all five questionnaire items was 4.96, indicating agreement with the effectiveness of these strategies. In addition, CDA instructors highlighted strategies such as diversity of instructors, emphasis on atelier development, value of extracurricular activities, and learning across program stages (see Table 4.30).

4.3.4.1. Drama Leaders' and Leader Candidates' Perspectives (Quantitative Data)

Table 4. 29. Descriptive Statistics for the Strategies to Increase the Skills and Knowledge of Leader Candidates

Related Questionnaire Items for Process Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
P.6. The feedback provided to leader candidates regarding the assignments in CDLP-CDA is sufficient.	f	3	10	12	42	63	38	4.58	1.19
	%	1.8%	6.0%	7.1%	25.0%	37.5%	22.6%		
P.7. CDLP-CDA supports leader candidates in adapting creative drama practices to different fields of work.	f	0	4	3	35	74	52	4.99	.90
	%	0%	2.4%	1.8%	20.8%	44.0%	31.0%		
P.8. CDLP-CDA provides examples of successful creative drama projects and activities implemented in various contexts.	f	2	7	7	31	73	48	4.85	1.09
	%	1.2%	4.2%	4.2%	18.5%	43.5%	28.6%		
P.9. CDLP-CDA includes the application of various creative drama methods and techniques.	f	0	2	3	14	72	77	5.30	.80
	%	0%	1.2%	1.8%	8.3%	42.9%	45.8%		
P.10. CDLP-CDA allows leader candidates to experience creative drama workshops in various physical settings (e.g., museums, schools, exhibition halls, forested areas, etc.).	f	2	4	5	26	62	69	5.08	1.04
	%	1.2%	2.4%	3.0%	15.5%	36.9%	41.1%		
							$\bar{x}$ = 4.96		

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

Table 4.29 indicates that the overall mean score is ($\bar{x}$=4.96), which falls within the "Agree" level. "P.6. The feedback provided to leader candidates regarding the assignments in CDLP-CDA is sufficient." has a mean score of (*M*=4.58, *SD*=1.19), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 37.5% (*f=63*), followed by "Partly Agree" with

25.0% (*f=42)*, "Completely Agree" with 22.6% (*f=38)*, "Partly Disagree" with 7.1% (*f=12)*, "Disagree" with 6% (*f=10)*, and "Completely Disagree" with 1.8% (*f=3)*.

"P.7. CDLP-CDA supports leader candidates in adapting creative drama practices to different fields of work." has a mean score of (*M=4.99, SD=.90*), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 44.0% (*f=73)*, followed by "Completely Agree" with 31.0% (*f=52)*, "Partly Agree" with 20.8% (*f=35)*, "Disagree" with 2.4 % (*f=4)*, "Partly Disagree" with 1.8% (*f=3)*, and "Completely Disagree" with 0% (*f=0)*.

"P.8. CDLP-CDA provides examples of successful creative drama projects and activities implemented in various contexts." has a mean score of (*M=4.85, SD=1.09*), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 43.5% (*f=73)*, followed by "Completely Agree" with 28.6% (*f=48)*, "Partly Agree" with 18.5% (*f=31)*, "Partly Disagree" and "Disagree" with 4.2 % (*f=7)*, "Completely Disagree" with 1.2% (*f=2)*.

"P.9. CDLP-CDA includes the application of various creative drama methods and techniques." has a mean score of (*M=5.30, SD=0.80*), which falls within "Completely Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Completely Agree" is the most frequent response category with 45.8% (*f=77)*, followed by "Agree" with 42.9% (*f=72)*, "Partly Agree" with 8.3% (*f=14)*, "Partly Disagree" with 1.8% (*f=3)*, "Disagree" with 1.2% (*f=2)*, and "Completely Disagree" with 0% (*f=0)*.

"P.10. CDLP-CDA allows leader candidates to experience creative drama workshops in various physical settings (e.g., museums, schools, exhibition halls, forested areas, etc.)." has a mean score of (*M=5.08, SD=1.04*), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Completely Agree" is the most frequent response category with 41.1% (*f=69)*, followed by "Agree" with 36.9% (*f=62)*, "Partly Agree"

with 15.5% (*f=26*), "Partly Disagree" with 3.0% (*f=5*), "Disagree" with 2.4% (*f=4*), and "Completely Disagree" with 1.2% (*f=2*).

4.3.4.2. CDA Instructors' Perspectives (Qualitative Data)

Table 4. 30. Codes for Strategies for Improvement of Skills and Knowledge

Theme	Code	*N*
	Diversity of Instructors (P1)	1
Strategies for improvement of skills and knowledge	Emphasis on Atelier Development (P2, P4)	2
	Value of Extracurricular activities (P3, P7)	2
	Learning Across Program Stages (P5, P8)	2

A qualitative analysis of CDA instructor responses revealed several suggestions for improving the program's strategies to enhance leader candidates' skills and knowledge (Table 4.30).

4.3.4.2.1. Diversity of Instructors

One instructor suggested assigning a different instructor for each program stage (P1). This could expose leader candidates to a various teaching styles and perspectives. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Participants encounter a new instructor at each stage. This is an application to improve their leadership skills. Because they meet different people in stages 1, 2, and 3, seeing many instructors. (P1)*

4.3.4.2.2. Emphasis on Atelier Development

Two instructors highlighted the importance of writing, implementing, and assessing creative drama workshops (ateliers) (P2, P4). They view this hands-on experience as crucial for solidifying knowledge and developing leadership skills. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *After you start writing workshops in the fourth and fifth stages, leadership skills come more to the forefront. The fifth stage is already a working environment entirely focused on this. Therefore, I can say that the fifth stage workshop plans are stronger in terms of giving leadership qualities. (P2)*

- *In the fifth stage, direct leadership trials are conducted. Plans are made at the design level. There, they will both design the plan, implement it, and evaluate it, with this evaluation being done by both their peers and the leader. (P4)*

4.3.4.2.3. Value of Extracurricular Activities

Two instructors emphasized the importance of extracurricular activities offered by the associated professional organization (P3, P7). These activities, such as workshops, congresses, and reading lists, allow leader candidates to supplement their program learning and further develop their skills and knowledge. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *There are themed workshops, drama days. There are unit studies. We have units in our association. These are completely free units where people can specialize in certain subjects, anyone can come here. Besides that, we have congresses, of course. Therefore, there are alternative environments where an instructor can increase their experience, knowledge, and skills. We have a library. There is an archive of completed projects. They can come and examine these in the association. We have reading lists created for each stage. We have syllabi. We have assignment lists. (P3)*

- *Both theoretical knowledge and applied knowledge run separately and intertwined. There are themed workshops, drama days, some meetings, and talks. Our seminars, congresses, etc., are open to everyone. This program is supported by these. 320 hours is frankly not enough. It gives a foundation, but it's a very broad field. As I said, we try to enrich the program with themed workshops, etc. (P7)*

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4.3.4.2.4. Learning Across Program Stages

Two instructors highlighted that all program stages contribute to developing leadership skills and knowledge, with each stage focusing on specific aspects (P5, P8). For example, the early stages focus on creativity and play, while the later stages introduce theater techniques, program design, and implementation. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Therefore, getting to know the creativity and playful processes is in the first and second stages. In the subsequent stages, they encounter theater techniques in the third stage. Program writing and goal setting are in the fourth stage. In the fifth stage, the program slowly begins the implementation process. Therefore, a bit of that competence is given in all stages. (P5)*

- *Still, there are works in almost every stage where the participant is directly responsible. I think these places related to this question are present in every stage, but they are more evident in 4 and 5. It starts from the 1st hour of the 1st stage. (P8)*

4.4. Product

In this chapter, the findings refer to evaluating the product dimension of the Creative Drama Leadership Course Program in the Contemporary Drama Association (CDLP-CDA). Five sub-questions about the product dimension are listed below:

- What are drama leaders', leader candidates', and CDA instructors' perspectives on the outcomes and impacts of CDLP-CDA in terms of meeting the needs of leader candidates in their professional and educational development?
- What are drama leaders', leader candidates', and CDA instructors' perspectives on assessment made for completing a stage in the CDLP-CDA?
- What are CDA instructors' perspectives on using the knowledge and skills leader candidates have acquired after graduation?

- What are drama leaders', leader candidates', and CDA instructors' perspectives on assessment of knowledge, skills and competence to apply creative drama activities in CDLP-CDA?
- What are drama leaders' and leader candidates' perspectives on assessment of their satisfaction in CDLP-CDA?

The findings were represented under these five sub-questions.

4.4.1. Outcomes and Impacts

Both quantitative and qualitative data explored the outcomes and impacts of the program. Drama leaders and leader candidates (N=168) reported generally positive perceptions regarding the program's outcomes and impacts on meeting their professional and educational development needs (Table 4.31). The mean score across all six questionnaire items was 5.03, indicating agreement with the program's effectiveness. In addition, CDA instructors highlighted the outcomes and impacts of the program in terms of generalizing drama, reaching communities, and developing professionalism and self-reliance (see Table 4.32).

4.4.1.1. Drama Leaders and Leader Candidates Perspectives (Quantitative Data)

Table 4. 31. Descriptive Statistics for Outcomes and Impacts of Program

Related Questionnaire Items for Product Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
Pt.1. CDLP-CDA supports the development of leader candidates' creativity, imagination, and critical thinking skills.	f	1	5	3	19	65	75	5.19	.98
	%	0.6	3.0	1.8	11.3	38.7	44.6		

Table 4.31 (continued)

Pt.2. CDLP-CDA is effective in enhancing the knowledge and skills of leader candidates in the field of creative drama.	f	1	1	4	33	66	63	5.09	.90
	%	0.6	0.6	2.4	19.6	39.3	37.5		
Pt.3. CDLP-CDA encourages leader candidates to explore different perspectives through drama.	f	1	2	5	11	73	76	5.27	.88
	%	0.6	1.2	3.0	6.5	43.5	45.2		
Pt.4. CDLP-CDA supports the development of communication and social skills among leader candidates.	f	2	3	3	21	73	66	5.13	.96
	%	1.2	1.8	1.8	12.5	43.5	39.2		
Pt.5. CDLP-CDA encourages leader candidates to use the knowledge and skills they acquire throughout the program when implementing drama activities after becoming instructors.	f	0	3	4	29	79	53	5.04	.86
	%	0	1.8	2.4	17.3	47.0	31.6		
Pt.6. CDLP-CDA effectively prepares leader candidates to work competently in different cultural contexts.	f	6	10	7	54	57	34	4.48	1.24
	%	3.6	6.0	4.2	32.1	33.9	20.2		
								$\bar{x}$ = 5.03	

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

Table 4.31 indicates that the overall mean score is ($\bar{x}$=5.03), which falls within the "Agree" level. "Pt.1. CDLP-CDA supports the development of leader candidates' creativity, imagination, and critical thinking skills." has a mean score of (M=5.19, SD=.98 which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Completely Agree" is the most frequent response category with 44.6% (f=75), followed by "Agree" with 38.7% (f=65), "Partly Agree" with 11.3% (f=19), "Disagree" with 3.0% (f=5), "Partly Disagree" with 1.8% (f=4), and "Completely Disagree" with 0.6% (f=1).

"Pt.2. CDLP-CDA is effective in enhancing the knowledge and skills of leader candidates in the field of creative drama." has a mean score of (M=5.09, SD=.90), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale;

1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 39.3% (*f=66),* followed by "Completely Agree" with 37.5% (*f=63),* "Partly Agree" with 19.6% (*f=33),* "Partly Disagree" with 2.4 % (*f=4),* "Disagree" and "Completely Disagree" with 0.6% (*f=1).*

"Pt.3. CDLP-CDA encourages leader candidates to explore different perspectives through drama." has a mean score of (*M*=5.27, *SD*=0.88), which falls within the "Completely Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Completely Agree" is the most frequent response category 45.2% (*f=76),* followed by "Agree" with 43.5% (*f=73),* "Partly Agree" with 6.5% (*f=11),* "Partly Disagree" with 3.0 % (*f=5),* "Disagree" with 1.2 % (*f=2),* "Completely Disagree" with 0.6% (*f=1)*

"Pt.4. CDLP-CDA supports the development of communication and social skills among leader candidates." has a mean score of (*M*=5.13, *SD*=.96), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 43.5% (*f=73),* followed by "Completely Agree" with 39.2% (*f=66),* "Partly Agree" with 12.5% (*f=21),* "Disagree" and "Partly Disagree" with 1.8% (*f=3),* and "Completely Disagree" with 1.2% (*f=2).*

"Pt.5. CDLP-CDA encourages leader candidates to use the knowledge and skills they acquire throughout the program when implementing drama activities after becoming instructors." has a mean score of (*M*=5.04, *SD*=.84), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 47.0% (*f=79),* followed by "Completely Agree" with 31.6% (*f=53),* "Partly Agree" with 17.3% (*f=29),* "Partly Disagree" with 2.4% (*f=4),* "Disagree" with 1.8% (*f=3),* and "Completely Disagree" with 0% (*f=0).*

"Pt.6. CDLP-CDA effectively prepares leader candidates to work competently in different cultural contexts." has a mean score of (*M*=4.48, *SD*=1.24), which falls within "Agree" level. The distribution of responses (1.00-6.00 scale;

1.00=Completely Disagree, 6.00= Completely Agree) indicates that " Agree" is the most frequent response category with 33.9% (*f=57*), followed by "Partly Agree" with 32.1% (*f=54*), "Completely Agree" with 20.2% (*f=34*), "Disagree" with 6.0% (*f=10*), "Partly Disagree" with 4.2% (*f=7*), and "Completely Disagree" with 3.6% (*f=6*).

4.4.1.2. CDA Instructors' Perspectives (Qualitative Data)

Table 4. 32. Codes for Impacts of Volunteer Work

Theme	Code	*N*
Impacts of volunteer work	Generalizing Drama and Reaching Communities (P3, P4, P6)	3
	Developing Professionalism and Self-Reliance (P5, P7, P8)	3

4.4.1.2.1. Generalizing Drama and Reaching Communities

Instructors stressed that volunteer work allows leader candidates to apply their drama skills with underserved communities (P3, P4, P6). This practical experience aligns with the program's mission of promoting drama throughout Türkiye (P3). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *The content of volunteer work is shaped as follows: The main starting point of this volunteer work is related to the mission of introducing and spreading drama. When they experience this, think of it like a special operations training. Therefore, the real drama tests are given in these volunteer works. (P3)*

- *Of course, we want them to encounter real life. We want to train drama practitioners without borders. This is one of my biggest utopias. To expose everyone in Türkiye, the world, or anywhere in Turkey to drama at least once in their lives. Let's say they are to do three jobs; we expect at least one of these to be prepared to be done voluntarily. (P4)*

- *The volunteer work in the program directly involves working with disadvantaged groups. For example, we go and do drama works with children in low-income neighborhoods or with Syrian refugees. Or we do drama works with low-income housewives. Most of the work we do is volunteer work, community service work. I conduct studies on cyberbullying or migration with different age groups. (P6)*

4.4.1.2.2. Developing Professionalism and Self-Reliance

Instructors view volunteer work as an opportunity for leader candidates to gain practical experience, manage projects independently, and demonstrate responsibility and commitment to the field (P5, P7, P8). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Normally, after completing the fifth stage, they need to start volunteer work. Volunteer work is an experience, a way to see oneself. Because when writing the plan, people have this idea in their heads. This realization is what volunteer work provides. (P5)*
- *It develops this: They go, find the institution, find their group. So, they do everything they need to do on their own. Two, this is not about money, this is about responsibility, it is mandatory, they will not get paid for this. Because they are also promoting drama (P7)*
- *We see and expect the desire to advance their self-discipline and self-improvement effort in the field of drama a bit further. It is a work structured and defined on a work that will contribute to the field of drama with its internal discipline and responsibility and does not provide financial gain. (P8)*

4.4.2. Assessment for Completing a Stage

Both quantitative and qualitative data explored the assessment strategies for completing a stage in the program. Drama leaders and leader candidates overwhelmingly agreed ($M=5.57$, $SD=.70$) on the importance of meeting attendance

requirements to complete a program stage (Table 4.33). In addition, CDA instructors also highlighted the importance of providing attendance and participation in the program (see Table 4.34).

4.4.2.1. Drama Leaders and Leader Candidates Perspectives (Quantitative Data)

Table 4. 33. Descriptive Statistics for the Assessment of Completing a Stage in Program

Related Questionnaire Items for Product Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
Pt.7. In CDLP-CDA, it is important not to exceed the absenteeism limit to complete a stage.	f	0	0	3	11	42	112	5.57	.70
	%	0	0	1.8	6.5	25.0	66.7		
								x̄ = 5.57	

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

"Pt.7. In CDLP-CDA, it is important not to exceed the absenteeism limit to complete a stage." has a mean score of (M=5.57, SD=.70), which falls within the "Completely Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Completely Agree" is the most frequent response category with 66.7% (f=112), followed by "Agree" with 25.0% (f=42), "Partly Agree" with 6.5% (f=11), "Partly Disagree" with 1.8% (f=3), "Disagree" and "Completely Disagree" with 0% (f=0).

4.4.2.2. CDA Instructors' Perspectives (Qualitative Data)

The themes, related codes, and the frequencies of the codes for the second question of product dimension were described in Table 4.34 below.

Table 4. 34. Codes for Assessment for Completing a Stage

Theme	Code	N
Assessment for completing a stage	Attendance and Participation (P1, P2, P4, P5, P6, P7, P8)	7

4.4.2.2.1. Attendance and Participation

Several instructors emphasized the importance of attendance and participation in completing a program stage. Instructors reported specific requirements, ranging from maximum allowed absences (P1, P5, P6, P7, P8) to a required percentage of class attendance (P4). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Participants must not miss more than 6 hours in a stage, meaning if they exceed 6 hours of absence, they must repeat the stage. The 5th stage is different, its hours are more, so the absence policy may change for that. (P1)*

- *The most obvious thing is, of course, the payment of the fee and adherence to the absence duration. There, the only expectation is to complete the fee and class hours. (P2)*

- *They must complete the entire 48 hours. We must make up for absences according to the Ministry of Education. Full attendance is required. They must do whatever the program requires. (P4)*

- *Initially, we have participation rules determined for each stage. There is a specific attendance period. If they have missed approximately 30%; if they have attended 70% of the class and missed 30%, there is no problem. But if they exceed 30%, they must retake the stage. (P5)*

- *Our most important criterion is related to attendance, like two sessions or three sessions. It is more in the Ministry of Education's course regulations, the amount of attendance. (P6)*

- *Each stage has an attendance requirement. I think there is a right to miss two sessions. It is allowed not as a right but in an emergency. (P7)*

- *They must attend 42 out of 48 hours. The last stage, the fifth stage, is 60 hours. They must attend 48 out of 60 hours. In my opinion, this is the standard practice. (P8)*

4.4.3. Using the Knowledge and Skills After Graduation

Qualitative data were collected from CDA instructors to get detailed information about how leader candidates use the knowledge and skills they gained throughout the program after graduation. Themes, codes, and frequencies were identified and coded from the transcribed interviews. Codes are based on a thematic analysis approach. The findings were presented with a table including the theme, codes, and the frequency of the answers for the codes, and some quotes from CDA instructors about the related codes.

4.4.3.1. CDA Instructor's Perspectives (Qualitative Data)

Table 4. 35. Codes for Using the Knowledge and Skills

Theme	Code	*N*
Using the knowledge and skills	Working in Creative Drama Leadership Programs (P1, P2, P3, P4, P5, P6, P7, P8)	8

4.4.3.1.1. Working in Creative Drama Leadership Programs

All eight instructors indicated that graduates can work as creative drama educators in other creative drama leadership programs after graduation (Table 4.35). However, some instructors expressed ethical concerns about working for competitor institutions (P4, P7). Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *I think they can work. Because there are many people who leave the association and provide training elsewhere since it is MoNE approved. (P1)*

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- *It should be because if the association says it graduates you with this competence. You are receiving a certificate from both the Ministry of Education and the association saying you are a drama instructor. If you are a drama instructor, you should be able to use this anywhere, in any way. Of course, you can work as an instructor at another institution.. (P2)*

- *They can work easily. I can tell you that our institution is the best in the field. It has no commercial concern, it's been so many years, and we can still maintain that. Our graduates can do it easily. (P3)*

- *From our perspective, they can work, but a person who received drama instructor training from another association cannot work at the Contemporary Drama Association. (P4)*

- *I think they can work. They can work in any program. They are equipped to do so. Whether it is ethically very appropriate, I do not know. (P5)*

- *Theoretically, they can work, of course. Now there is something like this; the first instructors of other institutions are usually from the Contemporary Drama Association. (P6)*

- *Here's what we do in this too, if they oversee the leadership program, we do not give them tasks in our own association activities. Because we provide a very serious infrastructure. Both to our friends and all over Türkiye. Those who lead in the leadership program in another institution, those who lead in the leadership program, can come to the seminars, but we do not give them tasks in the group meetings and active programs of the association. (P7)*

- *They can work, it completely depends on the preference of that institution. (P8)*

4.4.4. Assessment of Knowledge, Skills, and Competence to Apply Creative Drama Activities

Quantitative and qualitative data explored the assessment of the knowledge, skills, and competence to apply drama activities for leader candidates. Drama leaders and leader candidates (N=168) largely agreed (M= 5.11, SD= .98) that the CDLP-CDA program effectively assesses proficiency in creative drama activities through

assignments, projects, and leadership trials (Table 4.36). In addition, CDA instructors also highlighted the methods provided by the program and the role of the Ministry of National Education's (MoNE) exam (see Table 4.37).

4.4.4.1. Drama Leaders' and Leader Candidates' Perspectives (Quantitative Data)

Table 4. 36. Descriptive Statistics for Assessment of Knowledge and Skills

Related Questionnaire Items for Product Dimension		Completely Disagree (1)	Disagree (2)	Partly Disagree (3)	Partly Agree (4)	Agree (5)	Completely Agree (6)	M	SD
Pt.8. CDLP-CDA measures the proficiency of leader candidates in implementing creative drama activities through assignments, projects, and leadership trials.	f	2	2	6	21	71	66	5.11	.98
	%	1.2	1.2	3.6	12.5	42.3	39.2		
								$\bar{x} = 5.11$	

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

"Pt.8. CDLP-CDA measures the proficiency of leader candidates in implementing creative drama activities through assignments, projects, and leadership trials." has a mean score of (M=5.11, SD=.98), which falls within the "Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Agree" is the most frequent response category with 42.3% (f=71), followed by "Completely Agree" with 39.2% (f=66), "Partly Agree" with 12.5% (f=21), "Partly Disagree" with 3.6% (f=6), "Disagree" and "Completely Disagree" with 1.2% (f=2).

4.4.4.2. CDA Instructors' Perspectives (Qualitative Data)

Table 4. 37. Codes for Assessment Methods

Theme	Code	N
Assessment methods	Methods Provided by Program (P1, P3, P4, P5, P7, P8)	7
	The Role of MoNE Exam (P1, P2, P3, P4, P5, P6, P7, P8)	8

CDA instructors identified two primary assessment methods: those provided by the program and the Ministry of National Education (MoNE) exam (Table 4.37). Program-based methods included reports, volunteer work, project implementation, and atelier participation (P1, P3, P4, P5, P7, P8).

4.4.4.2.1. Methods Provided by Program

Several instructors (P1, P3, P4, P5, P7, P8) point out that several different assessment methods are offered by the program, such as reportership, volunteer work, implementing a project, and Ministry of National Association's (MoNE) exam Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *Only the MoNE exam, reporter files, and those leadership trials are conducted. (P1)*
- *First, we expect a 48-hour report from the corner, which is referred to as an internship or trainee leadership in the Talim Terbiye Kurulu program. After 48 hours, they do 20 hours of volunteer work. Then there is an exam by the Ministry of National Education. (P3)*
- *In the fifth stage, direct leadership trials are conducted. Plans are made at the design level between the fourth and fifth stages. The main stage we evaluate is the sixth stage. In the sixth stage, they must go and do a project with a real group. These are the two main parts we evaluate. The third part we evaluate is the exam in MoNE. (P4)*

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- *Because they write and implement the program themselves, they write the plan, and in the fifth stage, they also do an application. (P5)*

- *We do an exam at the end of the stage or at the beginning of the next stage.. And, an exam is done by the officials of the Ministry of National Education after completing the five stages or the project. (P6).*

- *We evaluate with the project. Secondly, there are assignments, they have to complete them. Thirdly, at the end, at the end, there is a learning level determination exam. (P7)*

- *Participation in the process, active participation, contributing to the process, supporting the instructor as an instructor candidate, making the process more qualified with their questions, inquiries, and examples, for me, these points are yes. (P8)*

4.4.4.2.2. The Role of MoNE Exam

Instructors from the Contemporary Drama Association (CDA) provide insights into how this exam impacts the certification process and the evaluation of skills and knowledge in creative drama leadership. All instructors (P1, P2, P3, P4, P5, P6, P7, P8) acknowledge the role of the MoNE exam as a crucial certification mechanism. Even though the Contemporary Drama Association (CDA) provides a certificate for leadership without entering the MoNE exam, this certificate is not accepted by different institutions working under MoNE. Because of that, some participants prefer to enter the MoNE exam to take their own creative drama leadership certificate. However, instructors indicate some problems with the MoNE exam's content in assessing the skills and knowledge for creative drama leadership. They claim that evaluating the skills in the area, including hands-on activities, should not be tested on paper and closed-ended questions. Depending on these issues, some parts of the answers of instructors about this issue are listed below:

- *In the MoNE exam, some may score 100, and some may score 85, and those who score 100 might never engage with drama again, while those who score 85 can be extremely good practitioners. That's different, these are multiple-choice tests after all. (P1)*

- *I don't know how an assessment would be on paper. This is entirely related to practical skills. Of course, knowing the field is very important. You need to reach that stage. What you do, why you do it, how you use it, that proficiency is one thing, but applying it is another. (P2)*

- *The Ministry of Education took this into its hands. They created a question pool. Right now, incredibly bad questions are being asked. In that sense, it is definitely not a measure. Because the logic of drama is not suitable for such a practical evaluation. Because you are evaluating at the cognitive level there. I can't measure or evaluate something at the affective level, psychomotor level (P3)*

- *An exam is never an indicator of being a good instructor. For us, being a good instructor is I mean, when they enter the field, the quality work they do there is what makes them good for us. The MoNE exam is of course an indicator. (P4)*

- *Of course, not by itself, but some theoretical foundations also need to be established. These questions measure things that participants who have continued through the stages should know. (P5)*

- *The rest is for those who want to have a certificate from the Ministry of National Education, which the majority wants, I would want it too, it's official in Türkiye Because it has a ministry stamp, it's more important. They go and get that too. But for us, they become a leader once they complete the project and make the corrections and submit it. But is that enough for success? No. They need to practice (P7)*

- *The MoNE exam is an exam that measures knowledge. Besides that, skills, communication, the ability to express oneself, and similar areas are also important. In the association environment, we do not only train an instructor based on knowledge. (P8)*

4.4.5. Assessment of Drama Leaders' and Leader Candidates' Satisfaction in CDLP-CDA

Quantitative data from drama leaders and leader candidates (*N*=168) provide insights into their satisfaction with the CDLP-CDA program. Drama leaders and leader candidates (*N*=168) offered mixed responses (*M*=4.11, *SD*=1.36) on whether the

CDLP-CDA program effectively measures and monitors their satisfaction (Table 4.38).

4.4.5.1. Drama Leaders and Leader Candidates Perspectives (Quantitative Data)

Table 4. 38. Descriptive Statistics for Assessment of Drama Leaders and Leader Candidates in Program

Related Questionnaire Items for Product Dimension		Completely Disagree	Disagree	Partly Disagree	Partly Agree	Agree	Completely Agree	M	SD
		(1)	(2)	(3)	(4)	(5)	(6)		
Pt.9. CDLP-CDA measures and monitors the satisfaction of leader candidates.	f	10	14	19	52	46	27	4.11	1.36
	%	6.0	8.3	11.3	31.0	27.4	16.1		
								x̄ = 4.11	

*1.00-1.83=Completely Disagree, 1.84-2.67=Disagree, 2.68-3.51=Partly Disagree, 3.52-4.35=Partly Agree, 4.36-5.19=Agree, 5.20-6.00= Completely Agree

"Pt.9. CDLP-CDA measures and monitors the satisfaction of leader candidates." has a mean score of (M=4.11, SD=1.36), which falls within the "Partly Agree" level. The distribution of responses (1.00-6.00 scale; 1.00=Completely Disagree, 6.00= Completely Agree) indicates that "Partly Agree" most frequent response category 31.0% (f=52), followed by "Agree" with 27.4% (f=36), "Completely Agree" with 16.1% (f=27), "Partly Disagree" with 11.3% (f=19), "Disagree" with 8.3% (f=14), and "Completely Disagree" with 6% (f=10).

4.5. Summary of the Results

This evaluation utilized a mixed-methods approach to to evaluate the effectiveness of the Creative Drama Leadership Course Program offered by the Contemporary Drama

Association (CDLP-CDA). Findings revealed that the program effectively considers diverse contexts (e.g., locations, participant needs) and provides adequate resources (instructors, techniques). Selection criteria could be expanded to include factors beyond high school graduation (as suggested by instructors). While drama leaders and leader candidates were satisfied with the program overall, leader candidate support for navigating program challenges (e.g., writing ateliers, time management) could be improved. The program effectively develops leader candidate skills and knowledge, as evidenced by their ability to implement creative drama workshops and their perceived professional and personal growth. Assessment methods include projects, volunteer work, and reports, with the option for Ministry of National Education certification.

The MoNE exam serves a critical role in certification but falls short in fully evaluating practical competencies required in the field. Overall, while satisfaction levels vary, the program's impact on professional and personal growth is recognized by participants.

This structured evaluation provides comprehensive insights into the CDLP-CDA program's strengths and areas for enhancement, aiming to refine its offerings and better serve the needs of future leader candidates in creative drama.

CHAPTER 5

DISCUSSION

In this final section, the discussion and conclusions according to the findings of the study were discussed, and the implications for the practice and further research were described.

5.1. Discussion of Findings

This evaluation examined the Creative Drama Leadership Course Program offered by the Contemporary Drama Association (CDLP-CDA) using a mixed-methods approach. The evaluation was implemented by using Stufflebeam's CIPP (Context, Input, Process, Product) Model according to the perspectives of drama leaders, leader candidates, and CDA instructors. Findings in the context dimension revealed that the program is consistent with the aims, goals, content, and needs of creative drama, but the program should be revised according to the 21st century's needs. Evaluation for the input dimension shows that adequate resources are provided, and selection criteria could be expanded beyond high school graduation. Findings in process and product dimensions show that drama leaders and leader candidates were satisfied with the program overall, and some assessment methods include projects, volunteer work, and reports, with the option for Ministry of National Education (MoNE) certification provided.

5.1.1. Discussion of the Findings on Context

This section examines participant perspectives on the alignment of Creative Drama Leadership Course Program's (CDLP-CDA) with the aims, goals, and the needs of creative drama. It also focuses on different contexts that the program is implemented.

The data were gathered by questionnaire, semi structured interviews, and written documents in context dimension.

5.1.1.1. Program Contexts

The results indicated that the program is implemented in several branches and agencies of the Contemporary Drama Association (CDA). The program is open to submissions from different cities in Türkiye. In addition, the program has been implemented in several places, such as museums, ruins, open-air areas, etc. Ruso and Topdal (2014) assert that museums are educationally effective areas where the creative drama method may provide individuals' social-emotional development. Thus, it shows a parallelism with this study. However, Nogare and Murzyn-Kupisz (2022) assert that some educational contexts, such as museums, may have environmental and logistic limitations. The instructors or program implementers should consider choosing the appropriate places for creative drama implementations. The program was revised and adapted to online education during the COVID-19 pandemic. The number of participants increased dramatically because the program was responsive in changing contexts. Even though online education enhances the accessibility (Daykin et al., 2008), it is revealed that online education cannot fully be effective in face-to-face interactions that is required for creative drama (Daykin et al., 2008). Further research could investigate the strategies to adapt the online education into creative drama effectively.

Finally, the program is open to several participants who have diversified backgrounds. However, Kerry-Moran and Meyer (2009) revealed that partipants' different background and pre-existing experience may affect their learning in creative drama workshops. Further research could explore how CDLP-CDA arranges its instruction to indicate the needs of diverse learners.

5.1.1.2. Program Alignment with Content

This section investigates the perspectives of drama leaders and leader candidates on the consistency between the program's aims, goals, and content. Quantitative data

was collected from drama leaders and leader candidates through questionnaires. This data was collected through questionnaires from drama leaders and leader candidates. Drama leaders and leader candidates highlighted a generally positive perception (M=5.01, SD=.90) of the consistency between the aims and the program's content. Mizikaci (2006) found similar results in her research. The results indicated that the quality systems in a systems approach, program evaluation, and higher education are consistent between the content and goals. It may cause the effective implementation of the program.

5.1.1.3. Program Alignment with Field Needs

This section explores the perspectives of CDA instructors on the consistency between the aims, goals and the needs of creative drama field. The data was collected from CDA instructors through semi-structured interviews. The findings revealed that the content of the program is mostly consistent with today's needs in the field of creative drama. Program includes activities that develop creativity, curiosity and thinking, and workshop planing skills.

On the other hand, there may be some points that should be revised in the program. For example, there is not any change in the content of the program according to different occupations. It may cause a lack of ability to arrange and implement the ateliers in various conditions. The program's duration and general framework are insufficient to develop these abilities. Furthermore, the program has not been revised according to the changing needs of the 21st century. Christou's (2016) and Schwendimann et al.'s (2019) studies also highlight the importance of integrating 21st-century skills in these programs and the need for revision.

5.1.1.4. Sensitivity of Program for Considering the Needs in Diversified Contexts

This section investigates drama leaders', leader candidates', and CDA instructors' perspectives on the sensitivity of CDLP-CDA in terms of considering the needs in diversified cultural, socioeconomic, or geographical contexts. The questionnaires

completed by drama leaders and leader candidates indicated a generally positive perception (*M*=4.78) of the consideration of sensitivity in the program. The results in questionnaires are parallel with the results in interviews. However, some instructors pointed out that inclusivity should be more visible in the program by adding extra topics and more practice in inclusive educational environments. According to similar studies, awareness of inclusivity should be integrated into educational programs more (DeLuca, 2012; DeLuca, 2013; Eden et al., 2024)

5.1.2. Discussion of the Findings on Input

This section examines participant perspectives on the selection criteria, program's resources (instructional materials, finances, information, technology, and partnerships), physical environment and international accreditation of the program. The data were gathered by questionnaire from drama leaders and leader candidates, and semi structured interviews from CDA instructors for the input dimension.

5.1.2.1. Selection of Leader Candidates

This section explores CDA instructors' perspectives on the selection criteria for the leader candidates. The data was collected from the instructors through semi-structured interviews. The findings indicated significant differences in the number of participants between face-to-face and online education. Face-to-face education was converted into online education during the pandemic, and participants and education experienced an adaptation process to online education. Koray et al. (2022) highlight increased program accessibility in drama during online education. Karaosmanoglu et al. (2022) revealed that supporting leader candidates' engagement is crucial in online education. Educators also have difficulties with online lessons. These results are parallel with the results in this study regarding the adaptation to online studies.

In addition, CDA instructors emphasized the use of multiple criteria for evaluating the number of participants. There is a strong concern putting the class size in an optimal level for implementing drama ateliers and supporting the communication and collaboration of participants. Kadan (2021) highlights comfortable classroom environments may increase the success in creative drama implementations, and the

teachers that are the subjects of this study revealed more negative opinions about the crowded classrooms in creative drama. The perspectives of CDA instructors aligns with Kadan's (2021) study in terms of limiting the class size and enhancing the quality of educational environments.

5.1.2.2. Suitability of the Resources in CDLP-CDA

This section explores drama leaders' and leader candidates' perspectives on the resource (instructional materials, financial resources, information resources, technological resources, institutions in collaboration) adequacy. The data was collected from drama leaders and leader candidates through questionnaires. The results indicated a generally positive perception (M=4.83) of the program resources. Teachman (1987) and Guimaraes Resende Martins do Valle and Corrêa (2014) highlight the significant impacts of financial and educational resources on students' success. Resource limitations may affect the different aspects of the program negatively. Similarly, the results of Tunç's study (2010) show that inadequacies on the educational materials in the program might change the perception and satisfaction of students in the program.

Questionnaires were used to explore the resource adequacy in the program. Further studies may investigate the resource adequacy of CDLP-CDA in detail by focus groups or interviews.

5.1.2.3. Guidance and Instructions for Effective Use of Creative Drama Practices

This section investigates drama leaders', leader candidates' and CDA instructors' perspectives on the guidance and instructions for effectively using creative drama practices. The data was collected from the drama leaders and leader candidates through questionnaires and CDA instructors through semi-structured interviews. The questionnaire results indicated a generally positive perception (M=4.83) of practical guidance and instruction. Highlights of interviews support these results, but instructors stated a need for enhancement, such as extracurricular activities and

practical instructor training. Adıgüzel (2020) and Okvuran (2003) also highlight the importance of training the instructors. The interview results also revealed the complexities of learning drama techniques experienced by the leader candidates. Further research may investigate integrating more effective practices for creative drama techniques.

5.1.2.4. Selection Criteria for Leader Candidates and CDA Instructors

This section explores drama leaders', leader candidates', and CDA instructors' perspectives on selection criteria for leader candidates. The data was collected from the drama leaders and leader candidates through questionnaires and CDA instructors through semi-structured interviews. The questionnaire results indicated an interest in contrast with a generally negative perception (M=2.98) of the selection criteria. The interview results align with the questionnaire results regarding the absence of criteria for accepting the participants to the program. Similarly, Başbuğ (2006) highlights individuals without teaching experience can participate in such programs. However, the program requires active participation in CDA activities for instructors, indicating a focus on their professional development. These results also align with those of Shaha et al. (2015), who found that increased professional development for teachers positively impacts student achievement. Considering these contrasting findings, further research could explore the aspects of the selection process that drama leaders and leader candidates find unsatisfactory and how CDLP-CDA could balance open access with ensuring participant preparedness.

5.1.2.5. Appropriateness of Physical Environment in CDLP-CDA

This section explores CDA instructors' perspectives on the appropriateness of the physical environment in terms of achieving the goals and objectives of the program. The data was collected through interviews with instructors in CDA. Results revealed that the physical environment in which the program is implemented changes according to the elements of the workshops and different branches or agencies of CDA. Overall, even though there are classrooms that serve the needs of participants and instructors, the educational materials and classroom environment can be

developed by adding more space, and they should be converted into an art class that is more suitable for drama education. Creative drama classrooms should be different from regular classrooms. Similarly, Adıgüzel (2020) and Tuncel (2009) assert that drama classrooms should include a broad area that allows to move flexibly and include educational materials that serve the participants' creativity.

5.1.2.6. Accreditation of CDLP-CDA

This section investigates CDA instructors' perspectives on connecting with international drama institutions for the program's accreditation. This data was collected through questionnaires and interviews with instructors in CDA. Results indicated no accreditation with international institutions because of the cultural differences abroad and being a non-governmental institution. There are obstacles to getting accreditation from an institution for CDA in this situation. Orhan Karsak (2019) describes accreditation as an organization process that provides educational institutions to be approved. The need for accreditation comes from approving the product quality applied by a different institution. Yılmaz (2021) claims that accreditation's role is access to government funding. Thus, obtaining accreditation for approval by another educational institution is necessary.

5.1.3. Discussion of the Findings on Process

For the process dimension, data were gathered from drama leaders and leader candidates through questionnaires and semi-structured interviews with CDA instructors. This section examines participant experiences within the Creative Drama Leadership Course Program (CDLP-CDA), focusing on strategies to ensure continuity, satisfaction, collaboration, and skill development.

5.1.3.1. Strategies for Continuity and Satisfaction

This section explores drama leaders', leader candidates', and CDA instructors' perspectives on the strategies applied to provide continuity and satisfaction. This data was collected through questionnaires from drama leaders and leader candidates and

interviews with instructors in CDA. Drama leaders and leader candidates highlighted a generally positive perception (*M*=4.37) of the strategies for continuity and satisfaction. The results indicated that the satisfaction of leader candidates may not be followed regularly in some points. However, the leader candidates may communicate with their educators and the managers about their problems. The satisfaction of leader candidates is mainly considered in the program.

According to the results of the study conducted by Li (2023), the program includes many strategies to increase the satisfaction of visually impaired students. It shows a parallelism in the results of this study. Moreover, the participation and continuity of the leader candidates are strongly supported, but there is no regulation if the leader candidates do not want to continue with the program. Sá (2023) claims that the communication in the institutions affects students in terms of the continuity of the program. In addition, providing students' participation becomes effective in the overall experience of the students. It shows parallelism with the study results in terms of giving importance to the continuity of the participants.

5.1.3.2. Collaboration and Communication

This section investigates drama leaders', leader candidates', and CDA instructors' perspectives on collaboration/communication in the program. The data was collected through questionnaires from drama leaders and leader candidates and interviews with instructors in CDA. Drama leaders and leader candidates highlighted a generally positive perception (*M*=4.72) of communication and collaboration. The results indicated that the collaboration and communication of drama leaders and leader candidates are provided both during the program and after graduation. Even though the drama leaders and leader candidates may have difficulties communicating with the CDA's workers except for instructors, their instructors follow their communication, and both instructors and managers consider their problems. According to the results of the study conducted by Zhang and Zhang (2023), teachers strongly influence the development of meaningful communication and effective collaboration among group members. It shows a parallelism with this study's results in terms of teachers' impacts. In addition, CDA has a strong community, including its

members, graduates, and instructors, that provides collaboration in terms of sharing knowledge, making ateliers in different branches or agencies, and organizing group meetings and themed workshops. Similar results are shown in the study of Zhang et al. (2011). They revealed that the project supports students in working in collaboration to serve the community's needs.

5.1.3.3. Difficulties in Applying the Knowledge and Skills

This section investigates CDA instructors' perspectives on the difficulties that leader candidates face when applying the knowledge and skills acquired in the program. The data was collected through interviews with instructors in CDA. Results revealed that the drama leaders and leader candidates mostly have difficulties writing and implementing drama workshops, completing the project stage, and communication problems. The program has some strategies for solving these problems, but the duration and content of the program are insufficient. In addition, the lack of effective assessment strategies causes the inability to develop these required skills and knowledge. Sancar Tokmak et al. (2013) revealed that there are effective assessment strategies in the program, and there are many implementations, such as arranging extra meetings before exams to satisfy students when they have difficulties implementing their knowledge. It does not show a parallelism with the results of this study.

5.1.3.4. Strategies to Increase the Skills and Knowledge

This section explores drama leaders', leader candidates', and CDA instructors' perspectives on the strategies implemented to increase the skills and knowledge of leader candidates in the program. The data was collected through questionnaires from drama leaders and leader candidates and interviews with instructors in CDA. Drama leaders and leader candidates highlighted a generally positive perception (M=4.96) of the strategies implemented to increase the skills and knowledge of leader candidates in the program. The results revealed that the program offers many strategies such as feedback, making implementations in different places, renewing educators for every stage, writing, implementing and assessing workshops, and extracurricular activities to increase the skills and knowledge of leader candidates.

However, there is a need for more practice for writing workshops. In addition, participation in extracurricular activities is not compulsory, and the leader candidates may not benefit from these activities if they are not available to participate in them. Similar CIPP studies conducted on online learning and nursing education point out the importance of extracurricular activities and include several strategies for increasing students' skills (Aziz et al., 2018; Lippe & Carter, 2018).

5.1.4. Discussion of the Findings on Product

Questionnaires gathered data from drama leaders and leader candidates and semi-structured interviews with CDA instructors for the product dimension. This section examines participants' perspectives on the outcomes and effectiveness of the Creative Drama Leadership Course Program (CDLP-CDA). It focuses on how the program meets participant needs, assessment practices, and graduate opportunities.

5.1.4.1. Outcomes and Impacts

This section investigates drama leaders', leader candidates', and CDA instructors' perspectives on the outcomes and impacts of the program in terms of meeting the needs of leader candidates in their professional and educational development. The data was collected through questionnaires from drama leaders and leader candidates and interviews with instructors in CDA. Drama leaders and leader candidates highlighted a generally positive perception (M=5.03) of the outcomes and impacts of the program. Results indicated that the program provides drama leaders' and leader candidates' creativity, the ability to implement drama workshops in different contexts, and the development of creativity, critical thinking, and imagination. This result parallels other studies in the literature, which claim that creative drama education has effects such as flexible thinking, social skills, problem-solving skills, and empathy (Karakelle, 2009; Freeman et al., 2003).

In addition, drama leaders and leader candidates gain experience and have the opportunity to generalize drama as an impact of volunteer work in the program. According to Smith (2013), volunteering in drama activities allows implementers to

make more practice in drama and develop problem-solving skills by working in unpredictable environments. As a result, the program mainly promotes effective practices with several positive outcomes and impacts.

5.1.4.2. Assessment for Completing a Stage

This section explores drama leaders', leader candidates', and CDA instructors' perspectives on the assessment for completing a stage in the program. The data was collected through questionnaires from drama leaders and leader candidates and interviews with instructors in CDA. Drama leaders and leader candidates highlighted a generally positive perception (*M*=5.57) of regular attendance. Results indicated that regular attendance is monitored, and drama leaders and leader candidates must repeat the stage if the attendance limit is broken. Darma (2019) conducted program evaluation research using the CIPP model and pointed out that student attendance may be essential to increasing the program's success. Nurkhasanah and Asy'ari (2018) assert in the program evaluation study that there is a restriction for completing the minimum %75 of attendance, but the students do not fulfill this requirement. Oppositely, the leader candidates are provided to complete the attendance requirement to continue to the program in this study, and this requirement is fulfilled. In addition, homework and learning assignments are compulsory to complete the stage, but there is no grading system for them. In Nurkhasanah and Asy'ari's (2018) study, the learning assessments have a grading system.

5.1.4.3. Using the Knowledge and Skills After Graduation

This section explores CDA instructors' perspectives on using the knowledge and skills leader candidates have acquired after graduation. The data was collected from interviews with instructors in CDA. Results indicated that leader candidates may use their skills and knowledge to work in other creative drama leadership programs. However, some educators consider working at another creative drama leadership program to be unethical. If the instructors prefer to work in CDA, volunteering and not having financial concerns are expected from the instructors.

In addition, the results show that the graduates are well-qualified to work in any governmental and non-governmental institution in Türkiye. Okay (2019) says creative drama educators work in many governmental and non-governmental institutions in Türkiye. However, the increased popularity of drama and financial concerns when working as a drama leader caused them not to consider ethical concerns. The results of Okay's (2019) study show a parallelity with this study.

5.1.4.4. Assessment of Knowledge, Skills, and Competence to Apply Creative Drama Activities

This section explores drama leaders', leader candidates', and CDA instructors' perspectives on assessing knowledge, skills, and competence to apply creative drama activities in the program. This data was collected through questionnaires from drama leaders and leader candidates and interviews with instructors in CDA. Drama leaders and leader candidates highlighted a generally positive perception (*M*=5.11) of assessing the knowledge and skills with homework, projects, and leadership trials. Results indicated that reporters, the MoNE exam, and the readiness assignments are the assessment techniques in the program. Many assessment techniques are used during the whole program to assess the drama leaders' and leader candidates' skills and knowledge. Darma (2019) asserts that implementing teaching assessments is crucial to providing learning and program success.

In addition, the results of the interviews show that the MoNE exam is ineffective as an assessment technique because it is only a test that includes closed-ended questions rather than an exam that includes hands-on experiences or ability tests. The program offers not to enter the MoNE exam if the leader candidates complete the other requirements in the program and are given a certificate by CDA. The graduates in the program are qualified to pass the MoNE exam in terms of theoretical knowledge. According to the Board of Education and Discipline (2005), leader candidates are assessed with their whole implementations during the program, and they should enter the theoretical exam that the Ministry of National Education implements. Board of Education and Discipline (2005) descriptions suggest a more implementation-oriented approach to the official exam. Further research could explore potential

revisions to the MoNE exam to better align with the skills and knowledge developed through CDLP-CDA.

5.1.4.5. Assessment of Drama Leaders' and Leader Candidates' Satisfaction in CDLP-CDA

This section explores drama leaders' and leader candidates' perspectives on assessing their satisfaction with the program. The data was collected through questionnaires from drama leaders and leader candidates. Drama leaders and leader candidates highlighted a generally positive perception (M=4.11) of the program satisfaction. The study results show that the program effectively provides assessments and follows the satisfaction of the drama leaders and leader candidates. The findings of the studies conducted by Gautiher (1987) and Shawer and Alkahtani (2012) show a strong relationship between participants' satisfaction and program effects. According to the study's findings belonging to Goodman et al. (2012), the CARES fellows training program is effective and successful in providing participant satisfaction, and it shows parallelism with this study.

5.2. Implications for Practice

According to the study results, the program has appropriate implementations on the context, input, process, and product stages, but there can be some revisions for the improvement of the program. This section includes some recommendations to provide this improvement.

The results of the study in the context dimension show that there is a consistency between the aims and goals of the program and the content. The content of the program helps to reach goals such as knowing the concepts in creative drama, making a relationship between art and other areas, and arranging and planning the creative drama ateliers appropriately. However, because the program was written and published in 2005, there are 19 years to add the new content including the recent developments in the field of creative drama. The needs of the 21st century in terms of teacher qualifications, development in creative drama, new educational trends

such as online and hybrid education, the societal concerns should be examined in detail, and the topics should be revised because of this effort. In addition, leader candidates who have different gender identities, disabilities, and socio-economic and cultural differences are welcomed into the program. However, there should be revisions both in the program and creative drama plans when it is needed during the implementation of the program. Thus, updating the program content regularly to reflect current trends in creative drama education (e.g., online learning, and 21st-century skills) is highly recommended. It requires a collaboration between instructors and educational researchers.

The results of the study in the input dimension show that the number of participants changes dramatically depending on the conditions during the application process, and regulations in the country. Online education changed the number of participants that applied to the program, and the graduates. An increasing number of participants and graduates may cause several problems in terms of the implementation and success of the program. For example, more graduates will need to be employed, and there is a need for more work areas for these graduates. The Ministry of National Education and the Contemporary Drama Association (CDA) should work together in terms of creating an employment area for the new graduates. According to the results of the questionnaire, the resources of CDA are quite appropriate for educators who work in different educational contexts. In addition, the number of participants in ateliers is evaluated according to the different conditions of educational environments, and the financial situation of the Contemporary Drama Association. Because CDA is a non-governmental institution, there is not any financial concern to implement the program, but there should be provided more financial resources by the government, and other international institutions to enrich the educational environment in CDA for the successful implementation of the creative drama ateliers. Another issue that should be discussed in the input dimension is the guidance and instructions to use drama techniques. According to the results of the study, even though several drama techniques are discussed during the program, some educators may not be qualified enough to transfer the knowledge about the techniques, and some participants may not show the effort to practice using them. To solve this problem, in-service training may be prepared to increase the knowledge of educators, and the ability to increase

the participants' interest. In addition, the duration of the program may not be adequate to practice several different drama techniques. In this situation, the duration may be broadened, or a specialized education should be added after completing this program including a general framework for the creative drama leadership. The selection criteria should be added. Selecting participants who have more developed leadership skills, more knowledge in education and creative drama, and more experience in teaching may increase the success of the program. Thus, developing selection criteria that prioritize leadership skills, educational background, and teaching experience is recommended. The physical environment in which the program is conducted can be regarded as appropriate, but there should be some improvements. The physical environment in the agencies in small cities should be developed and converted into modern art studios to support creative work. Finally, there is not any accreditation with other international institutions. Opening an undergraduate department for creative drama leadership may be an effective solution.

The results of the study in the process dimension show that the satisfaction of the drama leaders and leader candidates is mainly considered. There are several precautions to provide this satisfaction. Some implementations can be made to increase the participants' satisfaction. For instance, a written satisfaction survey that includes questions about ateliers, classmates, educators, reporters, and the management in CDA can be implemented for all participants at the end of each stage. Program developers and instructors may implement these written satisfaction surveys. In addition, a department that examines all the written assessments can be created. The participation of leader candidates and collaboration with graduates are conducted appropriately. Leader candidates have difficulties in writing and implementing drama ateliers, completing the project stage, and communication problems and have problems because of not assessing the success when implementing the skills and knowledge. The program includes some strategies to increase the skills and knowledge of participants such as renewing educators for every stage, making participants practice writing drama ateliers, implementing extracurricular activities, and preparing different content for each stage. As a recommendation, increasing the hours in a stage, adding practice sessions at the end of each stage including the first three stages, standardizing and limiting the duration

of the project stage, and implementing a grading system may be the solutions for decreasing the difficulties that participants experience.

The results of the study in the product dimension show that the program is successful in terms of developing leadership skills, the ability to implement creative drama ateliers in different contexts and generalizing drama. Volunteer work for each stage may be added, and participants may be provided to make their volunteer implementations in the cities that do not include any branches or agencies of CDA to increase the generalization of creative drama implementations. Assessment is made through taking attendance, the amount of participation, homework, and learning assignments. To make a detailed assessment for each in a short time amount, an online platform may be constructed. The participants may upload their homework and learning assignments, and their attendance may be recorded. The quality and efficiency of these types of assessments may be increased with the online platform. The leader candidates can work in other creative drama leadership programs or governmental/non-governmental institutions such as creative drama institutions and schools after graduation. New employment areas such as departments in hospitals and orphanages should be opened, and collaboration with these institutions should be increased. The assessment methods such as reportership, volunteer work, project stage, leadership trials, and learning assessments are used to assess the overall development of leader candidates in terms of leadership skills. In addition, the Ministry of National Education's exam is found ineffective in assessing these skills. Other methods such as graded ability exams may be added to the program. Developing a standardized grading system for project stages could help provide clearer feedback and assessment and improve participant learning and skill development. It requires faculty development workshops on standardized assessment techniques.

5.3. Recommendations for Further Research

A detailed need analysis was not conducted in this study. It can be important to understand and analyze what participants, graduates, educators, scientists who work

in CDA, managers, and other staff support in improving the program in CDA implementations.

This study was conducted with 168 drama leaders and leader candidates, and eight instructors. Future studies may be implemented with a broader group of subjects to increase the generalizability and understand the dynamics of the program in more diversified and broader contexts. While collecting data from a broader range of participants can increase the generalizability of findings, it is important to consider resource constraints. In addition, separate data may be collected from drama leaders and leader candidates instead of only one questionnaire.

Developing a standardized grading system for project stages with clear criteria for evaluating the quality of written drama ateliers could be effective in improving the assessment process. However, implementing a grading system might require faculty development workshops.

In this study, interviews and questionnaires were used as data collection tools. In future studies, more data collection methods such as observations, written documents, and experiments may be used to diversify the data. In addition, the qualitative part of the study was constructed as a case study. Conducting focus groups with leader candidates and graduates to gain deeper insights into their experiences and suggestions for program improvement may be effective. In future studies, a comprehensive curriculum evaluation study may be conducted by collecting data from other creative drama institutions that include a creative drama leadership program to understand the implementation of the program in other institutions and get detailed information about the effectiveness of the program by considering the scope and feasibility given the project timeline and resources.

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APPENDICES

A. THE ETHICS COMMITTEE APPROVAL FORM FROM METU

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ORTA DOĞU TEKNİK ÜNİVERSİTESİ
MIDDLE EAST TECHNICAL UNIVERSITY

06 MAYIS 2024

Konu: Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi: İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Doç. Dr. Pervin Oya TANERİ

Danışmanlığını yürüttüğünüz Nilay KILIÇ'ın *"YARATICI DRAMA EĞİTMENLİĞİ/LİDERLİĞİ KURS PROGRAMININ CIPP MODELİ İLE DEĞERLENDİRİLMESİ"* başlıklı araştırmanız İnsan Araştırmaları Etik Kurulu tarafından uygun görülerek **0292-ODTUİAEK-2024** protokol numarası ile onaylanmıştır

Bilgilerinize saygılarımla sunarım

Prof. Dr. Ş. Halil TURAN
Başkan

Prof.Dr. İ. Semih AKÇOMAK
Üye

Doç. Dr. Ali Emre Turgut
Üye

Doç. Dr. Şerife SEVİNÇ
Üye

Doç.Dr. Murat Perit ÇAKIR
Üye

Dr. Öğretim Üyesi Süreyya ÖZCAN KABASAKAL
Üye

Dr. Öğretim Üyesi Müge GÜNDÜZ
Üye

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ORTA DOĞU TEKNİK ÜNİVERSİTESİ

ÇAĞDAŞ DRAMA DERNEĞİ YARATICI DRAMA EĞİTMENLİĞİ/LİDERLİĞİ PROGRAMI'NIN STUFFLEBEAM'İN BAĞLAM-GİRDİ-SÜREÇ-ÜRÜN MODELİNE DAYALI DEĞERLENDİRME ANKETİ

GÖNÜLLÜ KATILIM FORMU

Değerli lider adayları ve drama liderleri,

Bu anket Orta Doğu Teknik Üniversitesi Sosyal Bilimler Enstitüsü, Eğitim Programları ve Öğretim Bölümü'nde yürütülen "Yaratıcı Drama Liderliği Kurs Programı'nın Stufflebeam'in CIPP Modeli ile Değerlendirilmesi" isimli yüksek lisans tez çalışmasına veri toplamak amacıyla tasarlanmıştır. Bu çalışma Doç. Dr. Pervin Oya TANERİ danışmanlığında Nilay KILIÇ tarafından yürütülmektedir.

Çalışmanın amacı; Yaratıcı Drama Liderliği Kurs Programı'nın drama liderleri, lider adayları ve eğitmenler açısından değerlendirilmesidir. Anketin ilk bölümünde demografik bilgilere ilişkin sorular, ikinci bölümünde ise Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği/Liderliği Programı ile ilgili sorular yer almaktadır.

Araştırmanın daha objektif sonuçlar verebilmesi için anketteki tüm soruları eksiksiz ve içtenlikle yanıtlamanız önemlidir. Çalışma, genel olarak kişisel rahatsızlık verecek sorular içermemektedir. Ancak sizi rahatsız eden herhangi bir soru/durum olması halinde istediğiniz zaman çalışmadan çekilebilirsiniz.

Çalışmadan elde edilecek bilgiler sadece araştırmacı tarafından bilimsel amaçlarla kullanılacak ve üçüncü şahıslarla paylaşılmayacaktır. Soru, görüş ve önerileriniz için nilay.sen359@gmail.com adresine e-posta gönderebilirsiniz. İşbirliğiniz ve katkılarınız için şimdiden teşekkür ederiz.

Nilay KILIÇ

Orta Doğu Teknik Üniversitesi

Eğitim Programları ve Öğretim Bölümü

Doç. Dr. Pervin Oya TANERİ

Orta Doğu Teknik Üniversitesi

Eğitim Programları ve Öğretim Bölümü

Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum.

(Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

İsim-Soyisim   Tarih   İmza

Demografik Sorular

1) Yaşınız:

2) Eğitim Seviyesi: 1( )İlkokul/Ortaokul   2( )Lise   3( )Üniversite
   4(   )Üniversite sonrası eğitim (Yüksek Lisans/Doktora/Doktora Sonrası

3) En az üniversite mezunuysanız; en son tamamladığınız fakülte/anabilim dalı/bölüm:

4) Çağdaş Drama Derneği'nin hangi şube veya temsilciliğinde eğitim aldınız/alıyorsunuz?

   1( )ÇDD Ankara Şubesi   2( )ÇDD Eskişehir Şubesi 3( )ÇDD İstanbul Şubesi

   4( )ÇDD İzmir Şubesi   5( ) Diğer.....................

5) Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği/Liderliği Programı'nda 1. aşamaya başladığınız tarih (yıl olarak):

6) Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği/Liderliği Programı'nda proje aşamasına başladığınız tarih (yıl olarak):

7) Eğitimi yüz yüze ve/veya online alma durumunuz:

   1 ( ) Çevrimiçi   2( ) Yüz yüze 3(   ) Hem çevrimiçi hem yüz yüze

8) Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği/Liderliği Programı'na katılma/eğitim alma sebebiniz nedir?

9) Hızlandırılmış aşamalara katıldınız mı? Cevabınız evet ise, hangi hızlandırılmış aşamalara katıldınız?

Çağdaş Drama Derneği Yaratıcı Drama Liderliği Kurs Programı'nı Değerlendirme Soruları

Aşağıda Çağdaş Drama Derneği Yaratıcı Drama Liderliği Kurs Programı'nın bağlam, girdi, süreç ve ürün boyutlarına yönelik sorular yer almaktadır. Yanıtlar "1) Tamamen Katılmıyorum, 2) Katılmıyorum, 3) Kısmen Katılmıyorum, 4) Kısmen Katılıyorum, 5) Katılıyorum, 6) Tamamen Katılıyorum" olmak üzere sıralanmıştır. Size en uygun gelen şıkkın üzerine X işaretini koyabilirsiniz. Bunun dışında; Çağdaş Drama Derneği Yaratıcı Drama Liderliği Kurs Programı "ÇDD-YDP" olarak kısaltılmıştır.

		1) TAMAMEN KATILMIYORUM	2) KATILMIYORUM	3) KISMEN KATILMIYORUM	4) KISMEN KATILIYORUM	5) KATILIYORUM	6) TAMAMEN KATILIYORUM
1	C.1. ÇDD-YDP'nin içeriği, lider yetiştirme hedeflerine ulaşmaya uygundur.						
2	C.2. ÇDD-YDP, programın uygulandığı farklı bölgelerdeki yaratıcı drama eğitimi için mevcut altyapı ve kaynakları dikkate alır.						
3	C.3. ÇDD-YDP, lider adaylarının kültürel ve/veya sosyoekonomik ihtiyaçlarını dikkate alır.						
4	C.4. ÇDD-YDP, yaratıcı drama etkinliklerinin farklı toplulukların ihtiyaçlarına göre nasıl düzenlenebileceği konusunda rehberlik sağlar.						

		1) TAMAMEN KATILMIYORUM	2) KATILMIYORUM	3) KISMEN KATILMIYORUM	4) KISMEN KATILIYORUM	5) KATILIYORUM	6) TAMAMEN KATILIYORUM
5	C.5. ÇDD-YDP, lider adaylarının ve eğitmenlerin kendi kültürel önyargılarını ve varsayımlarını tanımlamalarına ve kavramalarına yardımcı olur						
6	I.1. ÇDD-YDP'nin kaynakları ve materyalleri, çeşitli eğitim ortamlarında çalışan yaratıcı drama liderleri için uygundur.						
7	I.2. ÇDD-YDP, yaratıcı drama etkinliklerinin nasıl uygulanacağına dair kılavuzlar sağlar.						
8	I.3 ÇDD-YDP, yaratıcı drama uygulamaları dahilinde karşılaşılabilecek güçlüklerin çözümüne yönelik stratejiler sağlar.						
9	I.4. ÇDD-YDP, yaratıcı drama etkinliklerinin nasıl uygulanacağına dair yönergeler verir.						
10	I.5. ÇDD-YDP, tüm lider adaylarının yaratıcı drama eğitiminin ilke ve teknikleri konusunda ortak bir temel anlayışa sahip olmalarını sağlar.						
11	I.6. ÇDD-YDP, eğitmenlerini kendi yaratıcı drama etkinliklerini geliştirmeye ve bunları başkalarıyla paylaşmaya teşvik eder.						
12	I.7. ÇDD-YDP'ye yeni başlayacak olan katılımcılar belli ölçütlere göre seçilir						
13	P.1. ÇDD-YDP'de lider adaylarının programın uygulanmasına yönelik						

		1) TAMAMEN KATILMIYORUM	2) KATILMIYORUM	3) KISMEN KATILMIYORUM	4) KISMEN KATILIYORUM	5) KATILIYORUM	6) TAMAMEN KATILIYORUM
	deneyimledikleri sorunlarla ilgili geri bildirimlerine ve ihtiyaçlarına göre değişiklikler yapılır.						
14	P.2. ÇDD-YDP'deki eğitmenler; lider adaylarıyla etkili bir iletişim ve işbirliği kurar.						
15	P.3. Dernek çalışanları (yöneticiler, hizmetliler, muhasebeciler, sekreterler, vb.) ÇDD-YDP kapsamında lider adaylarıyla etkili bir iletişim kurar.						
16	P.4. Dernek çalışanları (yöneticiler, hizmetliler, muhasebeciler, sekreterler, vb.) ÇDD-YDP kapsamında eğitmenlerle etkili bir iletişim kurar.						
17	P.5. ÇDD-YDP, yaratıcı drama etkinlikleri uygulanırken lider adaylarını aktif dinlemeye ve etkili iletişim kurmaya teşvik eder.						
18	P.6. ÇDD-YDP'de yer alan ödevlerle ilişkin lider adaylarına verilen geri bildirimler yeterlidir.						
19	P.7. ÇDD-YDP, lider adaylarını yaratıcı drama uygulamalarını farklı çalışma alanlarına göre uyarlayabilmeleri konusunda destekler.						

20	P.8. ÇDD-YDP, çeşitli bağlamlarda uygulanmış başarılı yaratıcı drama projelerinden ve etkinliklerinden örnekler sunar.						
21	P.9. ÇDD-YDP farklı yaratıcı drama yöntem ve tekniklerinin uygulamalarını içerir.						
22	P.10. ÇDD-YDP, lider adaylarının yaratıcı drama atölyelerini farklı fiziksel mekanlarda da (örn. müze, okul, sergi salonu, ormanlık alan, vb.) deneyimlemelerine olanak sağlar.						
23	Pt.1. ÇDD-YDP, lider adaylarının yaratıcılık, hayal gücü ve eleştirel düşünme becerilerinin gelişimini destekler.						
24	Pt.2. ÇDD-YDP, lider adaylarının yaratıcı drama alanındaki bilgi ve becerilerini geliştirmede etkindir.						
		1) TAMAMEN KATILMIYORUM	2) KATILMIYORUM	3) KISMEN KATILMIYORUM	4) KISMEN KATILIYORUM	5) KATILIYORUM	6) TAMAMEN KATILIYORUM
25	Pt.3. ÇDD-YDP, lider adaylarını drama yoluyla farklı bakış açılarını keşfetmeye teşvik eder.						
26	Pt.4. ÇDD-YDP, lider adayları arasında iletişim ve sosyal becerilerin gelişimini destekler.						
27	Pt.5. ÇDD-YDP, lider adaylarının program boyunca edindikleri bilgi ve becerileri; lider						

	olduktan sonra drama etkinliklerini uygularken kullanmalarını teşvik eder.					
28	Pt.6. ÇDD-YDP, lider adaylarını farklı kültürel bağlamlarda çalışmak için yetkin bir şekilde hazırlar.					
29	Pt.7. ÇDD-YDP'de bir aşamanın tamamlanması için devamsızlık sınırının aşılmaması önemlidir.					
30	Pt.8. ÇDD-YDP lider adaylarının yaratıcı drama etkinliklerini uygulamadaki yeterliliklerini; ödevler, projeler ve liderlik denemeleri aracılığıyla ölçer.					
31	Pt.9. ÇDD-YDP, lider adaylarının memnuniyetini ölçer ve izler.					

Soru, görüş ve önerileriniz:

Ankete katılımınız için teşekkür ederiz.

ORTA DOĞU TEKNİK ÜNİVERSİTESİ

EĞİTMENLER İÇİN GÖNÜLLÜ KATILIM FORMU

Değerli eğitmenler,

Bu anket Orta Doğu Teknik Üniversitesi Sosyal Bilimler Enstitüsü, Eğitim Programları ve Öğretim Bölümü'nde yürütülen "Yaratıcı Drama Liderliği Kurs Programı'nın CIPP Modeli ile Değerlendirilmesi" isimli yüksek lisans tez çalışmasına veri toplamak amacıyla tasarlanmıştır. Bu çalışma Doç. Dr. Pervin Oya TANERİ danışmanlığında Nilay KILIÇ tarafından yürütülmektedir.

Çalışmanın amacı; Çağdaş Drama Derneği Yaratıcı Drama Liderliği Kurs Programı'nın drama liderleri, lider adayları ve eğitmenler açısından değerlendirilmesidir. Görüşmenin ilk bölümünde demografik bilgilere ilişkin sorular, ikinci bölümünde ise Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği/Liderliği Programı ile ilgili sorular yer alacaktır. Görüşmelerin ortalama 45-60 dakika sürmesi beklenmektedir.

Araştırmanın daha objektif sonuçlar verebilmesi için görüşmedeki tüm soruları eksiksiz ve içtenlikle yanıtlamanız önemlidir. Çalışma, genel olarak kişisel rahatsızlık verecek sorular içermemektedir. Ancak sizi rahatsız eden herhangi bir soru/durum olması halinde istediğiniz zaman çalışmadan çekilebilirsiniz.

Çalışmadan elde edilecek bilgiler sadece araştırmacı tarafından bilimsel amaçlarla kullanılacak ve üçüncü şahıslarla paylaşılmayacaktır. Soru, görüş ve önerileriniz için nilay.sen359@gmail.com adresine e-posta gönderebilirsiniz. İşbirliğiniz ve katkılarınız için şimdiden teşekkür ederiz.

Nilay KILIÇ	Doç. Dr. Pervin Oya TANERİ
Orta Doğu Teknik Üniversitesi	Orta Doğu Teknik Üniversitesi
Eğitim Programları ve Öğretim Bölümü	Eğitim Programları ve Öğretim Bölümü

Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum.

(Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

İsim-Soyisim   Tarih   İmza

Demografik Sorular

1) Yaşınız:

2) En son mezun olduğunuz eğitim seviyesi:

3) En az üniversite mezunuysanız; mezun olduğunuz fakülte/anabilim dalı/bölüm:

4) Mesleğiniz:

5) Meslekteki deneyiminiz (yıl olarak):

6) Çağdaş Drama Derneğinin hangi şube veya temsilciliğinde eğitmenlik yaptınız/yapıyorsunuz?:

7) Çağdaş Drama Derneğinde ne zaman eğitimenlik yapmaya başladınız? (Lütfen yıl olarak ifade ediniz.):

8) Çağdaş Drama Derneği Yaratıcı Drama Liderliği Kurs Programında halen eğitmenlik yapıyor musunuz?

9) Çağdaş Drama Derneği Yaratıcı Drama Liderliği Kurs Programında hangi aşamalarda eğitim verdiniz?

10) Programda eğitim vermeye hangi aşamadan başladınız?

11) Eğer farklı bir kurumda da çalışıyorsanız; hangi işi/mesleği yapıyorsunuz?

12) Yaratıcı drama alanına dair akademik deneyiminiz var mıdır? Varsa deneyimlerinizden bahsedebilir misiniz?

GÖRÜŞME SORULARI

CONTEXT

1) Programın hedeflerinin, günümüzde yaratıcı drama eğitimi alanının ihtiyaçları, karşı karşıya olduğu talepler ve zorluklarla uyumu konusunda ne düşünüyorsunuz?

2) Programın kapsayıcılık, kültürel duyarlılık ve çeşitliliği dikkate aldığını düşünüyor musunuz?

INPUT

3) Lider adaylarına/katılımcılara çeşitli/farklı drama teknik ve stratejilerini etkili bir şekilde nasıl kullanacakları öğretiliyor mu?

4) Programa kimler katılabilir? Bunun için belirli kriterler var mı?

5) Dernekte eğitmen olarak görev almak için genel prosedür nedir?

6) Aşamalardaki katılımcı sayısı nasıl belirleniyor?

7) Çevrimiçi ve yüz yüze öğrenci sayılarında bir fark var mı?

8) Programın yürütüldüğü fiziksel alanlar program hedeflerine/amaçlarına ulaşmaya elverişli mi?

9) Programın akreditasyonuyla ilgili yurtdışındaki kurumlarla bir bağlantı var mı?

PROCESS

10) Programda lider adaylarının/eğitmenlerin memnuniyetini sağlamak için uygulanan tedbirler var mıdır? Varsa eğer; bu tedbirlerle ilgili bilgi verebilir misiniz?

11) Lider adaylarının programda devamlılığını sağlayabilmek için herhangi bir strateji kullanılıyor mu?

12) Programa ara verip tekrar başlayan lider adayları için süreç nedir?

13) Lider adayları program dahilinde bilgi ve becerilerini uygularken zorluklarla karşılaşıyor mu? Programın bu zorlukların üstesinden gelmek için eğitmen adaylarına uyguladığı stratejiler var mı?

14) Programdan mezun olan eğitmenlerin mezun olduktan sonra Çağdaş Drama Derneği ile işbirliği veya iletişimi sağlanıyor/devam ediyor mu? Nasıl?

15) Program özellikle lider geliştirme hedeflerine odaklanan aktivite veya alıştırmaları içeriyor mu? Eğer içeriyorsa; nasıl içerdiğine dair örnekler verebilir misiniz?

PRODUCT

16) Lider adaylarının herhangi bir aşamayı tamamlaması için standart bir uygulamanız var mı? Eğer varsa, nedir?

17) Proje aşamasını tamamlamayan lider adayları var mı? Programda proje aşamasını tamamlamak için neler gereklidir?

18) Program lider adaylarının liderlik gelişimini ve edindikleri beceriler açısından başarılarını nasıl değerlendiriyor?

19) MEB Sınavı'nda başarılı olmak iyi bir lider olmanın bir göstergesi midir? Neden?

20) Programdan mezun olan eğitmenler çoğunlukla nerede çalışıyor?

21) Derneğinizden mezun olan bir eğitmen yurt içinde ya da yurt dışında başka bir kurumun yaratıcı drama lider yetiştirme programında eğitmen olarak çalışabilir mi?

22) Programı tamamlayan ve öğrendiklerini uygulama fırsatı olan lider adaylarından herhangi bir geri bildirim aldınız mı?

23) Lider adaylarının programla ilgili memnuniyeti değerlendiriliyor mu?

24) Lider adaylarının programdan mezun olduktan sonra eğitmenlerden en çok hangi konuda destek istiyorlar?

25) Gönüllü drama atölyelerine katılımlarının bir sonucu olarak program katılımcılarında ne gibi sonuçlar veya değişiklikler görmeyi umuyorsunuz?

F. IMPLEMENTATION PERMISSION FORM FROM CDA

13.12.2023

Sayı: 23-1182

Konu: "Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği / Liderliği Programı'nın Stufflebeam'in CIPP Modelin Göre Değerlendirilmesi" Anketi

Derneğimiz eğitmenlerinden Nilay Kılıç, *"Çağdaş Drama Derneği Yaratıcı Drama Eğitmenliği / Liderliği Programı'nın Stufflebeam'in CIPP Modelin Göre Değerlendirilmesi"* başlıklı yüksek lisans tez çalışmasının veri toplama süreci ile ilgili derneğimizin eğitmenleri, eğitmen adayları gibi bileşenleriyle çeşitli görüşmeler yapmaya ve anket uygulamaya gereksinim duymaktadır. Konuyla ilgili görüşmeleri gerçekleştirebilmek ve anket uygulaması yapmak için Çağdaş Drama Derneği'nin Genel Merkezine başvuruda bulunmuştur.

Genel Merkez Yönetim Kurulumuz, Nilay Kılıç'ın çalışması için derneğimizin bileşenleriyle görüşme yapma ve anket uygulama talebini 17.Dönem 16.Toplantı'nın 6. Maddesinde 2023-43 Sayılı ve 04.12.2023 Tarihli kararıyla uygun bulmuştur. Araştırmacıya ihtiyaç duyduğu yardımın ve kolaylığın gösterilmesini rica ederiz.

Doç. Dr. Pınar ÖZDEMİR ŞİMŞEK

Genel Başkan

Dernek Kodu: 0635114

GENEL MERKEZ: Selanik Cad. 41/1-3 Kızılay / ANKARA t +90.312.425 00 89   c +90.506 285 6992 e bilgi@yaraticidrama.org • www.yaraticidrama.org

Üyesi Olduğumuz Ulusal/Uluslararası Kuruluşlar - Memberships

180

G. TURKISH SUMMARY/ TÜRKÇE ÖZET

BÖLÜM 1

GİRİŞ

Toplumun değişen ihtiyaçları, eğitimde yeni eğilimleri ortaya çıkarmıştır. Artan nüfus, teknolojik devrimler, küreselleşme ve politik zorluklarla ilgili bazı ekonomik krizler, eğitimde yeniliklere olan talebi artırmıştır. Scott (2015), öğrencileri 21. yüzyılda en üst düzeyde fayda sağlayacak özel becerilerle hazırlayan yeni öğrenme modellerine ihtiyaç olduğunu belirmektedir. Kereluik vd. (2013), geleneksel eğitim programlarının geleceğin karmaşıklıklarına hazırlamakta yetersiz olduğunu ve daha karmaşık eğitim yöntemlerine ihtiyaç duyulduğunu savunmaktadır. Bu çalışma, geleneksel eğitim programlarının iş birliği, iletişim, problem çözme ve eleştirel düşünme gibi 21. yüzyıl becerilerini geliştirmesi gerektiğini savunmaktadır. Bu nedenle çalışma, 21. yüzyıl becerilerini geliştirmek için öğrenci merkezli öğrenme yaklaşımı gibi eğitimsel yaklaşımların teorik temellerini ve sınıf içi uygulamalar için olası stratejileri kapsayacaktır.

Bilgi teknolojileri ve bilginin kullanım şekillerindeki değişiklikler ışığında, öğrencilerin ve öğretmenlerin kazanması gereken çeşitli beceriler vardır. Trilling ve Fadel (2009), bu becerilerin öğrenme ve yenilik becerileri, dijital okuryazarlık becerileri ve kariyer ve yaşam becerileri olarak üç ana kategoride gruplandırılabileceğini belirtir. Bu becerilerin geliştirilmesi, öğrencilerin zamanının çoğunu geçirdiği okulların düzenlenmesiyle mümkün olabilir. Ayrıca, geleneksel öğretim yöntemleri 21. yüzyılın gerektirdiği becerileri kazandırmada yetersizdir.

Scheer vd. (2012), yapılandırmacı öğrenme ortamlarının, öğrencilerin aktif katılımını desteklediğini savunur. Bu tür öğrenme ortamları, öğrencilerin iletişim, problem çözme ve merak gibi becerilerini geliştirmelerine yardımcı olabilir.

Öğrenci merkezli eğitim üzerine geniş bir literatür taramasına göre, yaratıcı drama bu öğretim yöntemlerinden biri olarak değerlendirilebilir. Adıgüzel (2020), yaratıcı dramayı, katılımcıların yaşam deneyimlerini farklı drama teknikleriyle doğaçlama yaparak fikir üretme süreci olarak tanımlar. Yaratıcı drama, 21. yüzyılın gereksinimlerini karşılamak için gerekli olan öğrenme ve yenilik becerilerini geliştirmede faydalı olabilir. Heathcote (1991), yaratıcı drama uygulamalarının geçmiş, şimdi ve gelecekteki uygulamalar arasında bağlantılar kurabileceğini belirtir. Yaratıcı drama, empati, farklı düşünme ve iletişim becerilerini geliştirmede yardımcı olabilir (Annarella, 1992).

Yaratıcı drama, katılımcılar, konu, mekan ve drama lideri gibi ana bileşenlere sahiptir (Adıgüzel, 2020). Bu bileşenlerin herhangi birindeki eksiklik, yaratıcı drama atölyelerinin verimliliğini etkileyebilir. Kasapoğlu (2019), eğitimcilerin eğitim ortamını tasarlama ve öğretim süreçlerini yönetme konusunda sorumlulukları olduğunu belirtir. Yaratıcı drama liderleri, drama oturumlarını uygun şekilde yürütmek için çeşitli beceriler geliştirmelidir. Adıgüzel (2020), yaratıcı drama eğitimcilerinin iletişime açık, yaratıcı, dinamik, empatik ve esnek olmaları gerektiğini savunur.

Türkiye'de Yaratıcı Drama Liderliği Kurs Programı, farklı halk eğitim merkezleri veya sivil toplum kuruluşları tarafından uygulanmaktadır. Bu programın etkililiği, yaratıcı drama eğitimcilerinin ve yaratıcı drama eğitiminin kalitesini etkileyebilir. Çağdaş Drama Derneği, Yaratıcı Drama Liderliği Kurs Programı'nı uygulayan en önemli ve eski vakıflardan biri olarak değerlendirilebilir. Dernek, 1990'dan bu yana birçok ulusal ve uluslararası seminer, kurs, festival ve akademik çalışma sağlamıştır.

Bu çalışma, Çağdaş Drama Derneği örneğinde Yaratıcı Drama Liderliği Kurs Programı'nın güçlü ve zayıf yönlerini değerlendirmeyi amaçlamaktadır.

1.2. Çalışmanın Amacı ve Araştırma Soruları

Yaratıcı Drama Liderliği Kurs Programı, Türkiye'de yaratıcı drama eğitmeni/lideri yetiştiren tek program olarak değerlendirilebilir. Ancak, bu program üzerine yapılmış

herhangi bir değerlendirme çalışması bulunmamaktadır. Bu çalışmada, Yaratıcı Drama Liderliği Kurs Programı'nın güçlü ve zayıf yönlerini öğrencilerin ve eğitmenlerin bakış açılarıyla değerlendirmek amaçlanmaktadır. Bu program, Stufflebeam'in (2000a) CIPP Modeli kullanılarak değerlendirilecektir.

Araştırma soruları dört ana boyut ve alt sorular olarak belirlenmiştir:

1. **Bağlam Boyutu**

- Program hangi bağlamlarda uygulanmaktadır?
- Drama liderleri ve adaylarının, programın içerik ve amaçlarının tutarlılığı hakkındaki görüşleri nelerdir?
- Eğitmenlerin, programın amaçlarının drama alanının ihtiyaçlarıyla tutarlılığı hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, programın kültürel, sosyoekonomik veya coğrafi farklılıklara duyarlılığı hakkındaki görüşleri nelerdir?

2. **Girdi Boyutu**

- Eğitmenlerin, programa başvuran lider adaylarının sayısının değerlendirilmesi hakkındaki görüşleri nelerdir?
- Drama liderleri ve adaylarının, programdaki kaynakların (eğitsel, finansal, bilgi, teknolojik kaynaklar ve işbirliği içindeki kurumlar) uygunluğu hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, yaratıcı drama uygulamalarının etkili kullanımı için sağlanan rehberlik ve talimatlar hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, lider adaylarının ve eğitmenlerin seçilme kriterleri hakkındaki görüşleri nelerdir?
- Eğitmenlerin, programın uygulandığı fiziksel ortamın hedeflere ulaşmada uygunluğu hakkındaki görüşleri nelerdir?
- Eğitmenlerin, uluslararası drama kurumlarıyla akreditasyon bağlantıları hakkındaki görüşleri nelerdir?

- Drama liderleri ve lider adaylarının özellikleri nelerdir?

3. **Süreç Boyutu**

- Drama liderleri, lider adayları ve eğitmenlerin, programın devamlılık ve memnuniyeti sağlama stratejileri hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, Çağdaş Drama Derneği, drama liderleri ve lider adayları arasındaki işbirliği/iletişim hakkındaki görüşleri nelerdir?
- Eğitmenlerin, lider adaylarının programda edindikleri bilgi ve becerileri uygularken karşılaştıkları zorluklar hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, programda lider adaylarının becerilerini ve bilgilerini artırma stratejileri hakkındaki görüşleri nelerdir?

4. **Ürün Boyutu**

- Drama liderleri, lider adayları ve eğitmenlerin, programın sonuçları ve etkileri hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, programdaki bir aşamanın tamamlanması için yapılan değerlendirme hakkındaki görüşleri nelerdir?
- Eğitmenlerin, mezuniyetten sonra edinilen bilgi ve becerilerin kullanımı hakkındaki görüşleri nelerdir?
- Drama liderleri, lider adayları ve eğitmenlerin, programdaki bilgi, beceri ve yeterliliklerin değerlendirilmesi hakkındaki görüşleri nelerdir?
- Drama liderleri ve lider adaylarının programdaki memnuniyetlerinin değerlendirilmesi hakkındaki görüşleri nelerdir?

BÖLÜM 2

LİTERATÜR TARAMASI

Bu bölümde, Türkiye ve yurtdışında yaratıcı drama eğitimi, program değerlendirme ve Stufflebeam'in CIPP Modeli hakkında bir çerçeve oluşturulmaktadır. İlk olarak, yaratıcı dramaya genel bakış ve yaratıcı dramanın tarihçesi açıklanmış, ardından

program değerlendirme yaklaşımları ve Stufflebeam'in CIPP Modeli tanımlanmıştır. Son olarak, drama programları ve CIPP değerlendirmesi ile ilgili çalışmalar tartışılmıştır.

Yaratıcı drama, farklı araştırmacılar tarafından çeşitli şekillerde tanımlanmaktadır. Bu tanımlar, yaratıcı dramanın doğası, öğeleri ve farklı bağlamlardaki uygulamalarına dayanmaktadır (Adıgüzel, 2020). Örneğin, Aytaş (2013) yaratıcı dramayı, eski deneyimleri kullanarak ve düşünerek yeni deneyimlerin özümsenmesi olarak tanımlar. Needlands (2011) ise yaratıcı dramayı yaratıcı öğrenme ve düşünme becerilerini geliştiren bir süreç olarak tanımlar. Annarella (1992), yaratıcı dramayı "farklı düşünme becerileri, yaratıcı yaratıcılık, bilişsel düşünme becerileri geliştirme ve sözlü ve yazılı iletişim becerilerinin gelişimini teşvik etme yolu" olarak tanımlar (s. 4). Pinciotti (1993) yaratıcı dramayı, çocukların dramatik hayal gücünü geliştiren ve kendini, başkalarını ve dünyayı fark etme duyarlılığını artıran bir öğrenme ortamı olarak tanımlar. Ragnarsdóttir ve Thorkelsdóttir (2012) yaratıcı dramayı, katılımcıların iletişim ve düşünme becerilerini artıran ve soyut düşünceyi geliştiren bir öğretim yöntemi olarak görürler.

Yaratıcı dramayı uygulamaları ve öğeleri açısından değerlendiren araştırmacılar da vardır. Woodson (1999) yaratıcı dramayı, bireylerin fikirlerini veya deneyimlerini doğaçlamalarla ifade etmelerini sağlayan bir süreç odaklı öğretim yöntemi olarak tanımlar. Adıgüzel (2006) yaratıcı dramayı, katılımcıların deneyimlerini, fikirlerini, olgularını veya davranışlarını doğaçlama ve grup çalışması ile anlamlandırma süreci olarak tanımlar.

Yaratıcı drama, katılımcı merkezli bir öğretim yöntemi olarak kabul edilir. Katılımcılar, fikirlerini özgürce ifade edebilir ve çeşitli teknikler kullanarak geliştirebilirler. Oyun, direkt ezber yapmak yerine etkili öğrenmede önemli bir rol oynar (Azlina vd., 2021; Hong & Hong, 2022; Karakelle, 2009; Özsoy & Özyer, 2018; Švábová, 2018). Yaratıcı drama, grup çalışmasını ve iş birliğini içerir.

Yaratıcı dramanın üç aşaması vardır: ısınma, doğaçlama ve değerlendirme/tartışma. Isınma etkinlikleri, katılımcıları süreç için hem zihinsel hem de fiziksel olarak hazırlar. Doğaçlama aşamasında, bir konu tartışılır ve tüm katılımcılar tarafından

drama teknikleri kullanılarak şekillendirilir. Değerlendirme aşamasında, süreç ve doğaçlamaların sonuçları değerlendirilir (Adıgüzel, 2020; Öztürk, 2001).

Yaratıcı dramanın ana bileşenleri arasında eğitimciler, katılımcılar, konu ve ortam bulunur. Konunun rolü, katılımcılar tarafından iş birliği içinde yapılandırılır ve yaratıcı drama eğitimcisi tarafından yönetilir (Hong & Hong, 2022). Ortam, katılımcıların konuyu işlemesi ve hedeflere ulaşması için önemlidir.

Yaratıcı drama lideri, diğer bileşenlerden daha önemli olarak kabul edilebilir çünkü lider, ortamı düzenleme, konuyu seçme ve katılımcıları yönlendirme gücüne sahiptir (Adıgüzel, 2006). Yaratıcı drama liderleri, katılımcıları yaratıcı fikirler üretmeye teşvik eden ve güvenli bir ortam sağlayan kolaylaştırıcılar olarak rol alırlar.

Yaratıcı drama eğitiminin gelişimi 18. yüzyıla dayanır ve Fransa'daki Romantizm hareketinden etkilenmiştir. Öğrenci merkezli eğitim yaklaşımları gelişmiş ve bireylerin fikir ve duygularının temsili önem kazanmıştır (Adıgüzel, 2020; Young, 1932). İngiltere'de yaratıcı drama eğitimi, Harriet Finlay-Johnson ve Henry Caldwell Cook gibi öncüler tarafından yayılmıştır. Türkiye'de modern yaratıcı drama uygulamaları, 1982 yılında Tamer Levent ve İnci San'ın katkılarıyla başlamıştır (Adıgüzel, 2008; Adıgüzel, 2020).

Program değerlendirme, programın etkililiğini belirlemek ve güçlü ve zayıf yönlerini analiz etmek için sistematik veri toplama ve analiz sürecini içerir (Frye & Hemmer, 2012; Owston, 2007; Stufflebeam & Coryn, 2014). Program değerlendirme, biçimlendirici ve özetleyici değerlendirme olarak iki gruba ayrılabilir. Biçimlendirici değerlendirme, program uygulanırken yapılır ve programın geliştirilmesine odaklanır. Özetleyici değerlendirme ise programın etkilerini ve sonuçlarını değerlendirmeye odaklanır (Frye & Hemmer, 2012).

Program değerlendirme, farklı modelleri içeren çeşitli yaklaşımlar içerir. Bu yaklaşımlar, verilerin yorumlanma şekli, araştırma değerleri, değişen araştırma metodolojileri, çalışmaların amaçları ve değerlendirme araştırmalarının arkasındaki felsefeler açısından farklılık gösterir. Fitzpatrick vd. (2011), değerlendirme

yaklaşımlarını beş kategoriye ayırır: Uzmanlık Odaklı Yaklaşımlar, Tüketici Odaklı Yaklaşımlar, Program Odaklı Yaklaşımlar, Karar Odaklı Yaklaşımlar ve Katılımcı Odaklı Yaklaşımlar.

CIPP (Context, Input, Process, Product) modeli, Daniel Stufflebeam tarafından tasarlanmıştır ve biçimlendirici ve özetleyici değerlendirme ihtiyaçlarını karşılamak için kullanılır. Model, program kararlarının planlanması, yapılandırılması, uygulanması ve yeniden değerlendirilmesinde etkilidir (Stufflebeam, 2000b). CIPP modeli, dört tür değerlendirme içerir: Bağlam, Girdi, Süreç ve Ürün değerlendirmesi. Bu dört değerlendirme türü, eğitim programlarının kalitesini ve sorumluluğunu analiz etmeye yardımcı olur (Aziz vd., 2018).

Literatür taramasına göre, yurtdışında farklı drama temelli programlar ve CIPP modeli kullanılarak yapılan değerlendirme çalışmaları bulunmaktadır. Örneğin, Ressler (2020) bir gençlik kampındaki drama programının sosyal öğrenme ve yaratıcılığı geliştirmedeki etkisini değerlendirmiştir. Joronen vd. (2012) ise okul temelli bir drama programının zorbalığı azaltma ve sosyal etkileşimi artırmadaki etkilerini incelemiştir.

Türkiye'de yapılan program değerlendirme çalışmalarından biri, Altınova ve Adıgüzel'e (2013) aittir. Bu çalışmada, yaratıcı drama yöntemiyle uygulanan toplumsal cinsiyet eğitimi programı değerlendirilmiştir. Sarısoy ve Alcı (2021) ise yaratıcı drama yöntemini kullanarak öğretmenlerin bu yönteme yönelik tutumlarını ve deneyimlerini değerlendirmiştir. Tunç (2010) ise Ankara Üniversitesi Hazırlık Okulu Programı'nın değerlendirilmesi üzerine bir çalışma yapmıştır ve Stufflebeam'in CIPP modelini kullanmıştır.

Özetle, yaratıcı drama eğitimi ve program değerlendirme alanında Türkiye ve yurtdışında yapılan çalışmalar, yaratıcı dramanın eğitimdeki önemini ve program değerlendirme modellerinin uygulamalarını ortaya koymaktadır. Bu çalışmada, yaratıcı drama liderlik programının güçlü ve zayıf yönleri, Stufflebeam'in CIPP modeli kullanılarak değerlendirilecektir.

BÖLÜM 3

YÖNTEM

Bu çalışma, hem nicel hem de nitel metodolojileri içeren karma yöntem araştırması olarak geliştirilmiştir. Karma yöntem araştırması, veri toplama ve analiz için nicel ve nitel yöntemlerin birleştirilmesine ve entegrasyonuna olanak tanır (Creswell & Creswell, 2018; Creswell & Plano Clark, 2018; Fraenkel vd., 2012). Bu çalışma, araştırma sorularının farklı boyutlarını analiz etmek ve çalışmanın amacına uygun bir şekilde ulaşmak için hem nicel hem de nitel metodolojileri birleştirerek kapsamlı bir analiz ve anlam oluşturmayı amaçlamaktadır.

Karma yöntem araştırma tasarımları arasında sıralı açıklayıcı tasarım, sıralı keşfedici tasarım ve eşzamanlı üçgenleme tasarımı yer almaktadır (Creswell & Plano Clark, 2018; Fraenkel vd., 2012). Bu çalışmada, eşzamanlı üçgenleme tasarımı kullanılmıştır. Bu tasarımda, nicel ve nitel veriler ayrı ayrı toplanır ve sonuçlar her iki metodolojinin farklı bakış açılarını içerecek şekilde analiz edilir.

Çalışmanın nicel kısmında, betimsel tarama deseni uygulanmıştır. Betimsel çalışmalar, konuların özelliklerini tanımlamada yardımcı olur (Thomas & Zubkov, 2023). Tarama deseni kullanılarak, önceden belirlenmiş bir popülasyondan örneklem alınarak veriler toplanmıştır (Büyüköztürk vd., 2017; Fraenkel vd., 2012).

Bu çalışmada, katılımcıların perspektifleri, programın etkililiği ve yaratıcı drama liderlik kurs programının uygulamaları incelenmiştir. Yaratıcı Drama Liderliği Kurs Programı, Çağdaş Drama Derneği tarafından hazırlanmış ve 18 Kasım 2005'te Talim ve Terbiye Kurulu tarafından yayımlanmıştır. Programın amacı, yaratıcı drama ile ilgili temel kavramları, yaratıcı drama ve diğer disiplinler arasındaki ilişkileri, yaratıcı drama liderlik becerilerini geliştirmeyi ve yaratıcı dramayı öğretim yöntemi olarak kullanmayı sağlamaktır.

Bu çalışmada hem nicel hem de nitel metodolojiler kullanılmıştır. Nicel kısmında, örneklem Çağdaş Drama Derneği'nin yaratıcı drama liderlik kurs programının en az

beşinci aşamasını tamamlamış olan lider adayları ve drama liderlerinden seçilmiştir. Nitel kısmında ise, programın çeşitli aşamalarında drama lideri olarak görev yapmış sekiz eğitmenle yarı-yapılandırılmış görüşmeler yapılmıştır.

Çalışmanın nicel kısmında, araştırmacı tarafından geliştirilen bir anket kullanılmıştır. Anket, demografik sorular ve bağlam, girdi, süreç ve ürün boyutlarında 31 sorudan oluşmaktadır. Ankette yer alan sorular, 6'lı Likert ölçeği ile yanıtlanmıştır. Çalışmanın nitel kısmında ise, açık uçlu sorular içeren bir görüşme formu geliştirilmiştir. Görüşme formu, demografik sorular ve bağlam, girdi, süreç ve ürün boyutlarında 15 sorudan oluşmaktadır. Her iki veri toplama aracı için de uzman görüşü alınmış ve pilot uygulama yapılmıştır.

Çalışmanın nicel verileri, 21.11.2023 ve 22.02.2024 tarihleri arasında Google Forms üzerinden toplanmıştır. Nitel veriler ise, 06.12.2023 ve 23.01.2024 tarihleri arasında yüz yüze ve çevrimiçi görüşmelerle toplanmıştır. Görüşmeler, katılımcıların uygunluk durumlarına göre planlanmış ve ses kaydı alınarak gerçekleştirilmiştir.

Nicel veriler SPSS Statistics 24 programında analiz edilmiştir. Tanımlayıcı istatistikler hesaplanmış ve veriler gruplandırılmıştır. Nitel veriler ise tematik analiz yöntemi ile analiz edilmiştir. Tematik analiz, nitel verilerden anlamlı kalıpların tanımlanması ve yorumlanmasında etkilidir (Clarke & Braun, 2016).

Bu çalışmada, güvenilirliği sağlamak için inandırıcılık, aktarılabilirlik, tutarlılık ve doğrulanabilirlik olmak üzere dört ana teknik kullanılmıştur. Çalışmada, üye kontrolleri uygulanmış, amaçlı örnekleme kullanılmış, kapsamlı betimlemeler yapılmış ve veri üçgenlemesi sağlanmıştır. Ayrıca, araştırmacı yanlılığını azaltmak için kodlayıcılar arası tutarlılık sağlanmıştır.

Araştırmacı, çalışmanın nesnelliğini ve güvenilirliğini sağlamak için kişisel önyargıları, çalışma alanındaki deneyimlerini ve değerlerini detaylı bir şekilde açıklamıştır. Araştırmacı, yaratıcı drama alanında bilgi ve deneyime sahip olup, çalışmanın nesnelliğini korumak için çaba göstermiştir.

Bu çalışmanın sınırlılıkları şunlardır:

- Çalışma, Çağdaş Drama Derneği'nin Yaratıcı Drama Liderlik Kurs Programı ile sınırlıdır ve farklı kurumların uygulamalarına genellenemez.
- Amaçlı örnekleme kullanılması, araştırmacı yanlılığına neden olabilir.
- Anket ve görüşme yöntemleri, katılımcıların öznel ifadelerini içerebilir.
- Karma yöntem yaklaşımı, derinlemesine bir analiz yapmada yetersiz kalabilir.

BÖLÜM 4

BULGULAR

Bağlam Boyutu:

Program, Yaratıcı Drama Liderliği Kurs Programı ve Çağdaş Drama Derneği'nin resmi web sitesi aracılığıyla analiz edilmiştir. Programın uygulanabileceği mekanlar arasında müzeler, kalıntılar ve açık hava alanları bulunmaktadır. Ayrıca her sınıf, halı ve ahşap zemin gibi farklı özelliklere sahip olabilir. Program, en az lise mezunu olan ve farklı meslek gruplarından gelen yetişkinlere yöneliktir. Program, farklı şehirlerdeki şubeler ve temsilcilikler aracılığıyla uygulanmaktadır ve katılımcılar herhangi bir şehirden başvuru yapabilirler.

Drama liderleri ve lider adayları, programın hedeflerine ulaşmada içeriğin uygun olduğunu düşünmektedir. Katılımcıların büyük bir çoğunluğu, programın içerik ve hedefler açısından tutarlı olduğunu belirtmiştir. Nicel veriler, katılımcıların görüşlerini frekanslar, yüzdeler, ortalamalar ve standart sapmalar gibi istatistiksel yöntemlerle ortaya koymaktadır.

Eğitmenlerin yarısı, programın hedeflerinin drama alanındaki ihtiyaçlarla tutarlı olduğunu belirtirken, diğer yarısı bazı geliştirilmesi gereken noktalar olduğunu ifade etmiştir. Eğitmenler, programın 21. yüzyıl becerilerini geliştirme ve drama eğitiminin yaygınlaştırılması açısından önemli olduğunu vurgulamaktadır. Ancak, bazı eğitmenler, programın modüler olması gerektiğini ve günümüz ihtiyaçlarını tam olarak karşılamadığını belirtmektedir.

Hem nicel hem de nitel veriler, programın farklı bağlamlardaki ihtiyaçları karşılama duyarlılığını değerlendirmiştir. Drama liderleri ve lider adayları, programın mevcut altyapı ve kaynakları dikkate aldığını ve kültürel, sosyoekonomik ihtiyaçları göz önünde bulundurduğunu belirtmiştir. Eğitmenler, programın evrensel değerler, kültürel çeşitlilik ve etik ilkeler konusunda duyarlı olduğunu vurgulamaktadır.

Girdi Boyutu:

Eğitmenler, katılımcı sayısının başvurulara, uygulama deneyimlerine, eğitim ortamlarının niteliklerine ve MEB standartlarına göre belirlendiğini belirtmiştir. Pandemi sürecinde, çevrimiçi eğitime olan talep artmış ve bu durum katılımcı sayısını etkilemiştir.

Drama liderleri ve lider adayları, programın kaynaklarının (eğitsel materyaller, finansal kaynaklar, bilgi ve teknolojik kaynaklar) uygun olduğunu belirtmiştir. Anket sonuçları, katılımcıların program kaynaklarının yeterli ve tatmin edici olduğunu düşündüklerini göstermektedir.

Drama liderleri ve lider adayları, programın yaratıcı drama uygulamalarına dair rehberlik ve stratejiler sağladığını belirtmiştir. Eğitmenler, programın çeşitli drama tekniklerini öğrettiğini ve uygulamalı eğitimler sunduğunu vurgulamaktadır. Ancak, bazı eğitmenler, rehberlik ve talimatların daha da geliştirilebileceğini ifade etmektedir.

Drama liderleri ve lider adayları, programın katılımcı seçiminde belirli kriterler kullanmadığını, ancak en az lise mezunu olma şartının bulunduğunu belirtmiştir. Eğitmenler, programda aktif katılımın ve gönüllü çalışmaların önemli olduğunu vurgulamaktadır.

Eğitmenlerin çoğu, programın fiziksel ortamının uygun olduğunu belirtmiştir. Programın uygulandığı mekanların kolay erişilebilir olduğu ve gerekli materyalleri içerdiği ifade edilmiştir. Ancak, bazı eğitmenler, fiziksel ortamların daha da geliştirilebileceğini belirtmiştir.

Eğitmenler, programın uluslararası drama kurumlarıyla akreditasyon bağlantısının bulunmadığını belirtmiştir. Eğitmenler, kültürel farklılıklar ve programın demokratik kitle örgütü olma yapısının akreditasyon almayı zorlaştırdığını ifade etmektedir.

Drama liderleri ve lider adaylarının yaş aralığı 21 ile 63 arasında değişmektedir ve çoğunluğu 30-38 yaş grubundadır. Katılımcıların eğitim düzeyi genellikle lisans ve lisansüstü seviyededir. Katılımcılar, eğitim bilimleri, beşeri bilimler, sosyal bilimler gibi çeşitli bölümlerden mezun olmuştur. Programın çeşitli şubeler ve temsilciliklerde uygulanması, katılımcıların farklı coğrafi bölgelerden gelmesini sağlamaktadır.

Süreç Boyutu:

Program, katılımcıların geri bildirimlerini dikkate alarak sürekli güncellenmektedir. Drama liderleri, lider adayları ve eğitmenler arasında iletişim ve işbirliği sağlanmakta, düzenli değerlendirmeler yapılmaktadır. Eğitmenler, katılımcıların memnuniyetini artırmak için çeşitli stratejiler uygulamaktadır.

Drama liderleri ve lider adayları, program süresince sağlanan işbirliği ve iletişim olanaklarından memnun olduklarını belirtmiştir. Eğitmenler, katılımcılar arasında güçlü bir işbirliği ve iletişim ağı oluşturduklarını vurgulamaktadır.

Lider adayları, program sürecinde zaman yönetimi, uygulamalı aktivitelerin zorlukları ve uzaktan eğitim sürecine adaptasyon gibi çeşitli zorluklarla karşılaşmaktadır. Eğitmenler, bu zorluklarla başa çıkma stratejilerini katılımcılara aktardıklarını ifade etmektedirler.

Program, lider adaylarının bilgi ve becerilerini artırmak için çeşitli eğitim ve uygulama stratejileri sunmaktadır. Katılımcılar, yaratıcı drama tekniklerini öğrenme ve uygulama fırsatları bulmaktadır. Eğitmenler, katılımcıların kişisel ve mesleki gelişimlerini desteklemek için çeşitli yöntemler kullanmaktadır.

Ürün Boyutu:

Drama liderleri ve lider adayları, programın bilgi ve becerilerini geliştirdiğini belirtmiştir. Drama liderleri ve lider adayları, programın içeriğinin, yaratıcı drama uygulamalarını etkin bir şekilde gerçekleştirmelerine yardımcı olduğunu ifade etmişlerdir.

Drama liderleri ve lider adayları, programın mesleki gelişimlerine önemli katkılar sağladığını belirtmiştir. Eğitmenler, programın lider adaylarının profesyonel becerilerini artırdığını ve drama eğitimi alanında daha yetkin hale geldiklerini vurgulamaktadır.

Drama liderleri ve lider adayları, programın kişisel gelişimlerine de önemli katkılar sağladığını ifade etmişlerdir. Özellikle, programın katılımcıların özgüvenini artırdığı, iletişim becerilerini geliştirdiği ve yaratıcı düşünme yetilerini güçlendirdiği belirtilmiştir.

Drama liderleri ve lider adayları, programdan genel olarak memnun olduklarını belirtmişlerdir. Anket ve görüşme sonuçları, katılımcıların programın genel içeriğinden, uygulama süreçlerinden ve eğitmenlerin niteliğinden memnun olduklarını göstermektedir. Eğitmenler, programın katılımcılar üzerinde olumlu etkiler yarattığını ve genel olarak başarılı bir şekilde uygulandığını vurgulamaktadır.

BÖLÜM 5

TARTIŞMA VE ÖNERİLER

Bu çalışmanın amacı, Çağdaş Drama Derneği'nde Yaratıcı Drama Liderliği Kurs Programı'nın (CDLP-CDA) etkililiğini değerlendirmektir. Değerlendirme, drama liderleri, lider adayları ve Çağdaş Drama Derneği eğitmenlerinin perspektiflerine göre Stufflebeam'in CIPP (Bağlam, Girdi, Süreç, Ürün) Modeli kullanılarak yapılmıştır. Bu son bölümde, çalışmanın bulgularına göre tartışma ve sonuçlar ele alınmış ve uygulama ve gelecekteki araştırmalar için çıkarımlar tanımlanmıştır.

Bağlam Boyutu

Programın Türkiye'nin çeşitli şehirlerinde bulunan Çağdaş Drama Derneği şubelerinde ve temsilciliklerinde uygulanmakta olduğu belirlenmiştir. Program, müzeler, kalıntılar, açık hava alanları gibi farklı mekanlarda gerçekleştirilmektedir. Pandemi döneminde, yüz yüze eğitim çevrimiçi eğitime dönüştürülmüş ve katılımcı sayısı artmıştır. Program, farklı yaş gruplarından, mesleklerden ve eğitim geçmişlerinden katılımcıları kabul etmektedir. Ruso ve Topdal (2014), müzelerin bireylerin sosyal-duygusal gelişimini yaratıcı drama yöntemi ile sağlayabilecek eğitim açısından etkili alanlar olduğunu belirtmiştir. Ancak, Nogare ve Murzyn-Kupisz (2022), müzelerin çevresel ve lojistik sınırlamalara sahip olabileceğini, bu nedenle yaratıcı drama uygulamalarının bu durumlarda etkili olmayabileceğini savunmaktadır.

Drama liderleri ve lider adayları, programın içerik ve hedefleri arasındaki tutarlılığı genellikle olumlu bulmuşlardır. Anket sonuçlarına göre, ortalamalar (M=5.01, SD=.90) "Katılıyorum" seviyesindedir. Bu sonuçlar, Mizikaci (2006) tarafından yapılan araştırma ile paralellik göstermektedir.

Eğitmenler, programın içeriğinin yaratıcı drama alanındaki günümüz ihtiyaçları ile büyük ölçüde tutarlı olduğunu belirtmiştir. Program, yaratıcılığı, merakı ve düşünme becerilerini geliştiren etkinlikler içermektedir. Ancak, programın farklı meslek gruplarına göre içerik değişikliği yapmaması bazı eksikliklere yol açabilmektedir. Eğitmenler, programın 21. yüzyıl becerilerini içerecek şekilde güncellenmesi gerektiğini belirtmektedir.

Anket ve görüşme sonuçlarına göre, programın çeşitli bağlamlardaki ihtiyaçlara duyarlılığı olumlu bulunmuştur. Anket sonuçları, drama liderleri ve lider adaylarının programın duyarlılığına dair olumlu görüşlere sahip olduğunu göstermektedir. Ancak, bazı eğitmenler programın kapsayıcılığının daha görünür hale getirilmesi gerektiğini vurgulamıştır.

Girdi Boyutu

Eğitmenler, yüz yüze ve çevrimiçi eğitim arasında katılımcı sayısında önemli farklılıklar olduğunu belirtmiştir. Çevrimiçi eğitim, farklı şehirlerden daha fazla

katılımcının programa başvurmasına olanak sağlamıştır. Koray vd. (2022) çevrimiçi eğitimin drama alanında etkili bir şekilde uygulanabileceğini belirtmişlerdir.

Anket sonuçlarına göre, drama liderleri ve lider adayları programın kaynaklarının (eğitsel materyaller, finansal kaynaklar, bilgi ve teknolojik kaynaklar) uygunluğunu genellikle olumlu bulmuşlardır (M=4.83). Öğretim materyallerinin ve finansal kaynakların eğitimde önemli etkileri olduğu belirtilmiştir (Guimaraes Resende Martins do Valle ve Corrêa, 2014; Teachman, 1987).

Drama liderleri ve lider adayları, programın yaratıcı drama tekniklerinin kullanımına dair rehberlik ve talimatlar sağladığını belirtmişlerdir. Anket sonuçlarına göre, en olumlu görüş rehberlik konusunda (M=5.21) iken, en düşük puan problem çözme stratejileri konusunda (M=4.49) alınmıştır.

Anket ve görüşme sonuçlarına göre, drama liderleri ve lider adayları, katılımcı seçim kriterlerini kısmen olumsuz bulmuşlardır (M=2.98). Program, lise mezunu olan herkese açıktır ve belirli bir kriter listesi bulunmamaktadır. Başbuğ (2006), öğretmenlik deneyimi olmayan kişilerin de yaratıcı drama liderlik programlarına katılabileceğini belirtmiştir.

Eğitmenler, programın uygulandığı fiziksel ortamın genel olarak uygun olduğunu belirtmiştir. Ancak, bazı eğitmenler, eğitim materyallerinin ve sınıf ortamlarının daha da geliştirilebileceğini ifade etmiştir. Yaratıcı drama sınıflarının, düzenli sınıflardan farklı olması gerektiği ve geniş alanlar içermesi gerektiği belirtilmiştir (Adıgüzel, 2020; Tuncel, 2009).

Eğitmenler, programın uluslararası drama kurumlarıyla akreditasyon bağlantısının bulunmadığını belirtmiştir. Bu durumun kültürel farklılıklar ve Çağdaş Drama Derneği'nin sivil toplum kuruluşu olmasından kaynaklandığı ifade edilmiştir. Orhan Karsak (2019), akreditasyonu eğitim kurumlarının onaylanmasını sağlayan bir süreç olarak tanımlamaktadır.

Süreç Boyutu

Anket ve görüşme sonuçlarına göre, drama liderleri ve lider adaylarının memnuniyeti büyük ölçüde dikkate alınmaktadır. Ancak, bazı katılımcıların memnuniyeti düzenli

olarak takip edilmemektedir. Katılımcılar, eğitmenler ve yöneticilerle iletişim kurarak sorunlarını iletebilmektedir.

Anket sonuçlarına göre, program süresince ve mezuniyet sonrasında drama liderleri ve lider adayları arasında işbirliği ve iletişim sağlanmaktadır. Çağdaş Drama Derneği, üyeleri, mezunları ve eğitmenleri içeren güçlü bir topluluğa sahiptir.

Drama liderleri ve lider adayları, drama atölyeleri yazma ve uygulama, proje tamamlama ve iletişim sorunları gibi çeşitli zorluklarla karşılaşmaktadır. Program bu sorunları çözmek için bazı stratejiler sunmaktadır, ancak programın süresi ve içeriği bu sorunları tamamen çözmek için yeterli değildir.

Anket ve görüşme sonuçlarına göre, program, katılımcıların bilgi ve becerilerini artırmak için geri bildirim, farklı mekanlarda uygulamalar, eğitmen yenileme ve ders dışı aktiviteler gibi birçok strateji sunmaktadır. Ancak, drama atölyeleri yazma pratiği için daha fazla zamana ihtiyaç duyulmaktadır.

Ürün Boyutu

Anket ve görüşme sonuçlarına göre, program drama liderleri ve lider adaylarının yaratıcılığını, drama atölyelerini farklı bağlamlarda uygulama yeteneğini ve eleştirel düşünme becerilerini geliştirmektedir. Bu sonuç, yaratıcı drama eğitiminin esnek düşünme, sosyal beceriler, problem çözme becerileri ve empati gibi etkilerinin olduğunu belirten diğer çalışmalarla paralellik göstermektedir (Karakelle, 2009; Freeman vd., 2003).

Anket sonuçlarına göre, katılımcıların memnuniyet düzeyi "Kısmen Katılıyorum" seviyesinde bulunmuştur (*M*=4.11). Program, drama liderleri ve lider adaylarının memnuniyetini sağlama konusunda oldukça etkilidir. Gautiher (1987) ve Shawer ve Alkahtani (2012) tarafından yapılan çalışmalar, katılımcı memnuniyeti ile program etkileri arasında güçlü bir ilişki olduğunu göstermektedir.

Mezunlar, yaratıcı drama liderliği programlarında, devlet ve sivil toplum kuruluşlarında çalışmak için yeterli donanıma sahiptir. Sivrioğlu ve Karaosmanoğlu

(2021), müzelerin eğitimcilerin esnek çalışabileceği bir alan olduğunu belirtmektedir. Ancak, bazı eğitmenler, başka bir yaratıcı drama liderliği programında çalışmanın etik olmadığını düşünmektedir.

Anket sonuçlarına göre, programın katılımcı memnuniyetini ölçme ve izleme konusunda etkili olduğu belirlenmiştir. Drama liderleri ve lider adaylarının görüşlerine göre, program memnuniyeti sağlama konusunda oldukça etkilidir. Goodman vd. (2012) tarafından yapılan CARES bursiyerleri eğitim programı çalışması, katılımcı memnuniyeti sağlama konusunda etkili ve başarılı olduğunu göstermektedir.

Çalışma sonuçlarına göre, programın bağlam, girdi, süreç ve ürün aşamalarında uygun uygulamalar bulunmaktadır. Ancak, programın iyileştirilmesi için bazı revizyonlar yapılabilir. Programın içeriği, yaratıcı drama alanındaki son gelişmeler doğrultusunda güncellenmelidir. Ayrıca, programın çevrimiçi ve hibrit eğitim gibi yeni eğitim trendlerine uyum sağlaması için revize edilmesi gerekmektedir. Katılımcıların çeşitli kültürel, sosyoekonomik ve coğrafi bağlamlardaki ihtiyaçlarına duyarlılık gösteren içerikler eklenmelidir.

Detaylı bir ihtiyaç analizi yapılmamıştır. Bu analiz, katılımcılar, mezunlar, eğitmenler, CDA'da çalışan bilim insanları, yöneticiler ve diğer personelin programın iyileştirilmesini desteklemek için neye ihtiyaç duyduklarını anlamak için önemlidir. Çalışma, 168 drama lideri ve lider adayı ile sekiz eğitmenle gerçekleştirilmiştir. Gelecek çalışmalarda, daha geniş bir katılımcı grubu ile çalışmalar yapılabilir. Bu çalışmada, veri toplama aracı olarak anket, görüşmeler ve yazılı belgeler kullanılmıştır. Gelecek çalışmalarda, gözlem ve deneyler gibi daha çeşitli veri toplama yöntemleri kullanılabilir. Ayrıca, çalışmanın nitel kısmı tek durum çalışması olarak yapılandırılmıştır. Gelecek çalışmalarda, diğer yaratıcı drama kurumlarından veri toplayarak daha kapsamlı bir program değerlendirme çalışması yapılabilir.

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